

**United States Department of the Interior
Heritage Conservation and Recreation Service**

**National Register of Historic Places
Inventory—Nomination Form**

See instructions in *How to Complete National Register Forms*
Type all entries—complete applicable sections

1. Name

historic Bachrach, David, House (preferred)

and/or common Stein, Gertrude, House

2. Location

street & number 2406-2408 Linden Avenue n/a not for publication

city, town Baltimore n/a vicinity of congressional district Seventh

state Maryland code 24 county independent city code 510

3. Classification

Category	Ownership	Status	Present Use
<input type="checkbox"/> district	<input type="checkbox"/> public	<input checked="" type="checkbox"/> occupied	<input type="checkbox"/> agriculture
<input checked="" type="checkbox"/> building(s)	<input checked="" type="checkbox"/> private	<input type="checkbox"/> unoccupied	<input type="checkbox"/> commercial
<input type="checkbox"/> structure	<input type="checkbox"/> both	<input type="checkbox"/> work in progress	<input type="checkbox"/> educational
<input type="checkbox"/> site	Public Acquisition	Accessible	<input type="checkbox"/> entertainment
<input type="checkbox"/> object	<input type="checkbox"/> in process	<input checked="" type="checkbox"/> yes: restricted	<input type="checkbox"/> government
	<input type="checkbox"/> being considered	<input type="checkbox"/> yes: unrestricted	<input type="checkbox"/> industrial
	<input checked="" type="checkbox"/> not applicable	<input type="checkbox"/> no	<input type="checkbox"/> military
			<input type="checkbox"/> museum
			<input type="checkbox"/> park
			<input checked="" type="checkbox"/> private residence
			<input type="checkbox"/> religious
			<input type="checkbox"/> scientific
			<input type="checkbox"/> transportation
			<input type="checkbox"/> other:

4. Owner of Property

name 1. Ms. Margaret A. Price
2. Mr. Stanley A. Senft

street & number 1. 540 East 38th Street
2. 2408 Linden Avenue

city, town 1. Baltimore Maryland 21218
2. Baltimore n/a vicinity of state Maryland 21217

5. Location of Legal Description

courthouse, registry of deeds, etc. Baltimore City Courthouse

street & number North Calvert Street

city, town Baltimore state Maryland 21202

6. Representation in Existing Surveys

title Maryland Historical Trust
Historic Sites Inventory has this property been determined eligible? yes no

date 1984 federal state county local

depository for survey records Maryland Historical Trust, 21 State Circle

city, town Annapolis state Maryland 21401

7. Description

Condition		Check one	Check one	
<input type="checkbox"/> excellent	<input type="checkbox"/> deteriorated	<input type="checkbox"/> unaltered	<input checked="" type="checkbox"/> original site	
<input checked="" type="checkbox"/> good	<input type="checkbox"/> ruins	<input checked="" type="checkbox"/> altered	<input type="checkbox"/> moved	date <u>n/a</u>
<input type="checkbox"/> fair	<input type="checkbox"/> unexposed			

Describe the present and original (if known) physical appearance

Number of Resources

Contributing	Non Contributing
<u>3</u>	<u>0</u> buildings
<u>0</u>	<u>0</u> sites
<u>0</u>	<u>0</u> structures
<u>0</u>	<u>0</u> objects
<u>3</u>	<u>0</u> Total

Number of previously listed National Register properties included in this nomination: 0

Original and historic functions and uses: residential

The David Bachrach House is a late nineteenth century, probably 1880s, frame structure, two stories plus a mansard roof in height. The facade or street elevation (east) is two bays wide with the main entrance in the north bay and a three story tripartite bay window in the south bay. A two story wing projects from the back (west) elevation. The south side is roughly five bays long with a three story tripartite bay window and a one story porch along the first story. A one story annex slightly wider than the porch projects from the southeast corner. The structure is covered with twentieth century shingles over German siding. The exterior is plain except for a side porch with chamfered columns and a pediment above the entrance. A modillioned cornice shown in early photographs no longer exists. On the interior the rooms are arranged along the south side with the staircase off the hall behind the back parlor. The decorative detailing consists primarily of symmetrical molding with corner blocks, marble mantelpieces, some decorative plaster work, and a tiled entrance hall. Standing at the back of the property is the circa 1890, one-story brick building on a high foundation that was built for Ephriam Keyser as a sculpture studio. This building is characterized primarily by large windows and a skylight with little attention to decoration. A one story brick stable probably contemporary with the house stands directly behind the house.

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Continuation sheet Bachrach, David, House Baltimore City, Maryland Item number 7 Page 1

GENERAL DESCRIPTION:

The David Bachrach House stands along the west side of Linden Avenue just north of Whitelock Street in the Reservoir Hill section of Baltimore near Druid Hill Park. The neighborhood is one primarily of semi-detached and row houses, mostly brick and dating from the late nineteenth and early twentieth centuries. The house is an 1880s frame Victorian structure, rectangular in shape, with bay windows in the front and side, two stories plus a dormered mansard in height. The building sits on the north line of the property with the narrow end facing the street and yard stretching along the front, side, and back elevations. A two story flat roofed wing extends to the rear.

The exterior of the house is covered with twentieth century fiber-board shingles. Historic photographs taken shortly after the house was completed illustrate the south elevation with German siding, louvered and paneled shutters on the second floor, a modillioned cornice, a porch along most of the south elevation of the main block, and a balcony screened by lattice work on the end of the wing. The shutters and modillions were removed probably when the siding was installed. The porch still exists although part of it is enclosed. Under the enclosed section of the porch are large sections of the German siding. The balcony was enclosed probably about the early 1900s for use as interior living space. The roof of the main block is covered with slate shingles with decorative bands of round shingles.

The principal windows of the main block have one-over-one double hung wooden sashes with undecorated flat exterior trim. Several windows on the first floor of the south elevation are floor length with French doors or regular doors inserted replacing the original double-hung sashes shown in the historic photographs. The principal windows of the wing have double-hung wooden sashes with four-over-four lights and plain flat exterior trim. The first and second floor windows generally appear to be the original and match those shown in a historic photograph.

The dormers are gabled with small modillions under the pediment. The dormer windows generally are the double-hung type found on the lower levels. A few of the dormers have wooden casements with eight lights in each section. The casements appear to predate the mid-twentieth century.

The porch along the south side exists in its entirety in form with the chamfered posts generally intact. The eastern half of the porch also still retains the original scroll-sawn splat bolusters and decorative band along the top which is supported by brackets. The western half of the porch which is enclosed in recent years and now used as a kitchen has windows between the posts.

See Continuation Sheet No. 2

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GENERAL DESCRIPTION (continued)

The interior of the house remains fairly intact from the nearly thirty-five years of Bachrach occupancy. The siding, enclosing of a section of the side porches and first floor room addition along Linden Avenue probably post date Bachrach. The installation of the cast iron radiators and the French doors and the conversion of the back porch and balcony into interior living space may have been done for him. The house was occupied by a large extended family that included several in-laws, a niece, and grandchildren so the need for changes would have been great at times.

Keyser Studio

This building is a one story brick artist's studio which sits on a high stone foundation at the back of the property along the alley and south property line. Built about the 1890s, this structure is utilitarian and simple in form and decoration. Rectangular in shape with a skylight facing south the interior consists primarily of two rooms, the front room being "dressed up" with fireplace on the south wall, a stretch of casement windows on the east wall, and a round arch window with tracery on the north wall. The back room, reached through a wide cased opening, has three small casement windows on the south wall and two small rooms along the back with a balcony above. The balcony and small rooms, now a bathroom and kitchen, may be later additions but are consistent in decorative trim with the rest of the interior. The stair case and balustrade along the balcony are new. The fireplace in the front room has a round arch opening surrounded by Roman brick.

Stable

Directly back of the house is a one story brick stable dating probably from the close of the nineteenth century. This building has a shed roof and stone foundation and abuts the sculpture studio to the south.

8. Significance

Period	Areas of Significance—Check and justify below			
<input type="checkbox"/> prehistoric	<input type="checkbox"/> archeology-prehistoric	<input type="checkbox"/> community planning	<input type="checkbox"/> landscape architecture	<input type="checkbox"/> religion
<input type="checkbox"/> 1400–1499	<input type="checkbox"/> archeology-historic	<input type="checkbox"/> conservation	<input type="checkbox"/> law	<input type="checkbox"/> science
<input type="checkbox"/> 1500–1599	<input type="checkbox"/> agriculture	<input type="checkbox"/> economics	<input type="checkbox"/> literature	<input type="checkbox"/> sculpture
<input type="checkbox"/> 1600–1699	<input type="checkbox"/> architecture	<input type="checkbox"/> education	<input type="checkbox"/> military	<input type="checkbox"/> social/ humanitarian
<input type="checkbox"/> 1700–1799	<input checked="" type="checkbox"/> art	<input type="checkbox"/> engineering	<input type="checkbox"/> music	<input type="checkbox"/> theater
<input checked="" type="checkbox"/> 1800–1899	<input checked="" type="checkbox"/> commerce	<input type="checkbox"/> exploration/settlement	<input type="checkbox"/> philosophy	<input type="checkbox"/> transportation
<input checked="" type="checkbox"/> 1900–	<input type="checkbox"/> communications	<input type="checkbox"/> industry	<input type="checkbox"/> politics/government	<input type="checkbox"/> other (specify)
		<input type="checkbox"/> invention		

Specific dates 1886–1920 **Builder/Architect** unknown

Statement of Significance (in one paragraph)

Applicable Criteria: B
 Applicable Exceptions: none
 Significance Evaluated: local, national

SIGNIFICANCE SUMMARY:

The significance of this late nineteenth century frame Victorian dwelling is derived primarily from association with David Bachrach (1845–1921), a commercial photographer who figures prominently in the annals of American photographic history for his contributions to the technical, artistic, and professional advancements in the field as well as being the founder of a photographic dynasty that became a unique institution in the United States. Working at a time when photographic technique was uncertain and understandardized, Bachrach became the spokesman for photographers at the turn of the century who were confronted with a welter of technical and artistic choices. He established this position through constant experimentation in nearly all aspects of the field with the results regularly published in the leading photographic journals. Of note among Bachrach's technical contributions are experiments involving self-toning papers, the first practical process of photographic printing on canvas which was popular at the time, and a forerunner of the present-day photoengraving system. Bachrach, Inc., which was founded in 1910 and is still headed by the Bachrach family, had studios in all the major east coast cities. The Bachrachs, beginning with David, established the idea of "official portraiture," becoming the leading portrait photographers in this country well into the 1960s. This house on Linden Avenue was built for David Bachrach who lived here from about 1886 to just a few months before his death in 1921. Additional significance is acquired from association with Ephraim Keyser (1850–1937), a sculptor who was director of the Rinehart School of Sculpture, at the Maryland Institute, College of Art (Baltimore) from 1900 to 1923. Keyser, who was Bachrach's brother-in-law and who travelled extensively each year, resided with the Bachrach family during their occupancy of the house and maintained a studio in the brick structure at the back of the property. Gertrude Stein (1874–1946) the writer and a niece of Mrs. David Bachrach, lived in this house for a short time in 1892.

9. Major Bibliographical References

See Continuation Sheet No. 4 & 5

10. Geographical Data

Acreeage of nominated property less than one acre

Quadrangle name Baltimore West, MD

Quadrangle scale 1:24000

UMT References

A

1	8	3	5	8	9	5	0	4	3	5	2	7	0	0
Zone		Easting				Northing								

B

Zone		Easting				Northing								

C

Zone		Easting				Northing								

D

Zone		Easting				Northing								

E

Zone		Easting				Northing								

F

Zone		Easting				Northing								

G

Zone		Easting				Northing								

H

Zone		Easting				Northing								

Verbal boundary description and justification The property consists of the city lot upon which the house, sculpture studio, and stable stand and measures 50' X 140'.

List all states and counties for properties overlapping state or county boundaries

state n/a code county code

state code county code

11. Form Prepared By

name/title Ronald L. Andrews and Margaret A. Price

organization Maryland Historical Trust date July 1985

street & number 21 State Circle telephone (301) 269-2438

city or town Annapolis state Maryland 21401

12. State Historic Preservation Officer Certification

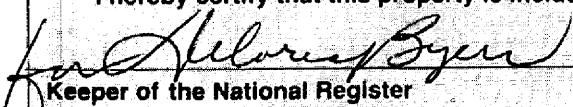
The evaluated significance of this property within the state is:

national state local

As the designated State Historic Preservation Officer for the National Historic Preservation Act of 1966 (Public Law 89-665), I hereby nominate this property for inclusion in the National Register and certify that it has been evaluated according to the criteria and procedures set forth by the Heritage Conservation and Recreation Service.

State Historic Preservation Officer signature  8-1-85

title STATE HISTORIC PRESERVATION OFFICER date

For HCRS use only	
I hereby certify that this property is included in the National Register	
 Keeper of the National Register	Entered in the National Register date <u>9-5-85</u>
Attest:	date
Chief of Registration	

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HISTORY AND SUPPORT

The following essay was prepared by Margaret Price, one of the owners. It is based primarily upon written resources and interviews with several photographic historians (see Continuation sheet No. 5 for list of photographic historians interviewed). The essay is arranged as follows:

Introduction:

- I. David Bachrach, Photographer
- II. Bachrach Inc.
Three Generations: Continuity of Standards & Style
Expansion and Contraction
Influence on the Profession
- III. Family History and Connection with 2408 Linden Ave.
Ephraim Keyser
Gertrude Stein

Tom Beck, Curator of Photography for the Albin O. Kuhn Library and Gallery at the University of Maryland, Baltimore County, observes that research into 19th century has barely begun. For this reason, says Mr. Beck, it is difficult for us to appreciate David Bachrach's stature among his peers, to whom his work was well known as Ansel Adams' work is today. Mr. Beck cites these aspects of Bachrach's importance: (1) Bachrach was known nationally, at a time when very few photographers became widely recognized; (2) "... Bachrach had an exceptional feel for technique. There is strong justification to consider that he had the best technique of any photographer in the 19th century." (3) "Bachrach was the founder of a business and aesthetic dynasty which continues today." Will Stapp, Curator of the National Portrait Gallery, Washington, D. C., says this makes the Bachrach studios a "unique institution in U. S. photographic history." (4) Bachrach was chosen to serve as vice president of the national professional photographers' association, which confirms that he was known and respected nationally.

Among Bachrach's technical works are contributions to the self-toning process, which is the foundation of present self-toning papers. Bachrach delayed publication until Wilson's Mosaics in 1888 because for many years he was successful in using this method only with the plain paper in general use before 1865 and not with the albumen paper which replaced the plain paper. Bachrach described his process in an article entitled "Some Uses of Chloride of Gold." Bachrach says the Eastman Company used this process in its manufacture of self-toning paper, and in 1892 asked for Bachrach's assistance in establishing the date of publication of this process. Bachrach also formulated the first practical process of photographic printing on canvas. In 1875 Bachrach was jointly awarded a patent with Louis Levy for the first photoengraving system in the U.S. Tom Beck says this was important in spite the fact that the system was soon superseded.

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HISTORY AND SUPPORT (continued)

Bachrach's technical training with Lansdale equipped him to work independently, he reported in a series of articles in 1915-16, and that was reflected in his assignments and handling of the technical side of the work with Weaver. Ross Kelbaugh, photographic historian, thinks Bachrach may have made the negatives for most of the photos attributed to Weaver by Harper's.

During the Civil War Bachrach photographed:

Fort Federal Hill and a number of militia and street scenes in Baltimore. (The negative of the Federal Hill encampment is at the Peale Museum in Baltimore.)

The first camp of black soldiers raised in Maryland, in the brigade of General William Birney at Benedict on the Patuxent River.

Some of the Peninsula Campaign when he marched through part of the Chikahominy Swamp with part of General McClellan's army.

General Birney with his brigade officers, 1862 or 1863.

Two assignments during the Weaver association, 1861-1865 deserve special mention. On November 16, 1863 David Bachrach, apparently working alone, packed his equipment and made the then half day journey to Gettysburg, Pennsylvania to photograph Lincoln's dedication of the grounds. He then gave the glass negatives to the woodcut artists. (For a fuller account, see Part 2 of "Over Fifty Years of Photography" by David Bachrach in the American Journal of Photography, January 1916, p. 19.) Welling comments in Photography in America that it appears that Bachrach was "the only prominent nineteenth-century photographer who was there." (Welling, Chapter "1863", p. 163)

In 1864 Bachrach was appointed to photograph the returning Andersonville prisoners as a member of the staff of Major G. S. Palmer, surgeon-in-charge of St. John's College Hospital at Annapolis. (For account see Bachrach, Part 2, p. 20.) Bachrach considered this three month assignment the most important of his war experiences. Today it is of interest as an example of deliberate misuse of photographic evidence by the government. Four of Bachrach's photos were mounted as evidence in the Willard Wirtz courtmartial on cruelty to prisoners when the medical opinion of Palmer had attributed their conditions to sickness. Bachrach portested this misrepresentation to Stanton, who responded with threat.

After the War landscapes and city scenes became major subjects of Bachrach. From 1866 through 1868 Bachrach worked with William M. Chase, a Baltimore photographer who went into the publication of stereoscopic views. Welling says (p. 191) that the years 1868-78 have been termed "'the grand flowering'" in American stereography. True to form, Bachrach and Chase went all over Maryland,

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HISTORY AND SUPPORT (continued)

the Cumberland and Shenandoah Valleys, in the Alleghenies, Washington, D. C., on the Hudson and Niagara Falls. (see Bachrach, Part 3, p. 71 for account) Bachrach says he made over 10,000 negatives for Chase.

Years later ("Over Fifty Years of Photography," Part 3, p. 71) Bachrach stated: "...from the few copies I saved I must say I have never seen better results since. ...At the latter place (Niagara Falls) we were handicapped with lenses rather slow for real instantaneous views of the rapids, so I went back to the old experiment, and used the front lenses of a celebrated make of French field glasses, which required very little stopping down. With a home-made drop shutter we made perfect views of the spray of the rapids. If you recollect that the process was at least thirty to forty times as slow as our present plates, it will be seen that it was no small accomplishment." This comment is cited as one of many to support the claim by Tom Beck that Bachrach may well have been the foremost technician of the 19th century. Bachrach experimented and aimed for perfection in every aspect of photography in which he worked - and as the record testifies, he did it all. The breadth of this endeavor, and the stature it gave Bachrach as an exponent of methods, is hard to appreciate. Tom Beck, Curator of the Kuhn Library and Gallery at UMBC, says that a major critical work that would establish such a perspective has yet to be written.

In 1868 the photomechanical process, Albortype, was introduced into the U. S. from Bavaria. Bachrach's response was typical: the day he and Chase received the Philadelphia Photographer, which gave the bare outlines of the Albortype method, Bachrach "at once prepared a plate, guessed at the proportions, exposed it next morning... and took it to a lithographer...to be printed. They were all surprised when it was inked up and a print was made from it." Bachrach speculates that he may have been the first one who made an Albortype in this country. (Welling, p. 202)

Also in 1868 Bachrach and Chase were asked by Vice-Admiral Porter to photograph the graduating class at the U. S. Naval Academy. Ross Kelbaugh, photographic historian, thinks this may be the first instance of a commission to photograph the graduating class rather than the free lance approach that had prevailed before. The Academy built a studio for the purpose, a condition that influenced the course of Bachrach's career. Previously, a large part of his work had been performed in portable darkrooms, both with horse teams and for small work with those carried by hand. It was critical to keep plates wet and Bachrach devised his own successful solution to this problem. However, the Naval Academy experience convinced him of the value of a studio. He recalled: "...there I was really for the first time proprietor of a studio where only a good class of portraiture was made. This led the next year to my opening up in Baltimore." (Bachrach, Part 3, p. 71) In October 1869 Bachrach acquired the

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HISTORY AND SUPPORT (continued)

studio over the northeast corner of Lexington and Eutaw Streets from Chase for a few hundred dollars. Bachrach was 24. (Bachrach, Part 4, p. 117)

The following year, 1870, Bachrach contributed to the self-toning process, which is the foundation of all present self-toning papers. The British Journal of Photography recognized the date of this contribution although Bachrach did not publish the process until the publication of Wilson's Mosaics in 1888. (See Bachrach, Part 3, p. 71) In the early 1870s Bachrach formulated the first practical process of making direct photo prints on painters' canvas. (See Bachrach, Part 3, p. 72). Ross Kelbaugh states that this also was "a very important contribution" because printing on canvas was common; Bachrach's invention solved a chemical problem that was basic to the success of the printing.

This invention of printing on canvas is noteworthy also for Bachrach's practice of disseminating his results to his fellow photographers rather than trying only to profit from them. This was a vital area in which Bachrach played one of the leading roles in the country in raising the standards of the profession in the judgment of Welling. For a discussion of Bachrach's own attitudes it is worth reading Bachrach, Part 3, p. 71-72 and his remarks in Part 4.

In January 1875, Bachrach and Louis E. Levy were jointly awarded a patent on a photoengraving process that became known as Levytype because Levy continued to work on it. (Welling, p. 236) This was the first American system for photoengraving. Tom Beck, Curator of the Kuhn Library and Gallery at UMBC, states that the Levytype development was significant in the history of photography even though it was superseded rapidly. Bachrach's account says that it became obsolete in two years but Welling says the continued use of Levytype disputes this assessment.

During the decade 1870-1880 Bachrach made occasional visits to the studio of Napoleon Sarony, a noted photographer in New York. Sarony revolutionized the approach to lighting and posing in photographic portraiture according to Robert Taft in Photography in the American Scene. Bachrach was already making an effort to add artistic knowledge to his technical skills and became one of the leaders early on in asserting the importance of the artistic side. Lighting and posing were interests carried on by Bachrach's sons Louis Fabian and Walter Keyser Bachrach, and by his grandsons Bradford and Fabian Bachrach. The Bachrach approach to lighting and posing became among the most famous in studio portrait photography in the twentieth century. In 1878 Bachrach published one of several articles on technical aspects of studio lighting and his efforts to improve the crude state of the art. Welling reprinted a section of one of these articles in Photography in America, p. 255.

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HISTORY AND SUPPORT (continued)

In 1879 Bachrach was one of the first photographers in the U.S. to buy a license to use the platinotype process from W. Willis, Jr., who brought the process over from England. Bachrach still judged this in 1915-1916 to be "the first important revolution in our art" but cites the example of a complimentary copy to William T. Walters, the art collector as the reason why it took another five years before he, Bachrach made a full scale use of Platinotype. (Bachrach, Part 4, p. 118)

Welling notes that "The choice of which paper to use in making photographic prints - whether for professional studio work or for exhibition purposes - remained more of a problem in the last decade of the nineteenth century than is perhaps generally recognized." Welling then describes problems, cites Bachrach at length and concludes that "As far as Bachrach was concerned, nothing ever surpassed the platinotype during his entire career." (Welling, p. 277-381). (Platinotype was also the choice of many of the great amateurs.)

In 1881 Bachrach, at age 37, was chosen to give the annual report on the progress of photography to the Photographic Association of America. (See Welling, p. 274, for account.) This showed Bachrach's stature nationally on two counts, both in being chosen and in the timing, as this was a turning point. Rapid dry plates were first adopted around 1880 and Bachrach let off his report by describing his own success with dry plates, success that may have been the reason for choosing him to give the report. Dry plates had been introduced in 1879 and caused some turmoil in the profession. Some processes were not reliable. An additional problem was adjusting to the increase sensitivity: Welling reports that most dry plates introduced in this two year period were ten times as sensitive as collodion wet plates. Edward L. Wilson said, "What the fraternity wants to know now is not whose plates are best... but whether or not the time has come for photographers to take up the emulsion process with reasonable hope of success." (Welling, p. 271) The profession turned to Bachrach at this critical juncture, the first watershed since the invention of photography. Welling calls this the "Dawn of the Modern Era" and Ross Kelbaugh says that dry plates established "the foundation of photography as we know it today." (In Europe Alfred Steiglitz was studying photography; at this time he also switched from wet to dry plates. The great image making work of the amateurs followed.)

In 1892 Bachrach aided the Eastman Company attorney, Mr. Kennedy, in clearing the way for manufacture and sale of self-toning paper. Bachrach and Wilson, the magazine publisher and publisher of Mosaics, established that Bachrach had published the self-toning process in 1888, after its invention c. 1870. This invalidated a patent taken out after 1888. (Bachrach, Part 3, p. 71)

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HISTORY AND SUPPORT (continued)

From 1895-1899 the paper controversy stirred the profession (a point Welling discovered and established through journal searches and which contradicts previously held views). Bachrach played a leading role. (Welling, 377-81, 392-93)

From 1900-1902 David Bachrach trained his son Louis Fabian, who opened his own studio in Massachusetts in 1904. The younger son Walter trained with both his father and brother and joined David in Washington, Baltimore and Philadelphia in 1910. At that time the studio name was changed to Bachrach, Inc. By 1916 the Baltimore studio had become the largest in the city.

In 1915-1916 Bachrach wrote a four part series of articles for The Photographic Journal of America entitled "Over Fifty Years of Photography." These articles were discovered by Welling and have since been used as a valuable resource by photographic historians.

David Bachrach took his last portrait in 1919, the year before his death. This was of Cardinal Mercier of Belgium, a friend of James Cardinal Gibbons of Baltimore. Bachrach photographed the latter many times, most notably in 1886.

II. Bachrach, Inc.

Will Stapp, Curator at the National Portrait Gallery, Washington, D. C. made these comments on the significance of the Bachrach studios in April 1985 (telephone conversation with Margaret Price):

"The Bachrach dynasty is a unique institution in U.S. photographic history. The Bachrach studio is the only studio that can trace its lineage continuously back to the Civil War.

It is the only 19th century family studio that is still under partial control of the same family. Pach Brothers' studio in New York and Moffett's, the only other nineteenth century family studios that survived under family control into the twentieth century, were sold at the turn of the century.

More than survival is involved in the distinctive place of Bachrach Inc. in the history of photography in the U.S. As Bradford states, even former Bachrach photographers have commented that they miss the consistently high quality of the Bachrach product. (Bradford Bachrach, Background, p. 4) This is a major accomplishment in the financially precarious world of commercial photography, and all the more so over a 127 year span.

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HISTORY AND SUPPORT (continued)

On the question of whether commercial photographers are and were as significant as art photographers, Will Stapp said:

"Mainstream photography in the U.S. is commercial photography."

"All 19th century photographers until 1880 were commercial photographers." (referring to the U.S.)

Bachrach Inc.: Three Generations: Continuity of Standards and Style

David Bachrach's two sons, Louis Fabian and Walter Keyser, served apprenticeships under him. Louis Fabian worked for his father from 1900 to 1902 before going to New York for additional training. The younger brother Walter trained under both David and Louis before returning to Baltimore to join David in the Baltimore, Washington, Philadelphia studios in 1910, when the name of the firm was changed to Bachrach Inc.

During his 56 year career Louis Fabian continued his father's insistence on the highest standards. Bradford reports: "Louis' presence for over an hour at the end of each business day at the laboratory's so-called proof-bench and personally examining every set of proofs before it was sent to a customer was an almost unique feature of the Bachrach system, certainly of a studio or set of studios of that size. ...Louis' personal control of laboratory output extended also to personal inspection of all press photographs, or glossie, of which hundreds were shipped daily." Bradford states that as a result Bachrach photos had better than average reproduction values in newspaper. (Bradford Bachrach, Background, p.4)

Although Bradford and Louis Fabian, Jr. joined the firm in the 1930s, Louis Fabian did not delegate control over proofs to his sons until 1960, five years after Bradford had become president of the firm. (Bradford Bachrach, Background, p. 4)

There was also some continuity from David Bachrach to his son Louis Fabian in composing, lighting and printing. Bradford states that although the popular 19th century taste ran to ornate backgrounds and elaborate retouching of portraits (see Taft for a discussion of this), David Bachrach made most of his portraits with plain backgrounds of medium or light value. An 1871 review in The Photographer's Friend comments on a cabinet specimen of David's: "The lighting of the young lady's face is most admirably managed; the shadow being soft and full of detail.... The prints are from plain unretouched negatives." (Vol. I, #2, April 1871, p. 82) Finally, the writings show David's constant efforts to find paper suitable for portraits. In the early 1890s there were

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HISTORY AND SUPPORT (continued)

several choices of paper, none ideal; platinotype was not perfected until 1895-96. Albumen paper, in use since c. 1865, had somewhat gone out of fashion, but David objected that the hard, high gloss papers in vogue in the early 1890s "demonstrated the better artistic quality and truer resemblance to the human flesh of the albumen prints." Welling, p. 380)

Louis Fabian studied in New York in 1902 with J.B. Falk, Burr McIntosh and E.B. Core. (Bradford Bachrach, Background, p.2) He studied and admired the work of Histed (subtle graduations in platinum printing), Dudley Hoyt, Ira Hill and Pirie MacDonald. From Core he learned how to compensate for weak light from windows combined with slow plates. Bradford recounts: "By reflecting light off a sheet-covered floor, he flattened and diffused the light so that later, in the darkroom, the plates could be developed at high temperatures for acceptable images without harshness." (Bradford Bachrach, EARLY YEARS, p. 6) This was critical to Louis Fabian's work. In the period 1904-1920 family groups, especially children, were his specialty. In New England Louis Fabian virtually pioneered photographing groups at home.

Groups continued to be Louis Fabian's specialty. He also became adept at photographing men and older women. He initiated the unique Bachrach practice of training cameramen to specialize in photographing either men or women. His son Fabian, Jr. (known as Fabian) specialized in photographing men and his son Bradford in photographing women.

The family continued and extended the practice of photographing well known people. David photographed mostly Maryland figures such as Enoch Pratt, William Walters, James Cardinal Gibbons, although in 1902 he photographed Alexander Graham Bell and family, including Bell's grandson Melville Bell Grosvenor, later chairman of the National Geographic Society. Bradford says his father became involved in photographing presidents around the time of Taft, but cites two of his father's best photographs in a 56 year career as Eleanor Roosevelt at the White House, 1934 and Calvin Coolidge in 1924. Fabian Bachrach photographed Oliver Wendell Holmes, Franklin D. Roosevelt and Prime Minister Nehru, among others.

Bachrach Inc.: Expansion and Contraction

Louis Fabian purchased a studio in Worcester, Massachusetts in 1904 with a \$2300 family loan. (See discussion of 1904 mortgage of 2408 Linden Avenue and subsequent deed in 1915 by Ephraim Keyser to Fannie Keyser and David Bachrach under III, Family History and House.) He then expanded to Boston, Springfield, Providence and 19 other New England locations, so that by 1925 he was managing 23 studios (with personal proof control and centralized processing.

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HISTORY AND SUPPORT (continued)

In 1910 the younger brother Walter joined father David in Baltimore, Washington and Philadelphia. Walter and Louis Fabian worked jointly at the Fifth Avenue studio in New York. By 1925 Walter was managing 15 studios, which he sold in that year to Louis Fabian, bringing Louis' total to 38.

By 1929 Bachrach Inc. had fifty studios with over 600 employees. The business required cutbacks even without the impetus of the depression. Louis Fabian at this time worked out his methods of specializing in male and female subjects and refined the system whereby employees were trained for specific tasks in which they were expected to perform at a high level of competency. (See Background for description) By 1935 the number of studios had been cut to eight and the number of employees to 200. The central processing plant was retained. There were eight studios at Louis Fabian's death in 1963.

Bradford Bachrach joined the firm in 1933 and became president in 1955. Fabian Bachrach (Louis Fabian, Jr.) joined the firm in 1939 and became president in 1977 upon Bradford's retirement.

Bachrach Inc.: Influence on the Profession

The Bachrachs trained so many portrait photographers that the Bachrach approach has widely influenced commercial portrait photography in the U.S. Louis Fabian Bachrach had a part in training some two hundred studio and home-portrait cameramen, and Bradford reports that "at one time the country had an ex-Bachrach cameraman in almost every state - in Boston alone some twenty-five were active over the years." (Bradford Bachrach, Background Material, p.4)

III. Family History and Connection with 2408 Linden Avenue

David Bachrach was born on July 16, 1845 in Hesse Cassel, Germany. His parents, David and Sarah, subsequently moved to Hartford, Connecticut where David was educated. Probably around 1859 the Bachrach family relocated to Baltimore, possibly for business reasons. Baltimore had a thriving German Jewish community that attracted many newcomers in the 19th century. David Sr. was listed first as a dealer in second hand goods in the City Directory and by 1873 as a furniture dealer at 186 Pearl Street, which was also the family residence.

In 1877, when David Bachrach was 32 and had been established in Chase's former studio for eight years, he married Fannie Keyser of Baltimore. In rapid succession they had four children, a daughter who died at age two, Louis Fabian, Helen Keyser and Walter Keyser. Louis Fabian was born in 1881, a few days before David Bachrach gave the annual report to the Photographic Association

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HISTORY AND SUPPORT (continued)

of America (In 1904 Louis Fabian bought a studio in Worcester, Massachusetts from which location he managed all the Bachrach studios from 1925 to 1960. In 1910 Walter Keyser joined his father in Baltimore, Washington and Philadelphia and sold out to Louis Fabian in 1925.)

On March 6, 1875, two years before he married Fannie, David Bachrach purchased lots 9 and 10 on Linden Avenue from Robert G. and Elizabeth C. Whitlock. In June 1886 David and Fannie and their three living children moved into the just completed house at 2408 Linden Avenue, where they were soon joined by Fannie's father and four of her five sisters. (The fifth sister, Amelia, had married Daniel Stein and moved first to Pittsburg and then to California.) Fannie's brother Ephraim returned in 1886 from studying sculpture in Munich, Berlin and Rome and moved in with the Bachrach, with whom he lived whenever he was not travelling or working in Europe, for the rest of his life.

A brick studio with two skylights was built for Ephraim behind the main frame house. This may have been where he carved the statue of Major-General Baron De Kalb that stands in front of the Annapolis statehouse; 1887. It seems likely that this is where he carved the bust of David Bachrach that is in the collection of the Maryland Institute, College of Art. In 1892 Ephraim joined the faculty of the Institute and later headed the Rinehart School of Sculpture there.

On March 14, 1904 Fannie and David Bachrach signed a promissory note to William H. Bians for \$5000, against which the original lots 9 and 10 purchased by David in 1875 and two additional lots deeded to Fannie at a later date, were mortgaged.

On March 17, 1904 Louis Fabian Bachrach completed the purchase of the Worcester, Massachusetts studio for \$2300. Bradford Bachrach is under the impression that this money constituted \$1100 borrowed by David against his life insurance with an additional \$1200 from a family friend. It seems possible that a portion of the money or all of it came from the \$5000 that Fannie and David raised by mortgaging 2408 Linden Avenue.

The next deed to appear in the city records is a 1915 deed by Ephraim Keyser of this property, house and four lots, to Fannie Keyser Bachrach and her husband David. As the 1904 mortgage note called for repayment in six years, it is possible that Ephraim bought the note at that time.

Bradford Bachrach, David's grandson and Louis Fabian's son, recalls visiting 2408 Linden Avenue between 1910 and 1920, when there were always twelve at dinner.

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HISTORY AND SUPPORT (continued)

In April 1920 David and Fannie Keyser Bachrach sold the property at 2408 Linden Avenue and moved to 20 Overhill Road in Roland Park, because, according to Bradford Bachrach, they no longer needed a big house. (Despite the fact that the brother and remaining sisters and daughter Helen continued to live with them.)

On December 10, 1920 David Bachrach died at 20 Overhill Road. He was 75.

Ephraim Keyser was born October 6, 1850 to Moses and Bertha Keyser, who had moved to Baltimore from Germany some time before 1841. At the time of Ephraim's birth the family lived on Hanover Street. The children were Fannie (wife of David Bachrach, mother of Louis Fabian and Walter Keyser Bachrach), Solomon, Rachel, Ephraim, Hannah and Amelia (mother of Gertrude and Leo Stein).

During 1871-1872 Keyser studied at the Maryland Academy of Art in Baltimore, then in the late 1870s and early 1880s he studied at the Royal Academy, Munich, and later in Berlin and Rome.

In 1886 Ephraim Keyser returned to Baltimore, where he moved in with the Bachrachs and all the rest of the Keyser family but Amelia in their new house at 2408 Linden Avenue. Working in the studio built for him at the rear of the main house, Keyser made the statue of Major-General Baron De Kalb in 1887. This statue stands in front of the State House in Annapolis.

In 1892 Keyser joined the faculty of the Maryland Institute, College of Art. In 1896 the Rinehart School of Sculpture was opened at the Maryland Institute, and in 1900 Keyser became Director of the Rinehart School of Sculpture, a position he held until 1923 when he retired as Director. However, he continued to lecture at the school until 1936.

Keyser's sculptures include:

- Baron DeKalb, State House Grounds, Annapolis, MD
- "Psyche" at Cincinnati Museum of Art
- "The Rose", Cardinal Gibbons, Sidney Lanier and David Bachrach, Baltimore (David Bachrach but at the Maryland Institute)
- Unidentified piece at the Baltimore Museum of Art
- Ten allegorical figures in bronze in the Baltimore Hebrew Cemetery
- Memorial to Chester A. Arthur in rural cemetery, Albany, N.Y.

In 1925 Keyser prepared an article "Baltimore: The Monumental City - Why?" for a special issue of Art and Archaeology on "Baltimore As An Art Center," May-June 1925, published for the Archeological Society of Washington.

Ephraim Keyser travelled several months of the year and spent occasional periods in Europe for all of his life. One of his working sojourns was in

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HISTORY AND SUPPORT (continued)

Paris in 1903, when Gertrude and Leo Stein had just arrived and were looking for a place to settle. Leo reasoned that his uncle had scouted studio space thoroughly so he and Gertrude saved themselves a search by asking their uncle what his second choice had been. Ephraim referred them to 27 rue de Fleurus, an address the Steins made famous as a gathering place of artists and writers and as the home of the Stein collection of Picassos and others. (A local note on Ephraim's penchant for travelling was a Baltimore Sun account in 1935 on his adventures in the 30s with his brother Solomon, who accompanied Ephraim after Solomon's wife died.)

When the Bachrachs sold the Linden Avenue house in 1920 Ephraim Keyser moved with them to 20 Overhill Road, Roland Park. He and his sisters stayed there after David Bachrach's death until the 1930s, when Ephraim, Fannie and Rachel moved to the Tudor Arms, where Ephraim died in 1937.

In 1892, after the death of their father, Gertrude Stein and her sister Bertha were sent from Oakland, California to live with the Bachrachs. Gertrude was then eighteen and later recalled that in this busy household she "'began to lose her lonesomeness.'" (Mellow, p. 42) Amelia Keyser Stein, Gertrude's mother and Fannie's younger sister, had died of cancer in 1888. Gertrude left for Radcliffe in 1893.

About 1981 the Baltimore Commission for Historical and Architectural Preservation placed a plaque on this house to commemorate Gertrude Stein's association with Baltimore. The plaque, sponsored by the Baltimore Gay Community Center, reads:

Gertrude Stein - writer, theorist of language and literature, and promoter of post-impressionist painting - lived here as a young woman in 1892. From 1897-1902, she studied at the Johns Hopkins School of Medicine. One month short of a degree, Stein left for Europe, where she became the acknowledged doyenne and mentor of American expatriate writers then living in Paris. She encouraged Fitzgerald, Hemingway, and Sherwood Anderson, and recognized early the great gifts of many modern painters, including Picasso and Matisse. Through Gertrude and her brother Leo, Etta and Claribel Cone became interested in the first stirrings of the post-impressionist movement and began the famous Cone collection which now hangs in the Baltimore Museum of Art.

Stein explored the abstract qualities of language in the numerous experimental works that brought her fame and notoriety. Her approach to language has been likened to the concepts of the cubist painters, who developed a new way of seeing by depicting objects from all sides at once.

Gertrude died on July 27, 1946. She is buried in Paris, at Pere Lachaise Cemetery, among other honored men and women of letters.

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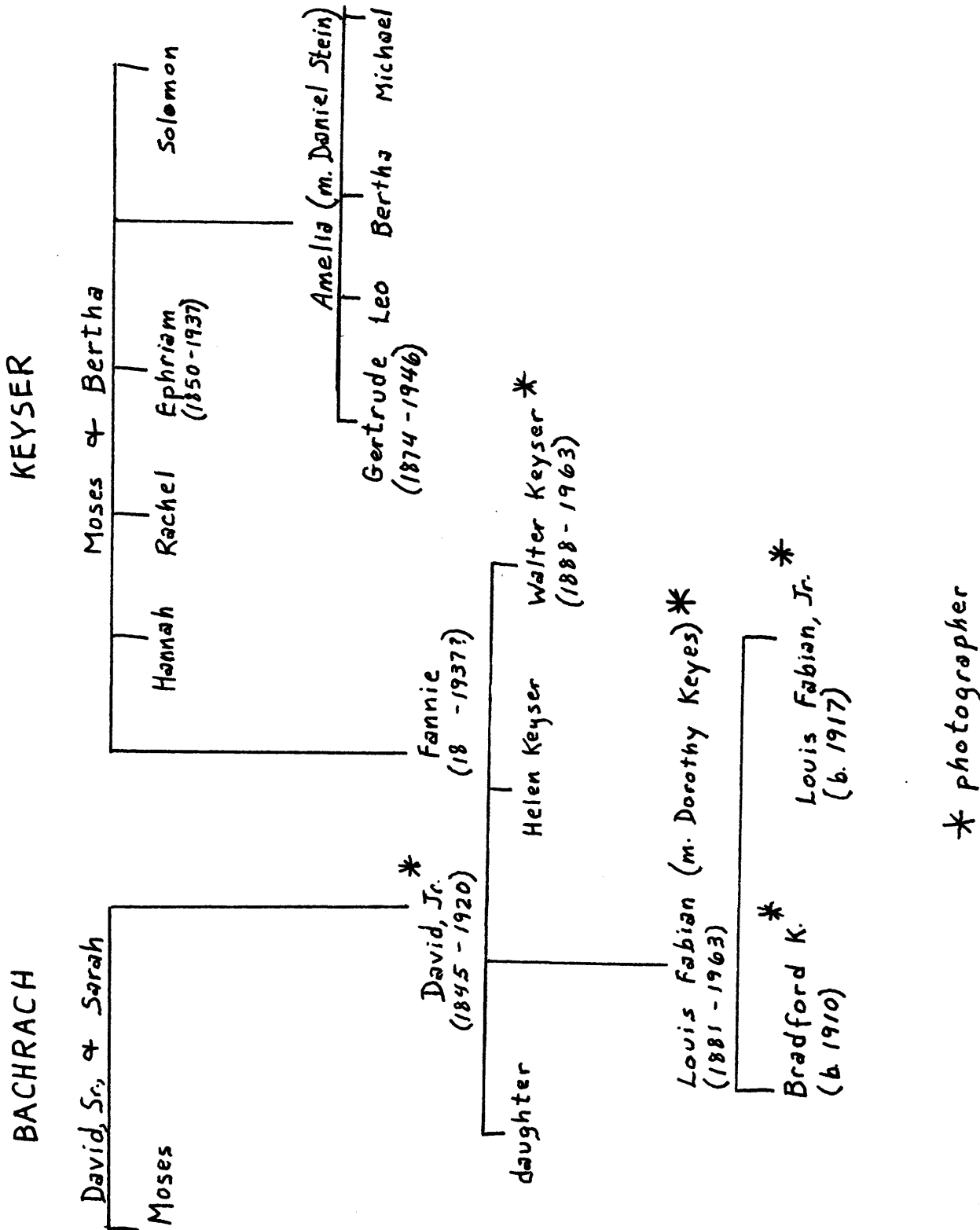
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Bachrach family tree



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DEEDS & LEASES

<u>From</u>	<u>To</u>	<u>Date</u>		<u>Liber</u>	<u>folio</u>	<u>Location</u>
Robert G. Whitelock Elizabeth C. Whitelock	David Bachrach, Jr.	6 March 1875	Deed	JB 91	149,50	County
Philip H. Horn & wife	David Bachrach, Jr.	19 March 1875	Deed	JB 91	331	County
Armenius B. Whitelock et al. Exec.s & Trus.s	Fannie Keyser Bachrach	29 Aug. 1884	Lease	WMI 136	542-45	County
Solomon Keyser Helena Keyser	Fannie Keyser Bachrach	4 Feb. 1886	Deed	JWS 150	225,26	County
Armenius B. Whitelock et al. Exec.s & Trus.s	Fannie Keyser Bachrach	14 June 1895	Conf. Lease	JB 1566	26-28	City
Armenius B. Whitelock Carrie R. Whitelock	Fannie Keyser Bachrach	21 March 1904	Deed	RO 2063	97,98	City
Fannie Keyser Bachrach David Bachrach, Jr.	William H. Bians	14 March 1904	Mort. Note	RO 2063	98-102	City
Ephraim Keyser	Fannie Keyser Bachrach David Bachrach	16 June 1915	Deed	SCL 2982	369,70	City
David Bachrach Fannie Keyser Bachrach	Ralph C. Heller	7 April 1920	Deed	SCL 3559	243-45	City
On 18 January 1960 the Mercantile Safe Deposit and Trust Co. entered a trust listing on the deed of Ralph C. Heller.						
Ralph C. Heller	Maurice L. Hollander	6 Feb. 1970	Deed	RHB 2606	623	City
Maurice L. Hollander estate of	Sidney Sokols	30 Dec. 1974	Deed	RHB 3195	541	City
Sidney Sokols	William Horace Brown	15 March 1977	Deed	RHB 3452	774	City
William Horace Brown	William H. Price, Jr. Stanley A. Senft	2 Jan. 1981	Deed	WA 3997	374	City

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See Continuation Sheet No. 5 for Interviews

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Bachrach, Louis Fabian, photographer, grandson of David Bachrach, and president of Bachrach, Inc.

Beck, Tom, Curator of photography, Albin O. Kuhn Library and Gallery, University of Maryland Baltimore County, Catonsville, Maryland.

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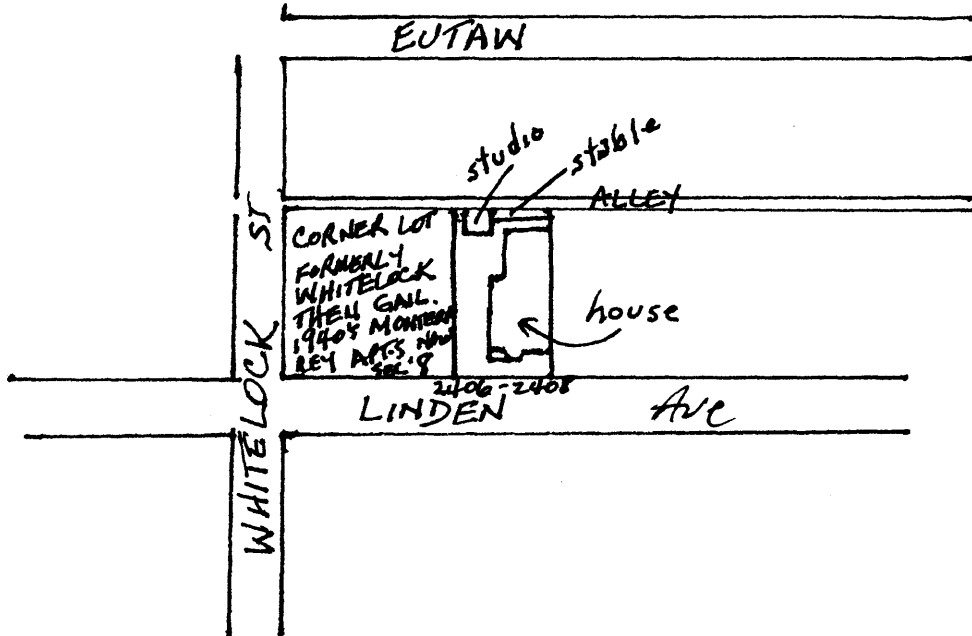
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DAVID BACHRACH HOUSE
2408 Linden Avenue
Baltimore, Md. 21217

SITE MAP

The property is rectangular in shape and measures 50' x 140'.

The map coordinate is 34J09.



Bachrach, David, House
2406-2408 Linden Avenue
Baltimore, Maryland

APPROXIMATE FIRST FLOOR
PLAN 1985

