

**NOMINATION OF HISTORIC BUILDING, STRUCTURE, SITE, OR OBJECT**  
**PHILADELPHIA REGISTER OF HISTORIC PLACES**  
**PHILADELPHIA HISTORICAL COMMISSION**

SUBMIT ALL ATTACHED MATERIALS ON PAPER AND IN ELECTRONIC FORM (CD, EMAIL, FLASH DRIVE)  
ELECTRONIC FILES MUST BE WORD OR WORD COMPATIBLE

**1. ADDRESS OF HISTORIC RESOURCE** *(must comply with an Office of Property Assessment address)*

Street address: 1016-18 South St

Postal code: 19147-1936

**2. NAME OF HISTORIC RESOURCE**

Historic Name: Engine 11 Firehouse

Current/Common Name: Waters Memorial AME Church Annex

**3. TYPE OF HISTORIC RESOURCE**

☒ Building

☐ Structure

☐ Site

☐ Object

**4. PROPERTY INFORMATION**

Condition: ☐ excellent ☒ good ☐ fair ☐ poor ☐ ruins

Occupancy: ☒ occupied ☐ vacant ☐ under construction ☐ unknown

Current use: church annex

**5. BOUNDARY DESCRIPTION**

*Please attach a narrative description and site/plot plan of the resource's boundaries.*

**6. DESCRIPTION**

*Please attach a narrative description and photographs of the resource's physical appearance, site, setting, and surroundings.*

**7. SIGNIFICANCE**

*Please attach a narrative Statement of Significance citing the Criteria for Designation the resource satisfies.*

Period of Significance (from year to year): from 1902 to 1976

Date(s) of construction and/or alteration: 1902; c.2000 (east elevation mural)

Architect, engineer, and/or designer: Philip H. Johnson

Builder, contractor, and/or artisan: \_\_\_\_\_

Original owner: City of Philadelphia

Other significant persons: \_\_\_\_\_

**CRITERIA FOR DESIGNATION:**

The historic resource satisfies the following criteria for designation (check all that apply):

- ☒ (a) Has significant character, interest or value as part of the development, heritage or cultural characteristics of the City, Commonwealth or Nation or is associated with the life of a person significant in the past; or,
- ☒ (b) Is associated with an event of importance to the history of the City, Commonwealth or Nation; or,
- ☐ (c) Reflects the environment in an era characterized by a distinctive architectural style; or,
- ☐ (d) Embodies distinguishing characteristics of an architectural style or engineering specimen; or,
- ☒ (e) Is the work of a designer, architect, landscape architect or designer, or engineer whose work has significantly influenced the historical, architectural, economic, social, or cultural development of the City, Commonwealth or Nation; or,
- ☐ (f) Contains elements of design, detail, materials or craftsmanship which represent a significant innovation; or,
- ☐ (g) Is part of or related to a square, park or other distinctive area which should be preserved according to an historic, cultural or architectural motif; or,
- ☐ (h) Owing to its unique location or singular physical characteristic, represents an established and familiar visual feature of the neighborhood, community or City; or,
- ☐ (i) Has yielded, or may be likely to yield, information important in pre-history or history; or
- ☐ (j) Exemplifies the cultural, political, economic, social or historical heritage of the community.

**8. MAJOR BIBLIOGRAPHICAL REFERENCES**

*Please attach a bibliography.*

**9. NOMINATOR**

Organization Preservation Alliance for Greater Phila. Date January 25, 2021

Name with Title Adrian Trevisan, consultant Email patrick@preservationalliance.com

Street Address 1608 Walnut St, Suite 1702 Telephone 856-803-9069

City, State, and Postal Code Philadelphia, PA 19103

Nominator ☐ is ☒ is not the property owner.

**PHC USE ONLY**

Date of Receipt: 25 January 2021

☒ Correct-Complete ☐ Incorrect-Incomplete Date: 19 March 2021

Date of Notice Issuance: 30 April 2021

Property Owner at Time of Notice:

Name: Water's Memorial AME Church

Address: 609 S. Clifton St.

City: Philadelphia State: PA Postal Code: 19147

Date(s) Reviewed by the Committee on Historic Designation: \_\_\_\_\_

Date(s) Reviewed by the Historical Commission: \_\_\_\_\_

Date of Final Action: \_\_\_\_\_

☐ Designated ☐ Rejected

12/7/18

### 3. Boundary Description:

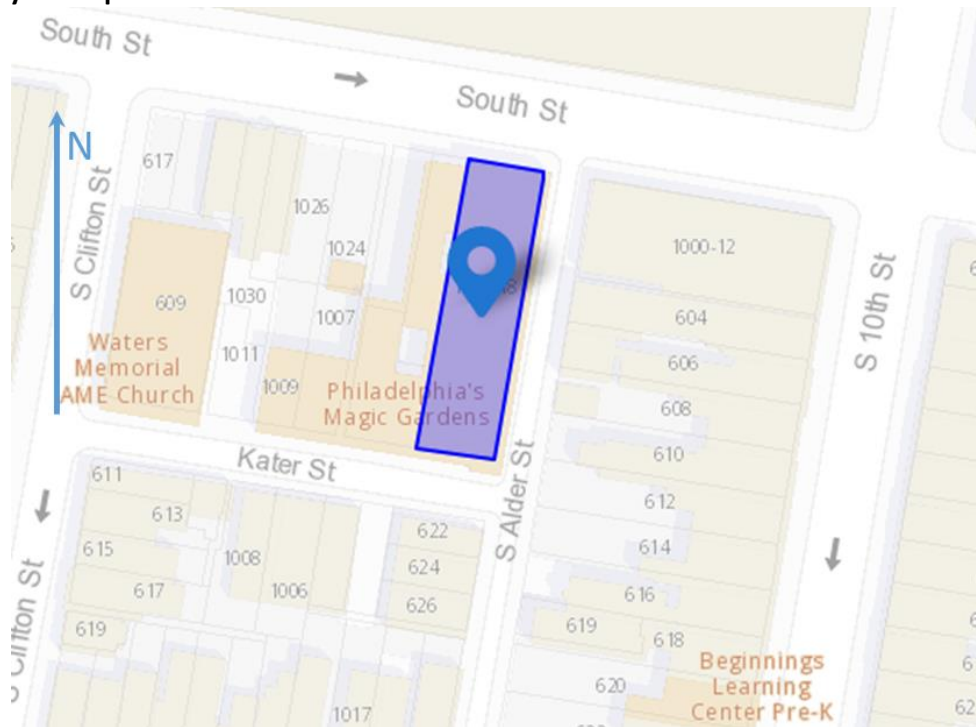


Figure 1 The boundary identifying the parcel at 1016-18 South Street. (Source: Atlas)

Beginning on the south side of South Street and the west side of Alder (formerly Carbon) Street in the Fourth Ward of the City of Philadelphia. Containing in front or breadth of the said South Street thirty-two feet and extending southwardly in length or depth along the said Alder Street one hundred and twenty feet to Kater Street.



Figure 2 North and east elevations, 1016-18 South Street. (Source: Author, 2020)





*Figure 3 North elevation, 1016-18 South Street. (Source: Author, 2020)*

#### **6. Physical Description:**

1016-18 South Street is a three-story brick firehouse in a mainly Italian Renaissance style, mixing such features as large decorative cornice, quoined corners, granite string course, and Baroque round windows, with Flemish bond brickwork and alternating brick and granite voussoirs on upper floor windows.

The north elevation, facing South Street, has three bays, a central engine door flanked by two pedestrian doors, on the ground floor, and three windows on the second and third floors. The engine door is arched,



*Figure 4 Detail, engine door, 1016-18 South Street. (Source: Author, 2020)*

darkened headers. The entire elevation is outlined with granite quoining and finished with a polished pink granite water table.

with Ionic columns at the jambs, and alternating granite voussoirs. The door has been filled with a low wall of brick, surmounted by a large window. The original fixed, 18-pane transom window remains. (Figure 4)

Each pedestrian door is surmounted by an exaggerated flat arch formed in granite. Above each pedestrian door is a large granite-framed ocular window. The three second-story windows are topped with flat arches, with alternating brick and granite voussoirs. On the third story the three arch-headed windows, with alternating brick and granite voussoirs, are visually unified by a granite string course that meets the arches at their springing points. All original windows appear to have been replaced with modern aluminum double-hung windows, (compare Figure 5 to Figure 19) although the original transoms remain on the second floor windows. (Figure 3) Above them is a strong pressed-copper overhanging cornice supported on large consoles with both an egg and dart and a modillion course below. The elevation is faced with Flemish bond brickwork with





*Figure 5 Detail, north elevation, third floor windows, 1016-18 South Street. Note use of modern double-hung windows. (Source: Author, 2020)*

The east (Alder Street) elevation has been covered by a mosaic mural by Isaiah Zagar entitled “Rose and



*Figure 6 East elevation, 1016-18 South Street. (Source: Author, 2020)*

the Fire Fighters,” which was completed around 2000. (Figure 6) While the mural currently wraps around three sides of the building, this nomination is focused on the design, the designer, and the history of the building: architectural elements of the façade; Philip H. Johnson, “The Perpetual Architect;” and the story of desegregation. The mural is a noteworthy part of Zagar’s work, and this nomination does not preclude the opportunity to reevaluate it in the future.<sup>1</sup>

The second and third floors of this elevation have nine windows, the first floor has eight windows and one door. The windows on the first and second floors repeat those on the second floor of the north elevation; those on the third floor repeat the third-floor windows from the north elevation. The windows are arranged in columns. The first three are spread apart, the remainder are closer together at regular intervals. The cornice is identical to that on the north elevation.

The south elevation on Kater Street forms the rear of the building. (Figure 7) As with the east elevation, it is of brick and has been covered by the mural. The ground floor has an arched engine door flanked by

a pedestrian door on the right and a window on the left. Recessed within the engine door is a wall containing a pedestrian door and a window. It is unclear if this is a recent modification or the original design. The second and third floors have a window at the center flanked by one on the left. The tower for drying hoses is on the roof, and the walls beneath it are blank. The second floor windows are topped with slightly flattened arches; the third floor windows are arched.



*Figure 7 South elevation, 1016-18 South Street. (Source: Author, 2020)*

The building abuts a two-story building on its west elevation. The third floor of this elevation is blank, and has been covered by a mural. (Figure 8)



*Figure 8 West elevation, 1016-18 South Street. (Source: Author, 2020)*



## **7. Significance**

Satisfying Criterion A, the building has significant value as part of the heritage of the City being the home of Engine Company 11, which from 1919 to 1952 was one of only two African-American fire companies (the other was Fireboat 1) in the segregated Philadelphia Fire Department. Despite being relegated to second-class status by the fire department and often facing discrimination from white fire-fighters, Philadelphia's African-American firefighters preserved and created a history of service and sacrifice equal to that of their white colleagues. This building is a monument to their service.

Satisfying Criterion B, the building is associated with an event of importance to the history of the City, the desegregation of the Philadelphia Fire Department in 1953; Desegregation was forced on the fire department by national and local political developments. Fire Department management initially proposed several options that would have lessened discrimination, but not ended it, but financial necessity and African-American political strength ensured that these efforts were defeated. Notwithstanding this, individual African-American firefighters based at Engine Company 11 continued to face discrimination from their white colleagues when seconded to white fire companies.

Satisfying Criterion E, the building was designed by Philip H. Johnson, the "perpetual architect," who while employed through an unbreakable contract that guaranteed him a commission on every building built by the city's Department of Health and Charities, designed notable buildings such as the City Hall Annex, the Civic Center Auditorium, and the Juvenile Court and Detention Center.

**Criterion A. Has significant character, interest or value as part of the development, heritage or cultural characteristics of the City, Commonwealth or Nation or is associated with the life of a person significant in the past; and**

**Criterion B. Is associated with an event of importance to the history of the City, Commonwealth or Nation.**

Firefighting in Philadelphia has a long history. The Provincial Legislature passed the first fire prevention bill in 1696. The city purchased its first fire engine in 1718. Benjamin Franklin and twenty-nine other prominent citizens organized the first volunteer fire fighting company 1736. Other firefighting companies soon followed, some organized along social, ethnic or religious lines.<sup>2</sup>

### **Early African-American Firefighters**

By 1818 there were 49 fire companies, all white, many dominated by nativist white political groups. When a group of African-Americans formed the African Fire Association (AFA) in order to establish an African-American fire company, representatives from 22 of the existing fire companies—bearing names such as Friendship, Fellowship, Good Intent, Hope, and Humane—met and passed a resolution stating:

The formation of fire-engine and hose companies by persons of color will be productive of serious injury to the peace and safety of citizens in time of fire, and it is earnestly recommended to the citizens of Philadelphia to give them no support, aid or encouragement in the formation of their companies, as there are many, if not more companies already existing than are necessary at fires properly supported.<sup>3</sup>



An exchange of letters in the Philadelphia press ensued, with one stating bluntly that "White firemen are willing to respect blacks in their places and rights, but they will not associate with them as companions."<sup>4</sup> Another warned the AFA to be cautious and, in a third, signed "JUSTICE," the white fire companies threatened to disband if the AFA were allowed to organize. Faced with this opposition, AFA leadership decided to dissolve the organization and return the money it had collected from subscribers.<sup>5</sup>



*Figure 9 The Northern Liberties Fire Company and Lafayette Hose Company race each other to the scene of a fire during the 1840s. (Source: Hike Out)*

Notwithstanding the claim that there were already too many fire companies, the number continued to grow as the city continued to grow, almost reaching 100. Finally, after several unsuccessful attempts at reform, the City of Philadelphia created a paid fire department in 1870, absorbing all of the volunteer fire companies, and organizing them into twenty-two engine companies and five truck companies. The engine companies were equipped with steamers purchased from the volunteers; the truck companies received new equipment. The city either purchased the fire houses outright, or in some cases rented them. Engine Company 11 was housed at the former home of the Washington Fire Company at 1035 Lombard St., which the city rented for \$666.66 per year.<sup>6</sup>



*Figure 10 Firefighter Isaac Jacobs (Source: Fireman's Hall Museum)*

These companies continued to be all white until an African-American named Isaac Jacobs was hired as a hoseman and assigned to Engine 11 on April 13, 1886. (Figure 10) Despite his title, he seems not to have been allowed to fight fires, and instead was restricted to caring for the horses and performing other menial duties. Perhaps because of this, he only stayed in the position until 1891.<sup>7</sup>

On June 8, 1891 Stephen Presco was hired as the city's second-African-American firefighter. (Figure 11) Originally assigned to Engine 17, he was moved to Engine 11 after 35 days, although the reason for this transfer is unknown. Unlike Jacobs, Presco was allowed to fight fires, and in 1907 he became the first African-American firefighter in Philadelphia to be killed in the line of duty while responding to a pre-dawn fire requiring two-thirds of the Philadelphia Fire Department to combat it. Discovering that their ladders were too short to reach the sixth floor of the J. Stern & Sons shirtwaist factory on Filbert Street, he and four other firemen were climbing a fire-escape—hampered by their equipment and a fierce snowstorm—when it collapsed under them. All were injured, with Presco suffering fractured ribs, internal injuries and contusions. He died later that day at Jefferson Hospital, and was honored posthumously by the other members of Engine 11 as a “Fireman’s Fireman.”<sup>8</sup>



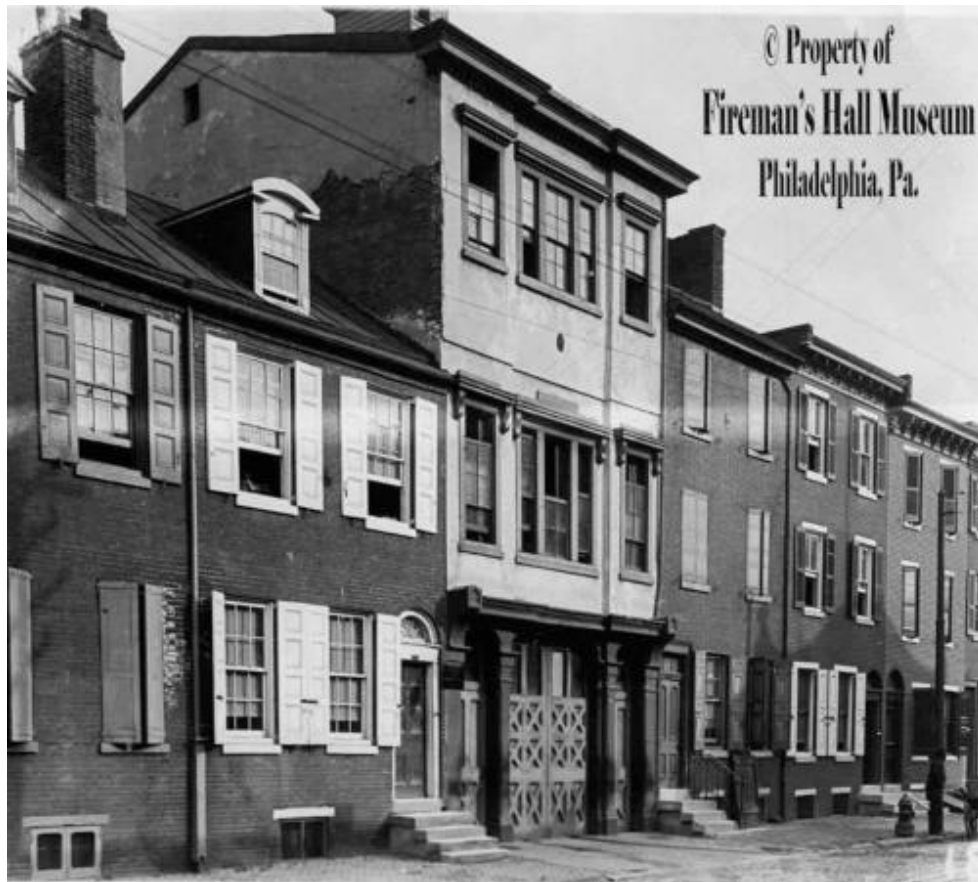
*Figure 11 Firefighter Stephen Presco (Source: Fireman’s Hall Museum)*

### **1016 South Street**

In the first half of the century, fire departments, especially in big cities, had often been little better than gangs of extortionists who arrived at fires and brawled with each other for the privilege of offering to be paid to put out the fire. Understandably, property owners had not appreciated this system, and in the 1850s were finally able to begin replacing the gangs of toughs with professional fire companies. New city fire houses tended to be modest “Storefront Style” buildings which blended in with their neighbors, emphasizing the new sober, responsible character of their occupants.<sup>9</sup>

In the 1870s, red brick architecture incorporating new styles taken from industrial and commercial design came to define municipal design, and was also applied to firehouses. As the century progressed the mood changed, and after a period favoring Italianate designs often featuring Venetian gothic influence, the Romanesque became popular. In big cities with big budgets these buildings were often ornate, with terra-cotta ornament and elaborate carvings, and they popularized the idea of arches and towers signifying municipal buildings.<sup>10</sup>

In 1902, eleven years after Presco joined Engine 11, the Company moved from its old-fashioned “Storefront Style” firehouse at 1035 Lombard St. (Figure 12) into a new firehouse at 1016 South Street. Documents explaining the need for the move have not been found, but presumably it was part of a program to move the Fire Department into modern firehouses better suited to the larger, horse-drawn engines.<sup>11</sup>



*Figure 12 Engine Company 11, 1035 Lombard Street, center, c 1870s-1880s. (Source: Fireman's Hall Museum)*

While modest, the new firehouse at 1016 South Street was clearly in the “Red Brick Fire Station” style, and proudly stood out from its civilian neighbors. In contrast to the dark, undistinguished engine door of the Lombard Street building, the Italian Renaissance façade of the new building framed a white wood and glass engine door (See Figure 14) with granite ionic columns supporting a tall arch made of white granite, contrasting proudly with the red brick of the walls. The arch was flanked with two granite ocular windows, not features found on neighborhood storefronts. The second and third floor windows were topped with alternating brick and granite voussoirs, and a pressed copper overhanging cornice provided a suitable finish to the building. Granite quoining made the building identifiable from a distance. (Figure 13) Inside, in addition to space for the engine and horses on the ground floor, rooms upstairs provided space for bunkroom, offices, and training rooms. A tower in back provided a way to dry the hoses following use, to prevent rot.<sup>12</sup>





Figure 13 South Street looking west from 10th Street, April 1930. Note Engine 11 with granite quoining at left center. (Source: PhillyHistory.org)

### **The Segregated Fire Department**

Until 1919, the Philadelphia Fire Department was organized on a one-platoon (shift) model working twenty-one hours a day. Firefighters were provided three hours for their meals each day, and were allowed to go home to eat. Every sixth day they received twenty-four hours off. In that year the Fire Department moved to a two-platoon system. Under the new system, each firefighter worked three ten-hour days (8 AM to 6 PM), then received twenty-four hours off, and then worked three fourteen-hour nights (6 PM to 8 AM).<sup>13</sup>

The Department needed to double in size overnight to accommodate the new system. The third African-American firefighter, William “Bill” Sheaff, had been hired a month after Presco had died in 1907, and had been assigned to Engine 11. Another African-American firefighter was hired in 1917, followed by two more in 1918, all assigned to Engine 11. The arrival of the two-platoon system resulted in 13 more being hired in 1919, bringing the total to 17 African-American firefighters. When two of the 1919 hires left in 1920, their places were filled within months; the third was not replaced until 1923.<sup>14</sup>



Front Row: L to R—Hosemen Duleka Grinnage, Augustus K. Wood, Thomas M. Seldom, Adolf Reyes, James G. Davis, James A. Beatie, Samuel Singleton, James Jenkins.  
Back Row: L to R—Hosemen John R. Jackson, David G. Mullen, David F. Lee, Edward Johnson, Joseph A. Marshall, Howard Graham, Eugene Greene, Harry J. Archer, Peter C. Graham.

Figure 14 Group portrait of Engine 11 firefighters, in front of firehouse. (Source: Fireman's Hall Museum)

Although the number of African-American firefighters in the Philadelphia Fire Department had jumped from one to 17 in the space of a year, they were limited to two duty stations, Engine 11 or Fireboat 1. They served under white officers because, as one of the surviving members remembered, "You know, we weren't basically supposed to be able to supervise."<sup>15</sup>

The first African-American Lieutenant, Peter C. Graham, was promoted in 1931. There were 32 vacancies for Lieutenant that year; Graham was seventh on the list, and Joseph A. Marshall was twenty-eighth. But as Marshall recounts it,

So I went to my battalion chief, and I told him, I says, "I'm twenty-eight on the list for lieutenant, as you know, and thirty two vacancies." I says, "When they get down to me, I'd like to make it."

"Oh, no, no, no, no, no! Can't do that! Can't do that! Can't have two lieutenants in one house."

That same time, they had two [white] lieutenants working a truck company up in the northeast--[laughs]—one was assigned, and one was detailed—assigned someplace else, maybe headquarters and detailed down there. But they had two lieutenants working. And, I, I didn't like that so much, naturally. But I had no one to certify me, again. I was skipped, and I didn't make it until—when was it? 1943.<sup>16</sup>



Figure 15 Joseph A. Marshall in uniform, c. 1940. (Source: Goin'North.org)

James Davis was appointed as the second African-American lieutenant in 1936, beating Marshall by six years, but politics seems to have played a role. When Davis joined the Fire Department in 1917, he had passed the Civil Service exam, but was then told that he had to collect 300 affidavits in support of his character. Affidavits in hand, the appointment was still not forthcoming, and when he investigated, he discovered that he faced murky political obstacles. Davis enlisted the support of the Progressive

Business Association, an African-American business group, which went to the Director of Public Safety to ask the specific causes for the delay. His appointment occurred immediately after that meeting. Although sources are vague, it would appear that Davis maintained these political contacts and used them again nineteen years later to unblock his promotion to lieutenant. Marshall, who had no one to “certify” him, had to wait.<sup>17</sup>

Because of this discrimination, when Graham became the first African-American firefighter to be promoted to captain he was not assigned a company to command. Instead, he was made captain of the fire training school. According to Marshall, however, rather than actually commanding, “He just reported up there every day when they had a class, and didn't do a damn thing.”<sup>18</sup> By 1949, Davis had been put in command of Engine 11.<sup>19</sup>



*Figure 16 The Nineteenth Class at Fire School, November 23, 1949. Note the one African-American firefighter, front row. (Source: Hike Out)*

Surviving firefighters disagree on how their white comrades treated them. Marshall, who joined in 1923, remembered that on the fireground, “We were treated fine. No problems, no problems. Because, you know, firefighting, firefighting is a very dangerous game, and you don't play when the fire's going out.”<sup>20</sup> Marshall also felt that Engine 11 was respected because they were very fast in getting to fires. Clarence Brogdan, who joined the department after World War II, however, recalled that “on the fireground they would kink our hose on us when we get in a tough spot, yeah, real dangerous.”<sup>21</sup> African-American firefighters were also often assigned to the downwind side of fires, the least desirable position because they would have smoke blowing into their faces as they fought the fire.<sup>22</sup>

While it had moved to a new building, Engine 11 had not changed neighborhoods. As Marshall described it, in the 1920s and 30s “South Street, Bainbridge Street, Rodman Street, Kater Street—you would find juice joints and whore houses, every other house, you know? And pimps galore. They used to frequent that area, South Street. It was quite an excursion for a person living in Germantown to go down to South Street, you know what I mean?”<sup>23</sup> Marshall describes a polyglot parade of neighbors, from the Jewish store owner, to the Chinese restaurateur, to the Italian mobster, Pius Lanzetti; to a white street gang named Columbia Avenue.





*Figure 17 Engine 11 firefighters, year unknown. Possibly taken across the street from the engine house (note 1017 at top of photo). (Source: PhilaStories.org)*

Despite professional challenges, daily life at Engine 11 appears to have been fairly pleasant. As Marshall remembered it, neighbors treated the firefighters well. Engine 11 firefighters in uniform were given free admission to the Standard and Royal theaters, and the son of the owner of the Royal, “young Wax, used to come to the firehouse an awful lot, spent an awful lot of time there, day or night. I don’t know. He sort of seemed to like us.”<sup>24</sup> And “times when, good weather, we would be, sitting out on the, on the bench, in front of the firehouse, and ... a neighbor would be passing by, with a basket on her arm, and say, “I’m going to the store. You want anything?” And if you said yes, ‘What is it?’ She’d get it. Give it to you, no charge.”<sup>25</sup> (Note benches in Figure 19)

The community also benefitted from the firefighters’ presence, however. The firefighters used to help with childcare. “We used to look after their kids. ... I can name, a lawyer, two lawyers, a doctor, a schoolteacher—kids that we used to, you know, so high [sic]. We saw them grow up and, we used to look after them.”<sup>26</sup> And although Marshall neglected to mention it, the firefighters occasionally rose above that. While purchasing a newspaper to read on his trolley ride home one day after work, Marshall heard a gunshot, and—although unarmed—chased the armed thief down the street until he lost him in “the slum district at tenth and Rodman streets.”<sup>27</sup> Marshall then returned to the scene of the crime, commandeered a passing car, and took the shopkeeper, Simon Rubin, age 63, who had been shot in the head, to Pennsylvania Hospital. Marshall apparently then returned home to his wife and three children for dinner.<sup>28</sup>

### **Desegregation**

Overstaffing at the two African-American stations had been a problem as far as back as 1938. In an article about the appointment of six new African-American firefighters, the *Philadelphia Tribune* reported that “At the conclusion of the ceremony it was pointed out to Mayor Wilson by a Tribune reporter there that there were only 2 vacancies at the eleventh and South street firehouse, posing the

question as to what would be done with the additional 4 men sworn in. ‘Don’t worry about that, ‘Mayor Wilson replied, ‘they will be taken care of.’”<sup>29</sup>

By 1948 overstaffing had become enough of an issue that the *Tribune* included it in a series of recommendations to the William F. Meade, Jr. the new Chairman of the Republican City Commission. As the *Tribune* noted, “Meade holds his power from the South Philadelphia area, wards where the Negro vote is predominant. He has labeled himself friendly and sympathetic to the position of the colored citizen and now finds himself in a position to implement such friendship.”<sup>30</sup> The time for talk from white politicians was over; it was time for action.

If receptive, Meade was not able to make any immediate changes. But rumors started to circulate, initially that two additional African-American firehouses would be created. The two firehouses were identified as Engines 1 and 27, both in predominantly African-American neighborhoods. The *Tribune* noted dryly, “Evidently the city fathers reason that a colored fireman can put out a fire in a Negro home better than anyone else.”<sup>31</sup>

The *Tribune* went on to explain that the argument that had supported segregated firehouses to that date—that firefighters slept in the firehouse—no longer held now that a new three-platoon system had been adopted. With firefighters now serving three 8-hour shifts per day, bunking was not a concern. By the *Tribune’s* count, there were about 69 African-American firefighters in the Department, which with eight men per platoon (slightly fewer for Fireboat 1) placed them almost 300% over-strength. As firefighter Roosevelt Barlow described it in 2002, “Sometimes we had fourteen people on the apparatus. ... We were the blacks so they had to pile us on ... like cattle.”<sup>32</sup>

A week after publishing the rumors, on February 19, 1949, the *Tribune* proclaimed on its the front page, “Fire Department Ends Jim-Crow; Organizes Six Mixed Companies.” Eleven firefighters from Engine 11 would be transferred to other stations, and Captain Davis, who had held that rank for eleven years, was named the city’s first African-American acting Battalion Chief. Going forward, African-American firefighters could request transfers to other fire stations, presumably closer to their homes, and if the vacancy existed the transfer would be granted.<sup>33</sup>

The *Tribune* cited several reasons for the change in policy. First, “the determination of the Philadelphia public not to tolerate any longer a segregated agency in the municipal government.” Second, the fact that “since the passage of a city FEPC [Fair Employment Practice Commission] law ... the city itself was a chief offender in the outright segregation of the Negro firemen.” And third, pressure placed on the Mayor and other city officials by the Evening Baptist Ministers’ Conference.<sup>34</sup>

African-American firefighters may not have read the *Tribune*, however. According to one, this significant change happened because “these two white fellows had gotten in trouble. They showed up to work drunk, I think is what it was—or had been drinking, and got reported, and that was their punishment: go down there and work at Engine 11. And that was the desegregation.”<sup>35</sup>

By desegregating its fire department in 1949, Philadelphia trailed the national government, where President Truman had desegregated the armed forces by executive order in 1948. There seems to be no

comprehensive study of segregation in U. S. fire departments, but from anecdotal data, many cities had segregated departments, with some white engines and some African-American ones; and some like Madison, Wisconsin, had only white firefighters (Madison hired its first black firefighter in 1974). Not surprisingly, the first desegregated fire department seems to have been in Massachusetts, where Cambridge appointed an African-American named Patrick H. Raymond as fire chief on January 5, 1871. Philadelphia seems to have been somewhere toward the front of the pack in desegregation. Columbus, Ohio, desegregated its fire department in 1954, Los Angeles in 1956, Omaha in 1957, and Richmond 1963. The dates for other cities are unclear.<sup>36</sup>

Although the *Tribune* reported that the “Transition to Mixed Fire Companies Goes Smoothly Here”<sup>37</sup> some firefighters had less favorable memories. Waldo Gentry, another firefighter who joined after the war, recalled that often white stations were not receptive to African-American firefighters. Some white stations would let African-American firefighters work there during the day, but would refuse to let them sleep in their beds at night, sending them back to Engine 11 instead. Surpassing that, he was refused the opportunity to even work at one station. Recounting being detailed to Engine 5 he said:

In the meantime I was sitting there and I went to the front of the station, and they all went to the right. And I said, “Uh oh. It’s going to be one of those days, it’s OK.” And I went back in the station and I found about five or six Reader’s Digests, and I got myself a chair and a light and I said to myself, “I’m going to read these books cover to cover, everything, advertisements...” Page 1. I started reading. And I finished one book and started on the next book.



Figure 18 Waldo Gentry, year unknown. (Source: PhilaStories.org)

And this man walks up to me in civilian clothes. “Who are you?”

What do you mean, “Who am I?!” I’m sitting there with dungarees on like everybody else in the Firehouse, way back in the kitchen, you know, way back in the station. “Who are you?”

And he says, “I’m the captain of this station, now who are you?”

And I looked around and they said, “Yeah, he’s the captain.” So I said, “My name is Waldo Gentry, and I’m detailed here from Engine 11.”

“Go home, we don’t need you.”

And I said, “I beg your pardon?”

“Go home, we don’t need you.” And I looked around, and the guys dropped their eyes.



“OK.” I went and got my boots and my helmet, my coat, got my lunch, pushed it down in my boots, and I went on home. I didn’t go back to 11, I went on home.<sup>38</sup>

Clarence Brogdon recalled that, “There were guys that said ‘If they put any of them in our platoon I’m gonna quit.’”<sup>39</sup> But, he noted, none of them followed up on their threats. Others African-American firefighters reported petty forms of harassment such as having their boots filled with water, their beds rigged to collapse on impact, being issued dirty blankets, and being provoked to fight. Other white firefighters just ignored their new African-American comrades, refusing even to speak to or acknowledge them.<sup>40</sup>

### Post-Desegregation

On February 17, 1953, the front page of the *Tribune* proudly announced “All-Negro Engine Co. 11 Ended.” The article began “Almost simultaneously with the swearing in of three Negro Lieutenants last week, Deputy Commission George Hink announced the abolishing of the all-Negro Engine Co. 11, 10<sup>th</sup> and South sts. and the end of segregated units in the Fire Bureau.”<sup>41</sup>

Over time petty harassment declined and African-American firefighters became accepted by their white colleagues, but not before they organized themselves into a group they dubbed Club Valiants, Inc. in 1962. Led by Lieutenant Samuel Singleton, who had formerly commanded Fireboat 1, this group was dedicated to “upgrading their members, maintain[ing] high professional standards in their craft, and provid[ing] community service to all the citizens of Philadelphia.”<sup>42</sup> The Valiants successfully engaged the city in a variety of topics about the inequalities in hiring and employment of African-American firefighters. This led, in 1970, to the founding of the International Association of Black Professional Fire Fighters in conjunction with similar organizations in other cities. Club Valiants continues to organize and support African American firefighters today.<sup>43</sup>

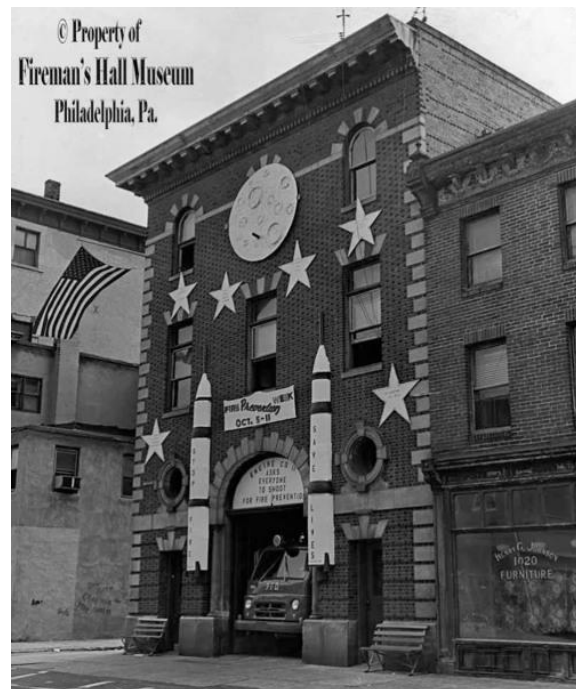


Figure 19 Engine 11, c1950. Note size of engine in relation to door. (Source: Fireman's Hall Museum)

As engines grew in size, 1016 South Street became too small to house them. (Figure 19) On August 30, 1976, Engine 11 moved down the street to a new firehouse at 601-09 South Street, and in 1981 the city sold the 1016 South Street to the Redevelopment Authority. Sixteen years later, in 1997, the Redevelopment Authority sold it to its current owner, the Waters Memorial African Methodist Episcopal Church. The history of Engine 11 is preserved in a mural on the wall of the new station.<sup>44</sup>

**Criterion E. Be the work of a designer, architect, landscape architect or designer, or engineer whose work has significantly influenced the historical, architectural, economic, social, or cultural development of the City, Commonwealth, or Nation.**

Engine House 11 at 1016 South Street, is the work of well-known Philadelphia architect Philip H. Johnson (1868-1933).<sup>45</sup> Johnson had an unusual career, with much of its success due to his connections Philadelphia's turn-of-the century Republican Party machine. Due to family connections he signed a contract with the city in 1903 which guaranteed him a 5% or 6% commission on all buildings that the city's Department of Health and Charities built, whether he was involved or not. He was also chosen to build many government buildings in the city and across the state, and received commissions on them. Several city administrations tried to break the contact, unsuccessfully each time, earning him the derisive nickname of "perpetual architect" in the press. As such, Johnson became a frequently visible symbol of the power of machine politics in Philadelphia, and in addition to their architectural merits, his buildings still stand as a reminder of the graft and corruption that once ran the city.

**Early Career**

Johnson appears to have begun his architectural career in the early 1890s working for builder and Republican Party City Chairman Alan B. Rorke on the construction of the Philadelphia Commercial Museum and the Bourse.<sup>46</sup> In 1898, aged 30, Johnson was the "engineer" and "superintendent of construction" of the second Pennsylvania state capitol building, which was delayed and over budget. Shortly thereafter, the *Philadelphia Inquirer* noted that he had drawn up plans for a ten-story apartment building for a consortium which included Thomas W. Durham. Durham was a flour merchant whose son, Israel "Izzy" Durham was a powerful party boss. From his office in the Betz Building in Center City, Johnson designed several projects, including a house in Atlantic City for State Senator George A. Vare; eleven three-story houses to the northwest of Market and Thirty-Sixth Streets; a factory on Callowhill Street; and a police station at Twentieth and Fitzwater Streets.<sup>47</sup>

While working on these architectural projects, Johnson was also developing standing within Philadelphia's Republican machine. As early as 1899 he was a member of the Young Republicans' Committee, appearing in a Committee of One Hundred focused on increasing membership. In November 1901 he celebrated the Republican Party's victory in the 28<sup>th</sup> Ward elections at a party in the Walnut Street Theater. He was noted as being in Durham's box with "a party of lady friends." We can assume one of these ladies was his wife, since he and Durham's sister Margaret had obtained a marriage license that April. The next year, Johnson served as chairman of the Young Republicans' Club's campaign committee for a candidate for Judge of the Court of Common Pleas. By 1904 he had become President of the Young Republicans' Club, presiding over a 24<sup>th</sup> anniversary dinner of the organization where he "sang the glories of the past and sounded the future hopes of the Young Republicans" in his keynote speech.<sup>48</sup> Apparently without irony, one of the speakers following him "declared that no city on earth was the equal of Philadelphia in its moral tone and general freedom of vice."<sup>49</sup>

Johnson's ascent within the Republican Party assisted his architectural practice. He was selected by Republican-led commissions to design Pennsylvania's exhibit at the Pan-American Exposition at Buffalo in 1901, and the South Carolina Inter-State and West Indian Exposition in 1901, and at the Louisiana Purchase Exposition (informally known as the St. Louis World's Fair) in 1904. In 1901 he designed a children's hospital, a maternity hospital, a venereal and contagious skin disease hospital, and a firehouse. In 1902 he designed eight pavilions for consumptives, a public bath house and the firehouse at Tenth and South Streets.<sup>50</sup>



Figure 20 Philip H. Johnson, 1901, age 33. (Source: *Philadelphia Inquirer*)

At the same time, rumors were starting to circulate about Johnson's use of political influence to further his career. Articles reporting on the selection for the design of the third state capitol (the second having been abandoned unfinished) alleged that he and his political allies had influenced the decision-making process to select the design submitted by Joseph M. Huston. According to one of the other architects who had submitted plans, "It was agreed four months ago, I was told, that Mr. Huston was to be selected as architect. He would be satisfactory to Philip H. Johnson, relative of Israel Durham. If Johnson put in a plan, and he was selected, it would be inferred that Durham demanded the job for his relative. They didn't want that and Johnson did not compete, being satisfied, as I am informed, with the present arrangement."<sup>51</sup> Another article went so far as to state that, "The plan, as the report goes, is to select the design of Mr. Huston, and that Mr. Johnson is to be a silent partner with at least a half interest in the pecuniary proceeds, if not in the fame attending the award."<sup>52</sup>

In 1905 Johnson was one five men arrested on the charge of conspiracy in connection with the construction of the smallpox wing of the municipal hospital. As a sign of the contest between the Republican machine and reform Mayor John Weaver, the arrest warrants were issued by a judge at the request of the mayor's private counsel, but the District Attorney initially refused to be involved with the prosecution of the case. After a short trial the case was dismissed for lack of evidence.<sup>53</sup>

### **"The Perpetual Architect"**

There may have been some reason to doubt Johnson's probity. October 5, 1914 the *Evening Public Ledger* began a series of exposé editorials "devised to show the small taxpayer how to deliver himself from the inequalities and burdens of which he is the unnecessary victim. In simple language the whole organization of the machinery of public plunder will be explained."<sup>54</sup> Number twelve in this series was entitled "Health and Charities" and was devoted in large part to Philip H. Johnson.

The article detailed how on March 30, 1903, the city of Philadelphia signed a contract with Johnson which would earn him the sobriquet "the perpetual architect." As part of a contract to engage him to design four hospitals (the Hospital for the Indigent, Philadelphia Hospital for the Insane, the Philadelphia General Hospital, and the Municipal Hospital for Communicable Diseases) the city agreed to employ Johnson "as architect of the said new hospital buildings and such other buildings to be erected in the future as may be necessary for executive and departmental purposes." [emphasis added]<sup>55</sup> With nine words, the city had agreed to pay Johnson for all buildings designed for the Department of Health and Charities going forward.



According to this article, the contract had been challenged and upheld in court. It also alleges that “Phil” Johnson was “an ex-rodman in the Bureau of Surveys (who...was dropped for incompetency some 15 years ago.)” ... After Johnson left the Bureau of Surveys he became an inspector on the famous uninspected State Capitol at Harrisburg. Exit ‘Phil,’ the ex-rodman; enter ‘Philip H. Johnson, architect.’” Before moving on to an overview of the amount that was spent on hospitals and charities, the article concluded its section on Johnson by calculating that he had been paid \$750,000, and noted, “Pretty good for an ex-rodman!”<sup>56</sup>

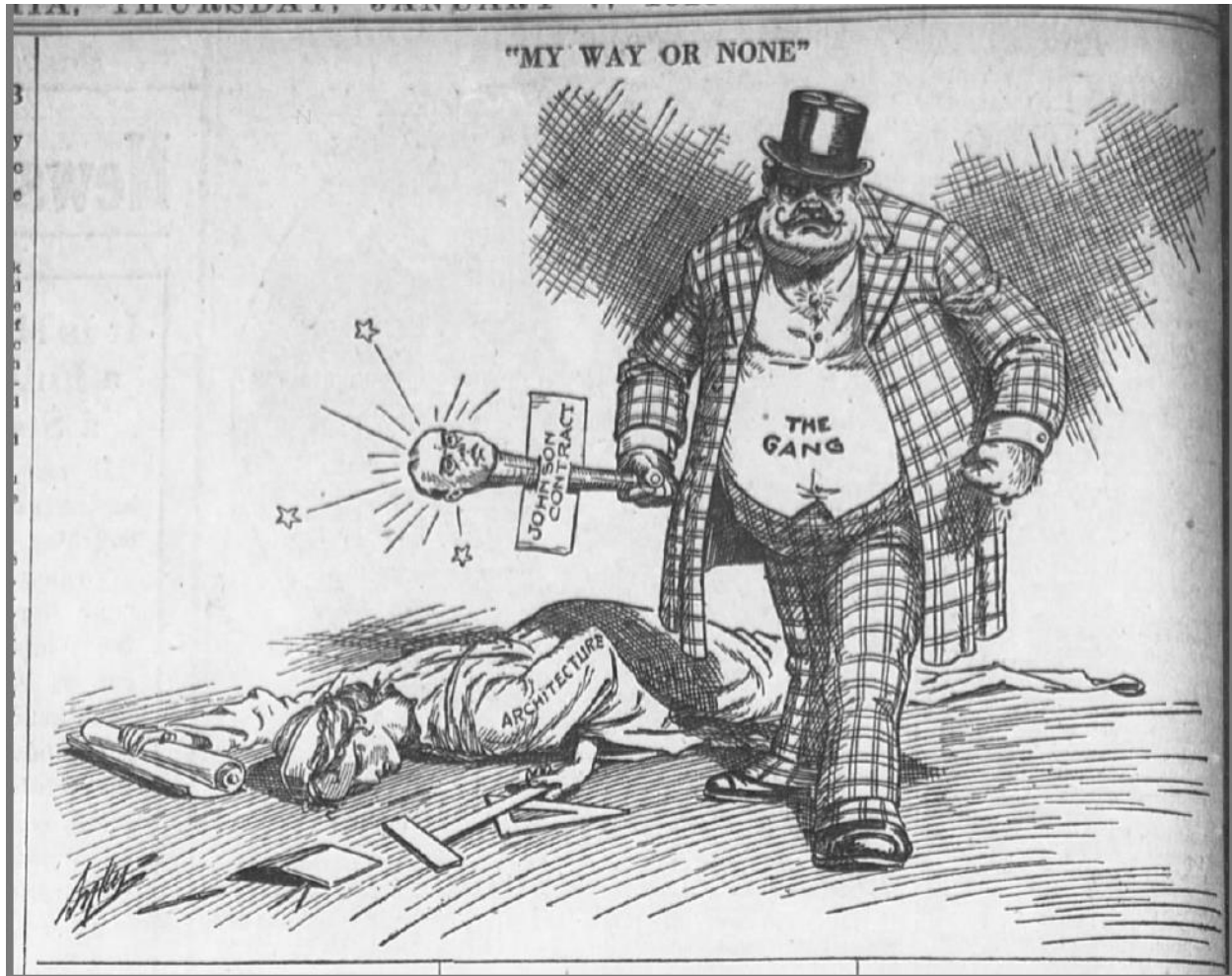


Figure 21 Political cartoon, accompanying article about probe of Johnson’s professional qualifications, January 15, 1915. (Source: Philadelphia Evening Public Ledger)

Two months later, in January 1915, the *Public Ledger* announced an inquiry into Johnson by the Philadelphia Chapter of the American Institute of Architects. A meeting of the chapter appointed a committee of three, consisting of University of Pennsylvania Professor Warren P. Laird, and architects Horace Wells Sellers and John Sinkler, to investigate Johnson’s qualifications, where he had studied architecture, and from what institution he had graduated. “Several members said frankly that they had

\* A rodman holds the prism pole steady for the surveyor, measures distances, and clears brush. See <https://careertrend.com/info-8443031-duties-rodman.html>

never heard whether Johnson had taken a course in architectural work.” It should be noted that, rather than voicing any concern about tax dollars being spent irregularly, the stated reason for this architectural investigation was the elimination of unfair competition. In the words of architect Edward Crane, “I believe that architects should be selected by the city after an open competition. This will mean the elimination of politics and favoritism.”<sup>57</sup>

No results of this investigation have been found, but when Johnson applied for membership in the American Institute of Architects thirteen years later, his application was accompanied by a unanimous endorsement and glowing testimonials from the Philadelphia Chapter. As a consequence, the requirement that applicants submit a portfolio of their work was waived. He became a full member of the AIA on November 15, 1928.<sup>58</sup>

As with so much about Johnson, his work environment is unclear. He is not listed as having any partners in the *Philadelphia Builders and Architects* website, nor are any mentioned in the many newspaper articles about him. One article written after his death mentions Thomas W. Boyd, “a close friend who was employed by Mr. Johnson for many years as an architect and engineer,” and lists H. Stanley Atkinson, Charles S. Speiss, and Frances A. McDonnell as “employees in Mr. Johnson’s office.” Atkinson merits a brief entry in PBA, but does not appear to have listed his work with Johnson; the others do not appear.<sup>59</sup>

## Conclusion

Johnson died in 1933 following a heart attack at an annual Philadelphia Yacht Club banquet to elect club leadership. “[O]fficials and yachtsmen... [were] stricken with grief”<sup>60</sup> at the death of the man who had been Commodore [president] for more than a decade. Newspapers were less charitable, recounting in obituaries the story of the contract and the several mayoral administrations that had tried to break it. As one put it, “now death has broken a contract before which the courts were helpless.”<sup>61</sup> By that point Johnson’s income from the city totaled \$1,799,211. Of particular irony was the fact that three months before his death, the City Solicitor had informed the City Council that the city owed Johnson \$3,540 for a building which had never been built, and that the budget of the department in question required a supplemental appropriation of \$1,770.22 to cover Johnson’s bill.<sup>62</sup>

Fire House 11 is a living symbol of two important aspects of Philadelphia’s past. As home of the city’s only African-American fire brigade it is a symbol of the racial inequality that we still struggle to eliminate. As a design of Philip H. Johnson, it also provides a physical reminder of a time when machine politics ran city government and enabled an architect of Johnson’s unusual qualifications design many of the buildings that we know today.



Figure 22 Philip H. Johnson, January 15, 1915. (Source: Philadelphia Evening Public Ledger)

## Appendix Design Portfolio

Notwithstanding this checkered past, Johnson went on to design many public buildings for the city, including some outside of the Department of Health and Charities. A partial list includes the following:

**City Hall Annex (1925):** As suggested by the name, this fifteen-story office tower at 23-31 N Juniper St was built to provide additional space for city government. Johnson originally prepared plans for a seventeen story building at the request of City Council President Charles B. Hall, but when, after more than a year, the decision was made to proceed, two stories were eliminated to make it more harmonious with surrounding buildings. In keeping with his contact for the city, he received a \$145,000 fee. The building is now used as a hotel.<sup>63</sup> (Figure 23)

**Civic Center Auditorium (1929):** Soon after being selected to design the city's new convention hall, Johnson was quoted in the press saying that after examining structures in several cities, he would probably model it on the Cleveland Auditorium. In the words of the *Philadelphia Inquirer*, "At Cleveland it is possible to stage anything from a dance or song recital to a three-ring circus in the main hall. There is a basement exhibition hall and numerous smaller halls and offices and committee rooms. It is not a vast barn to be used once or twice a year, but a virtual community

centre which is in active use day and night for most of the year."<sup>64</sup> Johnson succeeded in this intent, designing a building which over its lifetime would host four national political conventions; speeches by individuals such as Dr. Martin Luther King, Nelson Mandela, Louis Farrakhan, and Pope John Paul II; concerts by groups such as the Beatles, Jackson Five, Rolling Stones and Grateful Dead; and sporting events with Philadelphia 76ers and the Warriors. In addition to his standard fee of 6% of the construction cost of the building, Johnson received an 8% commission on the cost of all equipment supplied to the hall, including seats, hangings and furnishing. This was estimated to total \$325,000.<sup>65</sup>

**Mental Hospitals:** Johnson designed at least four state mental hospitals: Byberry, Norristown, Allentown, and Pennhurst. Except for Norristown he designed the hospitals for the ground up.



Figure 23 City Hall Annex, 23-31 N Juniper St. (Source: *Philadelphia Architects and Buildings*)



**Pennhurst State School and Hospital, aka Eastern Pennsylvania Institution for the Feeble Minded and Epileptic, Spring City, PA (1908)**—located outside of Philadelphia, Pennhurst was part of a national trend to segregate individuals with intellectual and developmental disabilities from mainstream society. At its height, the 76 Jacobean Revival-style buildings that made up the institution occupied 1,400 acres and housed 3,550 people. A long history of mismanagement—“As early as 1922, Pennhurst's conditions were described as ‘so bad as to be unbelievable’”<sup>66</sup>—culminated in a 1968 NBC TV exposé and ensuing Supreme Court litigation which gained Pennhurst the name “the shame of the nation.”<sup>67</sup> It was closed in 1987 and recognized as an International Site of Conscience in 2009.

**Byberry (1912)**—established in the far northeast, rural portion of the city, Byberry was a huge complex with 42 buildings in three groups. Since construction started in 1912 and was not finished until 1952 it is unclear if the later buildings were designed by Johnson or another architect. Johnson designed the earlier buildings Jacobethan Revival style. Plagued by scandals over maltreatment and mismanagement throughout its life, Byberry was closed 1987 and its buildings demolished in 2006.<sup>68</sup>

**Philadelphia General Hospital (1903)**: in 1903 the city government decided to replace the Blockley Almshouse in West Philadelphia with a modern hospital complex. Through the influence of his brother-in-law, Izzy Durham, Johnson was selected as architect, and signed the contract which enabled him to gain revenue from the city for the rest of his life. A multi-building project on a 21-acre site, PGH gradually replaced the former buildings, and was itself replaced by the Hospital of the University of Pennsylvania and the Children’s Hospital of Philadelphia complex later in the century.<sup>69</sup>

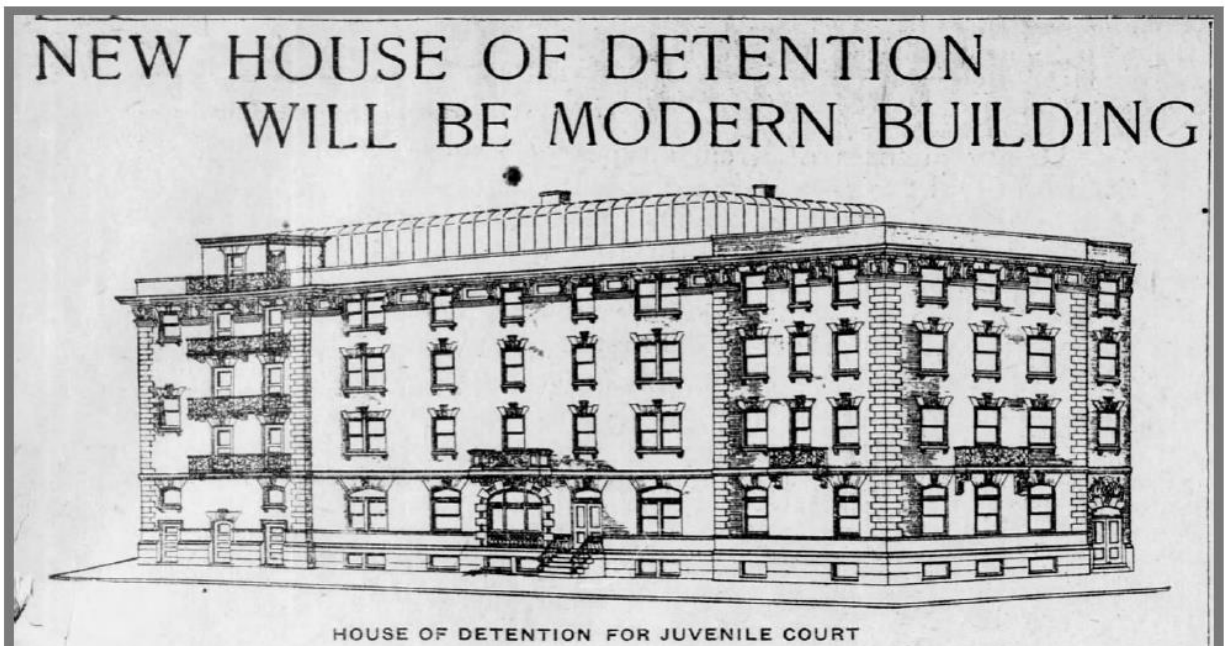


Figure 24 1904 newspaper illustration of the planned House of Detention/Juvenile Court and Detention Center. (Source: Philadelphia Inquirer)

**House of Detention/Juvenile Court and Detention Center (1908)**: Johnson designed this three-story courthouse, the city’s first, in Georgian/ Classical Revival style. It contained courtrooms and offices,

separate boys' and girls' dormitories and washrooms accommodating over fifty of each sex, and small classrooms, reflecting the new understanding of juvenile criminal justice in the Progressive era. Innovatively, it featured electric locks on the doors which were centrally controlled from hidden buttons dispersed in various parts of the building. It is currently a commercial mixed-used office building called Mulberry Atrium (2133-2141 Arch Street).<sup>70</sup> (Figure 24)

**Public Libraries:** In 1903 Andrew Carnegie gave a \$1.5 million grant to the city of Philadelphia to build public libraries. Twenty-five were built, with Johnson designing three of them. The list of architects is a *Who's Who* of Philadelphia architecture, including James Windrim, Albert Kelsey and Paul Cret, Cope & Stewardson, Hewitt & Hewitt, and Clarence C. Zantinger. Perhaps as a sign of his relationship with the city, Johnson was one of only two architects chosen to design more than one library. Two of the three—

**Kingsessing (1919)** (Figure 25) and **Wyoming (1930)**—still stand; the third—**Greenwich**—has since been razed. An examination of HABS materials in 2006 shows that the Philadelphia libraries generally have a T-shaped open floor plan, raised windows allowing for maximum book storage, and flexible space for lectures and other public programs. Unusual for the early 20th century, Johnson's libraries had open stacks, allowing patrons to browse and select their own books, rather than having to request them from the librarian. The Kingsessing Branch Free Library is part of the Kingsessing Recreation Center. This Beaux-Arts style branch was placed on the Philadelphia Register of Historic Places in 2009. The Wyoming Branch was the last of the twenty-five to be built in Philadelphia, as well as being the last to be built in the United States. It is also in Beaux-Arts style.<sup>71</sup>



Figure 25 Kingsessing Branch Free Library. (Source: Wikipedia)

**Waterview Recreation Center (1916):** unlike several other Johnson designs for city recreational centers which have long symmetrical wings that flank a central entrance hall, Waterview has a rectilinear body and a single transverse rear wing. In a planning document from 2017, the Philadelphia Historical Commission noted that Waterview may merit consideration for listing on the Philadelphia Register.<sup>72</sup>

**Kingsessing Recreation Center (1916):** in 1913 the Belmont Cricket Club closed, the city bought its grounds, and renamed it Kingsessing Park. In addition to the library, the park hosted a recreation center also designed by Johnson. In Johnson's favored Beaux-Arts style, the center contains two gymnasiums and is considered to be among the most ornately decorated of Philadelphia's early twentieth century recreation buildings.<sup>73</sup>

**Pennsylvania National Guard Armories:** demonstrating that Johnson cultivated political connections at the state, as well as local, levels, he designed at least six armories in southeastern Pennsylvania between 1909 and 1916 for the National Guard. Five of them—the **Philadelphia Armory** at 32nd Street and Lancaster Avenue, the **Lancaster Armory** in Lancaster, PA, the **Williamsport Armory** in Williamsport, PA,

the **General Thomas J. Stewart Memorial Armory** in Norristown, PA, and the **Major John Charles Groff Memorial Armory** in West Chester—have been placed on the National Register of Historic Places. The sixth, the **111th Regiment Infantry Armory**, at 1221-1231 S Broad St Philadelphia, PA has been demolished. Johnson designed the armories in a variety of architectural styles—Art Deco, Classical Revival, Colonial Revival, Lombard Romanesque. All five were nominated under Criteria A and C. The Philadelphia Armory is much larger than the other four, and is now used as an indoor practice facility for Drexel University's sports teams.<sup>74</sup>



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## Endnotes

- <sup>1</sup> "Mosaic Mural Map," Philadelphia's Magic Gardens, accessed September 1, 2020, <https://www.phillymagicgardens.org/about-us/mosaic-mural-map/>.
- <sup>2</sup> *Hike Out - The History of the Philadelphia Fire Department* (Philadelphia, PA: Philadelphia Fire Department Historical Corporation, 1999), 10–12.
- <sup>3</sup> J. Albert Cassedy, *The Firemen's Record* (Philadelphia, PA: Firemen's Pension Fund, 1891), 51. Interestingly, they also went to the Watering Committee Councils and requested that the AFA not be allowed to open the fire plugs, but were told that the ordinance required the WCC to grant access to any fire company requesting it.
- <sup>4</sup> John C. McWilliams, "'Men of Colour': Race, Riots, and Black Firefighters' Struggle for Equality from the AFA to the Valiants," *Journal of Social History* 41, no. 1 (2007): 108.
- <sup>5</sup> McWilliams, 107–9.
- <sup>6</sup> *Hike Out - The History of the Philadelphia Fire Department*, 13–17; Jack Wright, "Engine 11," Fireman's Hall Museum Philadelphia, accessed August 25, 2020, <https://www.firemanshallmuseum.org/engine-11/>.
- <sup>7</sup> McWilliams, "Men of Colour," 111–12; "Historical Marker Nomination Form," December 12, 2000, 2–3, <https://www.phmc.pa.gov/Preservation/Historical-Markers/Pages/default.aspx>.
- <sup>8</sup> McWilliams, "Men of Colour," 112; "5 Firemen Hurt At \$100,000 Blaze," *Philadelphia Inquirer*, March 7, 1907.
- <sup>9</sup> Zurier, *The Firehouse*, 29–87.
- <sup>10</sup> Zurier, 89–118.
- <sup>11</sup> Wright, "Engine 11."
- <sup>12</sup> C. Doebley, "Pennsylvania Historic Resource Survey Form - City of Philadelphia 1016-18 South Street," August 26, 1980, 053985, AskRegis.
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- <sup>14</sup> "Historical Marker Nomination Form," 3.
- <sup>15</sup> Walter Lindsay, *This Was The First Time We Had Whites In The Ranks*, 2008, <https://www.philastories.org/engine-11>.
- <sup>16</sup> Joseph A. Marshall, Interview with Joseph A. Marshall, May 22, 1986, 00:36:00–00:40:00, [https://nunncenter.net/ohms-spokedb/viewer.php?cachefile=2014oh206\\_gn058\\_ohm.xml#segment36](https://nunncenter.net/ohms-spokedb/viewer.php?cachefile=2014oh206_gn058_ohm.xml#segment36). In this and subsequent Marshall quotations I have removed the frequent "um"s for reading comprehension.
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- <sup>18</sup> Marshall, Interview with Joseph A. Marshall, 00:40:00.
- <sup>19</sup> "Firemen's Transfer Is Hinted," *Philadelphia Tribune*, February 12, 1949, sec. 2.
- <sup>20</sup> Marshall, Interview with Joseph A. Marshall, 00:43:00.
- <sup>21</sup> Clarence Brogdan, *Desegregation in the Philadelphia Fire Department*, 2008, <https://www.philastories.org/engine-11>.
- <sup>22</sup> McWilliams, "Men of Colour," 114; Marshall, Interview with Joseph A. Marshall, 00:42:00.
- <sup>23</sup> Joseph A. Marshall, Interview with Joseph A. Marshall, May 22, 1986, 01:00:00, [https://nunncenter.net/ohms-spokedb/viewer.php?cachefile=2014oh206\\_gn058\\_ohm.xml#segment36](https://nunncenter.net/ohms-spokedb/viewer.php?cachefile=2014oh206_gn058_ohm.xml#segment36).
- <sup>24</sup> Marshall, 00:59:00.
- <sup>25</sup> Marshall, 01:01:00.
- <sup>26</sup> Marshall, 01:01:00.
- <sup>27</sup> "Fireman Pulls Hero Stunt In Vain Effort To Get Thug," *Philadelphia Tribune*, November 4, 1937.
- <sup>28</sup> Marshall, Interview with Joseph A. Marshall, 01:02:00; "Fireman Pulls Hero Stunt In Vain Effort To Get Thug."
- <sup>29</sup> "6 New Colored Firemen Named to Engine 11," *Philadelphia Tribune*, August 25, 1938.
- <sup>30</sup> "Meade Has Chance To Prove Fairness," *Philadelphia Tribune*, May 15, 1948.
- <sup>31</sup> "Firemen's Transfer Is Hinted."
- <sup>32</sup> "Firemen's Transfer Is Hinted"; Gayle Ronan Sims, "Roosevelt Barlow, 85, Phila. Firefighter," *Philadelphia Inquirer*, July 17, 2003.
- <sup>33</sup> "Fire Department Ends Jim-Crow," *Philadelphia Tribune*, February 19, 1949.
- <sup>34</sup> "Fire Department Ends Jim-Crow."
- <sup>35</sup> Quotation: Lindsay, *This Was The First Time We Had Whites In The Ranks*; *Hike Out - The History of the Philadelphia Fire Department*, 137.



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- <sup>39</sup> Brogdan, Desegregation in the Philadelphia Fire Department.
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- <sup>41</sup> "All-Negro Engine Co. 11 Ended," *Philadelphia Tribune*, February 17, 1953.
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- <sup>44</sup> Wright, "Engine 11"; "Deed - City of Philadelphia to Redevelopment Authority," March 24, 1981, EFP Bk 284 Pg 147, Philadelphia Department of Records - Archives; "Deed - Redevelopment Authority to Waters AME," September 18, 1997, M 0955 454, Philadelphia Department of Records - Archives.
- <sup>45</sup> "In The Real Estate Field," *Philadelphia Times*, June 6, 1902; Doebley, "Pennsylvania Historic Resource Survey Form - City of Philadelphia 1016-18 South Street."
- <sup>46</sup> "Architect for the Exposition," *Philadelphia Inquirer*, March 20, 1901. This article, written several years later, describes him as "architect and consulting engineer" on these two projects and unnamed others, but since he would have been between 25 and 30 years of age it is more probable that he was a junior architect or engineer working for more experienced men.
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