



CITY OF GLOUCESTER COMMUNITY PRESERVATION COMMITTEE PROJECT APPLICATION COVER SHEET

I: Project Information

Project Title:
Stage Fort Park Parrot Rifle Cannon Carriage Fabrication

Project Summary: 1. The fabrication of an aluminum "historic-rendering of a carriage for the Parrot Rifle Cannon as part of a multi-year project to restore the Fort area of Stage Fort Park.

2. Cleaning, treatment and repainting of the Parrot Rifle Cannon.

3. Machining or "Sleeving" of the Parrot Rifle Cannon to create a narrow lined bore capable of firing a small-charge report.

Estimated start date: 01/01/2020 Estimated completion date: 06/01/2021

CPA Program Area:

Open Space x Historic Preservation
Community Housing Recreation

II: Applicant/Developer Information

Contact Person with primary responsibility for project: David Dow

Organization (if applicable): Stage Fort Park Advisory Committee

Mailing Address: 12 Essex Street/ Gloucester MA 01930

Daytime phone #:978-290-3912

Fax #: N/A

E-mail address: davedow40@gmail.com

Federal ID#: N/A

III: Budget Summary

Total budget for project: 45,712.

CPA funding request: 22,705.

CPA request as percentage of total budget:

Applicant's Signature: David Dow

Printed name and Position: David Dow, Chairman

Co-applicant/ City Official (if required): Michael B. Hale
MICHAEL B. HALE, DIRECTOR

CITY OF GLOUCESTER COMMUNITY PRESERVATION COMMITTEE

PROJECT SCHEDULE

Please provide a project timeline below, noting all project milestones. Please note that because the City Council must approve all appropriations, CPA funds may not be available until up to two months following Committee approval.

	Activity	Estimated Date
Project Start Date:	Cleaning, testing and shipping of cannon	04/01/2020
Project Milestone:	Carriage fabrication and sleeving	10/01/2020
50% Completion Stage:	Delivery on site	04/01/2021
Project Milestone:	Cannon firing, testing and licensing	05/01/2021
Project Completion Date:	Presented for firing	06/01/2021

Please note: If the project is approved, the recipient must provide progress reports to the Committee on a quarterly basis (by the 15th of January, April, July and October) depending on the length of the project. The recipient shall also provide an interim report at the 50% Completion Stage, along with budget documentation.

Please feel free to photocopy or re-create this form if more room is needed.

CITY OF GLOUCESTER

COMMUNITY PRESERVATION COMMITTEE

BUDGET FORM

Project Name: Stge Fort Park Parrot Rifle Cannon Carriage Restoration

Applicant: _____

SOURCES OF FUNDING		
Source	Amount	
Community Preservation Act Fund	\$22,705	
(List other sources of funding)		
Mayor's office, city of Gloucester	9,982	
Remaining Grant award: CPC FY 2017	13,025	
Total Project Funding	\$45,712	
PROJECT EXPENSES		
Expense	Amount	Please indicate which expenses will be funded by CPA Funds:
Cannon Carriage Fabrication	28,000	5,206
Cannon Sleaving	4,000	4,000
Transportation	2,892	2,892
Security Hardware	1,000	1,000
Contingency Fund	5,000	4,893
Cannon cleaning labor	1,120	1,120
Paint and chemical cleaners	300	194
Retention pan and shed construction	1,000	1,000
Backhoe services (lifting)	1,400	1,400
Professional testing	1,000	1,000

Total Project Expenses	\$45,712	\$22,705
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04/18/2019 CPC Application Cover Sheet:

Stage Fort Park Parrot Rifle Cannon Carriage Fabrication

To the Community Preservation Committee:

APR 19 2019

Community Development Dept.
Grants Division

Our grant proposal will fund the first stage of a multi-year project to restore the Fort area of Stage Fort Park. The first year (2021) will see the fabrication and installation of an aluminum carriage for the Parrot Rifle Cannon. This cannon will be the first of four cannons at the Fort to be restored. The Parrot Rifle will be cleaned, chemically treated and re-painted. It will be shipped to a Steen Cannon works (Ky) for cannon sleeving and carriage fabrication. Upon delivery, the cannon on-site and licensed for firing.

While our proposal meets many of the CPC criteria, we feel that Historic Preservation best describes our multi-year project. Our final goal is to restore the Fort area as a historic feature of the Park and its importance to our local military history. Repairs and restoration of this site are long overdue. The ramparts are overgrown with vegetation. The cannon barrels are suffering due to neglect. The barrels are subject to trash, dirt and debris. We hope to preserve this site for future generations. The cleaning, capping and painting of the cannon will protect the barrel against further damage.

We have proposed an annual stipend in the city budget of \$2,000 for maintenance of the Fort as well as a security plan for the Fort which would include lighting and security cameras.

Our ultimate goals include a visitor education center with historic references to the Fort and its history. It is our hope that school children as well as our citizens will take advantage of the renovated Fort.

It is expected that the entire Stage Fort Park will be used as a centerpiece of the city's 400th anniversary celebrations. We have recently been informed by the city administration that they intend to make significant improvements to the park in honor of the city anniversary and the location of its founding settlement (1623).

Stage Fort Park Advisory Committee

Multi-Year Project Funding Requirements: Stage Fort Park Renovation Project

The scope of work to the Stage Fort Park Renovation Project involve several phases.

1. 2021: Parrot Rifle Cannon Carriage Fabrication, cleaning and testing (\$22,705)
 2. 2021: Design Plan (\$20,000) to include extension of Visitor Center to Fort walkway
 3. 2022: Implementation of landscaping and construction of walkways (50,000)
 4. 2022: Construction of remaining (3) Oak cannon carriages (\$15,000)
-

Feasibility of Project

We have already completed an archaeological survey of the proposed project area (Fort). We have obtained a detailed plan for chemically cleaning the Parrot rifle cannon. We have approval from the Gloucester Historical Commission for fabrication of an aluminum carriage. We have approval from the Department of Public Works.

The Conservation Committee may be required to approve the landscaping component of the project.

Applicant Qualifications

The Stage Fort Park Advisory Committee is a sub-committee of the Gloucester City Council. As such, we are not the contractor for projects, but rather the chartered applicants. The City of Gloucester assumes full responsibility of funded projects.

CPC Stage Fort Park Parrot Rifle Cannon Project Proposal: Attachments

1. Plans of property: locus sketch map, Mass Historical Commission
2. Historic properties: Mass Historic Commission inventory sheet
3. Historic structure report: Mass Historic Commission inventory sheet
4. United States Secretary of the Interior's Standards for the Treatment of Historic Properties codified in 36 C.F.R. Part 68." (M.G.L. ch.44B
5. Maps: City of Gloucester Engineering Dept.
6. Visual materials: Figure 3, historic photo of Fort area circa 1920
7. Letter of recommendation from SFP Committee
8. Letter of support from Gloucester Historical Commission
9. Quote from Steen Cannon & Ordinance Works (Ashland, KY)
 - a. #1806- carriage fabrication & delivery quote
 - b. #1896 sleeving quote
10. Parrot Rifle Canon Restoration Cleaning Plan Detai
11. Resources

INVENTORY FORM A CONTINUATION SHEET

GLOUCESTER STAGE FORT PARK AREA

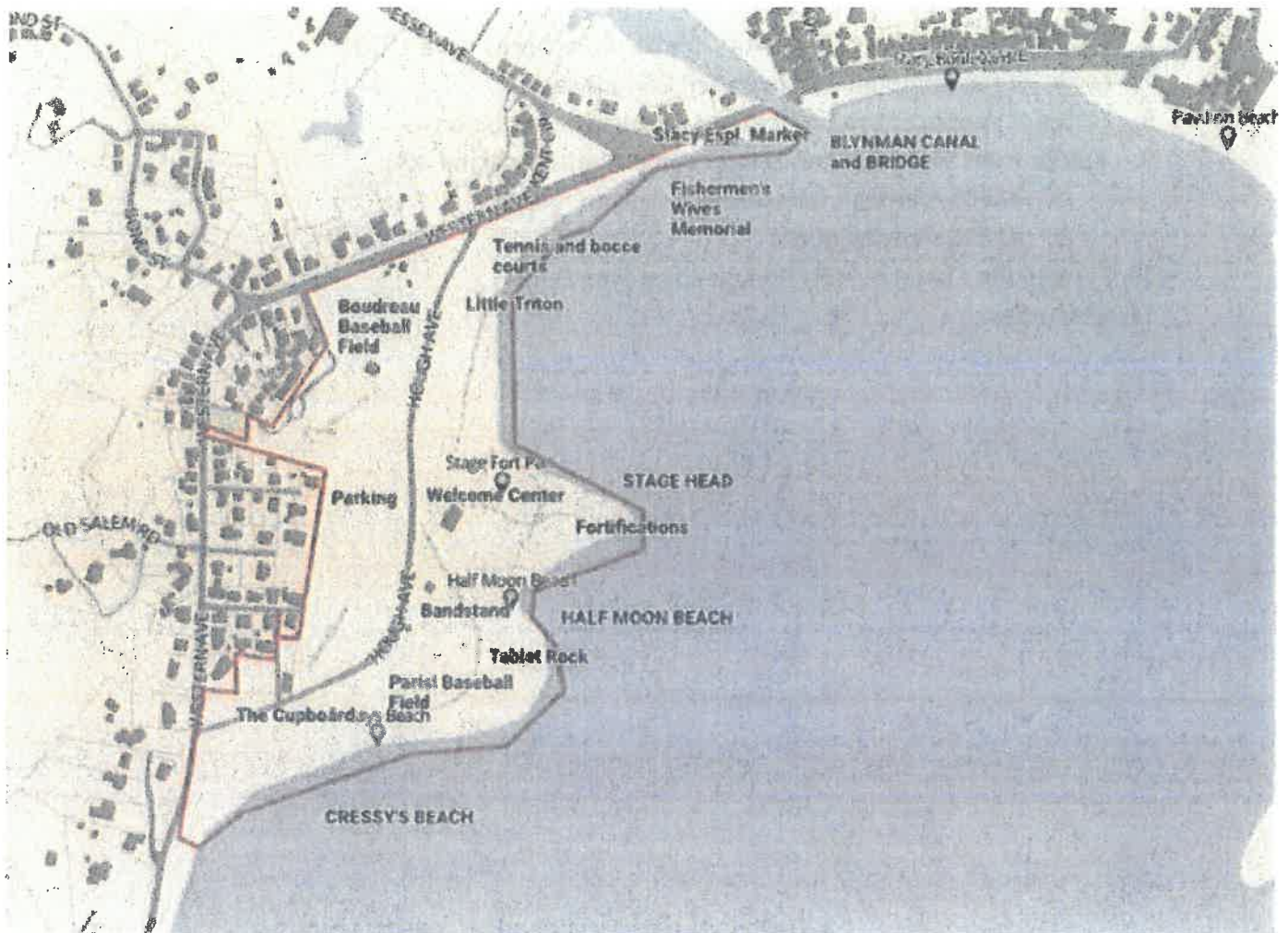
MASSACHUSETTS HISTORICAL COMMISSION

Area Letter Form Nos.

220 MORRISSEY BOULEVARD, BOSTON, MASSACHUSETTS 02125

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LOCUS/SKETCH MAP (north is at top)



INVENTORY FORM A CONTINUATION SHEET

GLOUCESTER STAGE FORT PARK AREA

MASSACHUSETTS HISTORICAL COMMISSION

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Shurcliff is nationally renowned for his work on the restoration of Colonial Williamsburg in Virginia, beginning in 1928; work with the Metropolitan District Commission and the Metropolitan Planning Board in Boston (including the Revere Beach Parkway, Blue Hills Reservation Parkways, Storrow Memorial Embankment and Storrow Drive re-design, and Charles River Basin); the Paul Revere Mall in Boston's North End and parts of the Franklin Park Zoo; campus plans for numerous colleges and universities (Amherst, Brown, Mt. Holyoke, Tufts, and Wellesley colleges) and for prep schools such as Deerfield, St. Paul's, and Groton; planned communities in Hopedale, Mass., and Bridgeport, Connecticut; plans for 27 municipalities in New England, Texas, and Indiana; and a number of town halls, town commons, and private estates. In the Cape Ann region, Shurcliff design the Grand Allee at the Crane Estate in Ipswich. MHC's MACRIS database contains 164 entries under Arthur Shurcliff.

Ernest W. Bowditch

Born in Brookline, Ernest Bowditch (1850-1918) studied chemistry and mining at MIT from 1865 to 1869. He subsequently worked in railroad construction and surveying before establishing his own practice in Boston in 1871. Bowditch's multi-faceted career combined civil engineering, landscape architecture and planning, and occasional architectural design; he was influential in spreading the romantic landscape design movement of the late 19th century. In his varied roles, Bowditch collaborated with many leading architectural, landscape, and engineering firms of the period, including H. H. Richardson, Peabody & Stearns, Frederick Law Olmsted, Sr., and McKim, Mead & Bigelow (the predecessor of McKim, Mead & White). Notable projects include Trinity Church in Boston, Walnut Hills Cemetery in Brookline, the Eustis Estate in Milton, Mass.; Rockefeller Park in Cleveland, Ohio; and Chateau-sur-Mer in Newport, Rhode Island. MACRIS identifies 33 properties with Bowditch— mostly parks, cemeteries, residences and estates in eastern Massachusetts.

Ezra L. Phillips

Ezra L. Phillips (1870-1937) opened an architectural office in Gloucester in 1894, establishing what became Gloucester's leading architectural firm in the 20th century. Timothy F. Halloran (1883-1966) joined the firm as a draftsman at the turn of the 20th century, was named an architect there by 1918, and was made a partner in 1926. Halloran's son, Robert T. Halloran (1919-2008), joined the office after earning a degree in architecture from Wentworth Institute in Boston. In a practice that lasted into the 1960s, the firm's work ranged from private homes to civic buildings, summer hotels, and commercial structures. Among Phillips & Halloran's most notable projects are the Ezra Phillips House, 30 Gloucester Ave. (ca. 1890, GLO.101); a major addition to the Gloucester High School (later Central Grammar School), 10 Dale Ave. (1899/1922/1974, GLO.317); the Eastern Avenue School, 85-87 Eastern Ave. (1907, GLO.1188); and the Blackburn Building, 289 Main St. (1900, GLO.XXX).

Walker Hancock

Sculptor Walker Hancock (1901-1998) was born in St. Louis and studied art at Washington University and the Pennsylvania Academy of the Fine Arts, where he taught from 1929 to 1967. Hancock maintained a studio in Gloucester from 1930 until his death. Hancock's "long and distinguished career" (Cape Ann Museum biography) is notable for his portrait sculpture (subjects included numerous presidents, vice presidents, supreme court judges, and military figures) and for his monumental sculptures, the best known of which is the *Pennsylvania Railroad War Memorial* in Philadelphia (1950-52), which commemorated company employees who died in World War II. Hancock himself served in the war as an Army captain, and was one of the "Monuments Men" who helped recover art works confiscated by the Nazis. Hancock's work is found at the United State Capitol, Library of Congress, West Point, and the National Cathedral. His *Little Triton* sculpture at Stage Fort Park is a one-third scale version of a piece he created for the 1939 New York World's Fair.

Edward Tedesco

Born in 1921 in San Pietro, Italy, Edward Joseph Tedesco, AIA came to the United States with his family in the 1920s and served as a private in the U. S. Army from 1942 to 1945. A graduate of Boston College (1949) and the Harvard University Graduate School of Design (1952), he was employed in the prominent Boston architecture firms of Cram & Ferguson, Desmond & Lord, and Abbott Associates before establishing his own practice in Boston in 1956. Edward J. Tedesco Associates specialized in school design, including three major projects in Randolph, Mass. (1961-1968), four in Woburn (1956-1960), and

INVENTORY FORM A CONTINUATION SHEET

GLOUCESTER STAGE FORT PARK AREA

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one each in Bedford (1960) and Framingham (1969). Among the firm's non-school commissions identified to date are projects for Greek Orthodox churches in Woburn (1959) and Marlborough (1968). The successor firm to Tedesco's practice continues today as Mount Vernon Group Architects and includes members of the Tedesco family. Edward J. Tedesco was a lecturer at the Boston Architectural Center (now College), chairman of the Woburn Planning Board, and served on the Commonwealth's Board of Schoolhouse Structural Standards.

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INVENTORY FORM A CONTINUATION SHEET

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AREA DATA SHEET

Addresses reflect current Assessor's records.

Map-Block	MHC #	Historic Name	St. #	Street Name	Date	Style
	GLO.>>>	Stage Fort Park Landscape				
	GLO.>>>	Welcome Center Building				
		"The Cupboard" Refreshment Stand				
		Park Administration Building				
		Boudreau Field Concession Stand and Dugouts				
		Antonio Gentile Bandstand				
		Fortifications				
	GLO.915	Tablet Rock				
	GLO.908	Mass. Tercentenary Settlement and Park Marker				
		Rev. Blynman Plaque				
		Stacy Esplanade Marker				
	GLO.917	Little Triton Sculpture				
		Fishermen's Wives Memorial				
		Stacy Boulevard Esplanade and Seawalls				
		Cressy's Beach Seawall				
		Half Moon Beach				
		Cressy's Beach				

§ 68.3 Standards.

One set of standards

- preservation, rehabilitation, restoration or reconstruction - will apply to a property undergoing treatment, depending upon the property's significance, existing physical condition, the extent of documentation available and interpretive goals, when applicable. The standards will be applied taking into consideration the economic and technical feasibility of each project.

(a) Preservation.

(1) A property will be used as it was historically, or be given a new use that maximizes the retention of distinctive materials, features, spaces and spatial relationships. Where a treatment and use have not been identified, a property will be protected and, if necessary, stabilized until additional work may be undertaken.

(2) The historic character of a property will be retained and preserved. The replacement of intact or repairable historic materials or alteration of features, spaces and spatial relationships that characterize a property will be avoided.

(3) Each property will be recognized as a physical record of its time, place and use. Work needed to stabilize, consolidate and conserve existing historic materials and features will be physically and visually compatible, identifiable upon close inspection and properly documented for future research.

(4) Changes to a property that have acquired historic significance in their own right will be retained and preserved.

(5) Distinctive materials, features, finishes and construction techniques or examples of craftsmanship that characterize a property will be preserved.

(6) The existing condition of historic features will be evaluated to determine the appropriate level of intervention needed. Where the severity of deterioration requires repair or limited replacement of a distinctive feature, the new material will match the old in composition, design, color and texture.

(7) Chemical or physical treatments, if appropriate, will be undertaken using the gentlest means possible. Treatments that cause damage to historic materials will not be used.

(8) Archeological resources will be protected and preserved in place. If such resources must be disturbed, mitigation measures will be undertaken.

(b) Rehabilitation.

(1) A property will be used as it was historically or be given a new use that requires minimal change to its distinctive materials, features, spaces and spatial relationships.

(2) The historic character of a property will be retained and preserved. The removal of distinctive materials or alteration of features, spaces and spatial relationships that characterize a property will be avoided.

(3) Each property will be recognized as a physical record of its time, place and use. Changes that create a false sense of historical development, such as adding conjectural features or elements from other historic properties, will not be undertaken.

(4) Changes to a property that have acquired historic significance in their own right will be retained and preserved.

(5) Distinctive materials, features, finishes and construction techniques or examples of craftsmanship that characterize a property will be preserved.

(6) Deteriorated historic features will be repaired rather than replaced. Where the severity of deterioration requires replacement of a distinctive feature, the new feature will match the old in design, color, texture and, where possible, materials. Replacement of missing features will be substantiated by documentary and physical evidence.

(7) Chemical or physical treatments, if appropriate, will be undertaken using the gentlest means possible. Treatments that cause damage to historic materials will not be used.

(8) Archeological resources will be protected and preserved in place. If such resources must be disturbed, mitigation measures will be undertaken.

(9) New additions, exterior alterations or related new construction will not destroy historic materials, features and spatial relationships that characterize the property. The new work will be differentiated from the old and will be compatible with the historic materials, features, size, scale and proportion, and massing to protect the integrity of the property and its environment.

(10) New additions and adjacent or related new construction will be undertaken in such a manner that, if removed in the future, the essential form and integrity of the historic property and its environment would be unimpaired.

(c) Restoration.

(1) A property will be used as it was historically or be given a new use that interprets the property and its restoration period.

(2) Materials and features from the restoration period will be retained and preserved. The removal of materials or alteration of features, spaces and spatial relationships that characterize the period will not be undertaken.

(3) Each property will be recognized as a physical record of its time, place and use. Work needed to stabilize, consolidate and conserve materials and features from the restoration period will be physically and visually compatible, identifiable upon close inspection and properly documented for future research.

(4) Materials, features, spaces and finishes that characterize other historical periods will be documented prior to their alteration or removal.

(5) Distinctive materials, features, finishes and construction techniques or examples of craftsmanship that characterize the restoration period will be preserved.

(6) Deteriorated features from the restoration period will be repaired rather than replaced. Where the severity of deterioration requires replacement of a distinctive feature, the new feature will match the old in design, color, texture and, where possible, materials.

(7) Replacement of missing features from the restoration period will be substantiated by documentary and physical evidence. A false sense of history will not be created by adding conjectural features, features from other properties, or by combining features that never existed together historically.

(8) Chemical or physical treatments, if appropriate, will be undertaken using the gentlest means possible. Treatments that cause damage to historic materials will not be used.

(9) Archeological resources affected by a project will be protected and preserved in place. If such resources must be disturbed, mitigation measures will be undertaken.

(10) Designs that were never executed historically will not be constructed.

(d) Reconstruction.

(1) Reconstruction will be used to depict vanished or non-surviving portions of a property when documentary and physical evidence is available to permit accurate reconstruction with minimal conjecture and such reconstruction is essential to the public understanding of the property.

(2) Reconstruction of a landscape, building, structure or object in its historic location will be preceded by a thorough archeological investigation to identify and evaluate those features and artifacts that are essential to

an accurate reconstruction. If such resources must be disturbed, mitigation measures will be undertaken.

(3) Reconstruction will include measures to preserve any remaining historic materials, features, and spatial relationships.

(4) Reconstruction will be based on the accurate duplication of historic features and elements substantiated by documentary or physical evidence rather than on conjectural designs or the availability of different features from other historic properties. A reconstructed property will re-create the appearance of the non-surviving historic property in materials, design, color and texture.

(5) A reconstruction will be clearly identified as a contemporary re-creation.

(6) Designs that were never executed historically will not be constructed.

§ 68.3 Standards.

One set of standards

- preservation, rehabilitation, restoration or reconstruction - will apply to a property undergoing treatment, depending upon the property's significance, existing physical condition, the extent of documentation available and interpretive goals, when applicable. The standards will be applied taking into consideration the economic and technical feasibility of each project.

(a) *Preservation.*

(1) A property will be used as it was historically, or be given a new use that maximizes the retention of distinctive materials, features, spaces and spatial relationships. Where a treatment and use have not been identified, a property will be protected and, if necessary, stabilized until additional work may be undertaken.

(2) The historic character of a property will be retained and preserved. The replacement of intact or repairable historic materials or alteration of features, spaces and spatial relationships that characterize a property will be avoided.

(3) Each property will be recognized as a physical record of its time, place and use. Work needed to stabilize, consolidate and conserve existing historic materials and features will be physically and visually compatible, identifiable upon close inspection and properly documented for future research.

(4) Changes to a property that have acquired historic significance in their own right will be retained and preserved.

(5) Distinctive materials, features, finishes and construction techniques or examples of craftsmanship that characterize a property will be preserved.

(6) The existing condition of historic features will be evaluated to determine the appropriate level of intervention needed. Where the severity of deterioration requires repair or limited replacement of a distinctive feature, the new material will match the old in composition, design, color and texture.

(7) Chemical or physical treatments, if appropriate, will be undertaken using the gentlest means possible. Treatments that cause damage to historic materials will not be used.

(8) Archeological resources will be protected and preserved in place. If such resources must be disturbed, mitigation measures will be undertaken.

(b) Rehabilitation.

(1) A property will be used as it was historically or be given a new use that requires minimal change to its distinctive materials, features, spaces and spatial relationships.

(2) The historic character of a property will be retained and preserved. The removal of distinctive materials or alteration of features, spaces and spatial relationships that characterize a property will be avoided.

(3) Each property will be recognized as a physical record of its time, place and use. Changes that create a false sense of historical development, such as adding conjectural features or elements from other historic properties, will not be undertaken.

(4) Changes to a property that have acquired historic significance in their own right will be retained and preserved.

(5) Distinctive materials, features, finishes and construction techniques or examples of craftsmanship that characterize a property will be preserved.

(6) Deteriorated historic features will be repaired rather than replaced. Where the severity of deterioration requires replacement of a distinctive feature, the new feature will match the old in design, color, texture and, where possible, materials. Replacement of missing features will be substantiated by documentary and physical evidence.

(7) Chemical or physical treatments, if appropriate, will be undertaken using the gentlest means possible. Treatments that cause damage to historic materials will not be used.

(8) Archeological resources will be protected and preserved in place. If such resources must be disturbed, mitigation measures will be undertaken.

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(9) New additions, exterior alterations or related new construction will not destroy historic materials, features and spatial relationships that characterize the property. The new work will be differentiated from the old and will be compatible with the historic materials, features, size, scale and proportion, and massing to protect the integrity of the property and its environment.

(10) New additions and adjacent or related new construction will be undertaken in such a manner that, if removed in the future, the essential form and integrity of the historic property and its environment would be unimpaired.

(c) Restoration.

(1) A property will be used as it was historically or be given a new use that interprets the property and its restoration period.

(2) Materials and features from the restoration period will be retained and preserved. The removal of materials or alteration of features, spaces and spatial relationships that characterize the period will not be undertaken.

(3) Each property will be recognized as a physical record of its time, place and use. Work needed to stabilize, consolidate and conserve materials and features from the restoration period will be physically and visually compatible, identifiable upon close inspection and properly documented for future research.

(4) Materials, features, spaces and finishes that characterize other historical periods will be documented prior to their alteration or removal.

(5) Distinctive materials, features, finishes and construction techniques or examples of craftsmanship that characterize the restoration period will be preserved.

(6) Deteriorated features from the restoration period will be repaired rather than replaced. Where the severity of deterioration requires replacement of a distinctive feature, the new feature will match the old in design, color, texture and, where possible, materials.

(7) Replacement of missing features from the restoration period will be substantiated by documentary and physical evidence. A false sense of history will not be created by adding conjectural features, features from other properties, or by combining features that never existed together historically.

(8) Chemical or physical treatments, if appropriate, will be undertaken using the gentlest means possible. Treatments that cause damage to historic materials will not be used.

(9) Archeological resources affected by a project will be protected and preserved in place. If such resources must be disturbed, mitigation measures will be undertaken.

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(d) Reconstruction.

(1) Reconstruction will be used to depict vanished or non-surviving portions of a property when documentary and physical evidence is available to permit accurate reconstruction with minimal conjecture and such reconstruction is essential to the public understanding of the property.

(2) Reconstruction of a landscape, building, structure or object in its historic location will be preceded by a thorough archeological investigation to identify and evaluate those features and artifacts that are essential to an accurate reconstruction. If such resources must be disturbed, mitigation measures will be undertaken.

(3) Reconstruction will include measures to preserve any remaining historic materials, features, and spatial relationships.

(4) Reconstruction will be based on the accurate duplication of historic features and elements substantiated by documentary or physical evidence rather than on conjectural designs or the availability of different features from other historic properties. A reconstructed property will re-create the appearance of the non-surviving historic property in materials, design, color and texture.

(5) A reconstruction will be clearly identified as a contemporary re-creation.

(6) Designs that were never executed historically will not be constructed.

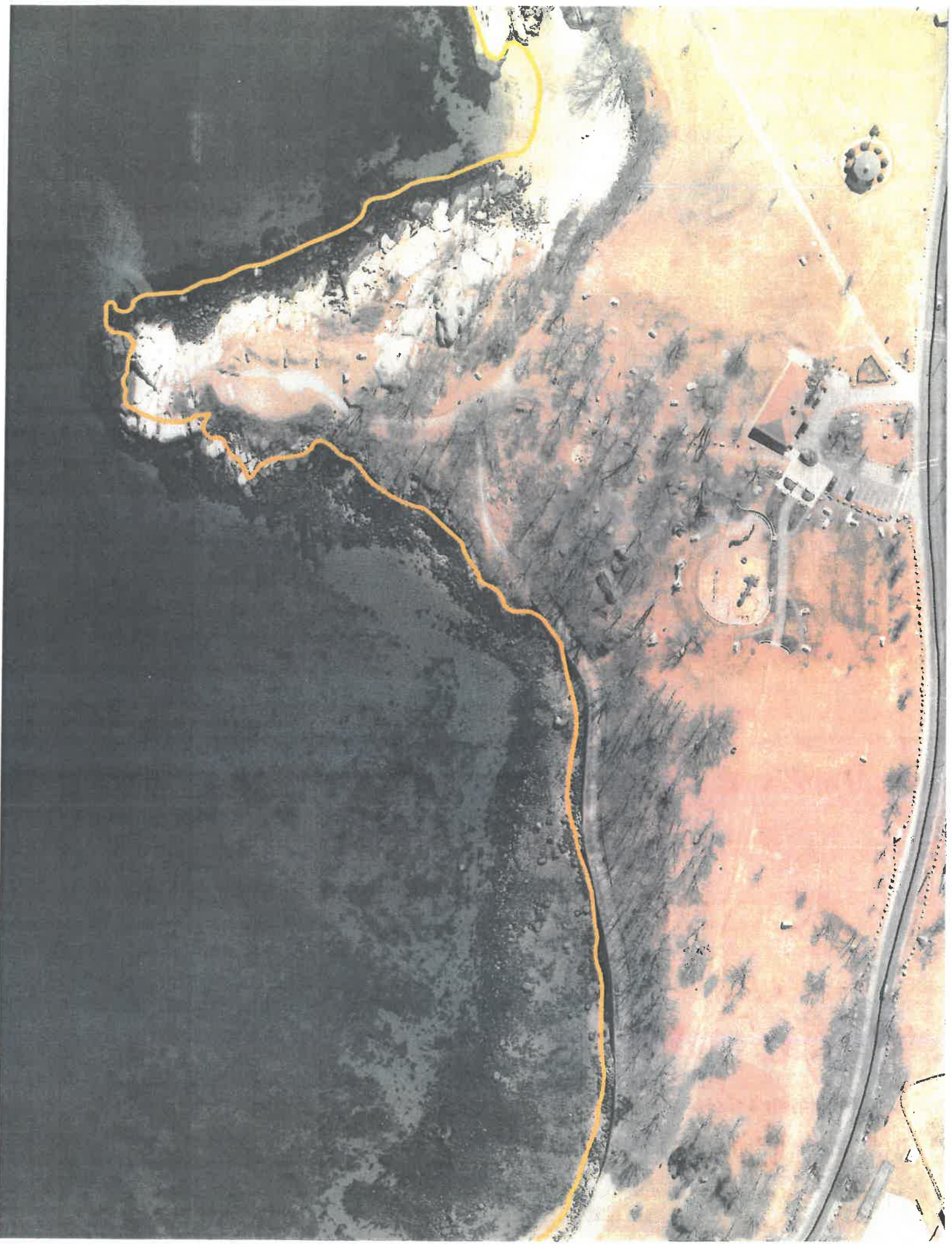


Figure 3



32 Revere Street
Gloucester MA 01930
April 10, 2019

Community Preservation Committee

This letter endorses the Stage Fort Park Parrot Rifle Cannon Carriage Fabrication grant proposal made to the Gloucester Community Preservation Committee. Our Stage Fort Park Advisory Committee heartily approves this project as one that serves many worthy goals: Historic preservation, education, open space and local culture.

We find it appropriate that our project will be an important part of the 400th anniversary celebrations. We particularly note that the park is the site of our founding settlement, the fishermen's staging field, which we now know as Stage Fort Park.

David Benjamin, Secretary

Stage Fort Park Advisory Committee



Gloucester Historical Commission
Gloucester City Hall
9 Dale Avenue
Gloucester, MA 01930



August 20, 2018

Dear Community Preservation Committee,

The Gloucester Historical Commission is writing this letter of conditional support for the Stage Fort Park Advisory Committee's Community Preservation Grant for the restoration of the ordnance carriages for the Stage Fort cannons.

The Commission's support is conditional upon the recreation of historically accurate replicas using period materials (wood and iron). The Commission recognizes the guns' loss of historical integrity over the years; we hope to regain some of that with the Stage Fort Park Committee's efforts to ensure reasonably historically accurate renditions of the artillery carriages. Attached are images from the Civil War era and the 1930s to illustrate the style of carriage used on each of the guns. In the photographs, Figure 1 illustrates a traversing carriage mounting a piece of coastal artillery at Fort Conant during the Civil War. The Model 1848 naval gun would be mounted as such in the unlikely event it was used at a coastal fortification (the Army manned coastal defenses). Figure 2 illustrates a typical field carriage mounting the 30 pdr. Army Parrott Rifle from 1865. The image probably dates from the early 20th century. Figure 3 is a photograph from around 1930 illustrating the four guns currently placed at Stage Fort Park. The Parrott Rifle is mounted on a wooden field carriage, and the three other guns (the Model 1848 naval gun and two 1906 replica French 19th century 24 pdrs) are mounted on truck carriages.

Beside maintaining historical integrity, the mounting of iron guns on aluminum carriages risks galvanic corrosion, particularly at their current location along the sea. Given that the Model 1848 naval gun is one of 105 extant examples, the Army Parrott Rifle is one of 206 extant examples, and the replica U.S.S. Constitution cannons are two of 33 of the remaining known 54 guns cast in 1906 for Old Ironsides, it is imperative that the Stage Fort Park Committee take every precaution not to further damage them.

With that in mind, The Gloucester Historical Commission offers its conditional support for the restoration of the Stage Fort park cannon carriages.

Sincerely,

Mary Ellen Lepionka (for Bob Whitmarsh and Jude Seminara)
Co-Chair, Gloucester Historical Commission
978-491-1017



Steen Cannon & Ordinance Works

515 - 29th Street
Ashland, KY 41101

Quote

Date	Quote #
5/9/2017	1806

Name / Address
David Dow

P.O. No.	Project

Item	Description	Qty	Cost	Total
No.2 Seige Carr...	No. 2 Aluminun Siege Carriage with Steel Axle, for 30-Pounder Parrott Rifle. Carriage totally sanded so that no casting seams are visible, all surface finished smooth with wood grain effect applied Aluminum chemically etched with aluma Prep, all metal primed, all metal finished with three coats of 100% acrylic exterior paint. Metal gun carriages are only designed for blank powder firing not live projectiles.		28,000.00	28,000.00
Delivery Charge	We currently charge \$2.25 per loaded mile. Delivery is made using Steen Cannon truck and trailer. (841 miles) ****Please allow 90-180 days from date of order for delivery****	841	0.00 2.25	0.00 1,892.25

We require 50% Non-refundable deposit before we start order, balance due on delivery.

Subtotal \$29,892.25

Sales Tax (6.0%) \$0.00

Total \$29,892.25

Phone #	Fax #	E-mail	Web Site
606-326-1188	606-326-1049	steencannons@gmail.com	www.steencannons.com



Steen Cannon & Ordnance Works

515 - 29th Street
Ashland, KY 41101

Quote

Date	Quote #
9/12/2017	1896

Name / Address
David Dow

P.O. No.	Project

Item	Description	Qty	Cost	Total
Liner installation	Deep hole drill hole into barrel, install liner with Steen Cannon & Ordnance Works process that includes threaded and welded breech plug to conform to drill bit used to drill out barrel, secure liner by means of epoxy, inserting three bolts in muzzle between liner and barrel, and installing copper vent bushing. removing all lathe and steady rest marks and repainting barrel. (30-pdr parrott rifle /// 32-pdr)		4,000.00	4,000.00
			Subtotal	\$4,000.00
			Sales Tax (6.0%)	\$0.00
			Total	\$4,000.00

Phone #	Fax #	E-mail	Web Site
606-326-1188	606-326-1049	steencannons@gmail.com	www.steencannons.com

Parrott Rifle Cannon Restoration Cleaning Plan Detail

The following timeline is an adaption of the suggested guidelines for cleaning the Parrott Rifle Cannon as suggested by the Clemson University Walter Lash Conservation Center.

1. Build a retention pond and shelter within the Fort area using 2 x 10" spruce and a heavy duty tarp
2. Lift the cannon barrel into the retention pond; remove debris from the cannon bore and remove rust from the bore as best as possible.
3. Clean the exterior of the cannon using high pressure water.
4. Inspect the exterior of the cannon.
5. Apply paint stripping material to the cannon.
6. Wrap the cannon barrel with paper and allow to sit for twenty-four hours: barrel will sit in the retention pond and be covered by the shelter.
7. Wire brush the barrel, removing the stripper residue.
8. Prime and paint the barrel.
9. Remove the barrel from the Fort area and crate it for shipping.

Stage Fort Park Parrot Rifle Cannon Carriage Project Architects, Contractors and Consultants

- 1. Will Steen, Steen Cannon & Ordinance Works, Ashland KY**
- 2. Clemson University Walter Lash Conservation Center, Clemson SC**