OMB No. 10024-0018

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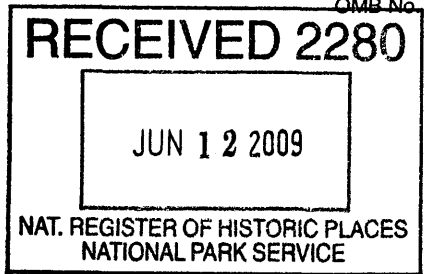NAT. REGISTER OF HISTORIC PLACES
NATIONAL PARK SERVICE

United States Department of the Interior
National Park Service

5-18

National Register of Historic Places
Registration Form

This form is for use in nominating or requesting determinations for individual properties and districts. See instructions in *How to Complete the National Register of Historic Places Registration Form* (National Register Bulletin 16A). Complete each item by marking "x" in the appropriate box or by entering the information requested. If any item does not apply to the property being documented, enter "N/A" for "not applicable." For functions, architectural classification, materials, and areas of significance, enter only categories and subcategories from the instructions. Place additional entries and narrative items on continuation sheets (NPS Form 10-900a). Use a typewriter, word processor, or computer, to complete all items.

1. Name of Property

historic name   Hollins-Roundhouse Historic District

other names   B-5144

2. Location

street & number   Beg W. Baltimore and Schroeder Sts., S on Schroeder to Lombard; W on Lombard to Carey, S to Pratt; E on Pratt to Hayes; N to Hollins, E to MLK; NW to Booth, N to Baltimore; W to beg   ☐ not for publication

city or town   Baltimore   ☐ vicinity

state   Maryland   code   MD   county   Independent City   code   510   zip code   21223

3. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act of 1966, as amended, I hereby certify that this ☒ nomination ☐ request for determination of eligibility meets the documentation standards for registering properties in the National Register of Historic Places and meets the procedural and professional requirements set forth in 36 CFR Part 60. In my opinion, the property ☒ meets ☐ does not meet the National Register criteria. I recommend that this property be considered significant ☐ nationally ☐ statewide ☒ locally. (☐ See continuation sheet for additional comments).

Signature of certifying official/Title   6-9-09
                                                    Date

State or Federal agency and bureau

In my opinion, the property ☐ meets ☐ does not meet the National Register criteria. (☐ See continuation sheet for additional comments).

Signature of certifying official/Title   Date

State or Federal agency and bureau

4. National Park Service Certification

I hereby, certify that this property is:

☑ entered in the National Register.
   ☐ See continuation sheet.
☐ determined eligible for the National
   Register.
   ☐ See continuation sheet.
☐ Determined not eligible for the National
   Register.
☐ removed from the National Register.
☐ other (explain): _____

Signature of the Keeper   Date of Action

                                   7.22-09

5. Classification

Ownership of Property
(Check as many boxes as apply)

☒ private
☐ public-local
☐ public-State
☐ public-Federal

Category of Property
(Check only one box)

☐ building(s)
☒ district
☐ site
☐ structure
☐ object

Number of Resources within Property
(Do not include previously listed resources in the count)

Contributing	Noncontributing	
490	21	buildings
		sites
		structures
		objects
490	21	Total

Name of related multiple property listing

(Enter "N/A" if property is not part of a multiple property listing)

N/A

number of contributing resources previously listed in the National Register

2   (St. Peter the Apostle Church; Lion Bros. Bldg.)

6. Function or Use

Historic Functions
(Enter categories from instructions)

Domestic: single dwelling (rowhouse)

Religion: church

Religion: church-related residence

Commerce/trade: store

Industry: manufacturing facility

Current Functions
(Enter categories from instructions)

residential

Religion: church

Religion: church-related residence

Commerce/trade: stores and restaurants

7. Description

Architectural Classification
(Enter categories from instructions)

Early Republic - Late Federal

Mid-19th Century – Greek Revival

Late Victorian – Italianate

Late 19th and early 20th Revival - Classical

Late 19th and early 20th - Commercial Style

Materials
(Enter categories from instructions)

foundation   Stone, brick, concrete

walls   Brick, stucco, stone

roof   Slate, shingles, asphalt, metal

other   Marble, terra cotta, tile, stained glass

Narrative Description

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

8. Statement of Significance

Applicable National Register Criteria
(Mark "x" in one or more boxes for the criteria qualifying the property for National Register listing)

☒ **A**   Property is associated with events that have made a significant contribution to the broad pattern of our history.

☐ **B**   Property associated with the lives of persons significant in our past.

☒ **C**   Property embodies the distinctive characteristics of a type, period, or method of construction or represents the work of a master, or possesses high artistic values, or represents a significant and distinguishable entity whose components lack individual distinction.

☐ **D**   Property has yielded, or is likely to yield, information important in prehistory or history.

Criteria Considerations
(Mark "x" in all the boxes that apply)

Property is:

☐ **A**   owned by a religious institution or used for religious purposes.

☐ **B**   removed from its original location.

☐ **C**   a birthplace or grave.

☐ **D**   a cemetery.

☐ **E**   a reconstructed building, object, or structure.

☐ **F**   a commemorative property.

☐ **G**   less than 50 years of age or achieved significance within the past 50 years.

Area of Significance
(Enter categories from instructions)

architecture \ncommunity planning \nsocial/humanitarian \ntransportation

Period of Significance

1835-1945

Significant Dates

Significant Person
(Complete if Criterion B is marked above)

Cultural Affiliation

Architect/Builder

Multiple known and unknown (see text) \nRobert Cary Long, Jr. (St. Peter the Apostle Church, 1843)

Narrative Statement of Significance
(Explain the significance of the property on one or more continuation sheets)

9. Major Bibliographical References

Bibliography
(Cite the books, articles, and other sources used in preparing this form on one or more continuation sheets)

Previous documentation on files (NPS):

☐   preliminary determination of individual listing (36 CFR 67) has been requested \n☐   previously listed in the National Register \n☐   previously determined eligible by the National Register \n☐   designated a National Historic Landmark \n☐   recorded by Historic American Buildings Survey \n   # _____ \n☐   recorded by Historic American Engineering Record \n   # _____

Primary location of additional data:

☐   State Historic Preservation Office \n☐   Other State agency \n☐   Federal agency \n☒   Local government \n☐   University \n☒   Other \nName of repository: \nEnoch Pratt Free Library; Baltimore City Land Records

10. Geographical Data

Acreage of Property   approximately 50 acres   Baltimore West USGS quad

UTM References
(Place additional UTM references on a continuation sheet)

1 |__|__| |__|__|__|__|__|__| |__|__|__|__|__|__| 3 |__|__| |__|__|__|__|__|__| |__|__|__|__|__|__|
  Zone   Easting   Northing   Zone   Easting   Northing

2 |__|__| |__|__|__|__|__|__| |__|__|__|__|__|__| 4 |__|__| |__|__|__|__|__|__| |__|__|__|__|__|__|

                                        ☒ See continuation sheet

Verbal Boundary Description
(Describe the boundaries of the property on a continuation sheet)

Boundary Justification
(Explain why the boundaries were selected on a continuation sheet)

11. Form Prepared By

name/title   Mary Ellen Hayward

Organization   M.E. Hayward & Associates   date   1/25/08

street & number   11408 Mays Chapel Road   telephone   (410) 252-3662

city or town   Lutherville   state   Maryland   zip code   21093

Additional Documentation

Submit the following items with the completed form:

Continuation Sheets

Maps

A **USGS map** (7.5 or 15 minute series) indicating the property's location.

A **Sketch map** for historic districts and properties having large acreage or numerous resources.

Photographs

Representative **black and white photographs** of the property.

Additional Items
(Check with the SHPO or FPO for any additional items)

Property Owner

(Complete this item at the request of SHPO or FPO)

name   Multiple private owners (more than 50)

street & number   telephone

city or town   state   zip code

United States Department of the Interior
National Park Service

National Register of Historic Places Continuation Sheet

<u>Hollins-Roundhouse Historic District (B-5144)</u>
Name of Property

<u>Baltimore (independent city), Maryland</u>
County and State

Section __7__ Page __1__

Description Summary:

The Hollins-Roundhouse Historic District is a primarily residential area located directly north of the Baltimore & Ohio Railroad's Mount Clare yard and shops on W. Pratt Street in Baltimore, Maryland. The area began to be developed soon after the railroad began its car building operations at Mount Clare in the mid-1830s. The district is characterized by a variety of rowhouse forms typical of Baltimore during the period. The majority of the houses in the central portion of the Historic District are modest in scale and were built in the 1840s and early 1850s to accommodate the influx of railroad workers in the area, many of whom were recent immigrants from both Ireland and Germany. The northeastern section of the district, facing Hollins Street, is entirely different, being characterized by large, stylish three-story houses in both the Greek Revival and Italianate styles, built between the 1850s and the early 1890s for an upwardly mobile middle class composed of local business owners and professionals. This area is also important because it became the center of Baltimore's immigrant Lithuanian community in the early years of the twentieth century.

General Description:

The Hollins-Roundhouse Historic District developed soon after the Baltimore & Ohio Railroad, the nation's first successful commercial rail line, established its first passenger terminal and car shops in west Baltimore along West Pratt Street in the early 1830s. The land in the area had been part of the eighteenth century estate, Mount Clare, created on the northwest branch of the Patapsco River by Charles Carroll, Barrister, who also maintained a town house in Annapolis. In 1828, when the Baltimore & Ohio Railroad Company was formed, with the goal of laying a railroad line to the Ohio River, surveyors determined that the first section of track should follow a course along the Gwynn's Falls Valley to the mill town Ellicott City. Carroll's nephew, James Carroll, offered the company land running south from West Pratt Street to the shores of the northwest branch of the river. Charles Carroll of Carrollton, the last living signer of the Declaration of Independence (and James Carroll's distant cousin), laid the first stone for the new railroad at a point on the Gwynn's Falls on July 4, 1828.

The first twenty-six miles of track were open to Ellicott's Mills by May, 1830, inaugurating the first regular railroad service, via horse-drawn cars, in the United States. That spring and summer New York inventor Peter Cooper built an experimental engine in Baltimore, nick-named the "Tom Thumb," and raced it against a horse-drawn car to great popular delight. Railroad directors soon accepted the fact that the future of their enterprise lay with the locomotive, not the horse, and in early 1831 sponsored a competition with a $4,000 prize going to the best locomotive developed to haul heavy loads over the rails. An inventor named Phineas Davis from York, Pennsylvania won, with his prototype *York* engine and soon had a contract to begin building similar locomotives at the new Mount Clare yards established on W. Pratt Street. The same year another engineer, Ross Winans, invented the first long passenger coach, with an innovative double set of four wheels each so that the car could easily go around curves. Winans was also hired by the B&O to build cars at the

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Mount Clare yards. By December, 1831, the road had been completed to Frederick. A branch line running between Relay and Washington, D.C. opened in 1835, and a year later the road builders reached Harpers Ferry.[1]

When the fledgling engine and car shops opened along Pratt Street in the early 1830s, the men working there had to travel from the developed parts of Baltimore east of Fremont Street. Many lived in the area north of Old St. Paul's graveyard and south of the new Lexington Market, west of Greene Street. The first housing erected in this southern portion of west Baltimore went up on Hollins Street, near Schroeder in the mid-1830s. The land was mostly owned by the joint grandchildren of John Eager Howard, the Revolutionary War hero and one of the largest landowners in the city, and James McHenry, Secretary of War under President Washington, for whom Ft. McHenry was named. McHenry's country estate, Fayetteville (named after the Marquis de Lafayette), was located along West Baltimore Street, just west of Fremont, and his family owned much of the land in the immediate area.

Anna McHenry Boyd, one of the daughters of James McHenry, began to work with local builders to erect several rows of two-and-a-half-story houses along Hollins and Schroeder streets beginning in 1833.[2] Fine examples of other houses of this type, built in 1839, still exist on the south side of Hollins Street, west of Schroeder, part of the Union Square National Register District. Only a few blocks north, the struggling poet Edgar Allan Poe was living with his aunt, Maria Clemm, at this same time in an even smaller two-and-a-half-story house at 203 N. Amity Street, now open to the public as the Edgar Allan Poe House and Museum. Two-and-a-half-story houses from this period still survive today on the north side of W. Lombard Street, extending east from Arlington Street to the mid-block of Amity Street (at 943-49 and 930-50 W. Lombard Street, built by James Dixon in 1838) in the Hollins-Roundhouse Historic District and along the south side of McHenry Street (a block south of W. Pratt Street), west of Scott Street, in the Pigtown National Register District. So many new rows of two-and-a-half story houses went up in the immediate neighborhood of the Mount Clare yards that in 1836 the growing community petitioned the city council to open a city market in the area—the Hollins Market—that is still flourishing.

The late 1830s and 1840s saw tremendous growth of the facilities at the B&O's Mount Clare yards as the railroad reached ever further west—to Harpers Ferry in 1836, Cumberland in 1842, and Wheeling in 1853. In 1835 locomotive builder and inventor Ross Winans took over the Mount Clare engine building shops and

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[1] This detailed information about the building of the railroad, and all subsequent such information, comes from James D. Dilts, *The Great Road: The Building of the Baltimore and Ohio, the Nation's First Railroad, 1828-53* (Stanford, CA: Stanford University Press, 1993). See also Herbert H. Harwood, Jr. *Impossible Challenge: The Baltimore and Ohio Railroad in Maryland* (Baltimore: Barnard Roberts and Co., 1979) and Edward Hungerford, *The Story of the Baltimore & Ohio Railroad, 1829-1927* (New York: G. P. Putnam's Sons, 1928).

[2] Land development information comes from the Block Book Indexes in the Baltimore City Land Records Office in the Clarence J. Mitchell, Jr. Courthouse. Individual deed references found in the index can then be accessed on microfilm by their Liber and Folio number. For the area under discussion, see the indexes for Blocks 219, 220, 236, 237, 238, 249, 250, 252, 252, 253, and 254. References to Baltimore City Directories for the years in question usually supply the occupations of builders/developers and early homeowners.

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Hollins-Roundhouse Historic District (B-5144)
Name of Property

Baltimore (independent city), Maryland

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over the next decade produced a whole new class of locomotives capable of hauling heavier loads, especially the massive amounts of coal being brought to the port of Baltimore from Western Maryland, after the B&O reached Cumberland in 1842.

The Mount Clare station house was built in 1851 on the southwest corner of Pratt and Poppleton streets as an adjunct to the shop expansion going on in preparation for opening the line to Wheeling. Workers finished the last part of the line to Wheeling by Christmas, 1852 and on New Year's Day, 1853, the first train on the line made the 379-mile trip in eighteen hours. Within only a few years, the B&O had linked with two Ohio railroads to offer passage through to Cincinnati and St. Louis. By this time, the railroad operated 45-50 freight locomotives. Each day there were three scheduled freight trains to West Virginia—a coal train, a livestock train, and a train carrying general merchandise. But these trains were not ordinary trains; they were multi-section convoys, which could include 11 locomotives and 280 cars. Two passenger trains also left each day for Wheeling, one ran to Frederick, and two to Ellicott's Mills. By the fall of 1857 the B&O boasted the "largest fleet of any railroad in America," with 236 locomotives, 124 passenger cars (many of which were painted yellow), and 3,668 freight cars.

At the same time the number of both Irish and German immigrants arriving in Baltimore was changing the face of the city. The Irish potato crop, on which most of the rural population depended for survival, failed in 1845, and again in 1846, and 1847, called "Black '47" because of the widespread starvation that year. Without food or the crops needed to pay the rent, many poor Irish families were evicted from the land their families had worked for generations. Their only hope was to escape to America, if they had enough money for the passage or had relatives in the United States who could buy their passage. The B&O Railroad, and other American companies that needed cheap labor to dig canals or clear land, advertised their job openings in Ireland and the workers began to come. During the famine years, Baltimore ranked among the five major American ports attracting Irish immigrants, after Boston and New York, but ahead of Philadelphia and New Orleans. Additionally, many of the immigrants landing in New York made their way south to Philadelphia and Baltimore in search of jobs or to join family members.

German immigrants also came. Since the late eighteenth century, Baltimore had attracted German immigrants and by the 1840s had established German neighborhoods, German-language churches, newspapers, clubs, and entertainment facilities. As worsening economic conditions and political unrest at home caused more and more Germans—both rural farmers and members of the urban middle classes—to seek opportunities elsewhere, the already very German Baltimore seemed like a good place to go. Many German immigrants arrived as experienced carpenters or fine cabinetmakers and they found jobs building freight and passenger cars. Trained machinists and other skilled workers helped build and repair steam engines for the locomotives, but men with lesser skills were also needed— to be apprenticed to experienced workmen, to help in the building and assembly process, to drive wagons loaded with materials from one part of the yards to another, and to generally help in transporting goods and materials.

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The B&O shops could not have expanded at the pace they did without other entrepreneurs providing reasonably-priced housing nearby for the new workers. By the 1840s Baltimore builders had developed a new form of working-class housing that could be built cheaply and efficiently in rows, but that provided more space than the old two-and-a-half-story houses. Called "two-story-and-attic houses," the houses had a low third, "attic," story set beneath a low-pitched gable roof in place of the steeply-pitched roof of the older houses, with their dormer windows and single garret room. Many of the families moving into these houses needed the extra bedroom space on the third floor since they often shared a house with another family or took in boarders to help pay expenses.

Many groups of two-story-and-attic houses survive in the Hollins-Roundhouse Historic District, all built in the late 1840s or very early 1850s. In a number of instances, one or more houses in the row later had their roofs raised to a full three stories and a more fashionable Italianate cornice added; in other cases, only part of a once-longer row survives. Rows of two-story-and-attic houses can be found at 830-52 W. Pratt Street, 926-34 W. Pratt Street, 1126-44 W. Pratt Street, and 1204-8 W. Pratt Street; 903-19 W. Lombard Street, 1005-15 W. Lombard Street, 1103-17 W. Lombard Street, and 1211-15 W. Lombard Street; 862-64 Lemmon Street and 902-20 Lemmon Street; 100-12 S. Poppleton Street; and 104-12 and 124-26 Callender Street.

By about 1850, builders providing houses in working-class areas throughout the city began to build full three-story houses with gable roofs. Often, houses of this type were built at street corners, where the first floor served as a store or business and the family lived above. One such house survives at the east end of the row of two-and-a-half-story houses built along the north side of the 900 block of W. Lombard Street in 1838. But as more and more housing was needed in the area, some of the local builders began to construct whole rows of three-story, gable-roofed houses, usually in the early 1850s. Such houses survive at 854-62 W. Pratt Street and 1214-20 W. Pratt Street; 908-98 W. Lombard Street and 1217-23 W. Lombard Street; 40-42 S. Poppleton Street and 101-39 S. Poppleton Street; and 103-15 S. Carey Street. Whereas a new two-story-and-attic house cost about $600 in 1848, a full three-story house cost $900-$1,000 in 1852.

Builders developed another, smaller house type during these years to meet the increased housing demand. These were simple two-story, two-bay-wide houses with very low-pitched gable roofs, and many were built along the narrow, mid-block streets in the historic district in the 1850s. Although these inexpensive houses have few, if any, decorative features, they can be considered to be in the vernacular late Federal style. Simple houses of this type were built on side streets at 103-9 Schroeder Street, 104-12 S. Arlington Street, 102-22 S. Carrollton Street, and on mid-block streets at 932-38 Lemmon Street and 104-12 S. Carlton Street. The Historic District also contains a few examples of the smallest type of houses built in working-class neighborhoods in the 1850s--houses that are only the front half of a regular house. "Half-houses" can be seen at 107-9 Callender Street and 102-4 and 110-12 Parkin Street.

All of the blocks immediately north of Pratt Street in the Hollins-Roundhouse Historic District were built for a working-class market. Two blocks north and to the east, however, a prosperous area with grand

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Greek Revival houses grew along both the north and south sides of Hollins Street beginning in the mid-to-late 1840s, after the building of St. Peter the Apostle Church. East of the new church lay the large country estate of the McHenry family, called "Fayetteville," built in 1803 by Dr. James McHenry. In 1845 only one house existed in the area, a two-and-a-half story house built by James Dixon on the south side of Hollins Street (825 Hollins) about mid-way between Poppleton and Fremont. In that year the McHenry heirs began selling lots on the eastern edge of the Fayetteville property (facing Fremont Avenue) to a local builder/entrepreneur named George Law. Law built an unusual group of small two-story-and-attic houses on both the north side of Hollins and the west side of Fremont Street, houses built individually or in pairs on wide lots, set back from the street with front and side yards. The eight houses on Fremont are now gone, but one of this group still survives at 814 Hollins Street. Nearby, 808 Hollins has been enlarged to a full three-story house.

Soon, however, the McHenry heirs and other men who owned the land immediately south of the estate and St. Peter's Church saw the opportunity to attract new, prosperous upper-middle-class residents to this area, particularly those individuals who owned or held high positions in the new car manufacturing shops, as well as the new ironworks opened by the Hayward-Bartlett Company on Pratt Street, east of Scott in 1850. The landowners and speculators laid out much wider lots (22' to 25' in width) along the north and south sides of Hollins Street that ran all the way back to Booth and Boyd streets, respectively. The first large house to be built seems to be 861 Hollins Street, which went up in 1843. Attorney Nelson Poe purchased the property in 1850 and three years later sold the eastern half of his 50'-wide lot to David L. Bartlett, co-owner of the Hayward-Bartlett Iron Works, who then built 859 Hollins Street. The house at 865 Hollins was up by 1852, built by James S. Wilson, a prosperous lumber dealer. Other important three-story, three-bay-wide houses built in the early 1850s include 826-34 Hollins (on the north side, just east of the entrance to Alexandroffsky), 813, 823, and 845 Hollins Street (on the south side), and the four houses at 850-56 W. Lombard Street.

These large town mansions assumed the then-fashionable Greek Revival style, with low-pitched gable roofs, fine pressed brick facades whose windows have splayed brick lintels and stone sills (if not cast-iron lintels with Greek anthemions), Greek Doric door enframements, tall first floor windows with cast-iron window baskets, and stylish interior double parlors. The houses are large in scale, with tall ceilings and three-story back buildings. All the houses built on the north side of Hollins Street are set back from the street and most still have their original cast-iron decorative front yard fencing. More modest three-story, three-bay-wide Greek Revival style houses went up on the north and south sides of W. Lombard Street, east of Poppleton Street.

The stylishness and desirability of the neighborhood got a boost in 1851, when Ross Winans' son Thomas returned to Baltimore with a fortune made helping Czar Nicholas I build a railroad between St. Petersburg and Moscow. Winans purchased Fayetteville and immediately hired Baltimore's most successful architectural firm, Niernsee & Neilson, to design for him a grand Italianate country villa on the property. The large house (an enlargement of the old McHenry mansion) occupied the northwestern corner of the estate, with the entrance drive leading in from Hollins Street some distance east of St. Peter the Apostle Church. The grounds became well know for their lavish gardens, conservatory with exotic plants, and statuary-lined walks.

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Winans named the estate Alexandroffsky after the town in Russia where their locomotive works were located. Although Alexandroffsky was in the city, it was laid out like a country estate and occupied much of the land between Hollins and W. Baltimore streets, east of St. Peter the Apostle Church to Fremont Avenue. An 1857 guidebook to the city extolled the beauty of the estate and the gardens, noting that it was a residence "fit for a prince." [3]

Ross Winans himself moved to the neighborhood in 1854, buying an impressive Greek Revival-style house that stood on the south side of Hollins Street, just east of Parkin, opposite the entrance to Alexandroffsky. By 1869, when a "Bird's-Eye" view of the city was published by E. Sachse & Co., the Winans' house seems to have been "improved" by the addition of a "French," or mansard roof, the latest fashionable style. In 1867 the hardware merchant Enoch Pratt had done the same thing to his five-bay-wide, Greek Revival-style two-story-and-attic house built in 1847 on the south side of W. Monument Street, near Mt. Vernon Place. In Sachse's *Bird's-Eye View of the City of Baltimore*, Thomas Winans' estate, with its extensive grounds and immense, towered villa, can also be clearly seen on the north side of Hollins Street.

Although Alexandroffsky introduced the fashionable new Italianate style to West Baltimore, most of the area within the Hollins-Roundhouse Historic District was already built up by the time the style was adopted by both ordinary residential and speculative builders. A few new three-story, three-bay-wide town houses were built on Hollins Street in the Italianate style in the 1860s—869, 871, and 873 Hollins Street, followed by 863 Hollins in 1870. These Italianate-style houses built on the south side of Hollins Street match in scale and quality of materials those being built in the mid-1850s facing Union Square in west Baltimore and Madison Square in East Baltimore, or along upper Broadway north of Fells Point. In Baltimore at this time speculative developers were creating parked squares on the outskirts of the central city (carved out of former country estates), where they built fashionable Italianate houses to appeal to the new, upwardly-mobile middle class who could afford to live at some distance from their places of business. Although the Hollins Street area did not face a planned residential square, it did face the vast grounds of the Alexandroffsky estate, and was therefore, a highly desirable place to live.

Although most of the working-class section of the Hollins-Roundhouse Historic District was built up by the time the Italianate style really came into fashion after the Civil War, and only a few empty lots remained west of Arlington Street, after fashionable Italianate-style houses went up in the exclusive area of Hollins Street near Alexandroffsky, local speculative builders followed suit. In 1868 George W. Fisher and his partner Eli H. Gardner built a row of six three-story, two-bay-wide Italianate-style houses with simple scroll-sawn modillion cornices on the south side of W. Lombard Street, east of Carrollton, and David Carson erected a row of seven two-story Italianate houses around the corner on the east side of Carrollton Street, south of Lombard (101-31) with almost identical cornices. Similar two-story houses were also built in the next block to the west, at 1226-

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[3] John C. Gobright, *The Monumental City, or Baltimore Guide Book* (Baltimore, 1858).

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34 W. Pratt Street. Also in 1868, Benjamin Buck built a long row of eleven three-story, two-bay-wide Italianate houses at 113-33 S. Parkin Street, north of Pratt, that have simple modillion cornices.

The last few rows built in the Historic District went up in the late 1880s and early 1890s. In the exclusive Hollins Street area, William M. Warfield built a group of ten late-Italianate-style houses in 1888 at 18-36 Parkin Street. Because of their later date, these houses have a different style of cornice, with extra-long scroll-sawn brackets and elaborate jig-sawn frieze panels. Warfield also built the group of similar houses at 839-43 Hollins Street a few years later. Similarly designed, but less pretentious houses, were built in the same years on the south side of W. Lombard Street, east of Schroeder (921-49 W. Lombard Street) and at 1008-18 W. Pratt Street.

Churches

Although the Hollins-Roundhouse Historic District originally had three active churches, today only one of those church buildings survives: St Peter the Apostle, built on the northeast corner of S. Poppleton and Hollins streets in 1843, is listed on the National Register of Historic Places and is still actively maintained by the Roman Catholic Archdiocese, although it just recently closed for regular services.

Schools

In 1855 St. Peter the Apostle Roman Catholic Church opened a male school in two adjoining three-story rowhouses built on the west side of S. Poppleton Street, just opposite the church. The same year Public School # 10 opened nearby in the same block, on the north side of Hollins Street, east of Schroeder. Fourteen years later, in 1869, St. Peter's Female School opened in a building north of the church and east of the Sisters' convent. Despite the limited size of their buildings, the St. Peter's Male and Female Schools attracted a large number of pupils and eventually the Male School added classroom space at the rear of its lot. Finally, in 1917, a much larger combined Male and Female School opened on the site of the original Male School. Housed in a large, four-story classical revival building marked by a central pavilion boasting two-story-high stone Doric columns, the school now serves the local community as a senior housing facility. The old public school has been rebuilt twice; now the large modern school building and its associated playground occupies all of the land between S. Schroeder and S. Amity streets, north of Boyd to Booth Street.

Commercial Buildings

When first developed in the 1850s, the south side of W. Baltimore Street, west of Poppleton, was filled with three-story, gable-roofed houses, many of which probably had first floor store-fronts or businesses. Only one of these original buildings survives, at 913 W. Baltimore Street. Today most of the buildings on W.

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Baltimore Street have been torn down and only four, at 907-15, still stand. Of these, 907-9 is an early twentieth century Kresge's Store, with warehouse behind, with a neo-classical storefront and 911 is a c. 1900 neo-classical storefront building.   Like the gable-roofed structure at 913 W. Baltimore Street, 915 probably began as a three-story, three-bay-wide gable-roofed building, but had a shed roof and Italianate cornice added later.

The Hollins-Roundhouse Historic District has three other commercial buildings, all of which served as sewing factories in the period when the area had a large Lithuanian population, most of whom worked as tailors, undoubtedly in these same factories. The (National Register-listed) Lion Bros. Co., on the southeast corner of Lombard and Poppleton streets, manufactured embroidered emblems, beginning around 1917. Next door, on the northeast corner of Poppleton and Boyd streets, the Marcus-Farber Co. produced a line of clothing known as "Jay-Ray Originals" during the same period. These businesses operated in relatively small two and three-story buildings, but in 1925 the Montgomery Ward Company built a large warehouse and clothing factory on W. Pratt Street, east of S. Arlington Street. All three of these buildings have the large banks of windows typical of Commercial-style structures—windows necessary to provide the light needed by the scores of garment workers inside.

Block-by-Block Descriptions

The following block-by-block descriptions of the historic resources in the Hollins-Roundhouse Historic District correspond to the block numbers identified on the accompanying map. The block descriptions begin with Block 219, at the northwest corner of the Historic District (the southeast corner of S. Schroeder and W. Baltimore streets), and continue east to Martin Luther King Boulevard (Block 220). Then the block descriptions begin again one block south, at the western edge of the district (at the southeast corner of S. Schroeder and Hollins Street (Block 236), and then move east to Martin Luther King Boulevard (Blocks 237 and 238).   The last group of descriptions begins at the western edge of the district, one block further south at the southeast corner of S. Carey Street and W. Lombard Street (Block 249), then move east again to Hayes Street and the western boundary of the Barre Circle National Register District (Blocks 250, 252, 252, 253, and 254).

Block 219

This block runs from W. Baltimore Street south to Hollins Street and east from Arlington Street to Poppleton Street. The block is bisected by the north-south Amity Street and the east-west Booth Street. Originally, small houses lined the east side of Schroeder Street, the north side of Hollins Street, the west side of Poppleton Street, both sides of Booth Street and the west side of Amity Street, north of Booth, while later three-story Italianate storefront buildings were built along W. Baltimore Street. Public School # 10 was built on the

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north side of Booth Street, a few doors east of Schroeder, in 1855 and enlarged late in the nineteenth century to extend all the way east to Amity Street. Today, the entire southwestern quarter of the block is occupied by the non-contributing modern James McHenry Elementary School complex and athletic facilities. The southern portion of the eastern half of the block is occupied by St. Peter's School, built in 1917.

The oldest surviving structure in the block is located along the north side of Hollins Street, just east of Amity Street, at 924 Hollins. It is a two-story-and-attic house that was part of a pair of houses built in the late 1840s. Just east of 924 Hollins, there is a non-contributing one-story garage belonging to the John Cowan Funeral Home that once was located south of St. Peter's School.

Four vacant storefront buildings stand on the south side of W. Baltimore Street, west of Poppleton, the only survivors of a group of similar structures that once lined commercial Baltimore Street. The double two-story, two-bay-wide storefront at 907-9 has a Classical Revival façade; the long warehouse-style building behind the façade extends all the way south to Booth Street. The original storefront windows and central door are boarded over, as are the wide upper windows framed by Doric pilasters. A crown molding supported by block modillions as well as end and central scroll-sawn modillions sits beneath a parapet roof with a central plaque bearing the name "Kresge's." Next door, the single two-story, three-bay-wide brown brick storefront at 911 W. Baltimore Street has a neoclassical-style sheet metal cornice supported by four long brackets, with a frieze decorated with swags. Brick projections between the windows imitate the effect of Doric pilasters. The building had a central door and diagonal storefront windows, now boarded over. The building to the west, 913 W. Baltimore Street, is one of the original three-story, gable-roofed buildings that lined this side of W. Baltimore Street, although the slope of the gable roof is hidden from the front by a c. 1900 sheet metal cornice. The building is two bays wide and the window openings have splayed brick lintels and wood sills. A modern storefront obscures the original first floor openings. The last building, 915 W. Baltimore Street, is three-story, three-bay-wide (17'8") storefront with shed roof and sheet metal cornice framed by end brackets and decorated with dentils. Window openings also have splayed brick lintels, indicating a building date before the Civil War. The three latter buildings are of normal depth, each having a two-story back building.

A row of small, economically-built three-story, two-bay-wide Italianate houses survives at 3-13 S. Schroeder Street, north of Booth Street, though they are currently vacant. The houses are only one room (two bays deep) with a one-story back building. Windows have segmentally-arched lintels made up of a double row of header bricks. Built after 1892, the houses have narrow sheet metal dentil cornices but they are set about a foot below the roofline.

The entire northwest corner of Hollins and S. Poppleton streets, running north to Booth Street, is today occupied by the large four-story St. Peter's School, built in 1917 and bearing the address 16 S. Poppleton Street. St. Peter's first opened a school for male students on the site in 1855, located in two adjoining three-story, two-bay-wide (14'3") rowhouses that were part of a row that extended north to Booth Street. The Female School was located within the church grounds and is included as a part of the National Register site. The three houses

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to the north of the school, at 16-20 S. Poppleton Street, were later razed to make way for the construction of the new, much larger school. The Classical Revival-style 1917 school building is constructed of brown brick with light stone trim. It is nine bays wide on Poppleton Street and ten bays deep along Booth Street.

The building sits on a very high basement (actually the ground floor) with the wide entrance located in the center of the Poppleton Street facade. The first floor is set off from the two floors above by corner pilasters and decorative brick bands. Two-story tall brick pilasters frame the third and fourth floor windows, which are filled with 8/8 sash. The main facade is distinguished by a projecting central pavillion with four fluted two-story-tall sandstone columns in antis on the third and fourth floors. The columns support a low-pitched triangular pediment with a deep frieze area that extends around both sides of the building. A decorative Greek Key band decorates the facade at the base of the columns. The tall, double entry doors are set beneath a flat stone pediment with a deep frieze, on which the name "St. Peter's School" is carved. On the front of the building, decorative metal plaques fill the space between the third and fourth floor windows. Today the building serves as a residential center for area seniors. North of Booth Street, a single three-story, two-bay-wide house still stands at 6 S. Poppleton, one of a row of five original three-story, gable-roofed houses that extended south to Booth Street, built in the early 1850s. This house later had its roof raised and an Italianate cornice added, but the ghost of the original gable roof of the adjoining house can still clearly be seen on its south facade.

Block 220

This very large block runs south of W. Baltimore to Hollins Street, between Poppleton and Fremont streets (now Martin Luther King Boulevard). St. Peter the Apostle Church, built in 1843 on the northeast corner of Hollins and S. Poppleton streets, and its associated rectory, convent and early school building occupies that portion of the block that lies east of Poppleton Street and west of Callender Street, south of Booth Street. The entire church complex is already listed on the National Register. The rest of the block east of narrow Callender Street once belonged to Thomas Winans and was the site of his grand estate Alexandroffsky, built in 1850 and demolished in 1928. The estate was known for its elegant and extensive gardens, which were open to the public. That portion of the block facing W. Baltimore Street, east of Poppleton and west of Callender, was once lined with late nineteenth century three-story store-front buildings, none of which survives.

St. Peter the Apostle Church occupies a commanding position on the northeast corner of S. Poppleton and Hollins streets. The temple-front Greek Revival-style building was designed by Robert Cary Long, Jr., in 1842 and erected over the next year with the help of the recently arrived Irish immigrant parishioners.

North of the church stands the three-story-and-attic, five-bay-wide Sisters House, the home of the Sisters of Mercy who were brought to Baltimore to open a school for Irish Catholic children in West Baltimore by Emily McTavish, the granddaughter of Charles Carroll of Carrollton. The first girls' school building still exists

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on the property, its rear facing the south side of Booth Street, west of Callender. It is a six-bay-wide, two-story-and-attic structure. The rectory, which now also serves as the church office, stands on the north side of Hollins Street, between the church and Callender Street. It is a three-story, three-bay-wide, early Italianate-style house with marble basement and sills and a simple modillion and dentil cornice set above a deep, plain frieze. The fine brickwork of the façade makes use of splayed brick window lintels. The entire church complex is listed on the National Register of Historic Places.

Directly east of the church and Callender Street, part of the grounds of the old Winans estate survive as a neighborhood park on the north side of Hollins Street, named Little Lithuania Park after the Lithuanian immigrant community that moved into the area after World War I. East of this park a group of very fine houses was built on the north side of Hollins Street in the early 1850s. At the eastern end of the block, just west of Fremont, two houses of an original group of six single, two-story-and-attic houses built between 1846 and 1848 along the north side of Hollins, survive at 814 and 808 Hollins, although 808 has had its roof raised to accommodate full-sized third-story windows and a new Italianate-style modillion cornice. Originally, there were eight similar houses on the west side of Fremont Street, north of Hollins. All were set back from the street with fenced front yards. These early houses were built by George Law, who owned the land in this block before selling the western portion to Thomas Winans. The Winans family acquired the houses from Law's widow in 1853 and kept them as rental property—perhaps as homes for some of their factory workers. The two surviving houses have identical decorative wooden bands running across the façade at the base of the third story windows. The houses on Fremont have since been torn down and most of those on Hollins were later remodeled or rebuilt in the neo-classical style with new facades consisting of swell-front bays, popular in the 1890s.

The north side of Hollins Street, east of the original driveway leading to Alexandroffsky, began to be developed by the Winans family not long after they took up residence. By the early 1850s, wide lots had been laid out and a number of impressive three-story Greek Revival-style houses had been built just east of the drive, set back from the street with front yards fenced in by stylish cast-iron fencing, most of which still exists in its original form. Several of the houses may have been occupied by Winans' family members.

The largest and most stylish houses on the street stand at 826-30 Hollins Street, a group of three, three-bay-wide (19') three-story-and-attic Greek Revival style houses that boast English basements and cast-iron window lintels. (The house at 830 Hollins is slightly narrower and has only two windows on the second and third floors.) The houses were built in 1851 by Beall S. Guyton and Henry K. Hyde. Possibly architect designed, the use of the English basement resembles the first grand row built at nearby Franklin Square on the east side of N. Carey Street in 1850-51, named Waverly Terrace and designed by architect Thomas Dixon. Here, however, the builder made use of a set of six horizontal brick bands that run across the façade between the top and bottom of the first floor windows instead of a full, rusticated basement. As at Waverly Terrace, the main (second) floor has elegant high ceilings and tall, full-length windows with transoms. Both second and third floor windows have Greek Revival-style cast-iron lintels with central anthemions; the stylish small attic windows are set off by a decorative, slightly projecting, wide brick band at both lintel and sill level. As seen at

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808 and 814 Hollins Street, the wooden sill of the attic windows extends across the entire façade, suggesting perhaps the same builder at work. The low-pitched gable roof has stepped-brick firewalls at each end and wide, double chimneys between houses. The arched portico at 826 Hollins Street is a later addition.

Less pretentious, but still impressive are the pair of three-story, three-bay-wide (18'6") Greek Revival style houses to the west of this group, at 832-34 Hollins Street. Built of fine pressed brick with splayed brick lintels, marble sills, and marble stringers and steps, the houses have low-pitched gable roofs with stepped-brick end fire walls and wide, double end chimneys. The houses have simple block modillion cornices and front doors with tall, arched transoms. To the east of the stylish Greek Revival houses at 826-30 Hollins Street there is another group of three similar-sized three-story, three-bay-wide (21') houses at 818-22 Hollins Street. The house at 822 Hollins Street, built in the early 1850s, is also a gable-roofed Greek Revival-style, three-story, three-bay-wide house, but here the main house is only one-room-deep and there is a long three-story back building. There are end chimneys, as on the other houses discussed, splayed brick lintels and marble sills, and wide marble steps. The wide double door is set beneath a round-arched transom and plain, round-arched brick lintel. At some point after 1892 a false neoclassical-style sheet metal cornice was added to the house. The houses to the east, 818-20 Hollins Street, are a pair of early Italianate-style houses, built in 1857 by the local McComas family, whose members included a brickmaker, a bricklayer, and a carpenter. Both have almost flat roofs but 818 has been covered with formstone and no cornice or original details remain. At 820 Hollins, however, there is an Italianate cornice made up of a row of narrow, scroll-sawn brackets that support a dentil cornice. The first floor windows are longer and narrower than those on the earlier Greek Revival-style houses and currently are filled with 6/6/6 sash. First and second floor windows have Victorian cast-iron lintels, decorated with a large central shell motif, most likely made at the nearby Bartlett-Hayward ironworks; the sills are marble. The double doors have upper glass panels and are topped by a round-arched fanlight. The wooden casing framing the entryway has a boldly projecting flat pediment supported by long scroll-sawn brackets. The front yard retains its original cast-iron fence, as does the yard of 818 Hollins.

At 814-16 Hollins Street there was originally a pair of two-story-and-attic houses, like the surviving structure at 814. The original house at 816 has had a full third story added as well as a stylish new swelled front, added in the 1890s. The new façade has a rock-faced stone basement that matches the new stone front fence. The window lintels and sills are made of rough-faced marble. The simple, neo-classical cornice is made of sheet metal. The entrance to the house is located in a one-story addition to the western side of the house. In like manner, the entrance to 814 Hollins is in a one-story addition on the building's eastern side. The three-story swell-front house at 812 Hollins Street stands alone on a double lot and contains both a swelled bay and a flat entrance bay on the eastern side. The basement area and the window lintels and sills are rough-faced marble; the tall first-floor windows have stained-glass transoms, and the sheet metal cornice is decorated with a row of small dentils. The original brick front fence extends across both lots; both the fence and the taller corner piers have stone caps. The brown brick three-story swell-front house at 806 Hollins Street probably replaced the earlier two-story-and-attic house on the site. Window lintels and sills are smooth marble and there is a sheet metal modillion cornice. There is a one-story addition on the eastern side of the house to contain the entrance.

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The last house on this side of Hollins Street, 804 Hollins, is a stylish, unusual two-story brownstone double swell-front house, with two swelled bays on either side of a central flat bay. The sheet metal cornice is decorated with stamped neoclassical swags. The wide entryway in the flat central bay has a round-arched transom, but the original outer door is missing.

This block contains a non-contributing two-story, six-bay-wide modern brick building, 840 Hollins Street, located between Callender Street and the park, that is the office of a Dialysis Foundation.

Block 236

This block extends south from Hollins to W. Lombard Street, running east from Schroeder to Poppleton streets. Amity Street bisects the block in a north-south direction and Boyd Street bisects it in an east-west direction. The entire northwestern quadrant of the block (between Hollins, Schroeder and Amity streets), though once entirely residential, is now occupied by the non-contributing modern James McHenry Elementary School, while the northeastern quadrant is mainly occupied by the non-contributing House of Mercy.

The oldest houses in the historic district line the north side of W. Lombard Street, between Schroeder and Amity streets. The two-bay-wide, two-and-a-half-story houses were built in 1838 by James Dixon and served as homes for some of the first important shop employees at the Baltimore & Ohio Railroad yards. The group extends from 928-50 W. Lombard Street. The houses sit on low basements and have flat wooden door and window lintels. The house at 946 has had its roof raised to three stories and an Italianate modillion cornice added. At the eastern end of the row, 926 W. Lombard is a separate three-story, three-bay-wide, gable-roofed storefront.

East of Amity Street, the houses on the north side of Lombard Street are somewhat later. The corner site is also occupied by a three-story, two-bay-wide gable-roofed storefront, at 924, that is 16'-wide. The three houses to the east, 918-22 W. Lombard were built in 1847 by William Oler as a group of 14'-wide two-story-and-attic houses, but 922 has had its roof raised to three stories. To the east, 916 W. Lombard Street is an individual three story, gable-roofed house built in 1852 by Philip Knell and 914 W. Lombard, built in 1852 by local carpenter John M. Fowler, is now a three-story, two-bay-wide Italianate house. The next group of three 15'-wide, three-story, gable-roofed houses at 908-912 W. Lombard were built in 1852 by William Kennard, who also erected the four 14-foot-wide houses at 900-906 the same year.

Only two houses remain on the west side of Poppleton Street in this block, those at 40-42, a pair of three-story, two-bay-wide, gable-roofed houses located just south of Boyd Street. They were built in 1852 by Benjamin Debruter. North of Boyd, the non-contributing modern three-story brick House of Mercy, erected by the Sisters of Mercy, occupies the southwest corner of Hollins and Poppleton streets (901 Hollins Street), extending south seven bays on Poppleton and west five bays on Hollins, with a one-story addition to the south

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along Poppleton Street. Just west of the new building, a three-story, two-bay-wide Italianate house remains on the south side of Hollins Street, at 907 Hollins. The house has a simple modillion cornice, splayed brick door and window lintels, and wood sills. Adjoining this house to the west, at 911 Hollins, is the modern one-story, non-contributing James McHenry Recreation Center.

Block 237

This block runs south from Hollins Street to West Lombard Street, between Poppleton and Parkin streets. Callender Street bisects the block in a north-south direction and Boyd Street bisects it in an east-west direction. Most of the northwestern quadrant of the block (between Poppleton, Callender, Hollins, and Boyd streets) is now occupied by commercial buildings, probably dating to the 1920s or 1930s.

The earliest and finest houses on the block were built on the south side of Hollins Street, west of Parkin and east of Callender Street. The first four houses west of Parkin were built as stylish three-story, three-bay-wide Greek Revival style houses on wide (22' to 25') lots that ran all the way south to Boyd Street, but now all four have later Italianate cornices. The house at 861 Hollins Street was built in 1843 by John Higham who sold the property to attorney Nelson Poe in 1850. This house is designed like the Greek Revival-style houses on the north side of Hollins Street further east, with their English basements and tall, main floor windows. Here the first floor imitates an English basement because it is so short; above, the tall main (second) floor windows have deep upper transoms. The façade is built of fine pressed brick and there are splayed brick lintels and stone sills, characteristic of this period of building. A wide stone band extends across the basement area. The original simple cornice has been replaced with late Italianate-style cornice, with long brackets framing jig-sawn frieze panels. The brownstone door enframement, with its Eastlake-style carved motifs, also dates from this later period. The house next door, 859 Hollins Street at the corner of Parkin Street, was built in 1853 by David L. Bartlett, of the Hayward-Bartlett Iron Works, which had just moved to the southeast corner of W. Pratt Street and Scott streets, just east of the Mount Clare Yards. This extremely stylish house is taller than the rest and has elaborate cast-iron door and window lintels and first-floor cast-iron window balconies, undoubtedly products of the Hayward-Bartlett factory. The early cornice with its row of block modillions, resembles that found on the Greek Revival-style houses on the north side of Hollins Street.

The other two early houses, a pair of three-story, three-bay-wide (20'), gable-roofed houses at 863-65 Hollins, just east of Callender, were erected by James S. Wilson, a lumber dealer, in the early 1840s. When Wilson sold 865 Hollins to his brother Luther, later a property agent, in 1852, it was worth $4,200. The houses have fine, pressed brick facades, splayed brick door and window lintels, marble sills, marble steps, and marble-faced basements. In 1870, the Wilson family sold 863 Hollins to Jeremiah Blanch, a brewer, who may have added the brownstone trim around the doorway. A continuous Italianate cornice was added to the front of both houses to hide the original gable roof line, perhaps at the time Blanch bought 863 Hollins. The cornice has fancy long end and center scroll-sawn brackets framing upper rows of modillions and block dentils set above a

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deep, plain, frieze. The tall, first floor windows of 863 Hollins now have stained glass transoms that probably date to the 1880s.

The lot at the southeast corner of Hollins and Callender streets, 867 Hollins, was originally improved in 1854 with a house set back from the street front. Today, a two-story, three-bay-wide house set back from the street with a new Daylight-style facade, front porch and neo-classical sheet metal cornice, occupies the front of the lot, but the original five-bay-wide three-story back building extends to its south along Callender Street. West of Callender Street, only two three-story, two-bay-wide Italianate houses, at 869-71 Hollins Street, survive of the once residential block face. Both houses were built in 1862 by Richard Younger, a bricklayer, but 871 now has a later cornice. The corner house, 869 Hollins, is 18'-wide and has its original simple scroll-sawn modillion cornice framed by end brackets; the windows have stone sills but no lintels, indicating that they originally had pediments like the house at 871. The house to the west, 871 Hollins is 15'-wide and still retains its original window pediments supported by tiny scroll-sawn brackets. The basement area is faced with marble and there are marble steps.

The oldest houses on Lombard Street are the row of two-story-and-attic (12'6"-wide) houses west of Parkin Street, at 868-74 W. Lombard. The houses at 872, 872½, and 874 are now covered with formstone; 870 has had its third story raised and an Italianate cornice added, and 868 is now a full three stories in height. The next group west, the three, three-story, three-bay-wide (15'6") Italianate houses at 878, 878 ½ and 880 W. Lombard Street were built before 1854 by James R. Marley, a local carpenter, who sold 878 ½ in that year to a local brickmaker named Samuel Emery. All three of the houses have scroll-sawn modillion cornices framed by end brackets. The house at 880 W. Lombard is three bays wide on all floors and the doorway has a projecting flat pediment supported by scroll-sawn brackets. The houses at 878 and 878½ are three bays wide on the first floor, but only two bays wide above. Any original door enframements no longer survive. To the east, there is an earlier three-story, two-bay-wide, gable-roofed house at 876 W. Lombard.

Another group of early three-story, gable-roofed houses survives on the north side of Lombard Street, east of Poppleton. There is a single two-bay-wide house at 898 (the corner of Poppleton) and a slightly taller pair of two-bay-wide houses at 894-96 W. Lombard. The pair of even taller houses at 890-92 W. Lombard are three bays wide. East of this group, two sets of 20'-wide, paired houses were built set well back from the street, at 884 ½-886 and 888-888 ½ W. Lombard, built in 1849 by James and Luther Wilson. Today, only the house at 888 W. Lombard survives, but it has a new two-story, three-bay-wide late Italianate-style front portion, built flush with the street.

The two houses just east of Callender, at 882-84 W. Lombard, were originally built set back from the street, as were the three houses on W. Lombard, west of Callender. Each lot is 15'6"-wide, just like the three lots at 878, 878 ½, and 880, suggesting the original houses were probably built in the early 1850s. The present structures, however, have facades that extend to the street front that were built after 1906. The new facades are built in a Renaissance Revival style, with curved, Flemish-style parapet roofs set above a classical white, sheet

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metal cornice. Each house is three stories tall, three bays wide on the first floor and two bays wide above. The facades are built of brown Roman brick and white marble is used as trim—for the steps, the window sills, and a stringer marking the first floor level of the house. Highly original is the use of bands of molded brick to outline the windows of the second and third floor levels and to form a kind of "parapet-like" cornice above the first floor door and window openings.

The west side of Parkin Street, north of Lombard, consists of two long rows of large three-story, three-bay-wide Italianate houses. Those at the southern end of the block, at 38-44 S. Parkin, are much earlier in date and closely resemble the house at 880 W. Lombard Street, with its simple scroll-sawn modillion cornice, pedimented entranceway, splayed brick lintels and marble sills. Each house is 18'-wide and boasts fine brickwork, wide splayed brick lintels and marble sills, marble stringers, marble steps, and cast-iron window baskets on first floor windows. The wooden pilasters framing the doorway have recessed panels and wide scoll-sawn brackets support the flat doorway pediment. As was fashionable with early Italianate houses, the houses are only one long room deep (for a long single parlor with windows at both ends), but there is a three-story back building. The row seems to have been built by William Wilson in 1857. North of Boyd Street, 18-36 S. Parkin Street is a row of much later Italianate houses, built in 1888 by William M. Warfield, with taller, narrower windows and cornices supported by four very long scroll-sawn brackets, which frame an upper row of modillions and lower jig-sawn frieze panels. In these later houses, all of the openings have segmentally arched lintels, the slightly arched doorways have simpler molded wooden enframements, and only the steps are marble. The tall basement of these houses could be reached by steps leading down directly from the street at the front of the house.

The southeast corner of Hollins and Poppleton streets is occupied by a two-story, five-bay-wide and four-bay-deep brown brick, commercial-style building, erected in 1920 and the former home of Lion Bros. Co., Inc., which manufactured embroidered emblems for uniforms, schools, and societies. The original building extended three bays along Hollins Street, but an additional two bays was added in 1935. East of the building there is another one-story, plain commercial building, erected in 1948 that may have served as a garage for the company. The main Lion Brothers building has a flat roof with a stone cap. A similar band runs about a foot below the roofline, creating the effect of a frieze. The large, multi-paned commercial-style windows on both floors further emphasize the horizontality of the building. The windows are framed on either side by brick pilasters with Doric stone capitals. Decorative stone bands run across the facade at the tops and bottoms of both sets of windows, creating a strong horizontal accent. Square tiles decorated with anchors and geometric designs mark each bay of the façade between the first and second-story levels. The entrance to the building is in the southernmost bay of the Poppleton Street facade. The "colonial" entryway is framed by wooden pilasters with acanthus capitals and is topped by a tall, broken-pedimented cornice. Above the roofline of the entry bay, a tall parapet, made of brick with tile and stone trim, announces the name of the company.

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Directly south of the Lion Bros. building, at the northeast corner of Poppleton and Boyd streets, there is a three-story brick factory building that extends five bays along Poppleton Street and six bays east along Boyd Street. A tall smokestack marked "Marcus & Farber, Inc." rises just east of the Poppleton Street façade. The second and third floors of the Poppleton Street facade have wide, multi-paned windows to light the work floors; those on the second floor have round-arched lintels while those on the third floor have segmentally-arched lintels. The first floor of the Poppleton Street facade has a door and two narrow windows with round-arched lintels, as well as two wide, round-arched openings, now filled in. The flat roof has a stepped brick cornice on the Poppleton Street façade. A decorative stone band runs across the front façade at the sill level of the third-floor windows and the building has a stepped brick cornice. It was constructed c. 1910.

South of Boyd Street, the east side of Poppleton Street still retains its original row of three-story, two-bay-wide (15') gable-roofed houses at 39-45 S. Poppleton, built in the early 1850s. The door and window openings have segmentally arched lintels and wooden sills and the houses have simple brick cornices. To the south, 47 S. Poppleton is a two-story, two-bay-wide (13') gable-roofed house built in 1865 by Emanuel Crocker.

An unusual three-story, 30'-wide, nine-bay-deep building stands at 877 Boyd Street, on the southeast corner of Callender and Boyd streets, east of the Lion Bros. Co. and Marcus-Farber buildings. Built c. 1910-12, the first floor of the building served as a Motor Freight Station while the second and third floors were auxiliary manufacturing spaces of the Baltimore Spring-Bed Co., located on Pratt Street, west of Fremont. Today it is occupied as a residence. The wide central bay of the Boyd Street facade contains the truck entrance, which is enclosed within a two-story, multi-banded segmental arch. Beneath the arch, the second floor contains one wide window flanked by two narrow side windows. A bank of five small windows lights the central bay of the third floor. The building has a flat roof with a parapet end on Boyd Street, whose taller, central section is capped by a low-pitched, triangular pediment.

Block 238

This block extends east from Parkin Street to Martin Luther King Boulevard (the former S. Fremont Street), south from Hollins Street to W. Lombard Street. It is bisected in an east-west direction by Boyd Street. Large three-story, three-bay wide houses line the south side of Hollins Street, most built in the 1850s and 1860s. Similar, though not quite as large, housing lines the north side of W. Lombard Street in this block, but those east of Hayes Street are already listed on the National Register as part of the Barre Circle Historic District.

The south side of Hollins Street in this block is filled with large and distinguished three-story (with one exception) houses, most built in the late 1840s and early-1850s in the Greek Revival style with gable roofs, with a few built much later in the Italianate style in the late 1880s. Most of the block was owned by George Law

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who began to develop the land in the mid-1840s. The first house built on the block was erected in 1839 by James Dixon, a local builder, as his home. The single two-and-a-half-story three-bay-wide (21'8") house still stands at 825 Hollins Street; it has a wooden cornice with a plain frieze. In 1855 the house became the home of Samuel R. Abbott, of the Abbott Iron Works, who paid $3,800 for it. Large houses were built near Parkin Street, while smaller houses rose further east, near Fremont.

The first major house to be built on this section of Hollins Street was built just east of Parkin Street in 1845, by Richard France on land he acquired from George Law. The 50'-wide lot was located some 23' east of the corner and on it France probably erected a wide two-story-and-attic house, judging by the footprint shown on Poppleton's 1851 map of the city. France was known as the "lottery king" because of his successful lottery business. In 1854 he sold the house to Ross Winans, the builder of many of the B&O's first locomotive engines, who by this time was operating his own locomotive works at the southeast corner of Pratt and Parkin streets. Winans paid $12,000 for the house and lot and soon afterwards bought the vacant lot on the corner of Parkin as well. Winans seems to have later remodeled the house in the fashionable Second Empire style, adding a mansard roof. When Ross Winans moved to Hollins Street his wealthy son Thomas already lived across the street in the grand Italianate-style mansion Alexandroffsky he built in 1851-52. Its extensive, park-like grounds welcomed visitors who marveled at the exotic plants, flowers, statuary, and artwork. The Winans estate proved to be a powerful incentive for attracting well-to-do important local businessmen to the area in the early 1850s who built large, stylish homes along Hollins Street in this still relatively undeveloped neighborhood. Ross Winans continued to live in his house until his death in 1877 and after his wife's death it became, in 1890, the home of Knapp's Institute, a highly respected private school begun in 1853 by German-born professor Friedrich Knapp and until that time located on Holliday Street near City Hall. After World War I, this section of Hollins Street became the center of the city's Lithuanian immigrant community, who built the present Lithuanian Hall on the site of the former Ross Winans' house in 1921. The Lithuanian Hall still serves as the cultural center of Baltimore's Lithuanian community.

Before Ross Winans moved to 851 Hollins Street in 1854, two other well-to-do businessmen had already built large Greek Revival style houses east of the house, on land sold to them by George Law in 1849. These two houses belonged to Joshua R. Dryden, a brickmaker, and Samuel R. Smith, a provisions merchant. Dryden's house has been replaced by the later pair of houses at 847-49 Hollins, but Smith's house survives at 845 Hollins. It is three-stories tall and three bays wide (25'), with a gable roof, fine brickwork, splayed brick lintels and stone sills, and its original Greek doorway treatment. The double door is framed by Doric pilasters, which support a deep plain frieze capped by a classical molding, set over a deep transom. The other early houses built on this side of Hollins Street resembled 845 Hollins, although many have subsequently had Italianate cornices added or otherwise been altered. East of 845 Hollins, 837 Hollins was built on a wide, 44-foot-lot by 1850. The original house, on the eastern portion of the lot, has a simple modillion cornice, splayed brick lintels and stone sills, and an arched doorway lintel. To the west, there is now a three-story, two-bay-wide addition added after 1906; both buildings are now covered with formstone.

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George Law's widow Sarah lived at 835 Hollins Street, one of a group of four originally similar, three-story, three-bay-wide (21'4") gable-roofed houses that Law built at 829-35 Hollins Street in the mid-1840s. The houses have splayed brick lintels and stone sills; those at 829-31 still have their original simple wooden cornices with plain friezes. The house at 835 Hollins, however, now has an added deeply projecting Italianate cornice with a row of modillions framed by long end brackets; the house also has a flat pediment above the doorway supported by scroll-sawn brackets that was probably added at the same time as the cornice. To the east of the group built by Law, the original, three-story, three-bay-wide (21'5") gable-roofed house built at 827 Hollins before 1850, now has a heavy, late-Italianate-style cornice, an arched doorway, and a marble basement and steps. East of the two-and-a-half-story house built by James Dixon at 825 Hollins Street, there is another three-story, three-bay-wide, gable-roofed house at 823 Hollins with splayed brick lintels and stone sills, and a round-arched doorway lintel, like that seen at 825 Hollins.

Most of the rest of the houses on the south side of Hollins Street continuing east to Fremont were built by George Law, c. 1845-46. In 1846 he sold the pair of three-story, three-bay-wide (22') houses at 817-19 Hollins to Frederick and Joseph Marston, who had a wholesale china, glass, and earthenware shop on Baltimore Street. The Marstons stayed in residence for many years and later remodeled the houses by adding an Italianate modillion cornice and Italianate doorway enframements (flat pediments supported by scroll-sawn brackets). The house to the west of the pair, 821 Hollins Street (also 22'-wide), has a slightly different Italianate cornice and is missing its doorway enframement, but is otherwise nearly an identical house. By 1850, John Emery, a dealer in granite had acquired the 22'8"-wide lots comprising 811-815 Hollins Street. In that year he sold 811 Hollins to Cyrus Gault, a stonecutter, but Emery family members stayed at 813 and 815 Hollins. Samuel Emery, a local brickmaker, seems to have built 815 Hollins in 1856 as an early Italianate house with simple modillion cornice. The first and second-floor windows boast cast-iron hoods that may have been added later. The original house at 811 Hollins now has a later Italianate cornice, supported by four long scroll-sawn brackets, or, it is possible that the entire house was rebuilt in the 1880s. The last two houses standing on this side of Hollins Street, at 807-9, are three-story, two-bay-wide (16') Italianate houses that like, 811, may have replaced older houses built before 1851 by George Law.

There are also two groups of later Italianate-style houses on the south side of Hollins Street, closer to Parkin. Occupying the site of Joshua Dryden's original house, a pair of late Italianate-style houses were built at 847-49 Hollins Street by George U. Porter, who acquired the old house and land in 1881 from the Winans' heirs. Porter was a recognized newspaper editor who also operated the marine observatory and signal tower on Federal Hill. He continued to live on Hollins Street into the 1920s. The three-story, three-bay-wide (18') houses have a continuous cornice supported by four long brackets per house, which connect to a lower molding strip; there are marble steps, marble-faced basements, and marble window sills. East of the Greek Revival-style house at 845 Hollins Street, where he now lived, William M. Warfield, a local patternmaker who also invested in real estate, built the three late Italianate-style houses at 839-43 Hollins Street in 1891 (three years after building the similar row at 18-36 Parkin Street). The three-story houses, three-bay-wide (14'10") houses have tall, narrow windows, and a continuous wooden cornice supported by four long scroll-sawn brackets per

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house, which frame jig-sawn frieze panels as well as a lower brick frieze area decorated with jig-sawn ventilator panels.

By 1900, two of the houses Warfield built had been sold to Jewish residents—843 Hollins to William Kahn, a bookkeeper, and 841 Hollins to Nathan Lowenthal, a furniture dealer. Isidor Lowenthal, a coat manufacturer, lived at 847 Hollins, one of the other newer houses on the block and a German importer lived at 849. By this time many of the other houses on this side of Hollins were owned by Jewish dry goods merchants or clothing manufacturers and the large house at 837 Hollins had been sold to the Florence Crittendon Mission and had thirteen inmates with two babies. The establishment of the Crittendon Home in the block seemed to signal a change in fortune for the area. Over the next two decades a number of the large houses became boarding houses (in 1920, 815 Hollins was home to seven families totaling more than twenty-five people) or apartment buildings, renting rooms to the many Lithuanian-immigrant tailors who were settling in the area.

The large building on the southeast corner of Hollins and Parkin streets has served as the Lithuanian Hall since its construction in 1921. Originally, the well-known German private school, Knapp's Institute, occupied the corner site. The school is best known for its famous pupil H.L. Mencken, who wrote about his experiences there in his autobiography *Happy Days*. After the school closed, the Lithuanian community purchased the building in 1919, razed it, and replaced it with the present structure. The Lithuanian Hall served as a social center where community members could hold meetings, enjoy Lithuanian food, take classes in the language, make use of an extensive library of rare Lithuanian-language books, study traditional dance and music, and participate in athletic activities. The three-story neo-classical style brown brick building with marble trim is five bays wide on Hollins Street, extending back along Parkin four bays deep, with a rear two-story addition of five bays, running south all the way to Boyd Street. The central bay is marked by a triangular pediment decorated with a stone cartouche. A deep, plain stone frieze supports a parapet roof on either side of the central pediment. Paired stone arches with keystones frame the second and third-story windows of the central bay; each side bay is framed by Doric pilasters; here, the windows are rectangular, with stone lintels with both keystones and "ears." The first floor is entirely faced with stone and has a wide, central, arched entryway with a sculpture of a horseman set in front of the arched transom. On either side of the doorway there are four large plate glass windows, with three-light transoms, which are framed by stone pilasters that carry a plain frieze. Similar pilasters mark the bays of the two-story rear addition. Here, too, they support a deep frieze and plain cornice.

Originally, St. Mark's Protestant Episcopal Church (built 1850-51) stood on the north side of Lombard Street a few doors east of Parkin. The simple rural parish style Gothic church had a two-story nave with large central pointed-arch window and a three-story tower with tall steeple on its western side. The rectory for the church still exists at 864 W. Lombard Street, a three-story, two-bay-wide (14') Italianate house that has a simple modillion cornice and an two-story front bay window addition. West of the rectory, 866 W. Lombard is a later three-story, two-bay-wide (16') Italianate-style house whose first floor may once have been outfitted as a corner store since the present doorway is set at an angle to the corner and a storefront cornice extends around both

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sides of the facade. No original storefront windows survive and both facades have new, small windows. The building has an Italianate cornice with four long scroll-sawn brackets framing jig-sawn frieze panels and connecting to a lower molding strip.

The site of the demolished St. Mark's Church is now vacant. East of the area, four very large and stylish houses were built on the north side of Lombard Street in the early 1850s that compare favorably with the distinguished houses built at 826-34 Hollins Street during the same period. Just east of the church grounds 856 W. Lombard Street is a tall three-story, three-bay-wide (22') Greek Revival-style townhouse with a fairly high-pitched gable roof and a scroll-sawn modillion cornice. The two-room deep house has an immense six-bay-deep two-story-and-attic back building. The facade is constructed of fine pressed brick, with splayed brick window lintels and stone sills. The double entry door is framed by a Greek Doric portico with a flat pediment and deep frieze supported by Doric pilasters. The basement area is faced with marble and the wide marble steps are framed by curving sides. The tall first floor windows have unusual 6/6 sash composed of 2/2/2 square glass panes.

The next group of three, 14'-wide, three-story-and-attic houses (850-854 W. Lombard Street) has much in common with the stylish group at 826-30 Hollins Street. The low first floor, topped by a deep stone band that runs across the facade, is designed to suggest an English basement. Above, the principal floor is lit by full-length windows, which have a decorative lower panel. The square attic windows are set off by a wooden sill that extends across the facade. A pair of scroll-sawn brackets frames each attic window and supports the deeply projecting cornice. The frieze area is plain except for above each window, where it has arched-shaped cutouts. Like the house at 830 Hollins Street, all of these houses have three openings on the first floor but only two above. The lower basement area is faced with marble and the houses have marble steps.

Block 249

This block extends along the north side of W. Pratt Street and the south side of W. Lombard Street, between Carey and Carrollton streets. Stockton Street, a narrow alley street, bisects the block in a north-south direction, while Lemmon Street, another alley street, bisects it in an east-west direction. The half of the block east of Stockton Street was mostly developed in the 1850s with gable-roofed housing. The western half is built up with Italianate houses.

Originally, the northeast corner of W. Pratt and S. Carey streets was the site of the Great Western Hotel, built in the 1840s to serve those traveling by railroad from Mount Clare before the building of downtown's Camden Station in 1851, as well as those doing business at the Mount Clare yards. Today, the site is occupied by a non-contributing one-story automobile repair shop and large parking lot (at 1240 W. Pratt Street). The adjoining building, at 1236-38 W. Pratt Street, now part of the auto repair shop, is actually an early two-story, three-bay-wide commercial building with a wide, central door on both floors. Part of the pulley system

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mounted above the second-floor door remains intact. The building has a flat roof and is now covered with stucco. To the east, there is a row of five two-story, two-bay-wide Italianate houses at 1226-34 W. Pratt Street, whose cornices have a row of scroll-sawn modillions set above a plain frieze. Scroll-sawn end brackets frame the entire cornice. First-floor windows have segmentally-arched lintels; those of the second-floor have flat wood lintels. This group of houses was built in 1870 by Joseph A. King and Hezekiah Clocker for the Maryland Land and Permanent Homestead Association, a local development company that provided builders with construction financing.

East of Stockton Street, 1222 W. Pratt is a small two-story, two-bay-wide gable-roofed house, now covered with formstone that originally formed part of a row of three similar house at 1220-24 W. Pratt Street Today, 1224 W. Pratt is gone and, to the east, 1220 has had a third story and shed roof added. Next door, 1214-18 W. Pratt Street is a group of three three-story, two-bay-wide gable-roofed houses with short third-floor windows. These six houses were built by James S. Ryan in 1851. The next two houses to the east are now gone. Closer to Carrollton Street, 1204-08 W. Pratt is a row of two-story-and-attic houses; 1202 W. Pratt, at the corner of Carrollton, is a three-story, two-bay-wide gable-roofed house with a first-floor storefront.

Around the corner, on the west side of Carrollton Street, there is a group of modest two-story, two-bay-wide, gable-roofed houses that sit on high basements at 108-18 S. Carrollton, built in 1853 by investor James D. Marr. A pair of earlier houses to the north, 102-04 S. Carrollton (up by 1851), are three-stories tall and two bays wide, with gable roofs. Just north of the houses on W. Pratt Street, 120-22 S. Carrollton were originally a pair of two-story, two-bay-wide gable-roofed houses that sat on low basements. The southernmost house, 122 S. Carrollton has had its roof raised to three stories and an Italianate cornice added, while 120 S. Carrollton is still two stories but also has an Italianate cornice.

The south side of Lombard Street, west of Carrollton, was originally built up with gable-roofed houses in the late 1840s and 1850s. The oldest remaining structures are those at 1211-15 W. Lombard Street, a row of two-story-and-attic houses constructed in 1848 by Thomas Willis. To their west, 1217-23 is a row of three-story, two-bay-wide, gable-roofed houses, also built by Willis, but in 1850; 1223, at the corner of Stockton, has a first-floor storefront. At the eastern end of the block, 1201-03 W. Lombard, at the corner of Carrollton, is a pair of three-story Italianate houses built in 1874 by William Ortwine. The corner building is two bays wide (15') and has a first-floor storefront. It adjoins a three-story, three-bay-wide (16') house at 1203 W. Lombard, which has an enframed, arched doorway. The simple Italianate-style cornice, which runs across both buildings, has a plain frieze area and a decorative lower molding strip. The next three houses, at 1205-1209 W. Lombard, are three stories tall and two bays wide (14'), with shed roofs and Italianate cornices, and seem to have been built in 1857. Only one original cornice remains, at 1209, and it has a row of modillions framed by end brackets. The houses are covered in formstone.

West of Stockton Street, the south side of Lombard is built up entirely with three-story Italianate-style houses. A local mason named Melchior Cox built the first house east of Carey, at 1247 W. Lombard, in 1858.

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It is three bays wide (16') and is now covered with formstone and has no cornice. The next four houses east, 1239-45 W. Lombard, were built at the same time by local carpenter John B. Roberts. Each two-bay-wide house is only 12'-wide and has a simple modillion cornice. The similar house at 1237, wider but without a cornice today, was built in 1857 by James Ryan. The last houses to be built on the street went up in 1870, west of Stockton, at 1225-35 W. Lombard, constructed by William F. Bragg for the Maryland Land and Permanent Homestead Association. These two-bay-wide (12') houses have cornices with long end brackets and deep, plain frieze areas.

The east side of S. Carey Street is built up with a row of three-story, two-bay-wide (only 11'6"), gable-roofed houses that sit on low basements, at 103-115 S. Carey (111 is missing). Many are covered with formstone. Carpenter John B. Roberts also built these houses, in 1856.

Originally, both sides of S. Stockton Street were lined with two story houses. Those on the east side were built about 1857 but are now gone. The early Italianate-style houses on the west side of Stockton went up in 1870 and 1871. The 12'-wide houses at 122-26 S. Stockton were built in 1870 by Joseph A. King and Hezekiah Clocker for the Maryland Land and Permanent Homestead Association at the same time that they erected 1226-36 W. Pratt Street. The two houses at the north end of this group have been replaced by a one-story garage, but 126 S. Stockton remains intact. The nine similar houses at 104-120 S. Stockton, north of Lemmon Street, were built in 1871 by Van Vert Klinefelter; each is also 12' wide.

Block 250

This block runs between Pratt and Lombard Street, east of Carrollton Street to Arlington Street. It is bisected by the north-south Carlton Street. The main streets, Pratt and Lombard, are comprised mainly of two-story-and-attic houses constructed in the late 1840s and early 1850s, while the side street, Arlington Street, as well as the alley street, Carlton Street, have simpler, smaller, two-story, gable-roofed houses built in the early 1850s. The southeast corner of W. Lombard and S. Carrollton Street were not improved until 1868, when three-story Italianate houses went up on Lombard and two-story Italianates on Carrollton. Since the early years of the twentieth century, an "Arabber's" (local vernacular for horse-drawn produce wagon) stable has been located in the western half of the block, with the entrance off of Carlton Street. The stable is still in use and the open land around it in the middle of this part of the block is filled with "Arabber's" wagons, related outbuildings, etc.

Most of the houses on the eastern half of the block were built beween 1848 and 1850 by a group of partners who included carpenter Andrew Alexander, brickmaker Amos McComas, bricklayer Robert McComas, builder James D. Marr, and investors William Conine and George Presstman. The partners built a row of two-story-and-attic houses on the north side of W. Pratt Street, east of Carrollton, at 1126-44 W. Pratt Street. The six houses at 1126-36 W. Pratt are only 11'-wide, but those at 1138-44 are wider. East of Carlton Street, 1124 W. Pratt is a three-story, two-bay-wide (16'), gable-roofed house now covered with aluminum siding that serves

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as the Jerusalem Soul Seeking Baptist Church. East of the church there is a pair of two-story, two-bay-wide (12'), gable-roofed houses at 1120-22 W. Pratt, built in 1851 by James Ryan, who also built the row of two-story-and-attic houses (12'-wide) at 1100-12 W. Pratt Street. The next three 12'-wide houses at 1114-1118 W. Pratt were originally built as two-story-and-attic houses in 1852 by George Presstman. Today, 1114 W. Pratt Street is three stories tall and two bays wide and has an Italianate cornice; the two houses at 1116-18 are also now three stories in height with rebuilt facades, shed roofs, but no cornices or other distinguishing features.

Around the corner, on the west side of Arlington Street, north of Pratt, there are two groups of two-story, two-bay-wide gable-roofed houses at 114-28 (12' wide) and 104-12 S. Arlington, built by Marr, Alexander, *et al.* in 1849. The group at 104-12 are wider (12'6") and sit on high basements. The partners also built the pair of two-story-and-attic houses at 100-2 S. Arlington. Similar houses once lined the east side of Carlton Street, but are now gone.

Most of the south side of W. Lombard Street in this block is also built up with two-story-and-attic houses. There is a long row at 1103-17 W. Lombard, east of Carlton, and another row immediately west of Carlton Street, at 1119-23 W. Lombard. The houses were built by the Marr and Alexander group in 1851-52. The houses at 1103-11 and 1119-23 are 14'-wide, those at 1113-17, 13'-wide. To the west of these two-story-and-attic houses there is a pair of two-story, two-bay-wide gable-roofed houses at 1125-27 built c. 1853 that have been covered with formstone, and a single similar, though taller house at 1129 W. Lombard. The western portion of Lombard, extending to the corner of Carrollton, has a row of later three-story, two-bay-wide (12'6") Italianate houses at 1131-41 W. Lombard, whose cornices are decorated with a row of scroll-sawn modillions set above a plain frieze. The door and window openings have flat wood lintels and many of the houses are covered with formstone. The row was built in 1868 by George W. Fisher and Eli H. Gardner.

Around the corner, there is a long row of two-story, two-bay-wide (14') Italianate houses at 105-31 S. Carrollton Street, built in 1868 by David Carson. The cornices are quite similar to those on the three-story houses at 1131-41 W. Lombard. Many of these houses are also covered with formstone.

Today, only the west side of Carlton Street retains its original two-story, gable-roofed housing. Where houses once stood along the east side of the street, there is now a community garden. North of Lemmon Street there are two groups of two-story, two-bay-wide gable-roofed houses. Those at 104-8 S. Carlton sit on high basements, while those at 110-12 have very low basements and now have a false Italianate cornice. South of Lemmon, there are four two-story, two-bay-wide houses at 118-24 S. Carlton. The center two houses still have their original gable roofs but those on either end now have Italianate cornices. The houses were built by George R. Rittenhouse, a manufacturer of fire brick, before 1851.

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Block 251

This block extends north from W. Pratt to W. Lombard Street between Arlington and Schroeder streets. It is bisected in a north-south direction by Mt. Clare Street, formerly called Hollins Alley. Most of the block is improved with two-story-and-attic and three-story, gable-roofed houses built in the early 1850s. The one exception is a row of late Italianate-style houses built on the north side of Pratt Street, east of Mt. Clare Street, in the 1880s. The long row of three-story, gable-roofed houses that once lined Pratt Street, east of Arlington Street, (built by James S. Ryan in 1851) were torn down for the construction of a large Montgomery Ward warehouse and clothing factory, built on this corner in 1925.

Most of the early housing in this block was built by some of the same builders and investors who worked in Block 250, immediately west. The investors included real estate broker William Conine working with attorney James Buchanan, and George and Lewis Cassard, successful "pork packers, ham curers, and wholesale provision dealers" with a business on West Baltimore Street (1871 BCD). These men partnered with builders James Marr, John Marley, and John C. McComas in developing the south side of Lombard Street, the east side of Arlington, and the west side of Schroeder streets.

The earliest houses in this block are the two-story-and-attic row at 1005-15 W. Lombard Street (originally 1103-17) and the long row of similar houses at 101-11 S. Arlington Street, directly south of Lombard. The corner house, at 101 S. Arlington, is an unusual single, two-story, three-bay-wide house and 1009 W. Lombard has had its roof raised and an Italianate cornice added. These houses were built by James Ryan in 1851. Soon afterwards James D. Marr, working with Buchanan and Conine, built a long row of similar two-story-and-attic (12') houses with simple brick cornices at 1019-37 Lombard Street, west of Mt. Clare, that were up by 1851. Only 1023 remains standing. James Ryan built similar houses at 113-25 S. Arlington Street (12' or 12'6" wide) in 1851-52.

The west side of S. Schroeder Street and the north side of Pratt Street, west of Schroeder, were developed by George Cassard between 1851 and 1854, working with several different local builders. All of the houses are three-story, two-bay-wide, gable-roofed houses, but they differ in width. In 1851 Cassard leased 104 Schroeder (13' wide) to John G. McComas, a carpenter; 106 Schroeder (13' wide) to Marr; and the next four houses (also 13' wide), 108-114 Schroeder, to Arthur Whitely, who operated the already existing grocery on the southwest corner of Lombard and Schroeder Street. Less than a year later, in 1852, Cassard leased the next three 14'-wide lots, 116-120 Schroeder, to Marr and in early 1853 leased the last parcel of his ground on Schroeder to local carpenter John Marley, who put up the three houses at 122-126 S. Schroeder. In 1854 local builder John Maloney erected six three-story, two-bay-wide (15') gable-roofed houses at 128-38 S. Schroeder, as well as four similar 15'-wide houses around the corner at 1000-06 W. Pratt Street (1000 W. Pratt is now missing). Originally, there were long rows of two-story, gable-roofed houses on both sides of Mt. Clare Street, but these are now gone.

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The last group of houses built in the block went up in the late 1880s on the north side of Pratt Street, east of Mt. Clare Street—a row of three-story, two-bay-wide late Italianate-style houses at 1008-18 W. Pratt Street, now covered with formstone.

The original three-story, gable-roofed houses on the north side of Pratt Street, east of Arlington, were built by local carpenter James E. Davis in 1855. Now the corner is occupied by a large three-story brick warehouse/clothing factory built by the Montgomery Ward Company in 1925. It is twelve bays wide on Pratt Street and eight bays deep on Arlington. The first floor served as a warehouse, while the well-lit upper floors were used as a clothing factory. The building has a flat roof decorated with end and central parapets on both facades. A long brick dentil cornice with a stone cap extends across both facades a foot beneath the roofline. In the center of the Pratt Street facade, a two-bay-wide projection rises above the roofline, containing the building's heating and ventilation system. The front panel is decorated with a rectangle formed by strips of molded brickwork extending from square stone corner pieces. Each bay on the second and third floors contains a very large multi-paned window, but some on the Pratt Street facade have been bricked over. The Pratt Street facade also contains three wide metal roll-up doors.

The south side of W. Lombard Street, east of Arlington, now contains a new, non-contributing row of two-and-a-half-story houses at 1025-37 W. Lombard Street.

Block 252

This block runs between Arlington and Poppleton streets, north from Pratt to Lombard Street. It is bisected by the east-west alley Lemmon Street and by the north-south alley Amity Street. The first houses built in this block were two-and-a-half-story houses built by James Dixon in 1839 on the south side of Lombard Street, east of Arlington; and on the north side of Lemmon Street, west of Amity and the west side of Amity, north of Lemmon. Not long afterward Dixon built a row of five two-story, gable-roofed houses on the east side of Schroeder Street, also north of Lemmon. Most of the remainder of the block was built in the late 1840s and early 1850s with two-story-and-attic houses and three-story, gable-roofed houses, although the block also contains three later groups of Italianate houses.

James Dixon's two-and-a-half-story houses at 943-49 W. Lombard are the oldest houses on the block and are similar to those built across the street on the north side of W. Lombard Street in Block 236, having flat wood lintels and sills. (The house at 947 has had its roof raised and a late Italianate cornice added.) The similar houses Dixon built on the northwest corner of Lemmon and Amity streets are now gone, replaced by non-contributing two-story public housing units. The next houses were the two-story-and-attic (10'9" wide) row built by Charles Shipley on the north side of Lemmon Street (902-920), east of Amity, in 1848-49. The restored houses at 918-920 Lemmon Street now serve as the Irish Shrine and Railroad Workers Museum. A row of two-story, two-bay-wide, gable-roofed houses were built a few years later at 932-38 Lemmon Street.

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The southwest corner of Lombard and Poppleton streets was the next part of the block to be developed. Two-story-and-attic houses were built in small groups on the west side of Poppleton Street, north of Lemmon, in the late 1840s. The northernmost house, 100 S. Poppleton, is now three stories tall and two bays wide, with a shed roof and no cornice, covered with formstone and with a modern storefront that serves as the New Unity Baptist Church. Almost all of the other houses are in their original condition. Three two-story-and-attic houses (13' wide) at 102-6 S. Poppleton have windows with splayed brick lintels, as does the house at 112 S. Poppleton. In between, 108-110 S. Poppleton are different, having thick stone window lintels. The pair of houses at 114-16 S. Poppleton are three story, gable-roofed structures whose windows have wide splayed brick lintels. The house at 114, however, is now covered with formstone. The houses at 112-116 S. Poppleton were built by local carpenter James Marley. Along the south side of Lombard Street, west of Poppleton, the two-story-and-attic houses, also built before 1850, have slightly larger attic windows. The row extends from 903-19 W. Lombard Street.

Although the north side of W. Pratt Street, east of Arlington, was once lined with two-story-and-attic houses, the only ones that remain are at 926-34 W. Pratt Street, built in 1856 by Thomas Willis. No residences were ever built on Pratt Street, east of Amity. In 1864, Wesley Starr, a local minister, bought the parcel at the southwest corner of Lemmon and Poppleton Street where he built an independent Methodist Protestant church, which he named after himself. Later, land at the northeast corner of Pratt and Amity streets was used as the site of a local coal yard. In 1916, the Starr Methodist Church became a synagogue, but it was eventually torn down. Today, the entire northwest corner of W. Pratt and Poppleton streets is empty and serves as a local children's park. A large mural depicting railroad trains is painted on the eastern wall of the non-contributing one-story building on the northeast corner of Pratt and Amity streets.

Two brickmakers, whose yard was located in Pigtown, developed the southwest quadrant of this block between 1855 and 1857. Samuel Burns and George F. Sloan, operating as Burns & Sloan, bought this section of the block in 1853. In the summer of 1855 they built three-story, three-bay-wide (18') houses on the north side of Pratt Street, west of Amity at 916-20 W. Pratt, and leased narrow, 11' and 12'-wide lots on the south side of Lemmon Street, west of Amity, to local builder William Willis. The next year they erected 922-24 W. Pratt and then hired builder Thomas Willis to construct the two-story-and-attic (11'10"-wide) houses at 926-34 W. Pratt Street. Also in 1856 Burns & Sloan engaged local carpenter George Bain to build the first four houses on the east side of Schroeder Street, north of Pratt at 125-31 S. Schroeder. The corner house (now Patrick's) was 16-wide, the others 12'-wide and all were three-stories tall with gable roofs. Only 125 S. Schroeder survives in its original form; the houses at 127-129 had their roofs raised and new sheet metal cornices added in the 1890s. The structure on the northeast corner of Pratt and Schroeder streets has long served as a neighborhood pub, operated by the Rowley family for three generations. It is three stories tall, two bays wide on Schroeder Street and six bays wide on Pratt, with a low-pitched gable roof designed for its corner location. The first floor windows facing Pratt Street have splayed brick lintels; the second floor windows have narrow wood lintels. The building still retains its late nineteenth-century bar. The exterior, however, now has a modern, bricked-

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over, first floor facade with new windows on Schroeder Street, beneath a new sign bearing the name "Patrick's."

Bain updated his style of building when he completed the east side of Schroeder Street for Burns & Sloan in 1857-58. The group of five three-story, two-bay-wide (13') Italianate-style houses at 113-21 S. Schroeder have shed roofs and simple scroll-sawn modillion cornices, and windows with segmentally-arched lintels. Three-story, two-bay-wide (15') Italianate houses were also built on the south side of Lemmon Street, east of Amity—a row of seven houses with simple modillion cornices at 905-17 Lemmon Street (917 is now gone).

The last houses to be built on this block went up in the late 1880s on the south side of W. Lombard Street, west of Amity. The long row of eleven three-story, two-bay-wide late Italianate-style houses at 921-41 W. Lombard (only 929-41 survive) have wooden cornices supported by three long brackets per house, which frame an upper jig-sawn frieze panel. The door and window openings have thick wood lintels.

This block contains five non-contributing resources. On the northeast corner of Pratt and Amity streets, there is a plain one-story, six-bay-wide brick building with flat roof whose long eastern wall is painted with an image of a train. This wall forms the western boundary of the children's park that now exists on the northwest corner of Pratt and Poppleton streets, directly across Pratt Street from the entrance to the B&O Railroad Museum. There are also four subsidized housing units located at the intersection of Lemmon and Amity streets (one on each corner).

Block 253

Running north of W. Pratt to W. Lombard Street, this block extends east from Poppleton Street to Parkin Street. Lemmon Street bisects the block in an east-west direction, while Callender Street runs north-south in the middle of the block. James Bell, a commission merchant with a business on Smith's Wharf developed most of the block in the early 1850s, leasing land to builders with building clauses specifying that three-story houses should be built on the lots.

On the north side of Pratt Street, east of Poppleton, there is a group of five three-story, two-bay-wide (14'6") gable-roofed houses, built in 1853, at 854-62 W. Pratt Street (862 now has a raised roof and Italianate cornice). Extending east of Callender to Parkin Street, 830-852 W. Pratt Street is a group of mostly two-story-and-attic houses that are 13'6"-wide and have higher than usual attic stories. The pair of houses at 848-50 W. Pratt have had their roofs raised and Italianate cornices added as has the house at 834 W. Pratt. The row was built by 1852.

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The east side of S. Poppleton Street includes several different groups of three-story, two-bay-wide gable-roofed houses, all built between 1851 and 1853 by different builders engaged by developer James Bell. These local builders included Samuel Robinson and Benjamin DeBruter. All of the houses originally had simple brick cornices. The pair of houses at 101-103 S. Poppleton are unusually wide at 16' and the first floor of 101 served as a corner store, with an entrance set diagonally to the corner. Both the Poppleton and W. Lombard Street facades had wide storefront windows, which are now boarded over; the storefront cornice extends across both sets of windows. The corner building is now covered with formstone and 103 S. Poppleton has had its roof raised and an Italianate modillion cornice added. The next pair, 105-7 S. Poppleton, retains one building in its original form, 107, while 105 now has an added Italianate-style sheet metal cornice. This house has a sallyport at its north end. The house formerly at 109 S. Poppleton is gone but the pair at 111-13 is intact. These houses have splayed brick window and door lintels whereas the pair of similar houses at 115-17 S. Poppleton have segmentally arched lintels. The next pair to the south, 119-21 S. Poppleton are narrow (12'6" wide) but have long back buildings. These houses also have openings with splayed brick lintels, as do the next three houses at 123-27 S. Poppleton. The next house south, 129, is now gone, as is the house at 137 S. Poppleton. In between, the three gable-roofed houses at 131-35 S. Poppleton now have rebuilt facades. At the south end of the street, the corner of W. Pratt Street, there is a single two-story-and-attic house, now covered with formstone.

The houses on the south side of W. Lombard Street in this block are a mix of late 1840s two-story-and-attic houses and three-story houses with gable roofs, and a few later three-story Italianate houses. East of Poppleton Street, the five remaining houses on the south side of Lombard Street, at 889-97 W. Lombard, were all originally built as a row of 14'-wide, two-story-and-attic houses in 1851 by George Slothower (who also built similar but narrower houses to the south on the west side of Callender Street). Today, only 889 and 895 W. Lombard retain their original form and they are now covered with formstone. The two houses at 891-93 W. Lombard have had their roofs raised to three stories and Italianate cornices added, probably in the 1880s. The house at 897 W. Lombard has also had its roof raised, but the Italianate modillion cornice added dates to the 1870s.

East of Callender Street, the corner house at 887 W. Lombard is another two-story-and-attic house, as is 883, but the house between them, 885 W. Lombard, is a large three-story, three-bay-wide early Italianate house with fine splayed brick lintels and stone sills, a simple modillion cornice set above a very deep frieze area, and a doorway with a round-arched transom and a stylish flat pediment supported by scroll-sawn brackets. To the east, at 879-881 W. Lombard Street, there is a pair of later houses that are three bays wide on the first floor but only two above that have Italianate scroll-sawn modillion cornices and segmentally-arched door and window lintels. The next pair of houses east, 877-877 ½ W. Lombard, are also three-story, originally gable-roofed houses that are three-bays-wide (16') with splayed brick lintels. The house at 877 has its original 2/2 windows and both houses now have Italianate cornices. To their east, 875 W. Lombard is a three-story house that is three-bays-wide (16') on the first floor and two bays wide above (like 879-81) but here the lintels are made of

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splayed bricks. The last pair of houses on the street, 871-73 W. Lombard, at the corner of Parkin Street, are also three-story, three-bay-wide (18' and 16') gable-roofed houses that now have Italianate modillion cornices.

Originally, both sides of Lemmon Street were filled with houses—two-story-and-attic houses on the north side of the street and two-story, two-bay-wide gable-roofed houses on the south side, but only three remain, a pair of two-story-and-attic houses at 862-64 Lemmon, and a single two-story, gable-roofed house at 877. These houses were built by Saulsbury Willis. Adjoining the two houses on the north side of Lemmon Street, just west of Parkin, are the remains of a row of tiny, two-story-and-attic half houses, built along the west side of Parkin Street, north of Lemmon. The row once ran from 102-112 Parkin Street, but today only 110 Parkin retains its original form. The houses at 102-4 Parkin are now three stories high and 104 has an added Italianate cornice. The next two houses in the row are gone and 112 Parkin, at the corner of Lemmon, is now only two stories tall. The houses were built in 1852 by Hugh Gelston, who had a successful import business and who built a number of groups of alley houses around the city.

Many of the group of two-story-and-attic houses originally built on the west side of Callender Street by George Slothower in 1851 are still there. There are three two-story-and-attic houses at 104-8 S. Callender that sit on high basements; the adjoining12'-wide houses at 110-12 S. Callender have had their roofs raised to three stories and an Italianate cornice added. Further down the block a pair of two-story-and-attic houses from the row survives at 124-26 S. Callender, but they are now covered with formstone. The four houses that formerly stood at 116-22 S. Callender Street have been replaced by a non-contributing three-story apartment building with a shed roof and entrances at both the north and south ends. On the east side of the narrow street, a pair of very unusual three-story, two-bay-wide, gable-roofed half houses at 107-9 are now being remodeled into a single four-bay-wide house with a new central pediment. South of Lemmon Street, there is a pair of very small two-story, two-bay-wide (10'2") gable-roofed houses at 111-13 S. Callender Street, the survivors of a group of five such houses built by William Wilson in 1853.

Block 254

This block runs east from Parkin Street to Scott Street, north from W. Pratt to W. Lombard Street. Two alley streets bisect the block—Lemmon Street, running in an east-west direction, and Hayes (formerly Bartlett) Street, running in a north-south direction. No original houses remain on the north side of Pratt Street and the houses on the west side of Scott Street, and those on the south side of Lombard, east of Hayes and west of Scott (835-853 W. Lombard) are included in the Barre Circle National Register District. The historic resources in this block that will be part of the Hollins-Roundhouse Historic District all lay west of Hayes Street and include 103-11 and 113-33 Parkin Street, as well as the nine houses on the south side of W. Lombard Street, east of Parkin, that are not a part of the Barre Circle National Register District.

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The east side of Parkin Street, north of Lemmon Street, only has two surviving houses, at 105-7 S. Parkin from an original group of four that extended to 111 Parkin. These are three-story, two-bay-wide (13'6") Italianate houses with simple brick dentil cornices, built in 1865-66 by George Reinhart. The windows have splayed brick lintels and wood sills. South of Lemmon Street, the row of similar but narrower (only 12'2" and 12'6"-wide) Italianate houses extends from 115-29 Parkin Street, part of an original group of eleven houses that ended at 133 Parkin. These houses have more fashionable scroll-sawn modillion cornices and splayed brick lintels and were built in 1868 by Benjamin Buck, a plasterer by trade.

East of Parkin, a row of houses stood on the south side of Lemmon Street, but these are now gone, and in their place is a non-contributing small development of one-story units called the Cross Roads Apartments, 851-71 Lemmon Street.

The housing on the south side of Lombard Street that is a part of this historic district extends from 855 ½ W. Lombard, one door west of Hayes (855 is now gone) to 869 W. Lombard Street, at the corner of Parkin. The land was developed in 1851-52 by William D. Thompson and George Reinhart, working also with local carpenter John Maloney. All of the three-story, three-bay-wide houses were built in a vernacular, simplified Greek Revival style, with gable roofs, simple brick cornices, splayed brick lintels, and long back buildings, although many now have later Italianate cornices. The house at 855 ½ W. Lombard was probably part of a pair with the now-missing 855 W. Lombard. It is three bays wide on the first floor, but only two bays wide on the upper floors. The windows have splayed brick lintels and marble sills and the steps are marble. The house next door, 857 W. Lombard is three bays wide (18') and retains its original Greek Revival doorway, with Doric pilasters supporting a plain deep frieze and dentil cornice. To the west, at 859-61 W. Lombard, there is a pair of three-story, three-bay-wide (19' and 18'-wide, respectively) houses with splayed brick lintels, marble-faced basements, steps, and sills, which also probably had stylish Greek Revival doorways, since the basic wooden door frame still exists at 859. The single, 15'-wide house built at 863 W. Lombard is three bays wide only on the first floor, but also has splayed brick lintels and marble sills and steps. To the west, 863 ½ W. Lombard is a full three bays wide (20') but is covered with formstone and has a new wide first-floor window. The next two houses, at 865 and 867 W. Lombard are quite similar to 863, being only three bays wide on the first floor (16' and 15'-wide, respectively) but 865 still has its Greek Revival doorway, with a round-arched transom supported by Doric pilasters. Next door, at 867 the doorway is quite plain. The last house on the street, at the corner of Parkin, 869 W. Lombard, is a smaller 17'-wide two-story-and-attic house whose first floor area may once have served as a storefront, since its first owner was listed in city directories as a grocer. Currently it is completely bricked in except for two very small windows facing Lombard Street and one facing Parkin Street.

The first buyers of these moderately large three-story houses on W. Lombard Street in 1852 included, Matthew Gault, of the firm Gault & Bros., granite stonecutters with yards on Pratt Street, west of Fremont, who bought 855 W. Lombard; John Maloney, a local builder (857); Arnold H. Ballard (859); William F. Smith (863); Gilbert Cassard, Jr., of the meat-packing family (863 ½); Lee McComas, a bricklayer and member of a brickmaking family (865); John S. Ruth (867); and George Schaefer, a grocer, at 869.

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The north side of W. Pratt Street, east of Parkin and west of Bartlett Street, is now the location of a non-contributing two-story brick townhouse group, 818-26 W. Pratt Street. Directly north, along the south side of Lemmon Street, are the non-contributing one-story brick buildings called the Cross Roads Apartments and numbered 851-71 Lemmon Street.

List of Non-Contributing Structures, arranged in block order

1. Cowan Funeral Home garage, north side Hollins St., east Amity — Block 219
2. 840 Hollins Street, two-story modern dialysis center — Block 220
3. James McHenry Elementary School and recreation center — Block 236
4. House of Mercy, new four-story building, SW corner of Hollins and Poppleton streets — "
5. Urban Motors, one-story auto repair shop, northeast corner W. Pratt and S. Carey Street — Block 249
6. New group of seven two-and-a-half-story houses, 1025-37 W. Lombard Street. — Block 251

7. One-story, six-bay-wide brick building, northeast corner of Pratt and Amity streets; its eastern wall, decorated with a train mural, forms the western boundary of the children's park that now exists on the northwest corner of Pratt and Poppleton streets, directly across Pratt Street from the entrance to the B&O Railroad Museum. — Block 252
8. Four subsidized housing units, located at the intersection of Lemmon and Amity streets (one on each corner). — Block 252
9. 116-22 Callender Street, new apartment building — Block 253
10. Cross Roads Apartments, 851-71 Lemmon St., a one-story apartment building, — Block 254
11. 818-26 W. Pratt Street, a two-story apartment building — "

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Summary Statement of Significance:

The Hollins-Roundhouse Historic District is significant under National Register Criteria A and C. The district derives significance under Criterion A for its association with the early development of rail transportation. The area was the primary location, in the middle of the nineteenth century, of houses and services for the employees of the Baltimore & Ohio Railroad's Mount Clare yards and car-building shops. From its inception in 1828, the nation's first railroad quickly expanded its locomotive and car-building shops just south of this historic area on W. Pratt Street, at the same time that it was laying track steadily westward in service of its company directors' goal to reach the Ohio River.

The district derives additional significance under Criterion A for its association with ethnic immigration to Baltimore in the 19th century. In the 1840s and 1850s, the area was one of the centers of Irish and German immigration into the city. Both groups settled initially in Fells Point, where their ships docked, but gradually made their way north and west to newly developing areas like Hollins-Roundhouse, where they built important churches, schools, and institutional buildings. The Irish Catholic church, St. Peter the Apostle, built in 1843 in the Greek Revival style by a prominent local architect, is already on the National Register. Later, beginning in the 1880s and continuing through the 1920s, the district became established as the center of Baltimore's immigrant Lithuanian community.

Under Criterion C, the area gains significance because so much original housing and church architecture remains from the key developmental period of the 1840s and 1850s—a period that saw the development of three new forms of vernacular residential architecture designed to be affordable for working-class families. As both Irish and German immigrants flocked to the area to find jobs with the railroad or in nearby car-building shops, speculative builders erected row after row of two-story-and-attic houses in the late 1840s; rows of three-story, two-bay-wide gable-roofed houses in the early 1850s; and much smaller two-story, gable-roofed "alley houses" built at the same time. The area also provides an excellent example of the way in which most Baltimore city blocks were developed in the nineteenth century to offer a range of sizes and prices of housing, so that people of varying economic means could live in the same area. The district contains several blocks of large, stylish Greek Revival and Italianate townhouses. At the opposite end of the spectrum, most of the alley streets that bisect each block in the historic district are intact, often with surviving housing reflecting the small two-story "alley house" and "half-house" types.

Period of Significance:

The period of significance begins in 1835, corresponding to the approximate construction date of the earliest extant resources within the district, and extends to 1945, by which date the district had substantially achieved its present form and appearance.

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Resource History and Historic Context:

In May 1830, when the B&O opened its Mount Clare depot at Pratt and Poppleton streets, west Baltimore was still rural. Workers hired by the railroad had to walk from homes east of Fremont Street, near the Lexington Market or the old Western Burying Ground on Greene Street. But when the depot building, and soon after, the first machine shops, opened on west Pratt Street, near Poppleton, landowners realized that profits might lie in building houses there for the sure-to-be-growing work force.

At the time the B&O Railroad gained its charter, the vacant land in west Baltimore, west of Fremont Street, belonged primarily to two people. Facing on Baltimore Street, but running south to below Pratt Street lay the late eighteenth-century country estate of Dr. James McHenry, a surgeon in the Revolutionary War and aide de camp to General Washington, who later served as Washington's Secretary of War and for whom Fort McHenry was named. The other large estate, Mount Clare, boasted an impressive mid-eighteenth-century plantation house, surrounded by some one thousand acres. It now belonged to James Carroll, the nephew of its builder, Charles Carroll, the Barrister.

In March 1828, James Carroll agreed to provide the fledgling railroad with ten acres of land along the northern edge of his estate if the company located its main depot there. They did and he deeded them the parcel in December 1830. A year and a half later, James McHenry's daughter Anna McHenry Boyd sold the company a parcel along the south side of Pratt Street, that later became the site of the car shops and first passenger station. A much larger parcel on the south side of Pratt, running west from Amity to about present-day Carrollton Street, and then south to "Carroll's land" came to the B&O in 1835 from Anna's nephew Ramsay McHenry.

Not long after she sold land to the railroad, Anna Boyd began to develop the empty land she owned north of Pratt Street. She began leasing lots on Hollins and Schroeder streets to individual builders in October, 1833, who built small groups of two-and-a-half-story brick houses. Most were only twelve to fourteen feet wide, with two rooms to a floor and a one-story rear kitchen addition. She also gave land to the city to lay out necessary streets, as proposed on the official 1823 city plan prepared by surveyor Thomas Poppleton, for whom a major street in the area was named. Poppleton's plan for street layouts in the growing city included narrow alley streets running down the center of most city blocks, and developers followed this arrangement.

Anna McHenry Boyd's real estate ventures followed precedents first developed by large landowners like Edward Fell and John Eager Howard beginning in the 1760s—she gave builders the right to erect houses on the lots she laid out if they agreed to pay her the annual ground rent she stipulated. She also often provided the mortgage money the men needed to construct their houses. As was true earlier, most of the carpenter-builders to whom Anna Boyd first leased land could only afford to put up one or two houses at a time. By the later

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1830s, however, her son James McHenry Boyd found builders capable of erecting longer rows, like that built on the north side of Lombard Street, east of Schroeder Street.

Longer rows were soon needed, for by this time the railroad was fully engaged in building steam locomotives at the Mount Clare yards. In the beginning, horses had drawn passenger coaches over the rails first laid to Ellicott City, but in 1830 inventor Peter Cooper brought his "Tom Thumb" engine out to race the first horse-drawn railway cars (the engine lost). In 1831 the company held a grand competition, with a prize of $4,000 going to the man who built the most practical and trustworthy locomotive engine.

It was already clear that locomotives were a lot cheaper to run than horses, which required stables, feed, and handlers, and each horse could only pull cars for six or seven miles, necessitating frequent, and time-consuming, delays. In 1832 the Superintendent of Machinery conducted experiments which showed that the average cost per day of locomotive power to pull a train was $16, while the same work done by horse power averaged $33 a day—a difference of some $500 per month.[4] So in the summer of 1833 the company opened a machine shop and forge at the Mount Clare depot to build engines and cars. They contracted with Phineas Davis, who had recently moved from York to Baltimore, and with Charles Reeder, a local steamboat engine builder, to produce eight new freight engines, on the model of the *Traveller,* each to cost about $4,400. Both had free use of the Mount Clare shops for their work. This fleet of new locomotives, all Grasshoppers, provided the motive power that carried the railroad through its earliest years of operation, when it offered regular service to Ellicott City, Washington, Frederick, and Harpers Ferry.

While the new machine shops were working on engines, other shops had to be set up to build freight and passenger cars. At first, carpenters constructed open wagons for freight and similar open cars for passengers, with added benches. In no time at all, much more sophisticated passenger cars were being designed and car building became an important part of the Mount Clare operations. The new neighborhood around the shops and yard quickly began to fill with the kinds of workers needed to build both railroad cars and railroad engines—machinists, metal workers, blacksmiths, wheelwrights, boilermakers, carpenters, painters, gilders, and upholsterers.

In 1835 Ross Winans took over the Mount Clare engine-building shops at the request of the company directors when, tragically, Phineas Davis was killed when the new engine he was testing exploded. Around the same time, the branch line running between Relay and Washington, D.C. opened, with a formal procession of four grasshopper engines, each named for a President, pulling cars carrying a total of some 1,000 passengers. From this date on, the growth of the railroad over the next decade can be summarized by statistics: by the end

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[4] Edna A. Kanely, *Baltimore and Ohio Railroad Employees*, a transcription of the Baltimore and Ohio Railroad Co.'s List of Persons with Their Pay in the Service of the Baltimore and Ohio Rail Road Company, April, 1842; and List of Officers and Employees in the Service of the Baltimore and Ohio Rail Road Co. with Their Salaries, Duties &c. (originally published September, 1852), p. 2.

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of 1835 the railroad had seven locomotives, forty-four passenger cars, and over 1,000 freight, or "burthen" cars. In late 1836 it started regular service to Harpers Ferry, 82 miles away, using steam locomotives; by 1842 the line reached Cumberland and the rich coal fields of Western Maryland. This ready, inexpensive source of fuel spurred on the development and expansion of the city's new factories, which called for even more coal to keep them operating at a peak of efficiency. More factories needed more laborers and these workmen all needed places to live. Winans could barely fill the orders for new, more powerful locomotives that could haul the heavy loads of coal back to Baltimore from the mountains. In 1845 he opened his own locomotive shops on the south side of Pratt Street, a block east of the Mount Clare yards.

By 1845 so much coal was coming to Baltimore that the B&O directors decided they needed a separate coal terminal located on deep water, away from downtown congestion. They chose undeveloped land on Locust Point, along the road leading to Fort McHenry. Here, in 1848 and 1849, work crews built wooden piers and storage facilities as engineers laid out a branch line to connect the terminal to Mount Clare. The terminal, designed initially for bulk minerals, later opened to the grain trade as well. The facility had 2,000 feet of waterfront and could handle fifteen to twenty ships at a time. Since steamship owners regarded the bituminous coal brought in from Cumberland as the best product to fuel their engines, the Locust Point terminal achieved immediate success.

By this time a whole neighborhood of two-and-a-half-story houses for railroad men and their families had grown up north of the yards on Pratt Street. Not all of these houses survive, but those that do have rich and colorful histories. When Anna Boyd died in 1837 her only son, James McHenry Boyd, took over her interest in developing the area. He found in James Dixon, a carpenter with capital who could commit himself to improving larger parcels of land. In April 1838, Dixon leased land on the north side of Lombard Street, between Schroeder and Amity. Here he built twelve houses in the 900 block of Lombard that quickly became the homes of railroad men, some of whom held important jobs. Fourteen feet wide, the simple houses rested on low basements, but boasted thick stone window lintels and sills, instead of the more common wooden lintels seen in this period. Each house was only two-rooms deep, without a back building. They still stand today in substantially unaltered condition.

Some of the B&O men who soon moved into these new houses built by Dixon included Thatcher Perkins, an engineer and the foreman in the machine shop of the repair department; Samuel Hayes, also a machine shop foreman, but less well paid; John McKean, one of the three clerks in the office of the Engineering Department; J. W. Barneclo, the railroad's timekeeper; three machinists—Henry Denmead, Nathaniel Emmerson, and John Scotti; master foundryman Morris Powell; and master carpenter William Burton.[5] Other houses in the row provided homes to two regular carpenters, a blacksmith, an engineer, and a pattern maker.

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[5] Salary figures and job descriptions come from the surviving 1842 and 1852 B&O payroll records, as transcribed and republished by Edna A. Kanely in the pamphlet *Baltimore and Ohio Railroad Employees*. Addresses and confirmations of occupations came from

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As he was finishing the row on Lombard Street, James Dixon found he had the money to actually buy a plot of ground from Boyd, on the northeast corner of Lemmon and Schroeder streets, extending all the way east to Amity. It was always easier for beginning builders to buy land facing alley streets, as this was naturally deemed less desirable and cost less. In this way, they could begin to make real profits from their building operations, since those profits lay in the creation and sale of ground rents, rather than from the sale of just-built houses. Dixon did exactly that. He laid out five lots on Schroeder Street (the lesser main street) and ten on the two alley streets bordering his parcel, Lemmon and Amity. He improved them all with two, or two-and-a-half story houses, of varying widths appropriate to their location. After the houses sold, he sold the ground rent investments he had created and used this cash to finance his next operation.

None of the houses was as wide as those he put up on Lombard Street, a major residential street. The five houses facing Schroeder were 12'6" wide; the eight on Lemmon were only 11'9" wide; and the two on Amity were only 11'6" wide. These he both rented and sold to railroad men with lesser-paying jobs than those who had purchased on Lombard Street, like Thomas McNew, a day watchman at the yards, who lived on the west side of Amity; Joseph E. Barrett, an engineer, who lived at the corner of Lemmon and Amity; and Cornelius McLaughlin, a "laborer" on the railroad who lived on Lemmon. Martin Mager, a B&O blacksmith, began on Lemmon, just east of Schroeder, but later moved around the corner to a similar house on Amity. Firemen Thomas Medcalfe and Joseph Broucher also lived on Lemmon Street. Of these houses, four two-story houses on S. Schroeder Street survive as do four on the north side of Lemmon, east of Schroeder.

Of the two-and-a-half-story houses originally built along Hollins Street, only one block face survives, but it includes one of the finest groups of small, late federal style houses left in the city. Beginning on the south side of Hollins, just west of Schroeder, five stylish houses went up in 1839 that exhibit especially fine brickwork and classical wooden pediments set atop the front doors, a more refined touch than was often found in the average two-and-a-half story home. To the west of this group three older houses with Flemish bond brickwork also survive, but they have simple flat wooden lintels and sills. At least five B&O employees lived in these houses in the early 1840s—Samuel Lee, a regulator at the Mount Clare depot (who later became assistant supervisor of the upper division); Greenbury Carr, a foundryman; Charles Duvall, a blacksmith; Thomas Sears, a boilermaker; and Henry Litsinger, a millwright. (These structures fall within the Union Square National Register District.)

The railroad yards and the blocks of new housing grew so quickly that in 1836, local citizens petitioned the Mayor and City Council to establish a city market in the remote area, where farmers could sell fresh produce, dairy products, and eggs and butchers and poultry sellers could provide freshly trimmed meats and live chickens, geese, and ducks. Dubbed the Hollins Market after its location on Hollins Street, just west of Arlington, the market flourished. Soon other entrepreneurs risked opening small businesses in the area. John Dunlop operated a tavern on Pratt Street, west of Scott. There was a hotel (the Great Western) on the northeast

Baltimore City Directories for the appropriate years. Thatcher Perkins earned $1,000 annually in 1842, but Hayes was paid only $720 a year. Later, he became the B&O's Master of Machinery, earning $1,500 a year.

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corner of Pratt and Carey streets, a dry goods store near the hotel, and a variety store on Baltimore Street, just west of Amity Street.

Only a few years earlier, the young writer Edgar Allan Poe had been living in an identical small two-and-a-half story alley house five blocks north, at 203 Amity Street, with his aunt Maria Clemm and young cousin Virginia. It was while he was here in Baltimore, between 1833 and 1835, that he won his first literary award from the *Baltimore Saturday Visitor* for a short story titled "MS in a Bottle."

Another surviving group of early two-and-a-half story houses went up in 1835 south of Pratt Street on an alley street named for the McHenry family, that ran east of the yards (extending into the Pigtown National Register Historic District). Here lived men working as machinists, carpenters, and blacksmiths--occupations that in 1842 earned between $1.25 and $1.42 per day. But this location also attracted men assigned to the trains, like firemen ($35 per month), and freight and passenger enginemen, who made closer to $48 a month. Two early occupants of the block later achieved success and moved to Pratt Street. Perry Mitchell, a blacksmith in 1842, a decade later,had become foreman of the smith shop and had moved to the west side of Poppleton Street, north of Lemmon. Thomas Gist, an oiler of cars earning only $1.12½ a day when he lived on McHenry Street in 1842, by 1852 was a $2.50-a-day engineman living on Pratt.

All kinds of railroad men lived on Hollins Street, in the block between Schroeder and Poppleton, in two-and-a-half-story houses built in 1838-39 that were torn down for the construction of the James McHenry Elementary School. The houses were home to railroad shop workers earning medium to low incomes, and as their fortunes improved they moved to new, larger quarters. John Dunlop, for example, who began working for the B&O in 1838 as a weigh master at $25 a month first lived on Hollins, west of Amity; by 1842 he had risen to the position of clerk at the Mount Clare depot at $40 per month and moved to another house on Hollins, east of Poppleton that does survive; by 1852 he was working as an agent at Mount Clare at $1000 per year. Dunlop also operated a tavern for thirsty railroad workers on Pratt Street, west of Scott and later built a few groups of houses in the neighborhood. His neighbor on Hollins, James Jordan, a master blacksmith, made about $1.66 a day in 1842; ten years later he had risen to the position of foreman at Mount Clare at over $83 per month, and owned his own home on nearby Lemmon Street.

This block of Hollins Street seemed to especially attract carpenters. Peregrine Biddle, who lived just west of Poppleton, first worked as a master carpenter in the B&O repair department; ten years later he had risen to foreman of all the carpenter shops "for construction and repair of burden cars" at Mount Clare. George Matthews, a beginning carpenter, lived nearby; by 1850 he was foreman of the car shop. Isrial Perry, a clerk for the railroad; Matthias Blucher, an engineer; and Archibald Hissey, a foundryman; also lived on Hollins Street. There were also several machinists, three blacksmiths, an iron founder, a boilermaker, and a master painter. Two more blacksmiths and a boilermaker lived around the corner on Schroeder Street, bringing the total of railroad workers in this block in 1842 to about twenty-five. Although the two-and-a-half-story houses first built on Hollins Street in this block were torn down, the similar houses on the north side of Lombard Street

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do survive, as do gable-roofed two-story-and-attic and three-story houses on both Lombard and Poppleton streets.

Speculative builders may have jumped at the chance to quickly put up modest houses north of the new B&O Railroad yards, but they at no time in these early years considered erecting houses for the upper management. These gentlemen continued to live in fashionable parts of Baltimore located near the main arteries of Charles and St. Paul streets. Benjamin H. Latrobe, the son of the famous architect of the Catholic Cathedral, served as the chief engineer of locomotives and construction in the early days of the railroad, earning $3,000 per year. He saw no reason to move from his gracious home on Courtland Street, south of Franklin, near the Cathedral. His brother John H. B. Latrobe, chief counsel of the railroad since 1832 (at $1,000) similarly stayed uptown. Joshua I. Atkinson, Secretary of the Office Department, earning $2000 annually lived on St. Paul Street, north of Mulberry. John R. Niernsee, an engineer trained at West Point and later a major Baltimore architect, worked as an office draftsman in the Engineering Department at $3 per day, and lived on Fayette Street. His later architectural partner, James C. Neilson, worked as a resident engineer in the construction of the road west of Harpers Ferry. The important locomotive inventor and builder Ross Winans lived on Fayette Street, east of Fremont.

In the same year (1842) that the B&O payroll records identified large numbers of workmen living in the new houses built along Hollins, Lombard, Schroeder, Lemmon, and Amity streets, the Archdiocese of Baltimore decided to build a mission church near this growing area. So many Irish immigrants had already come to west Baltimore to take jobs with the railroad that, beginning in 1838, the Sulpician Fathers at St. Mary's Seminary sent priests to say mass and teach school in the neighborhood. But now, with several hundred employees working at the Pratt Street yards, the B&O open to Cumberland, the car shops building more and more locomotives and passenger cars, and the repair shops working around the clock to keep equipment in functional order, it seemed time to give the Irish Catholic railroad men their own church.

Baltimore's Catholic Archbishop, Samuel Eccleston, sent Father Edward McGolgan, born in County Donegal, to take charge of the new parish. With no Catholic Church between the Cathedral and Ellicott City, the new parish was huge, extending west from Howard Street to Catonsville. Church officials gave it the honored name of the first Catholic church built in early Baltimore, St. Peter's. To design the new church Father McGolgan hired a young man just at the beginning of his architectural career, twenty-four-year-old Robert Cary Long, Jr. Long's father of the same name had distinguished himself as a highly skilled master builder (and self-styled architect) during the first two decades of the century. Influenced by the gifted classical architects who had come to Baltimore to design monumental buildings—Benjamin Henry Latrobe, Robert Mills, and Maximilien Godefroy—the elder Long made use of some of their aesthetic principles when he designed Davidge Hall in 1812-13; the Peale Museum in 1814; and a group of fashionable houses on Hamilton Street, about 1817.

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The younger Long already had connections with the railroad, of a sort. His first commission seems to have been for a private girl's academy, set high atop a hill in Ellicott City, the first stop on the B&O's route west. Fresh from travel abroad and enamored of the latest European fashions, Long designed an early Greek temple to serve as the first home of the Patapsco Female Institute. As the twice-daily train steamed toward the Ellicott City Station, both trainmen and passengers caught a glimpse of the stone temple on the hill.

For the new Irish church in west Baltimore, Long offered a very similar design—a monumental Greek temple with a portico of sturdy stone Doric columns. Although the rest of the building was brick, it was painted to look like stone. The widespread excitement attending the building of a new Catholic church in a newly created parish brought 15,000 people to the laying of the cornerstone in May, 1843. A procession of local Catholic clergyman, led by the Archbishop of New York and including members of the Calvert Beneficial Society, the German Catholic Beneficial Society, and the St. Patrick's Temperance Society marched all the way from St. Vincent de Paul's to the new church site at the corner of Hollins and Poppleton streets.[6]

Once work began, eager neighborhood volunteers and many B&O workmen helped dig the foundation, set the stones, and begin the task of laying up brick. As the church walls rose (by September they were up and the rafters were about to be placed), St. Peter's quickly became the dominant building in the neighborhood. Compared to the modest two-and-a-half-story houses surrounding it, its broad front, wide lot, stately stone columns, and striking triangular pediment announced an important presence indeed. Long chose as his model the Temple of Hephaestus in Athens, which honored the god of metallurgy and fire, a perfect symbol for the B&O Church. After the altar relics from the first St. Peter's were transferred to the new church, it opened for services.

Soon, Father McGolgan turned his attention to the parish schools, opening a male school in 1847, directed by the Sisters of Charity affiliated with Mother Seton at St. Mary's Seminary. In 1855, four nuns from the newly established Sister of Mercy (founded in Dublin in 1831) came to St. Peter's to instruct young women. Although the first girls' school was located in the church basement, in 1869 Emily McTavish, the granddaughter of Charles Carroll of Carrollton, provided the funds to build a new three-story school building on the church property, just south of Booth Street. The building is still standing, as are the two older rowhouses facing Callender Street that McTavish bought the same year to offer to the Sisters to create their first House of Mercy, for distressed and homeless women. This task was part of the Sisters' mission—to educate girls, care for distressed women and girls and train them to support themselves, to visit and nurse the sick, and to maintain an infirmary. In 1874 the Sisters of Mercy took charge of the old Baltimore City Hospital and staffed the nearby Lombard Street Infirmary (later University Hospital) from 1880 to 1889. In that year they founded the City Hospital of Baltimore at Calvert and Saratoga streets, now known as Mercy Hospital. Today, the Sisters still operate the House of Mercy located in a modern building across the street from St. Peter's Church.

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[6] Baltimore *Sun,* May 23, 1843.

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Not long after St. Peter the Apostle began services, a few prosperous local businessmen began building large houses on the south side of Hollins Street, across from the church. Like the church, these houses were built in the newly fashionable Greek Revival style and fine examples still survive. One of the early residents, Nelson Poe, was a successful attorney and in 1850 he bought 861 Hollins Street from its builder John Higham. Originally located on a wide, 50' lot, Poe later sold 25' of his front footage to David L. Bartlett, one of the owners of the Hayward-Bartlett Ironworks, which had recently relocated to the neighborhood, at the corner of W. Pratt and Scott streets. Large, stylish Greek Revival-style houses also rose on the north side of W. Lombard Street, east of Parkin, where St. Mark's P.E. Church had been built in 1850-51, and on the north and south sides of Hollins Street, east of Parkin. Thomas Winans, Ross Winans' son, who had made a fortune building railroads for the Czar in Russia, returned to Baltimore in 1851, buying the old McHenry estate, Fayetteville. He hired well-known local architects Niernsee & Neilson to build him a magnificent, showy grand Italianate villa, which he surrounded with lush gardens and walkways and named Alexandroffsky after   their business location in Russia.

While in Russia, Winans had become reacquainted with engineer George Washington Whistler, who he had first met in the early 1830s when both were working for the fledgling B&O Railroad. Whistler died in Russia in 1849 and his widow and children returned to America. Some years later when Whistler's son, the future artist James McNeil Whistler, was asked to leave West Point in early 1854, Thomas Winans invited him to come to Alexandroffsky to live and found him a job in the drafting department of the railroad. By this time Whistler's older, half-brother, George William Whistler, was married to Winans' sister Julia and was also living at Alexandroffsky. James Whistler only stayed in Baltimore until the end of the year, when he moved to Washington, D.C. to work for the U.S. Coast Survey for a short time and finish a commissioned portrait. Still yearning to be an artist, Whistler returned to the Winans home where he received financial support to travel to Paris to study art. Just over a decade later, Thomas Winans bought one of Whistler's first major paintings, *Wapping*, while on a trip to Paris in 1867, and it hung for decades at Alexandroffsky.

During the decade between about 1846 and 1856, both sides of Hollins Street filled with imposing and spacious Greek Revival-style townhouses. The Winans' grand estate set the tone for the developing upper-middle-class neighborhood and it retained its dignity well into the twentieth century. During this same period, however, speculative builders continued to erect small houses for the working-class German and Irish immigrant families who had come to work in the car shops, foundries, and repair yards. A new kind of working-class house had been developed by the mid-1840s, one that offered more living space for the large families, who might also have to take in boarders. This style of house was directly modeled on the high-style Greek Revival town mansions being built around Mount Vernon Place, as well as on Hollins Street, in this period, with their lower-pitched roofs and characteristic small attic windows. The new form of house built in this neighborhood and throughout the city beginning about 1845 was two stories and attic tall and had the same kind of small attic windows as seen on the much larger fashionable houses. This house form replaced the older, federal-style two-and-a-half-story houses with their steep roofs and dormer windows. Now the third, attic story could have two separate bedrooms instead of a low, garret room.

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By the summer of 1848 four or five new rows of two-story-and-attic houses in west Baltimore were set for completion, followed by a dozen more within the next two years. This building boom followed traditional patterns, with James McHenry Boyd and his cousins Ramsay and James Howard McHenry making deals with carpenters to build groups of houses and then lending them the money to finance the operation. When the houses were finished in about six months, the builder had two choices: he could sell the houses immediately, to pay off the mortgage and have capital for other building operations, or he might hold on to the houses and rent them out for about $7 or $8 a month. In the meantime the landowner had secured for himself an annual income from the ground rents created when the new houses went up. Specifically, he had turned empty land into an investment that returned interest. By now the land commanded ground rents of about $2 a front foot, double that which Anna Boyd charged in the mid-1830s, but still considered extremely reasonable.

One of the up-and-coming builders who improved McHenry family land was Charles Shipley. Only 33 years old in 1848, he had already apprenticed in his family's building business and built several small rows near Greene and Paca streets. In October 1848 he bought a 110-feet-wide parcel of land on Lemmon Street, just north of the B&O yards on Pratt. Shipley recruited a workforce of carpenters, a bricklayer, a plasterer, and sundry others and began immediately to erect a group of ten houses in the new two-story-and-attic style. Because Lemmon was an "alley" street, Shipley could purchase the land at a lower cost than he would have had to pay for lots on a main street like Lombard. He built a row of very small houses—only 10-feet, 9-inches wide and 25-feet deep, with no back building, that he was able to sell for only $600 each. Because he paid less for the ground on this minor street, and because he made the houses small, he could sell them for lower prices to those workers at the railroad yards who had lower-paying jobs. Another cost savings came from putting up four or five houses at a time—all under one continuous roof with only a single-brick-wide partition wall between units, a major savings in brick and brick-laying. When he finished the row, Shipley sold the ground rents he had created to an investor in Virginia and used the cash—a tidy sum of almost $3,000—for his next project.

Shipley's houses were especially stylish for the genre, with their brick dentil cornices. Inside, there were two rooms per floor, with a tightly winding, narrow staircase rising along one side wall, set between the front parlor and rear kitchen/dining room. The four main rooms each had a Greek Revival-style mantelpiece, with plain Doric pilasters supporting the mantel and its deep frieze. And, in a further example of how fashionable styles affect much more ordinary housing, these houses had much wider openings between their front and back rooms downstairs, as if trying to mimic the effect of a grand, double parlor. Each house had a small rear yard with a privy, enclosed by a tall, whitewashed plank fence. Narrow, four-foot-wide alleys ran behind the lots so that rear yards could be accessed from Amity Street, instead of from the front of the house, through a sallyport. By the time these two-story-and-attic houses were built in the late 1840s, many people could afford to use a small parlor stove to heat the house. But usually there was only one and warm air had to rise up the narrow staircase to heat the bedrooms upstairs. Families got their water from a hydrant on the

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block, brought in wood, and later, coal, for fuel, and lit their rooms with candles or kerosene lamps.

Shipley had to use cash to buy land, but he may not have had to pay much for labor or materials. Constructing ten houses at a time was a risky venture, so Shipley divided the risk in a manner common to builders of this and earlier periods. Rather than paying the various contractors and building materials suppliers up front, he promised them a finished house to do with as they pleased. Most of the time these men immediately sold the houses to investors, pocketing about $600 for six months work. Others kept the units as rental properties.

Two of the carpenters Shipley worked with on Lemmon Street, as well as the brick manufacturer, went on to build other rows in the neighborhood on their own account. Each leased parcels from McHenry, not having the capital to buy the land as Shipley had done. The carpenters William and Thomas Willis put up a row of two-story-and-attic houses on the north side of Pratt Street and the south side of Lombard Street in the same block. William Reese, another carpenter connected with Shipley, improved the east side of Arlington Street, and a builder named James Peregoy built on the north side of Lombard Street, west of Schroeder. William Oler, the brickmaker who supplied the bricks for the Lemmon Street row, built a group of similar houses just to the north, along the south side of Lombard Street, within months. Since they faced a main street, these units were larger—14-feet-wide, with a back building—and sold for more, about $750, with a $28 ground rent, versus the $18 rents and $600 price tag of the Lemmon Street houses. A different builder filled the west side of Poppleton Street with 13-feet wide houses that sold for $700.

Most houses facing wide main streets running in an east-west direction, like Lombard or Hollins, were 13-feet or 14-feet wide. Those on the slightly narrower north-south side streets, like Poppleton, Schroeder, Arlington, and Carrollton, often measured 12-feet wide, and those on the mid-block alley streets—Lemmon, Amity, Boyd, and Booth—were usually only 11-feet or 11-feet, 6-inches-wide. Otherwise, the houses looked quite similar. Even the alley streets in this neighborhood had a hierarchy—those running east-west, like Lemmon, Boyd, and Booth, tended to be wider and had larger houses than those running north-south, like Amity, Carlton, Hollins Alley (now Mt. Clare Street), and Callender. Not only were the smaller houses more affordable to rent or buy, they also required less of an investment by the builder, since the landowners deemed this land less valuable and sold it for lower prices. An 1850 *Sun* advertisement gives a sense of the price variations available:

> SMALL HOUSES FOR SALE—On the following streets: one on Lombard, price $1,000;
> one on Hollins $925; Amity, $500; Boyd, $425; Vine, $450; Sarah Ann, $400; Fremont,
> $400; George $1,000 and $500; Penn avenue, $650 &c.[7]

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[7] *Ibid.*, June 2, 1850.

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While the blocks north of the railroad yards were filling with small two-story-and-attic houses in the late 1840s and early 1850s, so too was the area south of Pratt. A few houses had been built on McHenry Street, west of Poppleton in the 1830s, but now, with the establishment of Ross Winans' car building shops at Pratt and Parkin streets, and the number of new locomotives and cars being commissioned for the run to Wheeling, Charles Shipley and other builders began work in this area. In mid-1849, Shipley entered into a much larger building operation for the McHenry family, on land south of Pratt, along Scott and McHenry streets. The houses he put up are identical to those on Lemmon Street, with their brick dentil cornices. Many of the houses Shipley built here still survive and have been lovingly restored. With their brick facades cleaned and woodwork repaired, they give a fresh impression of what life must have been like in the factory town that was the B&O neighborhood of the mid-nineteenth century.

This neighborhood now extended south, past McHenry and then Ramsay streets, to the old road leading to Washington, then called Columbia Avenue but now known as Washington Boulevard. Builders like Shipley, Thomas Willis, Charles Wyeth, and James Ryan built two-story-and-attic rows on the old streets and on newly laid-out alley streets named after themselves. Local building got another boost in 1850, when the cast-iron manufacturing firm, Hayward-Bartlett, moved to the corner of Pratt and Scott streets.

By the early 1850s, even more housing was needed in the neighborhood. As road-building crews pushed towards Wheeling, the company launched a major effort to add to the rolling stock, in anticipation of the large increase in business. As the *Sun* reported in January, 1853:

> The greatest activity prevails now, as it has done for a long time, at the shops of the Baltimore and Ohio Railroad Company, Mt. Clare Depot, in the construction of locomotive engines, passenger and freight cars, preparatory to the accommodation of the immense trade expected over the railroad from the West, on its completion to Wheeling. Formerly about six hundred workmen were employed regularly; now there are over eight hundred, every shop being full—besides which large private contracts are being executed at other works with the greatest expedition.[8]

The Mount Clare shops were working on "three of the largest class locomotive engines," being built from designs of Samuel Hays, the Master of Machinery, to carry passenger trains, as well as a very large engine for a freight train. Nine other engines of the same design were being built by private contract—five came from Adam and William Denmead's Monumental Foundry, which employed several hundred men at the corner of Monument Street and Guilford Avenue, overlooking the Jones Falls, and the other four came from engine builders in Newcastle, Delaware and Alexandria, Virginia.

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[8] *Ibid.*, January 5, 1853.

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The same news article mentioned that "Mr. Ross Winans has also been building a large number of locomotive engines for the Ohio railroad company—all of the largest class and most improved patterns." All were coal burners for the freight trains, at a cost of $9,750 each. He apparently had already "built forty-two engines for the company on a new contract, and has yet eighteen more to build." According to the reporter, he turned out "from three to four engines per month." The number of engines to be built paled in comparison with the orders for freight cars. The workers at Mount Clare set about producing "two hundred and eighty-four burthen or freight cars, intended for merchandise, wood, coal, &c.," while orders for two hundred more went to Denmead's. Murray & Hazlehurst's Vulcan Works in Federal Hill got the nod to build 400 cars suitable for either livestock or merchandise (the stalls were to be moveable) and the Poole & Hunt Company in Woodberry was asked to provide 100 cars.

The railroad already had a new locomotive storage facility at Mount Clare, designed by James Murray, the former superintendent of machinery at Mount Clare, but now working in the family business Murray & Hazlehurst. The large, 150-foot-diameter building won praise as a "beautiful specimen of architectural skill." Although it appeared "circular," it was actually a 16-sided polygon, each side having a doorway large enough for "the largest class locomotive." Inside, a central turntable allowed the engines and tenders to be shifted to the different tracks, which radiated from the center of the roundhouse. A pit beneath each track made it easy to repair the under parts of the engines. The iron roof framing, with its eleven cast iron columns supporting a taller central section with cast iron sides, gave "the appearance of an ornamental dome."[9]

The amazing progress of the B&O Railroad changed Baltimore. From a mercantile town with a harbor full of sailing ships, by mid-century the city was fast becoming a small-scale factory town. Steam vessels with their puffing smokestacks made their way into port daily. Soon, even the vessels arriving with immigrants would be powered by steam. Open land on all sides of the old city by the harbor now had busy factories turning out a myriad of products that could be loaded aboard trains for the trip west, on small steamers for the trip down the Bay, or onto larger vessels traveling to Southern ports. Since the new industrial workplaces were located on cheaper land removed from the center city, where their noise and smoke would prove less annoying to gentlemen, whole new neighborhoods had to grow up around them. Usually, train tracks ran right through them, so that factory owners could quickly off-load raw materials as well as ship away finished products.

All of this car building and track repairing brought a steady stream of both Irish and Germans to the neighborhood looking for jobs and local builders supplied the need for new housing. Remarkably, many of these workers were able to buy their own homes, rather than rent, although there were also plenty of successful men who invested in rental properties. Home ownership was possible for these often recently arrived immigrants because the builders offered them mortgages or they were able to obtain mortgages from a number of local, early building and loan associations, often sponsored by their church or members of their ethnic group.

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[9] *Ibid.*, July 14, 1848.

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Most of the houses in the Hollins-Roundhouse Historic District were already up by 1860, when the Civil War began. Although Thomas Winans built Alexandroffsky in the newly fashionable Italianate style in 1851-52, only a few small groups of new Italianate-style houses were built in the district between the late 1860s and the late 1880s. Many of the large houses on Hollins Street, however, had Italianate cornices added later to hide their old-fashioned, Greek-Revival-style gable roofs, with the result that many of these houses appear to be later in date than they actually are. Most of the Hollins Street residents were of old Baltimore stock, but German and Irish families continued to dominate the working-class sections of the neighborhood well into the twentieth century.

Beginning in the 1880s a few wealthy German Jewish families, including H. Kohn and Solomon Hamburger, moved into some of the large houses on Hollins Street, near St. Peter's Church.[10] Most were associated with the garment trade and no doubt owned or managed clothing factories located just a few blocks east along S. Paca and Greene streets. By 1900, many of the Hollins Street houses were owned by either German or Russian Jewish families associated with the dry goods or clothing trades, including Albert Weinberg (815, dry goods store); Nathan Silberman (817, cloak manufacturer); Abraham Straus (819, dry goods merchant); Israel Levinstein (821, shoe merchant); Samuel Singer (825, clothing manufacturer); David Lowenthal (831, dry goods dealer); Harris Silverman (833, clothing manufacturer); Lazarus Weinburger (835, jeweler); Nathan Lowenthal (841, furniture dealer); and Isidor Lowenthal (847, coat manufacturing company). A decade later, according to the 1910 Federal census, the German-Jewish families were being replaced by Jewish families from Russia who spoke Yiddish. The men in these families also worked in the garment trade or owned large dry goods stores. By this time the wealthy German-Jewish families were moving to fashionable Eutaw Place, where much more stylish and newer homes were being built.[11]

At the same time that well-to-do Jewish families were moving into the large homes on Hollins Street, a number of Jewish businessmen were buying up homes on the area's alley streets for rent to newly arrived Jewish immigrant families. The influx of Jewish families to this neighborhood led to the establishment of an orthodox synagogue in the old (1864) Wesley Starr Methodist Church on the southwest corner of Poppleton and Lemmon streets in 1916. (In 1942, 918 Lemmon Street was sold to Walter "Buddy" Kratz, who by then operated the "Arabber's" stable a few blocks away on S. Carlton Street.)

In these same years that Russian Jews were settling in the neighborhood, Lithuanian immigrants began to move into small apartments carved out of the large houses on Hollins and Lombard streets. Most worked as tailors at the many garment factories just east of Fremont Street, factories now run by some of the same Jewish families who were renting them rooms. Lithuanians began to emigrate to the United States from Russia in the late 1860s, when the Russian government banned the further use of the Lithuanian language in schools and prohibited the further publication of books or magazines in the language. The first Lithuanians arrived in

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[10] For this and the following information see the U. Federal Census for 1880, 1900, 1910, and 1920.
[11] This information comes from the U.S. Federal censuses of 1880, 1900, 1910, and 1920, available at the Enoch Pratt Free Library.

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Baltimore in 1881, settling initially in Old Town, where they purchased a former synagogue on Lloyd Street, creating the St. John the Baptist Roman Catholic parish. From the beginning, most of the newcomers plied the trade of tailor, working in nearby sweatshops but eventually moving west as successful clothing manufacturers established businesses in the tall loft buildings they erected on S. Paca and S. Greene streets at the turn of the century. By 1891 the Lithuanian population of Baltimore had grown to some 5000 members, and soon was being served by a number of beneficial and fraternal organizations as well as their own First Lithuanian Building Association. The group established a Lithuanian Hall, or community center, in 1900 on W. Barre Street, south of the new garment district.

In 1917 the Lithuanian parish acquired the old German Redemptorist Church, St. Alphonsus, located on the corner of Park and Saratoga streets. Two years later community leaders bought the piece of land on the southeast corner of Hollins and Parkin streets, the site of Ross Winans' house (and, most recently, of the prestigious school run by Friedrich Knapp, which H.L. Mencken attended as a young boy). Here they built a much larger Lithuanian Hall, which opened in 1921. The three-story, neo-classical building cost some $300,000 and housed a concert hall and dancing rooms, meeting rooms, supper rooms, a distinguished library with rare Lithuanian-language books, and later, a bowling alley. It quickly became the focal point of the city's Lithuanian community and, naturally, drew even more Lithuanian residents to the area, which soon became known as "Little Lithuania." The federal census of 1920 shows that by this date most of the large houses on Hollins Street sheltered three or four large Lithuanian families, and 17 to 25 people living in each house was not uncommon. By 1929, a publication honoring the 200th anniversary of the founding of Baltimore Town, noted that some 15,000 Lithuanians now made their home in Baltimore in the area near the Lithuanian Hall. By this time about 75% of the community were homeowners. Tailoring still remained the dominant profession but by then the city boasted 28 Lithuanian-owned tailoring businesses. Lithuanians were also working as physicians, dentists, lawyers, civil engineers, pharmacists, school teachers, insurance agents, real estate men, and undertakers, not to mention local bakery and grocery-store owners—all occupations that no doubt helped serve the local Lithuanian community.

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Since 2002, the Hollins-Roundhouse Historic District has been the home of one of the few museums in the country devoted to interpreting how working-class families lived. The Irish Shrine and Railroad Workers Museum, at 918-20 Lemmon Street, tells the story of the actual Irish immigrant family who lived at 918 Lemmon Street, James and Sarah Feeley and their six children. When Feeley moved into the house in 1864 with his young wife and two small children, his family took their place in a small, working-class immigrant community like thousands of others across America. He found a job at the B&O railroad yards, but his lack of skills did not at first qualify him for any particular task. He made friends with the other Irishmen living on his street, like Cornelius McLaughlin, a laborer who lived on Lemmon near Amity, or Dennis McFadden, who lived at 902 Lemmon Street, near Poppleton. Like Feeley, McFadden, too, started work at the B&O as a "laborer," but by 1855, he was working as a boilermaker. William Ringling, also born in Ireland, had saved

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enough money working as a machinist at the depot, that he could buy 906 Lemmon Street for $600 that same year, when he was 40 years old.

By the 1870s James Feeley was working in the boiler shop at the B&O and not long after, his eldest son joined him. The family now had six children—an older daughter who worked at home, a second son who made pants in a garment factory, and three younger boys. All were baptized at nearby St. Peter's Church, where the younger children attended school. Finally, in 1884, the Feeleys were able to buy their house on Lemmon Street from their landlord and soon after moved to a three-story house around the corner on Arlington Street, keeping the old house for its rental income. The house remained in the family until 1912 when the widowed Sarah sold it to a Jewish landlord who was buying up property on the street to rent to fellow Russian Jewish immigrants, who had established a synagogue nearby, at Lemmon and Poppleton streets.

At the museum, 918 Lemmon Street is furnished as it would have been when the Feeleys moved in during the Civil War. Next door, at 920 Lemmon Street, there is space for changing exhibitions about various aspects of Irish and immigrant life in the city, a small theater where an introductory video is shown, and a backyard with additional exhibits and learning experiences. The entire rear wall of 918 Lemmon Street was missing when the museum board acquired the property; now it is filled with Lexan panels so that visitors in the rear yard can look into all of the furnished rooms of the house.

Under **Criterion C**, the area is significant for its many intact examples of the kind of modest housing built for working-class urban Americans during the first half of the nineteenth century. Since the area did not begin to be developed until the mid-1830s, only a few Federal-style two-and-a-half-story houses were erected in the district, although others can be found just to the north in the Union Square Historic District. Nevertheless, the simple houses of this type that do survive, particularly the 900 block of W. Lombard Street, provided homes for some of the nation's first railroad's important early mechanics.

Additionally, the Hollins-Roundhouse Historic District represents the pervasive taste for the Greek Revival style in 1840s and 1850s America. Baltimore's first Greek Revival temple-front church, St. Peter the Apostle, built in 1842-43, still dominates the neighborhood. Nearby, there are an unusual number of fine examples of fairly high-style Greek Revival townhouses built in the 1840s and early 1850s on Hollins Street, east of the church. The finest examples of this period of residential architecture in Baltimore were built in the vicinity of the Baltimore Cathedral, but most have since been demolished. A few examples can be found on Monument Street, at Mount Vernon Place, but these lavish houses were far from typical. A few such houses can also be found along Broadway (in the Upper Fells Point National Register Historic District), despite being hidden beneath modern signage and occasional storefronts. Wherever they are found, they are important evidence of the stylishness and wealth of the part of the city where they were built in the 1840s and 1850s. Although most of the Hollins-Roundhouse Historic District gains significance for the working-class houses built in direct response to the location and growth of the Baltimore & Ohio Railroad in the neighborhood, the

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Hollins Street area developed separately as an area with large, fine houses for the entrepreneurs who were responsible for the tremendous success and growth of the new railroad and its related industries. Of the relatively few residences, churches, or institutional buildings designed in the Greek Revival style that survive in Baltimore, the Hollins-Roundhouse Historic District contains numerous examples.

Of equal importance to historians of vernacular architecture are the large number of modest houses that still fill the neighborhood that were directly derived stylistically from fashionable Greek Revival forms. The district contains a very large number of the two-story-and-attic houses that were specifically designed by speculative builders to imitate high-style Greek Revival townhouses (with their tiny attic windows) at the same time that they were providing more living space for the newly arriving large families. This house form was built in all the working-class neighborhoods of the city from about 1845 to 1855, but in no other place are examples of these houses in such close proximity to their high style prototypes, as well as to an archetypal temple-style building. The neighborhood also contains examples of the two other kinds of modest houses built in this period, both of which also have low-pitched gable roofs and derived essentially from Greek Revival style examples. These include full three-story gable-roofed houses and the much smaller two-story, gable-roofed house, often built along the district's narrow, mid-block alley streets.

In terms of planning, the district also provides an example of the way in which most Baltimore city blocks were developed in the nineteenth century to offer a range of sizes and prices of housing, so that people of varying economic means could live in the same area. If full three-story, or two-story-and-attic houses were built along the main streets, the alleys usually contained smaller, narrower two-story houses. If large, three-story, three-bay-wide Greek Revival-style houses were built along Hollins Street, smaller three-story, two-bay-wide gable-roofed houses were built on W. Lombard Street to the south, and small, two-story houses were built along the alleys.

Within the larger context of the history of mid-nineteenth century immigration to America, the Hollins-Roundhouse Historic District survives as an example of the kind of housing first built to accommodate the large number of new foreign arrivals coming to the city at mid-century. As both Irish and German immigrants flocked to the area to find jobs with the railroad or in nearby car-building shops, speculative builders erected row after row of two-story-and-attic houses in the late 1840s; rows of three-story, two-bay-wide gable-roofed houses in the early 1850s; and much smaller two-story, gable-roofed houses built at the same time, often along the alley streets in each block. These were the kinds of houses where the immigrants first made their homes—often two families to a six-room house, sometimes with extra boarders. Irish residents could attend St. Peter the Apostle Roman Catholic Church, built on the northeast corner of Poppleton and Hollins Street in 1843, while Germans were served by either the Catholic St. Alphonsus Church, at Paca and Saratoga streets, built in 1842, or later, at Fourteen Holy Martyrs, built facing Union Square in 1870-71.

Throughout the city a building boom took place in the late 1840s in response to immigrants' need for housing. Not only were the Irish coming in record numbers, but so too were the Germans. Builders began to

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construct an entirely new kind of small house for workers. Called two-story-and-attic houses by contemporaries, the houses had a lower-pitched gable roof that allowed for a taller attic story in place of the garret room of the common two-and-a-half-story houses then being built. These taller attics had two separate bedrooms, important additional space for large families or those who needed to take in boarders.

These new houses, like those on Lemmon, Lombard, or Poppleton streets had a new kind of modernity when they went up in 1848. They looked different from the two-and-a-half story houses built earlier in the century. They no longer had a steep gable roof with dormer windows. They were taller, had an almost flat roof, and a top story marked by odd, narrow windows that yet created a pleasant rhythm down the block. Somehow they seemed more formal, more impressive. Like the new St. Peter's Church built at Hollins and Poppleton streets in 1843, these houses partook of a new architectural style. It was a taste for the far-away and long-ago, a psychological retreat to more romantic ancient or medieval times, untouched by the noise and clatter of steam engines, the whistle of the factory bell, or the chug of locomotives.

Just as Robert Cary Long, Jr. brought Greek taste to west Baltimore in 1843 with his temple form design for St. Peter's, so too did the builders of these new rows of working-class houses look to the Greek style for inspiration. In the process they created a unique, little Greek Revival-style neighborhood around the dominant Greek temple church. The fashionable urban houses on which these working-class rows were modeled did not imitate Greek temple forms (unlike William Howard's mansion on the northeast corner of Charles and Franklin streets, with its full-height Ionic columns), but rather followed the simplicity and monumentality of ancient Greek structures in their plain, smooth facades, crisply cut openings, and solid, geometric forms. Greek influence appeared, instead, on elaborate exterior entrance porticos, with stone columns supporting temple-like triangular pediments. And if the very wealthy could afford a deep portico with stone columns, those not quite at their level could certainly have one made of wood. For those working with smaller budgets just the suggestion of a Greek portico would do—a set of pilasters on either side of the door and a pediment above. Copying the classicism of Latrobe's Cathedral, many of these three-story brick houses, with their low-pitched roofs and squat attic windows, were painted white or gray to imitate stone.

Another stylish feature that marked these houses as the latest fashion was the row of narrow windows set just beneath the cornice that provided ventilation to the attic under the newly fashionable, nearly flat roof. These roofs still had a gable form, like earlier Federal style buildings, but now, to make the houses appear more formal and substantial, more of a solid volume, the roof pitch was much lower. This one change in design allowed for an additional, livable, attic floor (used for servants or children) that was more commodious than the steep-ceilinged small garret rooms found in the older houses. These new spaces could be divided into several rooms, lit by the low windows placed not far above the floor.

Builders of these fashionable Greek style houses, built in the 1830s and 1840s in the new neighborhoods

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growing up around the Catholic Cathedral and Mount Vernon Place, lavished their taste and their clients' money on the interior. Each house was about 25-feet-wide, ran back about 50-feet, and then had a two-story back building almost the length of the original house. There could easily be 10 rooms, heated by a furnace in the basement and lit by gas. A long, double parlor ran the length of the house, with tall windows at each end; two sets of tall, free-standing columns marked the wide opening between the rooms, each space lit by a massive chandelier hanging from an elaborate plasterwork ceiling medallion. Public rooms boasted fine woodwork, elaborate carpets, and marble mantelpieces; often a stained glass dome lit the grand entry stairway from above.

Even more remarkable were the modern conveniences. In February 1846, a reporter for the *Sun*, on a "short stroll through a portion of the north-western section of the city," could not restrain himself when it came to a building that caught his attention on the west side of Greene Street, near Franklin. The house was three stories in height, 25 feet in front, with a depth of 38 feet and a three-story back building measuring 16 feet by 60 feet, "making the whole depth ninety-eight feet." The kitchen had been fitted up with "Simpson's patent improved range" and opened into a small piazza. The house had 11 bedrooms, "exclusive of those in the garret." At the "extreme end of the second story" there was a "fine bath room, which is supplied with water, hot and cold, by pipes from below, the hot water being received from a circular copper vessel attached to the side of the kitchen fire place. There is also an arrangement in the bath for a shower-bath. In front of this room is another piazza, shaded with Venetian slats around the upper half, a portion of which is made in shutter form, to throw open at pleasure."[12] Such houses could easily cost $6,000 to $8,000.

Many of these stylish and expensive houses built in the Greek taste in the 1840s were the homes of the city's new manufacturing elite—men like Enoch Pratt from Massachusetts, who made his fortune importing hardware and whiskey from England and then selling it, via the new canals and railroads, to the growing frontier settlements of the west. In 1847, the worst year of the Irish famine, Pratt commissioned a showy, five-bay-wide, two-story-and-attic brick Greek Revival mansion on the southwest corner of Park and Monument streets, two blocks west of the Washington Monument. Pratt copied the design from a neighboring house a block away, built the previous year by the U.S. consul to Mexico.

It is easy to see, when looking at photographs of Pratt's original house (after he made even more money during the Civil War he added a third story and a mansard roof), or at the other similar, though smaller, townhouses on the east side of Mount Vernon Place, or at some of the houses on Hollins Street, just how closely the new working-class houses built in west Baltimore resembled their prototypes in exterior style. But the difference in scale is striking. The main block of the house on Greene Street, described above, was 25-feet wide by 38-feet deep. This means that three 11-foot to 12-foot-wide by 25-foot-deep, two-story-and-attic workers' houses could fit inside the long double parlor, if they were lined up with their long sides facing the street.

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[12]Baltimore *Sun*, February 13, 1846.

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Only two-bays-wide, like most of the older working-class houses in the city, the new style houses had basically the same floor plan as the two-and-a-half story houses—a front room and a back room on each floor, separated by a tiny, tightly winding staircase set against an end wall. And, like the earlier houses, they had no heating, lighting, or sanitary facilities. But like the stylish houses on Hollins Street or Mount Vernon Place, they did have extra rooms upstairs, under the lower-pitched roof with its tiny attic windows that replaced the old garret story. These families desperately needed that extra space for their many children and/or the boarders they housed.

As a direct result of the population increases in the 1840s, two other new working-class, vernacular house types began to be seen in Baltimore in the early 1850s. Along commercial streets in the thriving business communities of Fells Point and Federal Hill, builders put up full three-story houses, with low-pitched gable roofs and interior Greek Revival-style details, like in the two-story-and-attic houses. The hard-working family could operate a store below and live on the two floors upstairs. Newspapers regularly carried advertisements for a "STORE and DWELLING" located on a certain street or corner:

> FOR RENT—The STORE and DWELLING at the corner of Gay and
> Monument sts., head of Ashland Square, well calculated for a good
> Grocery, having been occupied as such for several years—would also be
> a good stand for a Dry Goods Store. Rent $200.[13]

Or, one could rent:

> A three-story DWELLING, with a handsome STORE, situate in Baltimore
> Street west of Carey, in the neighborhood of Franklin Square. This is one
> of the best stands in Baltimore for an ice-cream Saloon and Confectionery Store.[14]

If one wished to buy, such accommodations could be had for about $1,500 to $1,700, as ads in the same papers attest.

In west Baltimore the three-story houses faced commercial Pratt or Baltimore streets, or were built near the Hollins Market. But builders also erected three-story gable-roofed houses intended only as residences. James S. Ryan built rows on the east and west sides of Arlington Street, south of Lombard, in the summer of 1851. Ryan also built six similar houses on the north side of Pratt Street in this same block (probably with store space on the first floor) and six more on the west side of Schroeder, north of Pratt. More three-story

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[13] *Ibid.*, June 7, 1850.
[14] *Ibid.*, October 10, 1850.

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houses went up on the east side of Poppleton, north of Pratt, and farther north, along the north side of Lombard, east and west of Poppleton.

Usually as narrow as the two-story-and-attic houses built nearby, and also often without back buildings, these newer three-story houses didn't cost builders much more, but the three-story height allowed them to create higher ground rents. If an 1848 two-story-and-attic house cost $500 to $600 to purchase, with an $18 to $28 ground rent, most three-story houses in west Baltimore cost closer to $1,000. For those Irish Catholic families who could afford the extra third-floor space, it must have proved welcome indeed. Frederick Jacobs and George Long, freight conductors at the B&O earning $480 per year, lived in three-story houses on Schroeder Street, north of Pratt, and along West Pratt, respectively. Two enginemen earning close to $800 a year lived in a three-story house nearby on West Lombard Street.

At the same time that builders were offering larger houses for working-class families and their boarders, they also developed a smaller house that could be sold or rented cheaply to those of more modest means. Speculative builders devised a smaller alley house type in the early 1850s to meet the needs of the growing numbers of immigrant workers arriving in these years. This smaller form--a basic, two-story, gable roofed house, without an attic or dormer, two-bays wide and two-rooms deep, with or without a one-story kitchen addition, were put up on the narrowest alleys, and sometimes on rear, courtyard streets created just for this purpose. James S. Ryan built several rows of such houses in the blocks south of Pratt Street and west of Poppleton—on the west side of Poppleton, both sides of Ryan Street (the alley he created between McHenry and Ramsay), the east side of Amity Street, the south side of Ramsay, and the north side of Washington Boulevard. Similar houses went up on Boyd Street (north of Lombard) and Booth Street (north of Hollins), as well as on the north-south alleys in the district—Stockton, Carlton, Mount Clare, Amity, and Callender, attracting the same mix of workmen seen elsewhere in the neighborhood. These smaller houses sold for less than $500.

Carpenters and finishers working for the B&O lived on Boyd, in the 800 block between Parkin and Poppleton, as did a blacksmith, an ostler, and a tonnage driver, who earned $30 per month. Samuel Hardy, a regulator of trains earning $40 a month, lived just across the street from Thomas Gregg, the brakeman on a freight car (making $360 a year) and John Houston, a car coupler at Mt. Clare (earning $325 per year), who shared a small house. John Mattingly, who earned $360 a year regulating freight trains, lived nearby at 894 Boyd. William Gregg, a watchman at the Pratt Street depot, resided just around the corner on Callender Street, and also earned $360 a year. William Hoofnage, a moulder, who in 1852 was the foreman of the foundry in the machine dept., with a salary of $1000 per year, lived on Booth, just west of Poppleton.

The Hollins-Roundhouse Historic District also gains significance because it contains several examples of a now very rare form of urban house in Baltimore, called by contemporaries "half houses." These houses were literally only the front "half" of a typical two-story-and-attic gable-roofed house—one-room deep with a sloped roof that was only the front half of a normal gable roof. Such houses had been built in Philadelphia since

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before the Revolutionary War and there gained nicknames like "bandbox," "Holy Trinity," or "Father, Son, and Holy Ghost" houses. This type of house was obviously cheaper to build than other houses because it could be erected on a much smaller plot of land. In the Hollins-Roundhouse Historic District, the remains of a row of such half houses can be found on the west side of Parkin Street, north of Boyd Street. A former pair of such houses still stands on the east side of Callender Street, north of Boyd, but it is in the process of being remodeled with a new roof with a non-historic, decorative central pediment.

The majority of buildings in the Hollins-Roundhouse Historic District are Greek Revival in style, or vernacular versions of the Greek Revival style. Although almost all of the houses built along Hollins Street in the Historic District originally had gable roofs, many were later updated with Italianate cornices that hide the front slope of the gable roof. Only a few of the large houses on Hollins Street were built in the Italianate style in the early 1860s, with shed roofs and deeply projecting bracketed cornices.

By the mid-1850s, a major stylistic change had taken place in the design of expensive and fashionable houses. Instead of the gable roof of the Federal and Greek Revival-style houses built until this time, the new houses, first popularized in New York City, had flat shed roofs with elaborate, projecting cornices. The stylistic forms derived from the Italian Renaissance palazzos that lined the streets of Florence and Rome, with their rusticated basements, pedimented windows, and flat rooflines decorated with rows of carved stone modillions and dentils. In imitation of the stone Renaissance buildings, most of the Italianate-style houses and buildings erected in New York had facades faced with Connecticut brownstone. The first stylish Italianate houses built in Baltimore in the early 1850s had brownstone facades. Most notable among these were the five-bay-wide houses designed by Niernsee & Neilson and built on Cathedral Street, north of Monument, for Decatur Miller and George Brown; the similarly-sized house designed by Louis Long on the south side of Monument Street, west of Cathedral; and the row designed by Long that went up on the north side of Monument Street, east of Charles. However, the use of this exotic material, which had to be shipped in from Connecticut, soon fell out of favor. Instead, Baltimore builders relied on their tried-and-true local brick, which could by then be made harder and smoother after the invention and widespread adoption of brick presses. Although some builders of Italianate houses relied on brownstone for trim, most employed another stylish material that was readily at hand—the white marble being quarried 10 miles north in Texas, Maryland.

The brownstones built in New York (and the few built in Baltimore) had stone cornices and window pediments, but soon the forms were translated into much more affordable building materials. Most Baltimore houses of this style have brick facades and the classical, original stone forms found in the cornices of the brownstone prototype houses have been translated into wood. Because of the recent invention of steam-powered scroll, band, and jigsaws, curving modillions and sharply cut dentils could be quickly and easily fashioned in woodworkers' shops. By the 1870s whole new factories had come into being just to supply these decorative elements. Thus, the Italianate buildings erected in the Hollins-Roundhouse Historic District beginning in the early 1860s have cornices usually composed of a row of scroll-sawn modillions framed by scroll-sawn end brackets. Often the row of modillions sat above a row of dentils, but in many cases these have

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not survived. Although splayed brick door and window lintels were common in Federal and Greek Revival-style buildings, they are rarely seen in Italianate examples, although there are a few examples in the Historic District. Much more widely used were the cheaper-to-construct segmentally-arched brick lintels. Early examples of three-story Italianate houses can be seen on the east side of Parkin Street, north of W. Pratt; the west side of Parkin, north of W. Lombard Street; and the south side of W. Lombard Street, east of Carrollton.

By the late 1880s builders of Italianate-style houses in Baltimore had developed a new kind of cornice, less influenced by the original stone forms and more in tune with the kinds of decorative shapes that steam-powered woodworking machinery could create. These cornices have very long scroll-sawn brackets framing frieze panels decorated with naturalistic or geometrical jig-sawn designs. The difference in cornice styles between the early and late Italianate style in Baltimore can clearly be seen by contrasting the two rows of houses built on the west side of Parkin Street, north and south of Boyd Street. The row to the south has a simple modillion cornice, while that built north of Boyd Street in 1888 has overly long brackets and jig-sawn frieze panels. This later row was erected by William M. Warfield who also built three similar late Italianate-style houses on the south side of Hollins Street, east of Parkin (889-893 Hollins) in 1891.

In 1892 the Baltimore City Council introduced new legislation that banned the further use of wood on Baltimore building exteriors, as a measure to help prevent the widespread fires that plagued the city. After 1892, the very popular wooden, scroll-sawn Italianate cornices could not be used. Manufacturers began producing similar appearing cornices that were made of thin sheet metal—complete with long brackets and modillion and dentil shapes. A number of houses in the Historic District have replacement cornices of this type.

At about the same time, an entirely new style of architecture was becoming popular in America. First seen in New York City in the Villard houses designed by Stanford White, and in Baltimore with the White-designed five-bay-wide house on St. Paul Street built for John F. Goucher in 1890, the style was based on the classical principles of the Italian Renaissance. Its austere, symmetrical forms were a reaction against the excesses of the lavish, heavily ornamented eclectic styles of the previous two decades, influenced by a variety of picturesque styles like the Queen Anne, the Romanesque, and French Gothic. New three-story houses being built in fashionable areas of the city in the early 1890s often had brown brick facades and white marble trim. Windows had flat or round-arched lintels and the new sheet metal cornices took on decidedly simple, classical forms, often decorated with classical swags or wreaths. Houses in the new style might have flat or bowed fronts, the latter called "swell-fronts" by contemporaries. Many such houses were built along the entire North Avenue corridor and along the new streets being laid out north of North Avenue. As the style gained popularity, two-story versions of the swell-fronted houses were built in these same neighborhoods. By about 1910, two-story versions of the flat-fronted neo-classical houses, now dubbed "marble houses" because of their marble trim and white marble steps, were filling blocks of East Baltimore and cementing the city's reputation as a rowhouse town.

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Only a few examples of swell-front houses can be seen in the Hollins-Roundhouse Historic District on the north side of Hollins Street, west of Fremont. These 1890s structures represent either replacements or remodelings of the original single, two-story-and-attic houses built here in the mid-1840s. Classical Revival details can also be seen on two of the storefronts that survive on W. Baltimore Street in the Historic District, but the major example of the style is the 1917 St. Peter's School, on the west side of S. Poppleton Street, north of Hollins Street.

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Maps and Views

Plan of the City of Baltimore, Thomas H. Poppleton, surveyor, Joseph Cone, engraver, 1823, 1851. Enoch Pratt Free Library

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Geographical Data

UTM References

Baltimore West, MD USGS quad

A: 18-358695-4349869
B: 18-359483-4349898
C: 18-359614-4349578
D: 18-358699-4349540

Verbal Boundary Description:

The boundary of the Hollins-Roundhouse Historic District begins at the southeast corner of W. Baltimore and S. Schroeder streets and runs south along Schroeder to W. Lombard Street; then west on Lombard Street to S. Carey Street and south along Carey to W. Pratt Street. The boundary continues east along W. Pratt Street to Hayes Street and north along Hayes Street to Boyd Street; then east along Boyd Street to Fremont Avenue and north along Fremont to Booth Street; then west along Booth Street to S. Poppleton Street and north along Poppleton to W. Baltimore Street, and west to Schroeder Street.

Boundary Justification:

The boundary lines of the Hollins-Roundhouse Historic District encompass those historic properties in the area between W. Baltimore and W. Pratt Street, west of Fremont Avenue to Carey Street that are not already included in the National Register-listed historic districts of Union Square, on the west, or Barre Circle, on the east.

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Appendix I

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List of Black-and-White Photographs, by Block No.

[listed in the same order the resources are described in Section 7]

1.	907-9, 911-15 W. Baltimore Street	Block 219
2.	St. Peter's School, 916 S. Poppleton Street	"
3.	St. Peter the Apostle Church	Block 220
4.	832-34 Hollins Street	"
5.	826-30 Hollins Street	"
6.	818-822 Hollins Street	"
7.	812, 814-16 Hollins Street	"
8.	804, 806, 808 Hollins Street	"
9.	926-50 W. Lombard Street	Block 236
10.	900-24 W. Lombard Street	"
11.	868-84 W. Lombard Street	Block 237
12.	38-44 Parkin Street	"
13.	18-36 Parkin Street	"
14.	859-65 Hollins Street	"
15.	Marcus-Farber building; Lion Brothers Co., northeast corner of Poppleton and Boyd streets	"
16.	875-77 Boyd Street	"
17.	850-56 W. Lombard Street	Block 238
18.	Lithuanian Hall, 851-53 Hollins Street	"
19.	839-49 Hollins Street	"
20.	835-37 Hollins Street	"
21.	829-33 Hollins Street	"
22.	827 Hollins Street	"
23.	825 Hollins Street	"
24.	823-25 Hollins Street	"
25.	815-21 Hollins Street	"
26.	807-13 Hollins Street	"
28.	1226-34; 1214-22 W. Pratt Street	Block 249
29.	102-22 S. Carrollton Street	"
30.	1201-23 W. Lombard Street	"

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List of Black-and-White Photographs, cont.

31.	104-120 S. Stockton Street	"
32.	1126-44 W. Pratt Street	Block 250
33.	110-12 S. Arlington Street	"
34.	114-26 S. Arlington Street	"
35.	1103-17 W. Lombard Street	"
36.	1119-41 W. Lombard Street	"
37.	105-31 S. Carrollton Street	"
38.	102-12; 118-24 S. Carlton Street	Block 250
39.	113-25 S. Arlington Street	Block 251
40.	1007-17 W. Lombard Street	"
41.	926-34 W. Pratt Street	Block 252
42.	100-12 S. Poppleton Street	"
43.	903-19 W. Lombard Street	"
44.	929-41 W. Lombard Street	"
45.	943-49 W. Lombard Street	"
46.	105-11 S. Schroeder Street	"
47.	113-31 S. Schroeder Street	"
48.	902-20 Lemmon Street	"
49.	905-15 Lemmon Street	"
50.	830-52 W. Pratt Street	Block 253
51.	2-4; 10-12 Parkin Street	"
52.	101-39 S. Poppleton Street	"
53.	107-9; 111-13 Callender Street	"
54.	104-12 Callender Street	"
55.	862-64 Boyd Street	"
56.	877 Boyd Street	"
57.	113-33 Parkin Street	Block 254