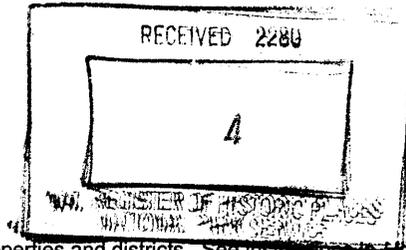


1175

United States Department of the Interior
National Park Service

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 Old East Baltimore Historic District
other names B-1395

2. Location

street & number Generally bounded by Jones Falls; south side and east sides Greenmount Cemetery; North Ave.; Broadway; and Madison, Ashland, and Eager Streets west to Jones Falls not for publication
city or town Baltimore vicinity
state Maryland code 24 county Baltimore City code 510 zip code 21202, 21213

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] 11-13-06
Signature of certifying official/Title 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] 12-27-06
Signature of the Keeper Date of Action
Elson H. Beall

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	
2773	312	buildings
		sites
		structures
		objects
2733	312	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

4

6. Function or Use

Historic Functions

(Enter categories from instructions)

Domestic/ single dwellings

Religion/ religious facility

Religion/ church-related residence

Religion/ church school

Landscape/ plaza

Education/ school

Government/ fire station

Commerce/ business

Industry/ manufacturing facility

Current Functions

(Enter categories from instructions)

Domestic/ single dwellings

Religion/ religious facility

Religion/ church-related residence

Religion/ church school

Recreation and Culture/ museum

Community Center

7. Description

Architectural Classification

(Enter categories from instructions)

MID-19TH CENTURY: Greek Revival, Gothic Revival

LATE VICTORIAN: Italianate, Second Empire,

LATE VICTORIAN: Queen Anne, Romanesque

LATE VICTORIAN: Renaissance

LATE 19TH & 20TH C REVIVALS: Classical Revival

L. 19TH & E. 20TH C AMERICAN: Commercial Style

Materials

(Enter categories from instructions)

foundation Stone, brick

walls Brick, stucco, stone

roof Slate, asphalt shingles

other Sheet metal, terra cotta, stained glass

formstone

Narrative Description

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

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Old East Baltimore Historic District (B-1395)

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Description Summary:

The Old East Baltimore Historic District is a mainly residential area of Baltimore City that grew up northward from the original mid-eighteenth century settlement east of the Jones Falls, known as Jones Town, or Old Town. The district comprises some seventy city blocks covering approximately 194 acres, generally bounded by the Jones Falls, Greenmount Cemetery, North Avenue, Broadway, and Eager Street. The southern blocks of the district are characterized by vernacular Greek Revival-style working class housing, constructed in the mid-1840s to mid-1850s for the large numbers of Irish and German immigrants settling there. The neighborhood did not begin to grow significantly until after the Civil War when it filled with three-story Italianate rowhouses and smaller, mid-block two-story houses built for these same immigrant groups who by then had established important, architect-designed Catholic churches and charitable institutions in the area. The finest of these houses face two residential squares, Madison Square, laid out in 1853, and Johnston Square, laid out in 1883. By the late 1880s and early 1890s all of the blocks in the historic district had been filled with substantial rowhouses showing the influence of Queen Anne and Renaissance Revival styles, and church construction continued apace. The churches in the district, built between the early 1850s and 1902, show the range of Revival styles popular in the second half of the nineteenth century and include good examples of Italianate, Gothic, Richardsonian Romanesque, Northern European Romanesque, and French Romanesque. The main commercial corridor in the district, Harford Avenue, has suffered substantial resource losses and has been excluded from the boundaries of the Historic District. The remaining blocks, however, with their many originally ethnically-oriented churches and residences, retain a high degree of integrity.

Early years: Late Federal and Greek Revival Styles

The Old East Baltimore Historic District developed originally as a northern extension of Jones Town, or Old Town, one of Baltimore's three early eighteenth century settlements, which became part of the city in 1745. This area flourished as a market town and burgeoning commercial center in the first decades of the nineteenth century. The 1823 map of the city created by surveyor Thomas Poppleton shows housing extending north to Monument Street. Beyond Monument, housing extended sporadically along the two main commercial arteries in the district—the old turnpike road to York, Pennsylvania, now named Greenmount Avenue after the Cemetery (established 1839) and the road leading out of the city to Harford County, Harford Avenue. Houses built south of Monument Street were two-and-a-half-stories tall, dating from the 1820s and 1830s, but few survive. One exception is the restored row in the 600 block of Stirling Street, several blocks south of the district boundaries. Today, part of an early pair of two-and-a-half story houses survives behind a later front edition at 1125-27 Harford Avenue and several two story-and-attic structures survive on the east side of Greenmount Avenue, north of Eager.

By 1851, when Thomas Poppleton redid his map, many more houses had been built in the blocks north of Monument to Eager Street, the original city boundary. By the late 1850s most of these blocks were filled,

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as the many Irish and German immigrants arriving in the city in the late 1840s and 1850s sought housing there. Builders filled the blocks along East Monument, Madison, Ashland, and Eager Streets with a type of working class brick housing known at the time as “two-story-and-attic” houses because the steeply-pitched dormered roof of the earlier two-and-a-half story houses had been raised slightly to include a low attic story, lit by two small attic windows. These houses followed design influences of contemporary high-style Greek Revival townhouses, with their tiny attic windows, but the form made practical sense as well. Families could have two separate bedrooms in the attic, lit by low windows, instead of one garret space lit by dormer windows. Builders also put up full, three-story, gable-roofed houses in this area, which often served as combination living quarters and storefronts. All of this housing, vernacular versions of late Federal and Greek Revival styles, had gable roofs; symmetrical, plain brick facades; and generally plain doorways and trim. Most examples were only two bays wide, as they were always planned to serve as working class housing. Each house had two rooms per floor and most had one-story back buildings where the kitchen was located. Since the house was only two bays wide, the front door opened directly into the parlor. A narrow, enclosed, tightly winding staircase was located on the side of the house opposite the entrance, along the partition wall that separated the front and rear parlors. Windows usually had 6/6 sash. Such housing filled the blocks between Monument and Eager Streets.

Today, only a few blocks of these early houses remain in the Historic District—on the north side of Eager between Aisquith and Eden, the south side of Eager facing Madison Square, and the east side of Eden, south of Eager. The district boundaries have been carefully drawn to include as much of this early housing as possible. Other early, gable-roofed rows in the area have been extensively renovated as subsidized housing and are not considered contributing to the significance of the district. The remainder of the early housing of this type that once filled this neighborhood south of Eager Street was demolished in recent decades and has been replaced with a variety of subsidized housing styles, built between the 1940s and 1970s.

The Development of Madison Square: Italianate Styles

The area north of Eager Street began to take on a different tone after the mid-1850s, when local landowner Archibald Stirling decided to develop his acreage following a scheme that had recently proved successful in west Baltimore. By that time, a newly created omnibus system offered businessmen the opportunity to live outside the old city and commute to work downtown. Men who owned former country estates north of the city began to develop them, seizing upon a scheme of donating part of the property to the city to be laid out as a public square. Naturally, this amenity increased the value of the lots to be laid out around the square and in its immediate vicinity. Franklin Square, laid out in 1839 by investors from Wilmington, Delaware and located between West Fayette and Lexington Street, west of Carey, became one of the most fashionable places to live in Baltimore. Large, stylish houses were built facing the square that sold for upwards of \$10,000, an enormous sum for the time. In 1846 the O'Donnell family followed the Canby's example, giving Union Square to the city, located between W. Lombard and Hollins Streets, west of Stricker.

The idea of creating new residential sections of the city, located on higher, healthier ground, surrounded

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by trees and fresh air, appealed to a mid-nineteenth century sensibility that equated crowded conditions with stale air and disease. And it was well known that the regular yellow fever epidemics that plagued Baltimore started on the low, marshy land surrounding the harbor and Fells Point. Buyers eagerly took up the expensive houses facing Franklin and, then, Union Square. The success of these ventures may have been what inspired Archibald Stirling, a successful commission merchant and the president of the Savings Bank of Baltimore, to develop his own estate in East Baltimore in this way. Stirling's country estate, built before 1822, was located near the southeast corner of Chase and Eden Streets, and he owned land to the north and east, well beyond Broadway. But first, he needed to create a central square. He chose the high ground north of Eager Street, two blocks west of Broadway. Instead of offering the land to the city as a way of making the remainder of his developable land more valuable, Stirling actually had the nerve to suggest the city *buy* it from him. And, surprisingly, they did, for the large sum of \$30,000. Thus did Madison Square come into being in 1853.

As at Franklin Square, Stirling sought to set the upscale tone of Madison Square by making sure that the first houses to go up were pricey and elegant. Sadly, this row, facing Chase Street on the north side of the square, no longer exists, but it was clearly modeled on the elegant, paired brownstones built for the Canby brothers on the west side of Franklin Square in 1850. Both groups of houses consisted of large, three-story, Italianate-style houses, built in pairs and set back from the street, so they had both front and side yards—something seldom available for city dwellers. Although the houses put up by Stirling introduced the newly fashionable Italianate style to East Baltimore, some of the new purchasers of lots around the square preferred to stick with the Greek Revival, erecting large, three-story, three-bay-wide houses with low-pitched gable roofs on the east side of Caroline, facing the square (the 1000 block) and, on the west side of Caroline, north of the square (the 1200 block), between 1855 and 1858.

The introduction of the new Italianate style to the area got a boost in 1856, when the Irish Catholic congregation of St. John the Evangelist Church approved Niernsee & Neilson's Italianate design for their new church at the southeast corner of Eager and Valley Streets. The firm had previously introduced the Italianate style to residential architecture when they designed the John Hanson Thomas house at 1 W. Mt. Vernon Place in 1848, followed by the even more Italianate twin-towered design for the 1850 Calvert Street Station of the Baltimore & Susquehanna Railroad. Closely resembling the design of the railroad station, St. John's Church is a landmark building in the sense that it was the most elaborately designed Catholic church built in the city up to this time. It is already listed on the National Register of Historic Places. Niernsee & Neilson's use of the highly evocative Italianate style for a church echoed Richard Upjohn's choice of a Lombardic model for rebuilding one of the most important churches in Baltimore, Old St. Paul's Episcopal Church, at the southeast corner of Charles and Saratoga Streets in 1854. But whereas the tower at St. Paul's was never completed, St. John's boasts two towers, and an elegant arcaded façade, that long marked the skyline in this part of East Baltimore.

The Italianate style was just beginning to catch on for residential building in the late 1850s when the Civil War put a stop to new building in the city. Before the war intervened, the only housing completed around Madison Square were the few gable-roofed houses put up on the south side of E. Eager and the east side of N.

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Caroline in the early 1850s, the very stylish Italianate pairs on E. Chase Street, and a short row of three-story, three-bay-wide Italianate houses built in 1857 on the south side of Eager, just west of Caroline Street. Stirling's plan for Madison Square languished until 1866 when a group of local builders began to erect large three-story, three-bay-wide early Italianate-style houses at the north end of Caroline Street, facing the square, and along the southern part of N. Eden Street.

The houses on Caroline and Eden Streets are perfect examples of how the Italianate style was first translated to everyday residential architecture. The facades are brick, not the more fashionable and expensive brownstone, as seen on some houses built in the Mount Vernon area. To compensate, rich marble trim was used for window lintels and sills, to set off basements, and for the steps. Instead of a low-pitched gable roof, Italianate houses have a flat, shed roof, sloping slightly towards the rear to prevent rain or snow from accumulating. A prominent cornice, made up of classical forms, marks the top of the façade. Although the cornices of fashionable brownstone Italianate houses are made of carved stone, most of the more affordable brick Italianate houses have wooden cornices. But those used on Italianate houses of the late 1850s into the mid-1870s make use of forms imitative of those found on the more expensive stone prototypes. The wooden forms are simple—large, chunky carved modillions set against plain, deep frieze areas—so that they might be mistaken, from a distance, as being made of stone. The other decorative features on early Italianate rowhouses also mimic in wood features carried out in stone on more expensive houses. Thus, doorways often had molded wood surrounds, instead of stone, and if a fashionable, bracketed door or window lintel was used, it was made of wood, not stone.

The new style Italianate house was initially designed for an affluent market and most of the examples built both in the city and the Historic District in the 1850s are large, three-story, three-bay-wide examples. The style also introduced a new floor plan, more conducive to entertaining larger numbers of people. Instead of the double parlor plan made popular in the previous era, designers of Italian-style houses created an overly-long, elegant single parlor that ran the entire length of the main block of the house. In this way, the parlor could be lit from windows on both the front and rear of the house, and, upon entering the reception area, the grand space with its tall ceiling and elaborate chandelier, seemed to stretch forever. Builders never used the familiar 6/6 sash on Italianate houses. New glass-making technology allowed for larger panes of glass to be made, which could be fashioned into 4/4, or even 2/2 sash, which looked more modern and captured more sunlight. Because the Italianate house was essentially only one room deep (on the first floor, two rooms deep above), the back building, also common to Baltimore houses, grew in height and depth. The early Italianate houses facing Madison Square all have enormous back buildings, some of them, a full three stories in height. The back building had to house the dining room and kitchen, as well as extra bedrooms and servant's bedrooms. These houses also needed room for an important new feature—an indoor bathroom outfitted with both tub and toilet. Most also had the new central heating furnaces in the basement, which eliminated the need for stoves in every room.

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In these same years, just after the Civil War, Stirling began to develop land he owned on the west side of Broadway, north of Monument Street, but he died before transactions were completed. In July, 1867 his daughter, Elizabeth Anderson, sold Jacob Ellinger, listed in the city directories as a cattle dealer on North Gay Street, the entire block bounded by the west side of Broadway, the north side of Eager, the south side of Chase, and the east side of Bond Street for \$8,000, granting him a mortgage of \$6,000 on the property. To develop the west side of Broadway, Ellinger followed a fairly common mid-nineteenth century development practice. He engaged a builder, in this case John M. Getz (who a few years later would build similar houses near Madison Square), to put up the houses and then paid him by deeding him a group of the finished houses. Getz also built houses on the south side of Gay Street for Ellinger. The profit in land development lay in the ground rents created, so Ellinger's motive was to get the houses up and sold as quickly as possible so that he would begin to receive the annual ground rents, paid half-yearly. The houses at 1000-38 N. Broadway that Ellinger retained for himself were priced at \$3000; those he deeded to Getz at 1040 to 1050, which were slightly narrower, sold for \$2,375.

The block faces surrounding Madison Square were built out by the late 1860s, mainly with three-story, three-bay-wide early Italianate-style houses. Then builders looked to the blocks immediately north of the square. These blocks, north of E. Chase Street, between Aisquith Street or Central Avenue on the west, and Bond Street on the east, were filled with three-story, three-and-two-bay-wide early Italianate-style houses between 1868 and 1873. Most of the builders followed a similar pattern. They put up three-bay-wide houses on the main north-south arteries like North Bond, Caroline, and Eden Streets, but narrower, and therefore less expensive two-bay-wide houses on the connecting east-west streets. For the narrow, mid-block "alley" streets—Bethel, Dallas, and Spring, they developed a tiny, two-story, two-bay-wide early Italianate house, with a shed roof and projecting cornice just like that on the main street house. In this way, builders provided affordable housing for all levels of people needing, or wanting, to live in the area.

As the residential areas expanded, a number of important new churches and institutional buildings also opened in the post-Civil-War decade, all associated with the Catholic Church and designed to serve the needs of the new Irish and German residents of the area. First came the new home of St. James Roman Catholic Church, built at the southeast corner of E. Eager and N. Aisquith Streets between 1865 and 1867. The German congregation of St. James, which still conducted services in German, hired George A. Frederick as their architect, only a few years after his prize-winning design for Baltimore's new City Hall had begun to take form. Frederick, the son of German immigrant parents, gave the German Catholic St. James a decidedly Northern-European Romanesque flavor and the church remains one of the most architecturally significant buildings in the district. It is individually listed on the National Register of Historic Places. The large church measures some 80' x 184', is 60' high, and has a seating capacity of 1,800. The structure occupies the entire half block from Aisquith to Somerset Street.

In no time at all George Frederick became *the* architect for the city's German community, designing a number of the important institutional buildings in the Historic District, including St. Francis Academy, the new

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home of the black Oblate Sisters of Providence, which opened in 1870 on the south side of E. Chase Street, west of Greenmount; St. Joseph's Hospital (also for Germans and located on the southwest corner of N. Caroline and Oliver Streets) in 1872; and the Home for the Aged, run by the Little Sisters of the Poor, north of what was to become Johnston Square. (The latter two buildings have been razed.) Frederick is also well known for his *German Correspondent Building*, of 1869, on Baltimore Street, and the German Orphan Asylum, at Orleans and Aisquith Streets, built in 1874.

In 1847 the Redemptorist Fathers living at St. James Church invited the School Sisters of Notre Dame to come from Germany to teach school at the church. They moved into a small building south of the church, began to take in boarding students and developed the Institute of Notre Dame to offer a Catholic education to the local German children. A few years later (1852-54), seeing the need for a home for German Catholic orphans, they built St. Anthony's Orphan Asylum a block east, on the east side of N. Central Avenue, below Eager Street (now gone). Over the years the Institute of Notre Dame has grown with the addition of several new buildings, put up in succession south of St. James Church, along the east side of N. Aisquith Street. All follow the basic, simple, classical form of the first—a long, gable-roofed building, about 12 bays deep, extending east to Somerset Street, with the end gable facing Aisquith, set off by a triangular pediment. At first gardens extended south to Ashland Street.

The Protestant churches built in the Historic District between the 1850s and the 1870s pale in comparison with the monumental Catholic structures. Most were Methodist, a faith that championed plainness. The brick Harford Avenue Methodist Church, at the northeast corner of Harford Avenue and Biddle Street, built in 1850, was a modest two-story structure fronted by a central tower. The three-story, three-bay-wide, gable-roofed parsonage still stands at 1213 Harford Avenue. In 1874 the church was remodeled and enlarged, and the steeple added. With its brickwork decoration and tall spire, its shape echoed that of St. James, two blocks south. An elegant brick Methodist Church went up facing Madison Square in 1867, at the northeast corner of Caroline and Eager Streets. Although basically a simple, gable-roofed structure without a tower, the two-story building boasted stylish neo-classical trim. The entrance front is marked by three, arched entrances, framed by full-height pilasters; the same pilasters frame the three bays of the nave, adding much to the elegant appearance of the building. Door and window openings have the same bracketed pediments used on nearby houses.

In 1854 an Episcopal congregation erected a simple wooden chapel facing Madison Square on the northwest corner of Eden and Chase Streets, just across Eden from the fashionable new row of houses put up by Archibald Stirling as an incentive to spur development of the square. As the neighborhood grew, so too did the church and by the time the rows had been completed on either side of the square and the blocks to the north, the congregation had decided to rebuild. They chose local architect Frank E. Davis and began work in 1874. The granite building was the first stone structure of any kind built in the Historic District, but its rural parish design, with simple nave and corner tower, in no way competed with the grandeur and elegance of St. John's or St. James. The three-story, swell-fronted stone rectory was added just north of the church in 1897.

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Johnston Square: Late Italianate Styles

Although the area around north of Madison Square grew rapidly in the late 1860s and early 1870s, the Panic of 1873 and the depression that followed put an end to building activity for some years. Large-scale residential building activity did not pick up again until the mid-1880s. By this time another residential square, in the western section of the Historic District, was being developed. Named Johnston Square and located one block east of Greenmount Avenue and one block north of Eager, the land was sold to the city by George Vickers, Jr., heir to the old McKim estate that once occupied the site. Originally the country house of early nineteenth century Baltimore merchant John McKim, the property became the site of the McKim Hospital for Union soldiers during the Civil War and was then purchased by George R. Vickers, an attorney and United States Senator. As the areas around nearby St. John's and St. James' Churches rapidly developed, local citizens petitioned the city to create a public park in the neighborhood. Vickers' son sold the land to the city and then began to develop the surrounding parcels, whose value was enhanced because they faced a new park.

In no time at all developers and builders took up lots from Vickers and filled East Preston, Biddle, and Chase Streets with large three-story, three-bay-wide Italianate houses. But these houses looked different from those built around Madison Square in the late 1860s. The wooden cornices no longer resembled the simple stone forms of the earliest Italianate-style buildings. By this time they were composed of over-sized and elaborately detailed scroll-sawn brackets, modillions, and perforated frieze panels, produced by steam-powered scroll and jig-saws. Builders had embraced the machine age and the wonders it could produce; mill-working companies created all kinds of relatively inexpensive machine-made products that could add immeasurably to the fancy appearance of a house in this late Victorian age.

The small end brackets that had formerly framed the frieze area and helped support the cornice, now grew long and much more elaborate in profile. These new wooden forms could not possibly be mistaken for stone, nor did it matter. In fact, the more lavishly decorated they were, the better. Now, not just two brackets framed the cornice, but rather, three or four marched across it. At their lower edge they connected to a lower molding strip, forming a lower, brick frieze area that was usually decorated with jig-sawn wood panels, set over openings to ventilate the attic. Beneath the deeply projecting crown molding, the deep wooden frieze was variously decorated—some builders put up a row of scroll-sawn modillions, as well as several cut-work or scalloped wood bands; others used wooden panels decorated with distinctive jig-sawn artistic designs, resembling leafy tendrils, arabesques, flower shapes, or geometrical forms. In either case, the parts were readily available from the local millwork company or even from mail-order catalogs. Steam-powered saws also made marble trim more affordable and most of these houses have either full marble basements, sills, and steps, or at least marble stringers, sills, and steps. Another stylistic feature changed by technology was the appearance of the windows. Glass could now be produced in larger pieces so that now 1/1 sash were feasible, but only if the windows were narrow. As a result, the most stylish late Italianate-style houses are outfitted with extremely tall, narrow 1/1 sash.

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Rows of these late-Italianate-style houses fill the blocks surrounding Johnston Square and its immediate neighborhood, all built in the 1880s. Similar houses went up further east, facing Broadway, as the wide street now extended up to North Avenue. Builders almost always put up the largest three-story, three-bay-wide houses on the main thoroughfares; three-story, two-bay-wide houses on the less important cross streets; and small two-story, two-bay-wide versions on the alley streets. All had similar cornices with long brackets, often decorated with jig-sawn friezes.

In the late 1880s builders also began to put up a new kind of late Italianate house—two-stories tall and three bays wide, with just as elaborate a cornice and just as much marble trim. These six-room houses were much more affordable for small shopkeepers or businessmen than the nine to twelve-room three-story versions. In the blocks just west of Broadway, these smaller late Italianate houses fill most of the east-west cross streets. Because it was so much smaller, the two-story version of the Italianate house always had two rooms on the first floor, never the long, single parlor seen on early Italianate three-story houses. The kitchen was still located in the two-story back building, with a bedroom above. Occasionally, builders erected two-story, but only two-bay-wide late Italianate style houses on main streets, but these seldom had as much marble trim.

The Later Nineteenth Century: Queen Anne, Romanesque, and Renaissance Revival Styles

The Queen Anne style of architecture, especially as adapted to residential building, first made its presence known in Baltimore with the erection, in 1879, of two very stylish rows of housing in the 1000 block of Calvert Street. Named Belvidere Terrace because they were built on land that had once been part of Colonel John Eager Howard's Belvidere estate, the rows offered something entirely new to Baltimore's architectural scene. Coming at a time when newspaper writers were complaining about the "monotonous" rows of block after block of Italianate houses, the new style made use of an entirely different decorative vocabulary, one modeled after the red brick Jacobean houses of late seventeenth century England, particularly as espoused by trend-setting British architect Richard Norman Shaw. As opposed to the rigid symmetry of the Italianate style, Queen Anne-style houses aimed for variation and picturesqueness and made use of molded brick, terra cotta, stained glass, and glazed tile decorative details. Stylish rows like Belvidere Terrace had asymmetrical rooflines, often with short mansard roofs lit by fanciful dormer windows, or punctuated with triangular gables. Decorative brick and terra cotta panels ornamented parts of the façade and multi-light windows often had stained-glass panels.

No fashionable, architect-designed Queen Anne style house ever went up in the East Baltimore Historic District, but just across Broadway, north of Monument, the original main building of the Johns Hopkins Hospital, built in 1877-78, showcases many of the style's hallmarks, with its steep mansard roofs, molded brickwork decoration, and sunflower-decorated terra cotta panels. On the west side of N. Broadway, north of Madison Street, stands the Queen Anne-style branch No. 6 of the Enoch Pratt Free Library, designed by Charles Carson and built in 1888. Only a few residential rows in the Historic District show the immediate effect of the style's popularity in the later 1870s and 1880s. Not surprisingly, several of these examples face Broadway, or

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are just to its west. Perhaps the most stylish is the row of two-story houses built on the west side of the 1600 block of N. Broadway, just north of E. Federal Street. Even though most houses are now covered with formstone, the block-long row's distinctive roofline is obvious—marked by sharply peaked, triangular pediments every fourth house. Luckily, formstone left a few facades unscathed and here the richness of the brickwork detail is impressive. A wide arch set beneath the triangular pediment is filled with molded bricks and framed by differently designed molded bricks. On either side of the pediment, imaginatively designed decorative brick piers frame the upper portion of the façade and extend above the roofline. The other houses in the row have flat cornices decorated by an upper row of stepped bricks and a lower frieze of brick quatrefoil designs. The houses also have elaborate brick door hoods.

In the Historic District Queen Anne-style influence most frequently appears on late Italianate-style rowhouses in the form of decorative brickwork added to the façade, and in more artistically designed windows. This is particularly to be seen in the Johnston Square area, where many of the houses with late Italianate-style cornices have wider, often paired, first floor windows; facades articulated by bands of molded brick; window lintels decorated with molded bricks or terra cotta panels; and deeply projecting brick hoods surrounding doorway openings. Fine examples can be seen in the 1200 block of Homewood Avenue, the 700 block of E. Preston Street, and the 700, 800, and 900 blocks of E. Chase Street. In addition, several two-story rows built in the blocks south of North Avenue and west of Broadway in the late 1880s made use of Queen Anne-style triangular-pedimented rooflines (1413-23 E. Lafayette, 1807-15 Bond), or rooflines marked by short, false mansards topped with iron cresting, as at 1610-28 E. Lafayette. The three-story houses built on the west side of the 1800 block of N. Caroline Street, north of Lafayette, in 1887, have Queen Anne-style steep mansard roofs, lit by two dormer windows.

In the 1880s another historical style influenced American architecture. This was the Romanesque, with its round arches and rough stone facades, particularly as adapted by the country's premier architect, Henry Hobson Richardson. The so-called "Richardsonian Romanesque" was most frequently used for monumental public buildings or churches. Early important Baltimore examples are Stanford White's Lovely Lane Methodist Church and the nearby Goucher College buildings. Certain characteristics of the style were also adapted to local rowhouse building, particularly the use of rock-faced stone facades and round-arched forms. Fashionable, Romanesque-influenced houses went up in the blocks developed north of Mount Vernon Place to Mount Royal Terrace in the 1880s and early 1890s. Only a few rows in the Historic District show this stylistic influence—a row of swell-fronted houses in the 1700 block of N. Caroline Street, with rough stone basements; the rectory of Holy Innocents Church, on Madison Square; and the rectory of Grace Baptist Church, at 1311 N. Caroline Street. Almost all of the churches built in the 1880s and 1890s, however, are Romanesque in form.

A new architectural style arrived in Baltimore in 1890 with Stanford White's Renaissance Revival design of Dr. John Goucher's house on St. Paul Street, opposite the college he founded a few years earlier. The restrained, neo-classical style first appeared in New York City in the McKim, Mead, & White designed Villard Houses of 1883, as a conservative reaction to the picturesque excesses of the Queen Anne and Romanesque

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Revival styles. The symmetrically-designed Goucher house, built of narrow, brown Roman brick, with flat roofline and neo-classical trim carried out in white marble, immediately affected local Baltimore architects who designed new residential rows according to this taste beginning in 1892.

The introduction of this new style coincided with an 1892 city building law forbidding the further use of wood in house cornices (in an attempt to lower the risk of house fires). At first some builders attempted to imitate the forms of late Italianate-style cornices, with their long brackets, in sheet metal. Such efforts can be seen in the Historic District in several rows built in the early 1890s near Broadway and North Avenue. But soon, true Renaissance-Revival-style three-story rowhouses began to be built of brown brick, with flat facades, white marble trim, and simple, neo-classical style sheet metal cornices. Some very stylish examples went up on the north side of North Avenue, across from Greenmount Cemetery in these years. In the Historic District, even more stylish rows were built on the 1600 block of N. Caroline Street, and later, in the 1200 block as well.

Renaissance Revival-style rowhouses also appeared with swell and square-fronted designs, an innovation first seen in the new rows put up in the Back Bay section of Boston. In Baltimore, such houses filled the North Avenue corridor on both the east and west sides of town, the newly laid out Mt. Royal Terrace, and the adjacent Reservoir Hill. Most lots in the Old East Baltimore Historic District were filled by the time this fashionable new rowhouse style worked its way into the vernacular, but a few expensive, three-story swell-and-square-fronted rows did go up along E. North Avenue and the west side of Broadway by the mid-1890s. Builders in Baltimore soon adapted the style to two-story houses, and several rows of this type can be seen in the Historic District along Lafayette Avenue, east of Hope and Aiken Streets and along Aiken.

In Baltimore, the Renaissance Revival style is most often seen adapted to two-story houses, the rows and rows of flat-fronted, so-called, "marble houses" that fill block after block of East Baltimore near Patterson Park. This classic two-story house, built of brown brick, with marble lintels, stringers, sills, and steps, and a neo-classical cornice, were called "marble houses" by their builders, who wished to associate their product with the marble-decorated three-story houses of this and the previous periods. One common feature they all shared was a wide front window filled with a large, single piece of plate glass, topped by a stained glass transom. Finally, sheets of glass could be produced cheaply enough that builders could give even modest houses a wide, picture window. Only a few examples of this type of two-story house are seen in the Historic District, because most of the blocks were already filled before the style became popular in the first decade of the twentieth century. One row can be seen at 1403-17 E. Lafayette Avenue. Much more common in the district is the less expensive, red brick version of a Renaissance-Revival-style house. Flat-fronted, with neo-classical sheet metal cornices, the houses are generally only two bays wide but the first floor window is wide and often has a round-arched transom. Houses of this type, built in the Historic District in the 1890s, are most often to be seen on the east-west streets running west of Broadway, to Bond and Caroline Streets.

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Despite the Gothic Revival Greenmount Cemetery gates and even more elaborate, later Mortuary Chapel, as well as the nearby Gothic Revival Jail and Maryland State Penitentiary, there is only one true example of Gothic Revival church architecture in the Historic District. Instead, the church architecture seems to have been more influenced by the ethnicity of the Irish and German congregations.

The Irish Catholics tended to favor the Roman, or Italianate, classical style, as seen most distinctly in St. John the Evangelist Church, of 1856; the neo-classical buildings of the Institute of Notre Dame, built in the 1870s, 1890s, and 1920s; and those at St. Francis Academy, built in 1870. The now gone Home for the Aged of the Little Sisters of the Poor, built in 1869 just north of the McKim estate on what would become Johnston Square, also followed a similar, gable-roofed design, with classical detailing, as did the first building put up in the 1860s to house St. John's Male School. Although St. Francis Academy was designed by George Frederick, he gave the Sisters a simple, restrained Second Empire style building akin in spirit to his work on Baltimore's City Hall. When he was hired two years later by the German Catholics to design a new wing for St. Joseph's Hospital, at the southwest corner of Caroline and Oliver Streets, he provided a three-story design of similar simple form, with classical detail and a short mansard roof.

It is perhaps not a surprise that the several German churches in the Historic District have a North European flavor. George Frederick's 1865 design for St. James Roman Catholic Church relies on the contrasts effected by combining dark red brick with varied colored stones; these motifs, coupled with the tall, elaborate steeple with hexagonal spire, suggests easily the forms of early medieval German church architecture. In like manner, the North Avenue German Methodist Church, built on the northeast corner of Bond and Lafayette Streets in 1895 in rock-faced stone, makes use of more simplified, but none the less evocative North European medieval forms. The other German congregation, the Methodists who erected their small brick church at the northeast corner of Harford Avenue and Biddle Streets in 1858, however, were much more restrained. When they added the steeple in 1874, though, they clearly copied it after that of St. James.

Faith Presbyterian Church, designed by Charles L. Carson, was built at the corner of Broadway and Gay Street in 1883-84. It is a fine example of an early English Gothic parish church, a form popularized by the English Ecclesiological movement of the 1850s, as well as being the work of a major Baltimore architect. It is listed on the National Register of Historic Places. The building is constructed of Falls Road blue stone, with trimmings of buff Amherst (Ohio) stone, in a cruciform plan, with a tall tower at the southeast end and a gable-roofed apsidal chapel located on the southern end of the building. The tall roof is pyramidal in shape.

The remaining churches in the area show the influence of the Richardsonian Romanesque style. The most successful design is that of J. Appleton Wilson and his brother William T. Wilson, who in 1886 designed the rock-faced light stone Grace Baptist Church on the northeast corner of N. Caroline and Biddle Streets. The Wilsons took advantage of the corner lot by designing an auditorium-style building with wide facades facing each street, anchored by a corner tower with a distinctive steeple. A set of triple windows, topped by a tripartite arched window, marks each façade. All of the windows and doors are framed in rock-faced red sandstone,

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which contrasts sharply with the tan stone façade. Originally the end gable of the church hall, further east along Preston Street, had Elizabethan-style half-timbered decoration, matching the strap work trim at the base of the tower. Others are smaller, simpler buildings, like the former Holy Innocents Church, facing Madison Square; the Greenmount M.E. Church, facing Johnston Square, designed by architect A.H. Biehler in 1860; the former North Avenue M.E. Church, on the southwest corner of North Avenue and N. Caroline Street, designed by J.E. Laferty, in 1895; and the much simpler former Lutheran Church of the Reformation, on the northwest corner of Caroline and Lanvale Streets, designed by Laferty in 1892-93 and rebuilt by him after a fire in 1914.

The last large church built in the Historic District, St Paul's Roman Catholic Church, at the southeast corner of Caroline and Oliver Streets, designed by local architect Thomas Kennedy in 1902, follows a style described at the time as "French Romanesque." Its impressive size and monumental tower still dominate the neighborhood as the home of the St. Francis Xavier congregation, the first African-American Roman Catholic parish in the city.

Inventory of Contributing Properties

The properties discussed in the following paragraphs are considered to contribute to the significance of the district, unless specified otherwise. Properties located within the district boundaries, but not specifically addressed in this discussion, are considered non-contributing.

Block 1099

This block actually encompasses two large city blocks, running along the south side of North Avenue, from Aisquith Street east to Harford Road.

The portion of the block just east of Aisquith was developed first, in 1887-88, by builder George H. Dobson, with rows of two and three-story late Italianate-style houses. 1207-27 North Avenue (1205 and 1215 are gone) is a group of three-story, three-bay-wide (15') late Italianate-style houses, built in 1887. Each cornice has four long brackets and a row of scroll-sawn modillions. The basement area, lintels, sills, and steps are either brownstone or a rock-faced white stone. The houses to the south, along the east side of Aisquith and the west side of Hope, have similar cornices, and were also built by Dobson in 1887. 1803-39 Aisquith Street is a row of two-story, three-bay-wide late-Italianate style brick houses that measure 13'9" wide. Each cornice consists of four long brackets supporting a crown molding decorated with scroll-sawn modillions set against a plain frieze. 1802-4; 1806-10; 1812-18; 1820-26; 1828-34; and 1836-42 Hope Street are groups of identical, two-story, two-bay-wide late Italianate style brick houses that are each 12'6" wide and only two rooms deep. Since they face a street running along a diagonal, each group is set back further from the street as they move from the north to south end of the block. Dobson built 1200-1214 Lafayette in 1888.

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The next portion of the block, east of Hope Street, contains the wooden former Second Congregational Church, at 1249 North Avenue (corner of Hope). The church was built in 1888-89 by the carpentry firm of Buckley & Winn and measures 51' by 47 ½', with a 53'-high tower. The building has a steeply-pitched, gable-roofed nave anchored by a square tower at its northeast corner. The ceiling was to be open, showing all the timbers. The tower has a shingled shed roof surmounted by a steeple with pyramidal roof. The only original decoration remaining on the façade can be seen on the tower and steeple; at one time the frame building was covered with corrugated iron.. The same design is to be found at the base of the steeple and just below the shed roof of the tower. It consists of a rectangular panel, divided into two sections by strap work, each section having a pointed-arch strap work design enclosing a carved quatrefoil set above a lower, plain panel. In 1909 the Second Congregational Church merged with a Canton congregation and moved to Canton. They sold the North Avenue building to the First Spiritual Church and it has since been owned by several different denominations, most recently the Holy Church of Christ, Inc. East of this church building, stands the modern, one-story high Ark Church, built in the front yard of a former church building which still stands as part of the complex at the southern end of the lot. The Ark Church has expanded west to include three former three-story rowhouses, all of which have new aluminum facades and no original features visible. For this reason this complex is deemed to be a non-contributing structure to the historic district.

The remainder of the part of the block east of Hope and west of Aiken was built by George E. Warfield in 1895-96. 1801-39 Hope is a row of two-story, two-bay-wide flat-fronted, Renaissance-Revival-style houses, with plain, classical sheet metal cornices. A marble stringer decorates the facades, and there are marble sills and steps. 1220-32 (originally 1238) Lafayette, east of Hope and 1300-14 Lafayette, east of Aiken, are rows of two-story, three-bay-wide (14'6") swell-front brick houses with neoclassical-style sheet metal cornices, decorated by a row of dentils. The basement area and the steps are made of rock-faced stone, as are the door and window lintels and sills. Similar houses were built at 1812-22 Aiken (originally 1802-22) and 1803-13 Aiken that were only 13'9" wide.

On North Avenue, just west of Aiken Street, four three-story, two-bay-wide late Italianate-style rowhouses survive at 1271-77 North Avenue; all but 1271 have new first-floor storefronts. To their south is a pair of two-story, two-bay-wide flat-fronted, neo-classical style houses with sheet metal cornices, at 1824-26 Aiken, built after 1906. 1817-19 Aiken are separate two-story, flat-fronted houses.

The last major houses to go up in the block are on the south side of North Avenue, west of Harford Avenue, built by James B. Yeatman in 1901. 1301-39 North Avenue is a group of neo-classical style brown brick, swell-fronted houses (end units have flat fronts) with sheet metal cornices and rusticated stone basements. Bands of rock-faced stone extend across the facades at the level of the window lintels; each window has its own, separate, stone sill. 1301-23 are two-story, three-bay-wide (14') houses; 1325-39 are three stories and three bays wide (also 14'). Just to their south, at 1827-37 Aiken, there is a group of two-story, two-bay-wide, flat-fronted houses with neo-classical style sheet metal cornices.

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Block 1100

1800-2 Caroline Street is a pair of three-story, three-bay-wide late Italianate-style houses, with sheet metal cornices decorated by a row of dentils. 1000 has a later, first floor storefront; 1002 has a rock-faced stone basement, sills, and steps, and a round-arched doorway transom.

1804-20 Caroline is a row of three-story, three-bay-wide houses whose third story is lit by large dormer windows set into a steep, false mansard roof. The wooden late Italianate-style cornice has four long brackets and a row of dentils decorating the frieze. The basement area is faced with rock-faced stone, but the stringer, sills, and steps are smooth-faced marble. A unique surviving feature are the mission-style original sash, used also in the dormer windows. Often this design includes stained glass panels, but all of these seem always to have been clear glass. Each dormer has a distinctive fan design at the lower edge of its peak.

To the north, 1822-40 Caroline is a row of three-story, three-bay-wide late Italianate style houses, notable for their stylish paired first floor windows with decorative transoms and the projecting brick hoods framing the transom over the door. Other stylish touches include the rock-faced basement, and the key-stoned window lintels and marble sills. Each wooden cornice is supported by four long brackets that frame jig-sawn frieze areas decorated with carved bull's-eyes. They were built in 1887 by William E. Fowler, who also put up a row of thirteen small, two-story houses on the east side of Spring Street at the same time, now gone.

1408-18 Lafayette Avenue is a row of much smaller two-story houses, with three windows on the first floor and two on the second. The row has a simple, neo-classical style, sheet metal cornice.

The **North Avenue Methodist Episcopal Church**, built in 1895 at the southwest corner of North Avenue and Caroline Streets is an impressive Gothic Revival-style structure built of dark rock-faced Falls Road granite, with lighter-colored Ellicott City granite trim. Designed by J.E. Laferty, the building is unusual in having two naves and two towers. It is much richer in both form and decoration than the German Methodist church built the same year, one block east. The main section of the rural gothic-style building has a nave five bays deep, with pointed-arch stained glass windows, with light stone lintels and sills. A light stone stringer marks the basement level, and the steeply-pitched roof, with slightly flared ends, has two wide dormers, each containing a set of three small lancet windows.

The main façade, facing North Avenue, contains one very large, wide stained glass nave window, the glass panels set within wooden tracery and the whole capped by a pointed-arch lintel of light-colored stone. An ocular window, framed in light stone, is set in the gable end and two bands of light stone cross the triangular space. A large stone cross marks the peak of the gable. This part of the church has a square corner tower, with castellated top, with doors leading into the church at both the front and side of the tower. The tower is lit by an upper level, pointed-arch window and decorated by a large, light stone quatrefoil. Immediately west of this

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structure another smaller tower, with an octagonal roof and pointed-arch door, connects to a second nave, less wide than the first, but lit by the same large stained glass window, set beneath a light stone pointed arch, as on the main portion of the church. Facing busy North Avenue, the church had a greater longevity than many of its nearby Methodist brethren and eventually united with five different area churches forced to close because of dwindling membership. Today, the church is owned by the Eastern United Methodist congregation.

Block 1101

1801-41 Caroline Street is a long row of quite large three-story, three-bay-wide brick Renaissance-Revival style houses with sheet metal cornices decorated with classical details. 1801 is 17' wide, 1841 is 15'8" wide and the rest of the row measure 14'7" or 14'8" wide. The houses have brown, Roman brick facades and a rock-faced brownstone first floor. They were built in 1887 by John Getz. Getz also built 1500-6 Lafayette Street in 1891 and 1800-36 Dallas Street in 1893.

1501-17 and 1519-33 North Avenue are rows of large, elegant three-story, three-bay wide houses with late Italianate style cornices and projecting first and second story bays with flat roofs and modillion cornices. All are 16'8" wide. On the end units the entire first floor area is faced with rusticated white stone; the rest of the houses have stone facings that only cover about a half of the first floor area. Window lintels and sills are made of the same material and a decorative stone band runs across the facades at the level of the first floor window lintels. Third floor windows have distinctive stone lintels that follow the shape of the segmentally-arched windows. The rows were built in 1890 by August Tischer and William Langemann, who also put up the row of two-story, two-bay-wide houses at 1819-35 Dallas Street, as well as similar three-story houses at 1615-21 North Avenue.

1800-18 Bond Street is a row of three-story, two-bay-wide houses with stylish, paired first floor windows, a late Italianate style wooden cornice, and a marble basement, sills, and steps. Most of the houses measure 14'6" wide and were built in 1887 by George Blake. Directly north, 1820-22 Bond is a pair of three story houses and 1824-40 are a row of two-story houses, all built by Steptoe Hutt in 1896 and all three bays wide (15'). The houses have simple sheet metal cornices, decorated by a row of dentils. Each house boasts marble stringers, steps, and window lintels and sills.

1500-1506 Lafayette Avenue are fairly simple two-story, three-bay-wide houses (14' wide) built by John Getz in 1891. They have a late Italianate style cornice with long brackets and a jig-sawn frieze, and marble steps, window lintels and sills. The row Getz built in 1893 at 1800-36 Dallas Street, while only two-bays wide (12') has a similar cornice. Across Dallas Street, 1508-1514 Lafayette is a group of two-story, two-bay-wide houses (13'6" wide) built by Edward Storck in 1896. Their design is quite elaborate—the first floor façade is covered with rock-faced stone and both the door and paired first-floor window are topped by round-arched transoms. The sheet metal cornice is simple and classical. 1801-17 Dallas Street (originally 1801-35) is a group of two-story, two-bay-wide (12') late Italianate-style brick houses built in 1890 by William Heise + and John

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Bruns. The long brackets on the cornice are as fancy as those on main street houses, in this case decorated with balls and grooves.

Block 1102

This block, with major rows facing both Broadway and North Avenue, was developed between 1889 and 1896. Some earlier houses show the influence of the Queen Anne style in their rooflines and decorative brickwork, but the majority, especially those facing North Avenue and Broadway, show the influence of the Renaissance Revival style that began to be popular in the early 1890s. The most stylish house in the block was built at the southwest corner of North and Broadway in 1894. The George Bauernschmidt House, at 1649 North Avenue, was designed by local architect George A. Frederick in a Northern European Renaissance Revival style appropriate for the home of a wealthy German brewer. The house is three stories high, five bays wide (46'), and occupies a lot 120' deep. The most striking feature is the tall circular corner tower with conical roof overlooking the juncture of Broadway and North Avenue.

The entire North Avenue first floor façade is faced with brownstone and boasts a spacious classical entrance portico that projects well beyond the façade and is reached by wide brownstone steps. The wide double door has a brownstone surround supported by engaged Corinthian columns. Another striking feature are the tall brownstone dormers on the third floor, set within a steep, mansard roof. Their broken ogee pediments, topped with pinnacles, have a decidedly Germanic feel. The east elevation, facing Broadway, is marked by a three-story, three-sided bay window, and extends south some 50'.

When George Bauernschmidt acquired the lot for his city house in late 1888, he bought land extending west along North Avenue some 152'. As soon as his mansion was finished he had a group of five compatibly designed, square-and-swell-front three-story, three-bay-wide (15') houses, with first floors and trim of brownstone, meant to harmonize with the mansion, built at 1639-47 North Avenue. The end and center houses have squared bays; those to each side of the center have swell-front bays. The neo-classical sheet metal cornice is topped by a brick parapet that follows the squared and swell-fronts of the bays. The paired, first floor windows of the houses with squared bays are especially wide, set beneath a slightly rounded arch.

Bauernschmidt also bought the southeast corner of North and Bond in late 1888, leasing the land to two different builders who had groups of two-story, three-bay-wide houses up by 1889 on the east side of Bond Street. 1807-15 (1805 is now gone) Bond is a row of stylish, Queen-Anne-influenced houses with distinctive sheet metal cornices sporting central, triangular, pedimented gables. They were built in 1889 by Samuel Daley and have typical Queen-Anne-style projecting brick hoods over each doorway. Each is 13'8" wide. North of this grouping, at 1817-31 stands a more conservative, late Italianate-style row, built in 1889 by Charles W. Wartman. All of the houses have marble steps. Originally the row extended to 1841, but the last four houses, at 1833-39 have had their facades rebuilt and are now non-contributing resources.

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The rest of North Avenue was built up between 1890 and 1894. 1603-9 North Avenue is a row of square-and-swell-fronted houses, each three stories high and three bays wide (15'), built in 1894 by John S. Magarity. They are built of brown, Roman-style brick in the neo-classical manner and have first floors faced with rock-cut stone. The two end houses, with their squared bays, have paired first floor windows set beneath a wide arch; each swell-fronted house has three tall, narrow, rectangular windows. The sheet metal cornices, decorated by a row of dentils, are set over stepped bricks.

1611 and 1613 North Avenue are two, separate, individually built houses, both three stories tall and an unusually large three bays wide (20'). 1611 is flat-fronted with a neo-classical style sheet metal cornice, decorated with "modillions," and a round-arched door transom; 1613 is more elaborate, with a two-story projecting bow, a brownstone-faced façade, a paired front door set beneath a round-arched transom, and a sheet metal cornice decorated by a row of thick modillions, set above a classical egg-and-dart molding.

1615-21 North Avenue is a row of four three story, three-bay-wide (15') houses built in 1890 by August Tischer and William Langemann, the same builders responsible for the two long groups of similar houses facing North Avenue a block west. These four have the same late Italianate style wooden cornice with its long brackets and frieze panel decorated with bull's-eyes, and the same distinctive third floor window lintels, but here the bay projects only from the second floor, not from both first and second floors. Rock-faced stone is used on the basement area, for the steps, and for window sills.

1623-37 North Avenue is a row of three-story, three-bay-wide (15') swell fronts with plain, neo-classical style sheet metal cornices, built in 1894 by Joseph, James, and William Clendenin. The first floor area is faced with rusticated brownstone and the same material is used for the lintels and sills. The second and third floors are brick. The houses have a sheet metal, dentil cornice.

The Clendenins also built the houses facing Broadway in this block. 1800-18 Broadway is a row of large three-story, three-bay-wide (15'5" with 17'8" ends) houses built by William J. Clendenin in 1895. They have simple, neo-classical style sheet metal cornices, similar to the row at 1820-32, and rock-faced stone basements, steps, and window sills. Each door has a round-arched transom. In order to set off the row, Clendenin used more expensive materials on the end houses. On these, the facades are built of brown Roman brick, while brownstone is used to face the entire first floor, as well as for all lintels and sills. 1820-32 Broadway (1834 is gone) is a group of plainer three-story, three-bay-wide (15' with 17' ends) neo-classical-style houses, built in 1896 by William Clendenin. The cornices are made of sheet metal and each is framed by a long end bracket capped with a ball finial. The frieze is composed of a deep cove molding decorated with alternating vertical bands and rosettes. The houses have marble basements, stringers, sills, and steps.

Clendenin also built 1602-08 Lafayette (1600 is gone), a row of two-story houses, with neo-classical style sheet metal cornices decorated by a row of dentils, in 1894. 1608, however, is a three-story building with

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first floor corner storefront. The 14'-wide houses have three openings on the first floor and two above. Like a number of rows built in this period (and Clendenin's own work around the corner on Broadway), the houses have a rock-faced stone basement, but a smooth marble stringer, sills, and steps.

1610-28 Lafayette Avenue, east of Bethel, is a row of two-story, three-bay-wide (14'6") houses built in 1895 by Steptoe Hutt. Each pair is marked by a short, false, mansard roof that sits atop a plain, deep neo-classical sheet metal cornice. The basements are faced with marble and there are marble sills and steps. Hutt also built the two-story, two-bay-wide (12') houses along the South side of Clifton Place in 1895, and those along the north side of Clifton and west side of Bethel in 1896, all of which have been demolished in recent years.

1601 North Avenue is the former Fire Engine House No. 19, built in 1894 and given a new terra-cotta front in 1908. It is now part of The Great Blacks in Wax Museum. This neo-classical style two-story brick building was built by the Morrow Brothers in the same year that the many rowhouses facing North Avenue in this block were going up. In 1908 the fire station was given a new terra cotta front by the Maryland Terra Cotta Co., to update its design, which extends across the front and one bay of the west side. This new front has oversize neo-classical details, with a lingering touch of Beaux-Arts influence. The two-bay-wide (40') façade has a rusticated first floor, with two wide doors for the fire trucks. Each opening has a splayed lintel with a large keystone in the form of an acanthus-decorated bracket, set vertically. The second level of the façade has paired, rectangular windows framed by slightly projecting end and center piers. A thick modillion cornice runs across the façade above the second floor windows, separating the main façade from its parapet-like roofline. An elaborate terra-cotta ornament surmounts the roofline at the center of the façade. It is composed of large acanthus scrolls and cornucopias, design elements more typical of Beaux-Arts decorations. Beyond the new terra-cotta façade, the brick fire house runs back six bays, each divided by brick piers and marked by first and second floor arched windows. The rear three bays of the building are only one-and-a-half stories tall, with segmentally arched windows set beneath a half-rounded arch window. The basement area is faced with rusticated stone, and the same material is used for the window sills. A four-story tower with low-pitched, bracketed roof, is located at the southwest corner of the building.

The former **North Baltimore German Methodist Episcopal Church** is located at the northeast corner of Lafayette and Bond, occupying a lot 80' wide and 63'8" deep, and was built in 1895 after a design by Pritchard & Newman. Built of rock-faced Port Deposit granite, the church is now owned by the New Life Missionary Baptist congregation, organized in 1971. This plain, Romanesque-style, stone church has a decidedly Northern European flavor to its design (especially in the tall, pyramidal-roofed tower), suitable for its original congregation of German Methodists. The church itself consists of a long, two-story nave with steeply-pitched gable roof, anchored by a square front corner tower, with a tall pyramidal roof, whose lower edges are slightly flared. Two gable-roofed bays project lightly from the western side of the church, each lit by a large stained glass window with round-arched top, flanked by two narrow rectangular windows. The same window design is used for the front façade. Three narrow rectangular windows are set above, just beneath the peak of

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the triangular roofline. The tall square tower contains the round-arched entrance to the church. Above, each face of the tower is marked by a pair of narrow rectangular windows, set beneath an arched window located within an arched recess.

An addition matching the style and materials of the church was added to the eastern side of the building in 1910-11. A hall, with a smaller gabled-roof set parallel to that of the church, has a front façade marked by five tall, narrow, round-arched windows set above five square basement windows. This structure connects the church with a two-story, two-bay-wide rectory, built of the same stone in a neo-classical style, with flat roof, wide front windows and a round-arched door. The church is now owned by the New Life Missionary Baptist congregation, organized in 1971.

Block 1105

This block, directly east of Greenmount Cemetery, was developed between 1893 and 1895. The first houses were built in 1893 by Aloysius Goedeke at 1100-12 Lanvale, a row of two-story, two-bay-wide (12'6") houses with sheet metal cornices decorated with a row of dentils. Each pair of houses has its own cornice and a row of projecting bricks runs across the façade at the sill level of the second floor windows. 1701-7 Holbrook Street were similar houses, built by the same builder, but they are now gone.

Prolific local builder Samuel D. Price put up 1701-3 Ensor in 1894, a group of two-story, two-bay-wide (13'4") houses with paired first floor windows and some original 2/2 sash surviving. The sheet metal cornice is plain; the sills are wood, and no marble was used on the façade.

Then, in 1895 Charles Hakesley finished building out the block by putting up fourteen two-story, three-bay-wide (14') swell-front houses, with rock-faced stone lintels and sills and marble steps, at 1700-26 Holbrook Street. The sheet metal cornice, decorated with a row of dentils, sits above several rows of decorative, stepped bricks. At 1000-08 Lanvale, Hakesley built smaller two-story, two-bay-wide (13'6") houses with sheet metal cornices decorated with a row of modillions, and wide first floor windows with round-arched transoms. A rock-faced stone stringer decorates the façade and the first floor windows have a rock-faced stone sill. The marble steps have rock-faced ends.

Block 1107

This block was not developed until the 1890s, after the English Evangelical Lutheran Church of the Reformation purchased the northwest corner of Caroline and Lanvale in 1890 and erected a small frame chapel. The first church, built on the site in 1892-93, resembled the present structure, except for the fact that it was smaller and the upper portion of the tower was never completed. It measured 40' by 80' and seated about 500.

When the first church burned in 1914, a new, larger building was already in the planning stages. It was designed by local architect J.E. Laferty and built by stone masons John Hiltz & Co. of rock-faced Port Deposit

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granite in a subdued Romanesque style. The large, three-story building faces Caroline Street, with the entrance located in the square, Norman-style tower at its southeast corner. It measures 80' on Caroline Street and runs back 90' along Lanvale, thus doubling the original size. The long nave has a steep gable roof and is divided into six bays, separated by one-story buttresses. Each bay has paired, round-arched windows lighting the upper nave and paired, flat-linted windows on the first floor. The side aisles project out slightly from the nave and have a simple crenellated roofline, like the tower. Buttresses also mark each corner of the tower, which has lancet windows on the first and second floors, but large, round-arched windows, with some tracery, on the third level. The main decorative feature of the design is the large, round-arched window set in the center of the nave at second-floor level. Architect J.E. Laferty also designed the nearby North Avenue M.E. Church and the Clifton Savings Bank, both in the Historic District. In 1954 the church was sold to the Zion Baptist congregation.

1700-16 Caroline, just north of church, is a row of three-story, three-bay-wide (15') swell-front houses with rock-faced stone basements to match the stone used in the church, probably built by James W. Sindall in 1892-93. Rock-faced stone is also used for the window lintels and sills. The simple, neo-classical cornice is made of sheet metal and has a row of dentils for decoration. 1716 became the parsonage of the Lutheran Church of the Reformation.

1718-30 Caroline is a row of three-story, two-bay-wide houses, with three narrow openings on the first floor, built in 1894 by James W. Sindall. The cornice is made of sheet metal but its form imitates the style of wooden, late Italianate-style cornices, with their long brackets. Here the brackets frame frieze panels decorated with horizontal panels. Rock-faced stone covers the basements and is also used for the window sills. The segmental-arch window lintels are unusual, having two rows of header bricks centered on a rock-faced stone keystone; the doorway has a round-arched transom. A projecting brick band runs across the façade at both the second and third floor window sill level.

Sindall also built the very stylish group of two story houses at 1419 -29 Lafayette, just west of Caroline, in 1894. The distinctive feature about this group of houses is the imaginative roofline, with round-arched-topped facades abutting houses with triangular pediments, the whole pulled together by the continuous band of the deep, sheet metal cornice. The houses have three narrow openings on the first floor, but only two windows above. There is a marble stringer, marble sills, and marble steps.

1402-1422 Lanvale Street (1400 is gone) is a row of neo-classical style two-story houses, with three narrow openings on the first floor and two windows above. The houses are 13'6" wide and were built in 1893 by Edward Storck. The sheet metal cornice has three brackets dividing a frieze area decorated with horizontal panels. Stringers, sills, and steps are marble. A row of molded brickwork runs across the façade at the level of the second floor window sills. To the north, seven two-story, two-bay-wide (12') houses survive at 1700-12 Spring Street, built in 1895 by Cornelius Edwards. They have sheet metal and stepped brick cornices.

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1424-32 Lanvale Street is a group of two story, three-bay-wide houses (14' wide with ends, 14'6" wide), built by Steptoe Hutt in 1893. They have dentilled sheet metal cornices, and rock-faced stone basements and windows sills. Hutt also built the row of two-story, two-bay-wide (12') houses at 1701-13 Spring Street at the same time (1701-09 survive), which have simple sheet metal and stepped brick cornices. The houses on Lanvale sold for \$1,500, but those on Spring went for just \$500.

1403-17 Lafayette is a group of two-story, two-bay-wide, brown Roman brick Renaissance-Revival style rowhouses with neo-classical sheet metal cornices; marble stringers, steps, lintels, and sills; and wide, first-floor windows set beneath a transom. Post 1906

Block 1108

1723-41 Caroline Street is a row of three-story, three-bay-wide late-Italianate style houses built in 1887 by George C. Hershman, who also built out the remainder of the north half of this block. Each houses measures 14'6" wide. On each house the wooden cornice is supported by four long brackets and decorated with scroll-sawn modillions set between the brackets. Hershman used a very similar cornice on the two groups of four houses each he built at 1501-7 and 1509-15 Lafayette Avenue. These are three stories tall and 15' wide; end houses have paired first floor windows, center houses have three narrow first floor windows, but the upper stories have only two windows each. Hershman also built 1724-44 Bond Street in 1887, even smaller two story, three-bay-wide houses that are 13'3" wide, with 14' and 14'9" ends. Hershman also built 1735-41 Dallas and 1730-40 Dallas in 1887, two story, two-bay-wide (11'9") houses that have late Italianate style cornices, with long brackets and jig-sawn frieze panels.

1701-21 Caroline Street is a later row of three story, three-bay-wide houses with sheet metal cornices built in 1893 by Steptoe Hutt. The first four houses in the group are 16' wide, the remainder are 15'6" wide. Hutt also built the group of four, two-story, two-bay-wide houses at 1500-6 Lanvale Street that are extremely stylish for the genre. The entire first floor level is faced with rock-cut stone and both the doorway and the wide first floor window have round-arched transoms. On the second floor there is a paired window. The deep, sheet metal cornice is decorated with a row of dentils. Hutt also improved the southern half of the west side of Dallas Street, 1700-14, with two-story, two-bay-wide (12'5") houses with Queen Anne-style sheet metal and stepped brick cornices.

Local builder George C. Young is responsible for the remaining three rows in this block. 1700-22 Bond is a row of two story, three-bay-wide (15') houses built in 1892 with simple sheet metal cornices decorated with a row of dentils. The basement area is faced with marble and there are marble stringers, sills, and steps. The houses at 1510-18 Lanvale, east of Dallas, are only two bays wide (13') but have the same dentilled, sheet metal cornice, as well as a stylish wide first floor window. 1510, at the corner of Dallas always

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had a first floor corner storefront. 1701-19 Dallas Street are the alley house versions of the Lanvale Street houses, being only 12' wide, with sheet metal and stepped brick cornices.

Block 1109

In Block 1109 the only three story houses erected were built facing Broadway. In 1891 Frank and George Pinning put up 1700-18 Broadway and Steptoe Hutt completed the row with similar houses at 1720-40. Each house is three stories tall and three bays wide. Hutt's 15'5"-wide houses have simple, neo-classical style sheet metal cornices; rock-faced basements, sills, and steps; and doorways with round-arched transoms. The northernmost house in the row, at 1740 has a swell-front set at the corner of Lafayette, which is capped by a tall, flaring, conical roof. The Pinning brother's 15'-wide houses at 1700-18 Broadway are earlier in style, with late Italianate-style wooden cornices. Each cornice has four long brackets framing jig-sawn friezes decorated with arabesques. The basements, sills, and steps are marble.

The Pinnings also built 1705-15 Bond; 1601-15 and 1619-33 Lafayette; and 1600-14 and 1616-28 Lanvale in 1890-91, as well as smaller houses on Bethel Street. All the main street houses are two-story, three-bay-wide (15'7" on Bond, 14' on Lafayette and Lanvale) houses with late Italianate style cornices. The houses on Bond, at 1600-14 Lanvale, and those on Lafayette have wooden cornices, with four long brackets framing a jig-sawn frieze panel, framed by a row of dentils and a strip of quarter-rounds. 1616-28 Lanvale, however, have cornices closely resembling the wooden cornices on the other houses, but now made of sheet metal. This similarity is evidence that when builders were forced in 1892 to switch to using sheet metal, they often initially copied the wooden forms they had used before. These houses have full marble basements, sills, and steps, whereas those on Lafayette and at 1600-14 Lanvale have only marble sills and steps.

1701-3 Bond Street is a pair of 15'-wide three-story, two-bay-wide houses built in 1886-7 by Carl Hubert. 1705-15 Bond, built by the Pinnings in 1890-91 are far more stylish—each pair of houses has a short, false mansard roof topped with an iron cresting rail. The late Italianate-style cornices have seven long brackets per pair. The basements are covered with rock-faced stone and the same material is used for the window sills; the steps are marble. The row built by the Pinnings at 1600-14 Lanvale have the same roofline. Prolific local builder George Hershman put up a row of similar, late Italianate-style houses at 1717-43 Bond in 1886-87. Each two-story house is two-bays-wide (13'8"), with a stylish paired first floor window, the sashes separated by a wide center molding. The wooden cornices have three long brackets framing jig-sawn panels; only the steps are marble. 1743, at the north end of the block, has its original corner storefront, with a simple dentil cornice.

The Pinning brothers also put up most of the two-story, two-bay-wide houses on both the east and west sides of Bethel Street in 1891-92. 1704-24 Bethel are 12' wide while 1711-21 are 13' wide; both groups have 13'6"-wide end houses, which probably served as corner stores. The houses all have the same late Italianate-style wooden cornices, with long brackets framing jig-sawn frieze panels. Houses at 1701-09 Bethel, built in

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1895 by Joseph House, have sheet metal cornices with long brackets and dentils, imitating the earlier late Italianate-style wooden forms.

Blocks 1112, 1113

Block 1112 borders the eastern side of Greenmount Cemetery and was improved in 1893 by Samuel D. Price, who built many houses in the Historic District. At 1601-27 Ensor Street, 1000-1008 Federal, 1001-09 Lanvale, and 1600-46 Holbrook, he put up rows of affordable, but stylish, two-story houses for local workingmen. All of the houses were 13' wide, with end units measuring 13'6" or 13'7" wide. Those facing Federal Street are two bays wide with a stylish, paired first floor window. The simple, neo-classical sheet metal cornice has end brackets with rounded tops projecting above the roofline. The houses on Ensor and Lanvale must have looked like those on Federal, but they are now gone.

The two-story houses along the west side of Holbrook have three narrow openings on the first floor but only two above, and are 13'4" wide. The cornice consists of a sheet metal crown molding set above a row of stepped bricks, a typical style for inexpensive buildings of the later 1890s. Only three houses remain of the original long row on the east side of Holbrook St., 1611-13 and 1617. They, too, are three bays wide on the first floor, but only two above, measuring 13'2" wide. The simple, neo-classical sheet metal cornice has end brackets with rounded tops projecting above the roofline. These houses have marble sills and steps.

The eastern portion of block 1113 (the west side of Aisquith Street) was developed in the late 1860s and early 1870s by William A. Boyd and Alonzo Wolf, who built four sets of paired, set-back houses at the north end of the street in 1868, that can be clearly seen in Sachse's 1869 *Bird's Eye View*. David Caskey built 1600-26 Aisquith (the other houses on the street) in 1869-70.

Block 1116

This block was built up between 1886 and 1890, with three-story, three-bay-wide houses facing Caroline Street, three-story, two-bay wide houses facing Federal and Lanvale, and smaller, two-story, two-bay wide houses built along Spring Street. The western portion of the block is dominated by Public School #20, located at its southwest corner. Originally the public grammar school and built in 1890, with an annex added in 1931, the old building now houses the Oliver Multi-Purpose Center and has large, modern additions to its north. Before the erection of this school the local grammar and primary schools shared a building at the northwest corner of Preston and Eden Streets, now gone. James B. Yeatman was the primary builder; he erected houses in the area as well.

The main façade of the two-story, gable-roofed brick building faces Eden Street. There is a wide central, slightly projecting pavilion with a battlemented roofline, flanked by slightly narrower end sections, the

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whole covered with a very low-pitched gable roof, with its end facing Eden Street. The building runs back along Oliver Street twelve bays. The central pavilion is three bays wide, with a wide, round-arched entrance at its center, flanked by tall, narrow, round-arched windows whose transom area has been bricked in. On the second floor a triple, rectangular, window is topped by a large stone panel carved with the name of the school, and flanked by narrow side windows with round-arched, filled transoms. On the third level, in the gable end, a wide triple window, set beneath a round-arched lintel with stone keystone, tops the central vertical element of the façade. On either side brick pilasters, with stone bases and capitals, support another stone band setting off the top edge of the parapet. The end sections each have a bank of triple flat-linteled windows on the second floor, connected by a white stone band that runs across the entire façade at window sill level. Similar decorative stone bands run across the façade at basement level, at the sill and impost level of the first floor windows, and at the cornice line. The southernmost first floor end section has a matching set of three, round-arched windows; the northernmost section has a second wide-arched entrance bay and a single round-arched window. Along the Oliver Street façade, first floor windows have segmentally-arched lintels; those on the second floor have flat lintels. All have stone sills.

The entire west side of Caroline Street, 1600-40, is built up with one long row of three-story, three-bay-wide (16') late Italianate style houses, built in 1886-7 by Frederick Decker, working with William Heise and John Bruns. The houses have finely worked splayed brick lintels and marble sills, basements, and steps. The doorways have round-arched transoms and originally had molded wood enframements like many other similar three-story houses in this neighborhood. Decker also built the five three-story, two-bay-wide houses at 1424-32 Federal St., with their paired first floor window and late Italianate cornice, as well as the long row of houses along the east side of Spring Street, 1613-47. These, at 14'-wide, are unusually wide for small street houses. They have a door and two windows on the first floor and two windows above, and late Italianate-style cornices, with long brackets and jig-sawn frieze panels. 1647, at the corner of Lanvale, is a three-story house with a first floor corner store.

Another prolific local builder, James W. Sindall, finished the block in 1890, with a row of two-story, 13'4"-wide houses at 1401-23 Lanvale Street, similar houses on the east side of Eden (now gone), and a group of smaller houses on the west side of Spring (also gone). The Lanvale St. houses have three openings on the first floor and two above, and a late Italianate-style cornice with long brackets framing a jig-sawn frieze panel.

Block 1117

Block 1117 was improved slightly later than Block 1116, between 1890 and 1894.

1603-21 Caroline is a group of very stylish houses built by James W. Sindall in 1892, in the new Renaissance Revival style. 1603, with a side yard, is a full three bays wide, whereas 1605 is three-bays-wide on the first floor, and two above. Both houses have smooth brick facades, wooden bracketed cornices, and round-arched doorway transoms. The other eight houses in the row have rock-faced stone basements, sills, and steps,

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with crisply-cut rectangular door and windows openings. The cornices are decorated with a row of small modillions, set above a plain frieze. 15'7" wide, the houses have three openings at the first floor level and two above. 1623-31 Caroline is a group of three story, three-bay-wide houses with late Italianate-style cornices, segmentally arched window lintels, and marble basements, sills, and steps. 1633-41 Caroline are also three-story, three-bay-wide late Italianate-style houses, with splayed brick lintels and decorative brick bands running across the façade between floor levels.

Sindall also built 1501-9 and 1511-19 Lanvale Street in 1892, stylish two-story, two-bay-wide (13') houses with sheet metal cornices with projecting end brackets; wide, first floor windows with round-arched transoms; a decorative brick band running across the façade at the level of the second floor window sill; and marble basements, sills, stringers, and steps. In 1895-6 he put up 1612-22 Dallas Street. Others on Dallas Street were built by Cornelius Edwards and Thomas Jacobs in 1894. All have been torn down.

John W. Hoffacker built the entire west side of Bond Street in this block, 1600-42, in 1890. Each end house is three-stories tall and three-bays-wide, and always had a first floor storefront. Today, 1600 serves as a storefront church, the Thank God for Jesus Church, but the first floor façade has been rebuilt, the building is covered with formstone, and no cornice remains. 1642, on the other hand, still has its original storefront, with a single cast-iron column supporting the roof projecting over the corner entrance. The remaining houses in the two are two-story, three-bay-wide (14'6") houses, with late Italianate-style cornices. Each cornice has four long brackets and a row of modillions set against a jig-sawn frieze. The decorative brick, segmental-arch door lintels are an unusual feature; each brick has a terra-cotta ball on its upper end and there is a grooved terra-cotta keystone. The basement area is covered with rock-faced stone, but the stringer, sills, and steps are made of smooth marble.

Hoffacker also built 1500-08 and 1510-18 Federal Street the same year. The two-story, two-bay-wide (13') houses have a paired first floor window set beneath a segmentally arched lintel, decorative brick bands running across the façade at the level of the window sills, and a late Italianate-style cornice with long brackets and modillions decorating the frieze area.

Block 1118

This block facing Broadway was improved between 1889 and 1893 and, surprisingly, contains only two-story houses, probably due to the late building date. In 1889 Frank and George Pinning put up a row of late Italianate-style two-story, three-bay-wide houses (15') at 1601-41 Bond Street. The simple cornices have four long brackets each, and a row of dentils. The houses have rock-faced basements, stringers, sills, and steps. 1641, retains part of its original storefront dentil cornice.

In the same year Thomas J. Harrison built a row of late Italianate-style nine two-story, three-bay-wide

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(13') houses at 1601-17 Lanvale. The cornices have four long brackets each, framing jig-sawn frieze panels. There is no marble used on the façade, except for the steps. 1619-33 Lanvale, built by Steptoe Hutt the same year, is a neo-classical-style row, with a simple sheet metal, dentilled cornice set above three rows of stepped bricks. The basement area is faced with rusticated stone and the sills are made of the same material. The doorways have round-arched lintels and transom lights.

1600-16 Federal, also built by the Pinnings, is a row of two-story, two and three-bay-wide houses with interesting façade variations. Alternating houses have a traditional three-bay-wide arrangement, a two-bay-wide design with a wide, round-arched first floor window, or a two-bay-wide design with a paired first floor window. The late Italianate-style cornice has long wooden brackets with a row of modillions decorating the frieze area. The houses have marble stringers, sills, and steps. 1618-32 Federal Street is a row of two-story, three-bay-wide (14'9") houses, built by Steptoe Hutt in 1893 that have simple sheet metal cornices decorated with a row of dentils.

Hutt and Hoffacker built the two-story, two-bay-wide houses along the narrow streets in the center of the block in 1892. Hutt was responsible for the nine 12'-wide houses built on both the north and south sides of Grover Place (now Lansing Street), named for President Grover Cleveland; today, 1620-30 are gone, but 1619-35 survive. Hoffacker put up the original row of twelve, 12'6"-wide houses on the west side of Bethel, at 1600-22, nine of which survive. All of the houses have sheet metal and stepped-brick cornices.

Finally, in 1893, James Searley built a striking row of twenty-one, vernacular Queen Anne style two story houses at 1600-1640 Broadway. Every fourth house in the long row has a tall, triangular pediment rising above the roofline, marked at its center by a broad arch filled with decorative bricks set at angles to the façade. Frank Furness-style decorative brick piers frame this upper façade treatment. The cornice line of the flat-roofed houses also has elaborate, decorative brickwork. Beneath a sheet metal crown molding there is a row of typical stepped bricks, but beneath this is a highly unusual brick frieze area, decorated with diamond shapes made from patterns of recessed and protruding bricks. Each doorway transom is surmounted by a projecting hood of ornamental bricks. Units with the triangular rooflines have three openings on the first floor level and two above; flat-roofed units have three openings below, but above have one single window and one paired window. The basement area, the stringer, sills, and steps are marble.

Block 1121/1122

Like blocks 1112 and 1113, these two blocks border the eastern side of Greenmount Cemetery and were improved in 1892-93. George E. Warfield built twenty-six houses on the east side of Ensor Street, but only 1519-51 remain, two-story, three-bay-wide (14') houses with sheet metal cornices set above two rows of molded bricks. Though spacious, the houses are plain and no marble decoration ornaments the façade. Warfield also built 1500-46 Holbrook, identical to the houses on Ensor Street, but now with marble sills and rock-faced marble steps.

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In Block 1113, Warfield put up 1501-39 Holbrook in 1892. They are very similar to his other houses—two-story, three-bay-wide houses with sheet metal cornices and a double row of decorative brick bands marking the frieze area. Here, however, every pair of houses has its own cornice and each doorway has an elaborate decorative brick hood framing its transom.

The west side of Aisquith Street, now gone, was developed by Miles White in 1871-72. He leased all twenty-four lots at 1500-46 Aisquith to builder Noah W. Donaldson, and gave him the financing to erect the long row of three-story, two-bay-wide (14') houses that once occupied the block face.

Block 1125

This block, directly north of the site of St. Joseph's Hospital was not developed until the late 1880s and early 1890s.

The west side of Caroline Street is built up with three-story, three-bay-wide late Italianate-style houses, built by several different builders. Although the cornices are different, all of the houses have full marble basements, sills, and steps. 1500-08, built in 1886 by Benjamin C. Bayne, are 15' wide, have very fancy cornices with four very long brackets, rows of quarter-rounds, and a jig-sawn frieze. Contemporary Queen-Anne-style influence shows in the decorative brick bands running across the façade between floors. The same decoration is used as "ears" on the splayed brick window lintels. Bayne also built at the same time 1418-28 Oliver Street, east of Spring. These two story, two-bay-wide houses resemble those on Oliver, west of Spring, with their late Italianate cornice and paired first floor windows. This group, however, is not so stylish, with its shorter first floor windows lacking transoms. 1510-38 Caroline have smooth brick facades; round-arched door transoms made of molded brick with a keystone; and cornices with four long brackets and jig-sawn frieze panels.

1501-9 Eden Street were built in 1891 by Henry Westphal. The houses are three stories high and three bays wide, with a late Italianate-style cornice, with long brackets and modillions. Window sills and steps are marble. Westphal also built the two-story, two-bay-wide houses at 1404-16 Oliver Street, east of Eden. These houses have stylish paired first floor windows set beneath a deep transom, also with paired lights. The sills and steps are marble. Both groups of houses have typical, late Italianate-style wooden cornices, with long brackets and scroll-sawn modillions. Westphal also built the first ten houses on the west side of Spring Street (1500-18) that same year. They are only 11'8" wide but have late Italianate-style cornices with long brackets decorated with balls framing a dentilled frieze.

The row of two-story, three-bay-wide houses to the north, at 1511-33 Eden, were built in 1891 by James W. Sindall, who also put up very similar houses around the corner at 401-11 Federal Street. The latter are only two bays wide on the second floor. Both sets of houses have late Italianate-style cornices with long brackets and scroll-sawn modillions.

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Henry and George Cook improved the south side of Federal Street, west of Spring (1413-23) and the upper part of the west side of Spring (1520-28) in 1891. These houses have late Italianate-style cornices with jig-sawn frieze panels, but those on Spring are only 11' wide. Prolific local builder James Hoffacker put up the two-story, two-bay-wide (12'9") houses with sheet metal and stepped brick cornices at 1517-27 Spring in 1892. East of Spring, 1425-35 Federal Street is a group of two story houses (1425 is now three stories) that closely resemble those built at 1404-16 Oliver Street by Westphal, with their paired first floor windows with paired transoms, here retaining the original stained glass panels. The piece of wooden molding decorating the center panel of this paired window is turned to provide further decorative effect.

Block 1126

Most of the major houses in this block were built between 1888 and 1889. Although the east side of Caroline Street looks extremely uniform, with its three-story, three-bay-wide late-Italianate style houses with marble basements, sills, and steps, the houses were actually constructed by three different builders in 1888 and the cornices vary slightly. Charles Harker and Charles Allard are responsible for the first six houses, at 1501-11 Caroline. These have cornices with four long brackets and a frieze decorated with scroll-sawn modillions. At 1513-23 Caroline the cornices have four long brackets and scroll-sawn modillions decorated with ball set against a jig-sawn frieze panel. The nine houses at the north end of the street, 1525-41, were built by James Searley and have cornices with four very long brackets, scroll-sawn modillions, and a narrow jig-sawn panel. Henry Westphal built the seven small houses at 1500-12 Dallas Street in 1891, but they were torn down a few years ago.

James Searley also built the four two-story, three-bay-wide (14' and 15') late Italianate-style houses at 1501-7 Federal Street and those two-bay-wide (12') houses at 1514-26 Dallas Street (now gone). The cornices of the Federal Street houses have four long brackets and large modillions, similar to those on the houses facing Caroline Street; since they do not face a main street, marble is used only for the stringers, sills, and steps. The Dallas Street houses, of course, had no marble, but the cornices were equally elaborate. In 1890 Henry L. Brack built five two-story, two-bay-wide (13') houses at 1509-17 Federal Street and five more just to their south at 1517-25 Dallas Street. The Dallas Street houses were torn down in recent years.

Conrad Graf built two-story, three-bay-wide houses at 1500-22 Bond Street in 1888, and smaller houses (12' wide) at 1501-15 Dallas (now gone). 1500-2 Bond is a three-story building constructed to serve as a corner store. The houses are distinguished by rock-faced stone basements, marble sills, stringers, and steps, and by stained glass door transoms marked by the house number. The late Italianate-style cornice has long brackets and a frieze area with jig-sawn decoration. At 15'6" wide, the houses are unusually wide for this type. A year later Jesse N. Bowen built out the rest of Bond Street (1524-40) with similar two-story, three-bay-wide late

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Italianate-style houses.

Graf also built 1508-16 Oliver Street, more stylish two-story, three-bay-wide (13') houses with a wide, paired first floor window, marble stringers, sills, and steps. Window lintels are decorated with vertical rows of molded, rope-design bricks.

Block 1127

The western section of this block was developed in 1889-90 by John Hoffacker, but the houses facing Broadway did not go up until 1892-93. James and William Clendenin built the eastern half of the block. The only three-story houses in this block are those facing Broadway built by the Clendenins.

1501-41 Bond Street is a highly uniform, decorative row of two-story, three-bay-wide (15'3") houses with sheet metal and stepped brick cornices built in 1889-90 by John Hoffacker, an active local builder. The basements are covered with rock-faced stone but the stringer, window sills, and steps are polished marble. The elaborate brickwork cornice is composed of progressively recessed rows of stretcher bricks flanked by longer rows of progressively recessed header bricks, with wider bricks forming "end brackets." Hoffacker also built the nine houses at 1600-16 Oliver Street, which are only two bays wide (13') and have more traditional late Italianate-style wooden bracketed cornices with jig-sawn friezes. Each has a wider first floor window.

1601-17 Federal Street, also built by Hoffacker, went up in 1890 and closely resembles the row at 1600-16 Federal. The row alternates a traditional three-bay-wide house with two-bay-wide versions that have wide, paired first floor windows with decorative transom lights and molded wood decoration along the center strip dividing the sash. Both Oliver and Federal Street houses have marble stringers, sills, and steps. The Federal Street houses have a late Italianate-style cornice with long brackets and modillions decorating the frieze. 1601 Federal still has its original corner storefront, whose cornice has similar details to that of the houses themselves. Hoffacker also built 1502-20 Bethel Street in 1890, two-bay-wide (12') houses with late Italianate-style wooden cornices with long brackets and jig-sawn frieze panels.

James and William Clendenin erected the rows on the eastern half of this block in 1892-3. 1504-42 Broadway is a long row of three-story, three-bay-wide houses built on the west side of Broadway. The houses at the north end of the row (1536-42) must have been built first, for they have wooden, late Italianate-style cornices that closely resemble those used on the Federal Street houses, despite the fact that wooden cornices were outlawed after 1892. There are long brackets and scroll-sawn modillions decorating the frieze area. The houses north of Oliver have sheet metal cornices, decorated with dentils or modillions (1500-34). All of the houses have marble-faced basements, and marble stringers, sills, and steps.

The group of two-story houses at 1619-31 Federal, built by the Clendenins, are three-bays-wide on the first floor, two-bays wide above. The late Italianate-style cornice has three long brackets framing jig-sawn ventilator panels similar in design to that used by Hoffacker at 1601-17. The houses have marble stringers,

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sills, and steps. Currently 1631 Federal Street is occupied by the two-story Tabernacle of Deliverance Community Church. The entire first floor has been changed but original 2/2 sash survive in the windows above. Of the original two-story, three-bay-wide (14'10") row built by the Clendenins at 1618-30 Oliver Street, only 1624-30 survive. These houses have sheet metal and stepped-brick cornices, marble basements, sills, and steps. 1501-21 Bethel Street are two-bay-wide (12') houses built by the Clendenins in 1893 that have very similar sheet metal and stepped-brick cornices.

Block 1131/1132

As with blocks 1112/1113 and 1121/1122, this combined block borders the eastern edge of Greenmount Cemetery. It is built up with rows of two-story housing built in the late 1880s and early 1890s for the local working class market.

1401-13 Ensor Street is a row of two-story, two-bay wide houses with late Italianate-style wooden cornices, with long scroll-sawn brackets and a jig-sawn frieze panel, built in 1888 by John Getz. Getz also built the row at 1400-12 Holbrook, very similar houses, and the group at 1000-20 Hoffman Street.

The eastern portion of the double block, 1132, is built out with larger houses, all three bays wide. Otherwise, they are very similar, with late Italianate-style wooden cornices with long brackets and jig-sawn friezes. The houses at 1100-10 Hoffman Street, facing an important street, have marble stringers, sills, and steps; those facing Aisquith Street (1400-48 Aisquith), an even more important street, have marble basements as well, and an even larger, bolder cornice. The houses facing the least important street, at 1401-37 Holbrook, have no marble decoration.

The northern portion of block 1131 is built out with later houses, with sheet metal cornices. 1415-27 Ensor is a group of two-story, three-bay-wide houses much resembling rows in the block to the north, with neo-classical style sheet metal cornices set above a frieze area decorated with a double band of molded bricks. 1414-36 Holbrook is a row of similar three-bay-wide houses, but with a different decorative brick frieze pattern beneath the sheet metal cornice. Here rows of progressively recessed stretcher bricks are framed by "long brackets" of recessed header bricks that connect to a lower molding strip formed by two brick bands.

Block 1135

This narrow block retains most of its structures. The earliest houses went up in 1870 along the east side of Central Avenue, north of Hoffman. They are large, three-story, three-bay-wide (15'6, 15'7) houses with early Italianate-style cornices. The first five houses, at 1401-09, were built by Richard H. Kirby and have splayed brick lintels and a simple cornice consisting of a row of scroll-sawn modillions supporting the upper crown molding, set against a plain, deep frieze area, the whole framed by end brackets. 1411-19 Central, built

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in 1870 by William T. Meakin, have late Italianate-style cornices, with four long brackets and scroll-sawn modillions. Houses on the northern end of Central Avenue were built beginning in the early 1880s by George and Henry Cook. 1421 is only two bays wide and the bracketed cornice has a jig-sawn frieze. 1423-27 are two stories tall and three-bays-wide with neoclassical-style sheet metal cornices, marble sills and steps; 1429 is similar but three stories tall. 1431-33 have new facades but contribute to the wholeness of the block face, as do 1437-39. At 1441 the original three-story, three-bay-wide building with first floor corner storefront survives. Its cornice has four long brackets and a jig-sawn frieze panel.

The west side of Eden Street is composed mainly of three-story, three-bay-wide houses with late Italianate-style cornices, built in 1884-85 by James S. Clark. 1406-12, however, are only two-stories high, though also three bays wide. These and the next group of three-story houses at 1414-22 share similar cornices with long brackets and scroll-sawn modillions, as well as marble sills and steps. 1424-42 Eden Street is a row of three-story, three-bay-wide late Italianate-style houses. The long brackets of the cornice frame jig-sawn frieze areas. Every other stretcher brick forming the segmentally arched lintels has a molded brick rope decoration. Marble is used for the sills and steps.

The New Bethlehem Free Will Baptist Church, formerly the **Emanuel Reformed Episcopal Church**, occupies the northwest corner of Hoffman and Eden Streets. The church was organized in 1876 and first worshipped in a frame chapel built on the rear of the lot. The present structure was built in 1893-94 and designed by local architects Pritchard & Newman, who also built the 1895 North Baltimore German M.E. Church. It is a simple, two-story structure of Ivy Mills granite with Indiana limestone trimmings, measuring 65' on Hoffman Street and 50' on Eden. The main auditorium, seating 400, has an oak, open-timbered roof and a very large "cathedral glass" window, divided by wooden tracery, and set above a row of four memorial windows, on the Hoffman Street façade. Its arched shape echoes the shape of the wide doorways set on both sides of the unfinished corner tower. The main structure is three bays wide and four bays deep, each bay framed by a narrow, rounded buttress, all set beneath a simple gable roof. The square tower has a flat, crenellated top and a rounded corner treatment that projects above the roofline. The church became the New Antioch Baptist Church in 1959.

Block 1136

Only one historic building remains in block 1136, although it was originally the home of St. Joseph's Hospital, opened for the German Catholics in the area in 1864. The first hospital building was designed by Niernsee & Neilson, the architects of St. John the Evangelist Roman Catholic Church. Then in 1872 George A. Frederick, the architect of both St. James Roman Catholic Church and St. Francis Academy, designed a much larger hospital building in a simple Italianate style. Three stories tall, it consisted of a wide central building, topped by a square cupola, flanked by two projecting end pavilions. All had low-pitched gable roofs with simple, bracketed cornices. Later, the hospital was again enlarged by E. Francis Baldwin.

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The building that stands at 1401 Oliver Street was built in 1924 as a convent for the sisters tending the hospital and was called the St. Joseph's Hospital Nurses' Home. It housed the 40-member nursing staff, which had formerly lived in the main hospital. It also contained recreation rooms, classrooms, laboratories, and a lecture hall and had a front of 135' on Oliver Street and a depth of 75'. E. Francis Baldwin's son, Frank J. Baldwin, designed the large four-story, thirteen-bay-wide, Georgian Revival/ Colonial Revival Nurse's Home that still stands at the southeast corner of Oliver and Eden Streets. The massive brick structure is four stories tall, sitting on a high basement. The central section is seven bays wide, flanked by three-bay-wide projecting end pavilions. The central entrance is reached by a split staircase leading to a doorway framed by stone pilasters that support a consoled stone hood. Above, second and third-floor wider windows, set within a brick framework, move the eye to the large central round-arched window of the top floor, framed by a brick hood and set beneath a triangular-pedimented roofline. Molded brick arches frame all of the fourth story arched windows and a band of decorative brickwork extends across the façade at the stone sill line of these windows. The building has a parapet roofline, marked by taller end sections and triangular pediments topping major façade elements.

After the hospital moved to Towson in the early 1960s, the old building was torn down and a modern public school erected on the site. The Nurse Home then was adapted to serve as offices for the Department of Education. It has now been converted to senior housing.

Block 1137

The dominant structure in this block is St. Francis Xavier Roman Catholic Church and school, located on the southeast corner of Oliver and Caroline Streets. Originally built in 1902 after a design by local architect Thomas C. Kennedy, the French Romanesque-style structure served as St. Paul's Roman Catholic Church until the congregation of St. Francis Xavier took it over in 1968.

The first St. Paul's Church, built on this site in 1888-89 and designed by Thomas C. Kennedy in what was described as a "French Gothic" style, was only intended to be a temporary place of worship, and was built with classrooms on its first floor. It was a brick building, with steep mansard roof broken by a central, tall, triangular pediment enclosing a very large pointed-arch window. In 1902-04, a much larger, more impressive church was built north of the first church, filling the lot on the corner of Oliver and Caroline Streets. The old church was converted to a school. With its 153' tower the new St. Paul's was clearly intended to be the dominant landmark of the neighborhood, which was now filled with houses north to North Avenue and east to Broadway. The large three-story structure, built of Port Deposit granite, with grey sandstone trimmings, has its main entrance facing Caroline Street. The interior, with its vaulted ceilings and white oak furnishings, seats 776. Contemporary writers considered it to be in the "French Romanesque" style.

The steeply-pitched, gable-roofed nave extends back on Oliver Street seven bays. There are one-story side aisles on either side of the nave lit by sets of triple-arched windows (two smaller arches flanking a tall,

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central arch, all set beneath a wide arch carried out in colored tiles). One-story buttresses frame each bay. Ocular windows light each bay of the nave clerestory. The front entrance doors are set beneath a very tall, very wide arch that dominates the façade. Above there is a large round opening filled with stained glass panels arranged in a flower-like pattern. The tall, 153'-high tower, located on the northwest corner of the building, has a red-tile pyramidal roof set above four corner turrets. The rounded form of the turrets extends downwards to frame the corners of the upper part of the square tower, which is lit by a pair of tall, narrow windows set beneath a wide, round arch on each of its faces. These windows are opened and closed using louvered panels. The lower part of the tower has rounded corners and each face is marked with a set of four lancet windows with blind, round-arched tops. The eastern end of the nave has two two-story, gable-roofed chapels set at right angles to the nave, one of which has a tall, round-arched stained glass window. The tower also provides an entrance to the church, a round-arched doorway set on its north face, topped by a slightly projecting triangular pediment. A one-story octagonal tower with a hexagonal roof, housing the baptistry, is set at the southern end of the front façade. The steel framework and steel truss roof of the building allowed for interior vaulted ceilings, both in the main church and the baptistry.

The three-story rectory is adjacent to the rear of the church, with its gable-end façade facing Oliver Street, and also dates to 1902-04. A new house for the sisters teaching at the school was also built at the same time, near the rear of the church. The original church building was converted to school use. In 1927 the old school building was torn down, as well as several neighboring rowhouses, and a new brick school and convent, with a stone façade, went up in its place, designed by John H. Stack, the architect of the enlarged St. John's Male School and the builder of the 1902-04 church. Immediately south of the church is the three-story, seven-bay-wide school; connecting to this structure at its southern end is the four story, six-bay-wide convent. The style of this combined structure, with its steep, red tile roof seems a bit more ornate than that of the church nearby. Central bays marking each section of the building project slightly and are capped with a broken pediment topped with a tall stone cross. Each pediment contains a niche with a sculptured figure, set above a very tall, arched window that extends down to the middle of the façade. The double-doored entryway, reached by a wide flight of steps, is set beneath a very tall round arch.

The houses in the block were built earlier than the church. In 1889-90 George C. Hershman put up eleven three-story, three-bay-wide (15'6") houses at 1401-21 Caroline Street. Today, only 1401-13 survive, the rest having been torn down for the expansion and rebuilding of St. Paul's School in 1927. The houses have a late Italianate-style cornice with very long brackets and a row of modillions; splayed brick window lintels; and marble basements, stringers, sills, and steps. The doorways originally had molded wood enframements, like many of the similar three-story houses in the area built in the 1880s or earlier. The door surrounds alternate between being flat-linteled, round-arched, or segmentally arched.

On the west side of Bond Street, 1400-06 is a row of two-story, two-bay-wide houses, but the roof of 1404 has been raised to a full three stories and a new cornice added. 1400 always was outfitted with a first floor storefront, which still has its original bracketed cornice. The other houses have paired first floor windows. The

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original cornices had three long brackets and a row of scroll-sawn modillions. Only the steps are marble. 1408-10 Bond is a pair of three-story, three-bay-wide houses with a late Italianate-style cornice with four long brackets and jig-sawn frieze panels. Window and door lintels have distinctive, rock-faced stone keystones. The remainder of the group, 1412-46, are three-story, three-bay-wide (14') late Italianate-style houses built in 1887 by Thomas Blick. The cornices have four long brackets and a jig-sawn frieze. What is distinctive about these houses are the decorative brick bands running across the facades between floors. Each band is composed of a row of terra cotta squares decorated with rosettes. The houses at the north end of the row have squares decorated with Greek keys. Blick also built twenty two-story, two-bay wide (12'4") houses on the east side of Dallas at the same time, but these no longer survive.

Another familiar local building team, George and Henry Cook, built the two-story houses at 1500-6 and 1508-16 Hoffman Street, on either side of Dallas, as well as the smaller houses at 1400-14 Dallas, in 1889-90. Those at 1500-6 Hoffman are three bays wide (15'), while those to the east are only two bays wide (13'), but have a fashionable, paired first floor window.

Block 1138

This block, although it faces Broadway, was built up only with two-story houses between 1889 and 1906, probably because of its proximity to the Union Railroad tracks and tunnel, a situation that also affected the block to the south, block 1151.

In 1889 William Clendenin put up twenty two-story, three-bay-wide (14') late Italianate style houses at 1404-42 Broadway. The wooden cornices have four long brackets framing jig-sawn frieze panels. They have marble basements, sills, stringers, and steps. South of the tunnel, 1400 Broadway is a small two-story, two-bay-wide house that now serves as the New Shiloh Apostolic Temple, Inc. Clendenin also built the two-story, two-bay-wide (13'5") houses along the south side of Oliver Street (1611-35) in 1889, with cornices resembling those of the group on Broadway, with long brackets and jig-sawn panels decorating the frieze. These smaller houses had marble stringers, sills, and steps. Today, only the houses at 1623-35 survive.

West of Clendenin's row, at 1400-02 Oliver Street, part of the original nineteenth century Church of the Redeemer survives within the new concrete shell that is the Mount Calvary Church. The alteration to the exterior has been so extreme that this resource is regarded as non-contributing.

A long row of two-story houses also fills the east side of Bond Street. 1401 Bond is two bays wide and has a stepped brick cornice, but the remainder of the row are three bays wide, with late Italianate-style cornices with jig-sawn friezes.

In 1906 William Clendenin returned to work in this block, building rows of very narrow (11'5" and

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11'7") two-story houses on the north and south sides of Oliver Place (now Llewelyn Street) and the north side of Hoffman Street (fifteen houses each). A few of the latter houses survive, though they are totally covered over with stucco and all original features are hidden. At this same time he leased the west side of Bethel Street to builder Ephraim Macht, who put up a row of fifteen 11'5"-wide houses, most of which survive though they are vacant, at 1400-28 Bethel. All of these small houses have simple sheet metal cornices.

Block 1141

A mixed commercial and residential block, the western portion of block 1141 is the location of the former Detrick & Harvey Machine Works, one of the leading local heavy equipment manufacturers from the mid-1880s until the mid-1920s. The complex is made up of three brick industrial buildings with reinforced walls and gable roofs. Converted to a Yellow Cab headquarters and dispatch office in 1927, the building was altered with a drive-through opening cut through its eastern side. Over the years many of the original doors and windows were reduced in size and filled with glass block or brick, but the original brick reinforcing buttresses remain exposed. The decorative Queen-Anne style brickwork detail resembles that seen on the A. Hoen Lithographic Company building located east of Broadway in the 1100 block of East Chase Street.

A row of houses survives on the west side of Greenmount Avenue, at 1300-20. 1300-12 is a group of three-story, two-bay-wide early Italianate-style houses with simple modillion cornices. All but 1312 now have modern shop fronts covering the original first floor area. 1314-18 are three highly original, Queen Anne-style two story, two-bay-wide houses. Each house has a short, false mansard roof broken by a triangular pediment in the center of the façade. Beneath the pediment, there is one paired window lighting the second floor. The first floor window is also paired.

Block 1142

This block was developed by George Vickers, Jr., in 1883, some five years after he sold the city the block to the southeast, now known as Johnston Square. His father had acquired the former country estate of John McKim in the 1850s, which Vickers, Jr. inherited in 1879.

Block 1142 is the first residential block south of Greenmount Cemetery and east of Greenmount Avenue. A long row of two-story, two-bay-wide (13'6") houses extends from 1303-27 Greenmount, built in 1885 by Lawrence and Frances Turnbull. They have late Italianate-style wooden cornices, with long brackets and jig-sawn frieze panels. The center of each frieze panel is marked with a large, carved bull's-eye. Rectangular casings with distinctive stop-fluted side panels frame several of the doorways. These may date to a later restoration of the houses as the same doorway is seen on the row to the south, which has a cleaned façade.

The Turnbells also built the large three-story, three-bay-wide (14') late Italianate-style houses at 700-16 Preston and at 718-24 Preston. The cornices have four long brackets framing jig-sawn ventilator panels. Rows

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of Queen Anne-style molded bricks run across the façade between the second and third floors. The houses have marble stringers, sills, and steps. The Turnbills also built nineteen two-story houses on the west side of Wirt Street and twenty-one on the east side, but these have been demolished. They originally sold to both Irish and German immigrant buyers.

The Turnbills also built the group of stylish two-story houses at 1308-18 Homewood Avenue (originally extending to 1322), with their Queen Anne-style molded brick decoration. Each house has three openings on the first floor and two above, and is 13'6" wide. Each window lintel is composed of a projecting upper row of headers, while the individual bricks that make up the segmental arch are flanked by rows of vertically-placed, diamond-shaped molded bricks. This same design is to be seen in the row facing Homewood Avenue one block south.

East of Proctor Street, at 726-44 Preston, the three-story, late Italianate-style houses are three bays wide on the first floor, but only two bays wide (14') above. They were built in 1883-84 by Francis H. Shallus. These cornices have long brackets framing jig-sawn frieze panels, marble basements, stringers, sills, and steps; and originally had round-arched, wooden doorway enframements, a few of which survive. The easternmost house, at the corner of Homewood Avenue, is three bays wide (18') and was built separately from the rest of the row. Its flat-linted doorway pediment survives.

Block 1143

The south-eastern portion of this block was developed by George Vickers, Sr., beginning in 1869, who put up a group of quite large houses on the north side of Preston Street, just west of Valley, not long after he had sold the block to the south to the Little Sisters of the Poor for their Home for the Aged. Only three of the original row of four houses, built 1870-71, still stands and none of the four have their original, early Italianate-style modillion cornice. 838 is now gone; 834-36 have had their cornices removed; and 832 has a later style cornice. Each house measures 22' wide and the lots run back to the center of the block. Commensurate to their size, the houses have marble basements, stringers, sills, and steps. Doorways have round-arched transoms and elaborate surrounds marked by a keystone; that of 834 is marble, but that of 832 is wood. All of the windows originally had projecting flat wooden pediments, as can be seen today at 832, which also retains its original 2/2 sash.

After his father's death in 1879 George Vickers, Jr. sold the remaining lots on Preston to other builders. Francis Shallus (who built and resided at 832 E. Preston) put up 820-28 and 812-18 E. Preston Street (divided by Hillman) in 1880. The three-story, late Italianate-style houses are three bays wide on the first floor, but only two bays wide above. First floors with three narrow openings alternate with houses with a wide, paired, first floor windows. Stringers, sills, and steps are marble. The cornice has three long brackets, with jig-sawn decorated frieze panels. At the far western end of the block, east of Homewood Avenue, Edward Heffner, Jr. put up the very similar appearing houses, at 800-10 Preston. Most are 16' wide.

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This block, like the ones to the east and west, borders the south side of Greenmount Cemetery. All three blocks were built up with large, three-story houses facing Preston Street and smaller two-story, generally two-bay-wide houses facing the side streets that ran back to the cemetery.

On the west side of Valley Street, James S. Clarke put up a group of thirteen two-story, two-bay wide (12') houses with late Italianate-style cornices in 1886, as well as very similar houses on the east and west sides of Hillman Street and the east side of Homewood. Each house was a full three-rooms deep and most sold to Irish immigrant buyers, members of St. John's parish. Today, only 1300-14 Valley Street and 1309-19 Hillman survive, but they are slated for demolition. The houses have long brackets and jig-sawn friezes. The segmentally arched brick lintels are made up of bricks with rope-molded trim.

Originally in this block there were nineteen large three-story houses facing Preston Street, but behind them, sixty-three small houses filled the rest of the block to the cemetery.

Block 1144

This block takes the same configuration as block 1143, with mainly three-story houses built along Preston Street, but with both side and alley streets filled with many smaller two-story houses. Those on Wilcox Street, the narrow street running through the center of the block have been demolished and those on the east side of Valley Street are slated for demolition. All are two-stories tall and two-bays-wide but have different late Italianate-style cornices and decorative brickwork details. All were built in 1884 by Reno Cromer, who also built the similar houses at 900-10 Preston Street. At 1309-13 Valley, the cornices have three long brackets and a jig-sawn frieze panel. The Queen Anne style makes its appearance in the decorative brick door hood, which springs from terra cotta blocks molded with a star motif. A brick decorative band marks the basement level of the houses. The cornice at 1315-23 Valley has long brackets and scroll-sawn modillions. A peaked marble door lintel distinguishes the houses, which also have a decorative brick band running across the façade at the second floor sill level. 1325-29 Valley have stuccoed facades and only a simple, bracketed cornice.

The first group of houses on Preston Street, east of Valley (900-910) are two-story, three-bay-wide (13') late Italianate-style rowhouses, built in 1884 by Reno Cromer. They have marble sills and steps and one of the peaked marble door lintels survives. East of a narrow alley, 912-20 Preston, a group of three-story late Italianate-style houses, with touches of Queen Anne-style decoration, was built in 1886 by James W. Sindall, who also built the two-story houses on the west side of Wilcox. 912 is a full three bays wide, has a decorative brick door hood; two decorative brick rows run across the façade at the window sill level. The basement and first floor window sills are marble. The next two houses in the row are now gone; 918-20 Preston is a pair of three-story, two-bay-wide (13'4") late Italianate-style houses with modillion cornices. The stretcher bricks comprising the segmentally arched window lintels are decorated at their upper edge with diamond shapes. The basement is covered with rock-faced stone and there are smooth marble sills and steps.

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Mt. Sinai Baptist Church occupies the northeast corner of Preston and Wilcox Streets. The church, built in 1910-11 for **Grace United Evangelical Lutheran Church**, is a two-story, L-shaped stone building in the rural parish Gothic style, with a wide nave and square corner tower on Preston Street and an intersecting transept facing Wilcox, that was added later. The main building measures 53' in width and 70' in depth and is constructed of Maryland granite. The main feature of the façade is the very wide stained glass window, set beneath a pointed arch, and occupying most of the rear wall of the nave. Two much smaller pointed-arch stained glass windows are set on either side and similar windows light the four bays of the nave as it runs north before intersecting the transept. The square corner tower has a simple pyramidal roof. The double-doored entrance to the church is located in the corner tower, set beneath a round-arched stained glass window. Square windows light the second floor of the tower. The Wilcox Street face of the transept closely resembles the main façade of the church, with its central, large stained glass window, set beneath a pointed arch, and flanking, smaller pointed-arch side windows.

In 1885 the first Grace Church of the Evangelical Association of North America was dedicated on the site of the present rectory at 928 Preston Street. It is a three-story, two-bay wide house made of rock-faced stone to match the church, with a wide, paired first floor window and a bracketed cornice. It now serves as a rectory for the Mt. Sinai Church and the façade has been painted. East of a small alley there is another group of three-story late Italianate houses at 932-38 Preston Street. The facades of the first three have been rebuilt, but 936 retains its original cornice with long brackets and scroll-sawn modillions. 938 Preston, at the corner of Ensor, is three bays wide and retains most of its original façade, but its first floor is now a modern storefront.

The row of houses built at 1302-36 Ensor Street are two-story, two-bay wide late Italianate style with stylish first floor paired windows, rock-faced stone basements, sills, and steps. Today, nine of the original nineteen houses survive.

Block 1145

This block was also developed by George Vickers, Jr., between 1884 and 1886.

Two groups of three-story, late Italianate-style houses were built along the north side of Preston Street, east of Ensor in 1884. 1000-16 are three bays wide (15'8" and 15'10"), with marble basements, sills, and steps and were built by George Hershman (today, 1008 and 1018 are missing). The cornices have four long brackets and a row of scroll-sawn modillions. 1100-1106, east of Holbrook, are only two bays wide (12') and were built by Charles Gantz, also in 1884. The cornices have three long brackets framing jig-sawn frieze panels, and there are marble stringers, sills, and steps. Gantz also built four similar houses on the east side of Holbrook, just north of Preston, but these are now gone.

East of the houses on Preston there is a two-story, three-bay-wide, neo-classical style building built c. 1913 as the Flaming Arrow Theater. Now it is a storefront church, the Canaan Missionary Baptist Church.

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Above the central doorway a wide round arch extends the entire width of the building, which has now been filled in and carries the name of the church and a cross at its center. Above, the projecting cornice is carried by two end brackets and decorated with modillions. Above this, the roofline terminates in a paneled parapet.

The west side of Aisquith Street is also built up with three-story houses, dating to 1886. That at 1300 is a three-bay-wide late Italianate-style building with a bracketed and modillion cornice. Those comprising the rest of the row, at 1302-44 Aisquith, however, show Queen Anne-style influences. They are two bays wide (14'9"), with a paired first floor window with paired transoms. The cornice is decorated with stepped brick designs and distinctive stepped brick/molded brick end brackets that connect to a lower, brick molding strip.

In 1884 George Hershman also put up the row of two-story, two-bay-wide (12') late Italianate style houses at 1303-13 Ensor Street, north of his three-story houses on Preston. Their cornices have long brackets and jig-sawn frieze panels. He also built similar houses at 1300-14 Holbrook Street. A different builder, Samuel Price, finished the row on Ensor with 12'-wide, two-story houses at 1315-27. Here, end brackets frame a row of small modillions set against a plain frieze. Price also built out the southeast corner of Hoffman and Ensor, at 1001-1009 Hoffman, the same year.

In 1883 Charles Callis built a row of six late-Italianate style two-story, two-bay wide houses (15') along the south side of Hoffman Street (1011-21), west of Holbrook, and a group on the west side of Holbrook, at 1316-26. The cornices have long brackets and jig-sawn frieze panels. No marble was used on the facades. Thomas Blick built the two-bay-wide (12') houses at 1101-9 Hoffman and those at 1317-29 Holbrook, in 1884. This row on Hoffman and both sides of Holbrook Street have been demolished.

Block 1148

This block was the site of Primary School # 20, built in 1867 on the northwest corner of Eden and Preston Streets. The brick school building followed the general design created for school buildings of the period. The school has been torn down and the site is now the location of the new Knox Presbyterian Church, considered to be a non-contributing resource.

The houses remaining on the block were once quite elegant; some are vacant but some are in good repair. A row of three-story, three-bay-wide early Italianate-style houses extends from 1301-25 Central Avenue, built in late 1860 and early 1861. The row is made up of several groupings by different builders, including Samuel Hatch, Samuel Meakin, William French, and John R. Onion. Most sales were to Germans. Although the houses are similar, there are slight differences in the cornice details. Most of the cornices had a row of modillions set against a plain, deep frieze. All window lintels are splayed brick and a fair number of original 4/4 sash survive. The houses have marble basements, sills, and steps and probably all originally had elaborate doorway pediments, a few of which survive. The flat, projecting pediment was supported on two

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scroll-sawn brackets set against a deep frieze area, part of a tall and wide wooden doorway enframingent that surrounds both door and transom light.

The northern part of the east side of Central Avenue is gone.

Block 1149

This block directly south of the former St. Joseph's Hospital complex (opened 1864) is built up with large three-story, three-bay-wide houses, most of which were built in 1871. The oldest houses in the block, those along the north side of Preston, west of Spring, built by Charles Zerkel in 1867, are now gone, as is the group east of Spring, built in 1871 by William Hunter.

John and Jacob Senderling built 1301-25 Eden in 1871. 1301-09 are three-story, two-bay-wide (14') houses while 1311-25 are three bays wide. All have simple modillion cornices set above a deep frieze area. Each house has marble sills and steps. A group of very similar houses at the north end of the street, 1329-45 Eden, were built by Charles Zerkel in 1871, and have similar, simple modillion cornices. The Senderlings also built much smaller two-story, two-bay-wide houses on the west side of Spring Street that same year. They have similar, but simpler, early Italianate-style modillion cornices with deep frieze areas.

1300 Caroline is a two-story, two-bay-wide building with a corner storefront. 1302 is three-bays-wide, with a dentilled sheet metal cornice; 1304 has a rock-faced stone façade and a very elaborate cornice, with four long brackets, thick scroll-sawn modillions, dentils, and a lower jig-sawn frieze. 1306-10 are three bays wide on the first floor and two above. The cornice has a jig-sawn frieze and there is a rock-faced stone basement. The rest of Caroline Street was not developed until 1886 when local builder John S. Magarity erected a row of three-story, three-bay-wide late Italianate-style houses at 1312-40 (only 1312-30 still exists). Each cornice has four long brackets and jig-sawn frieze panels. Basements, sills, and steps are marble.

Block 1150

This block was developed much later than those surrounding nearby Madison Square—not until 1887. Most of the houses in the block were built by Frederick Burger. The east side of N. Caroline Street, north of the 1886 Grace Baptist Church, is built up with three-story late-Italianate-style houses, with full marble basements, sills, and steps. 1313 N. Caroline is three bays wide with a late Italianate-style cornice with particularly tall jig-sawn frieze panels set between the long brackets. 1315-19 is a group of three houses with three narrow openings on the first floor, but only two above. The cornice has three long brackets and a row of small modillions. A thick decorative brick band, marked by rosettes, runs across the façade between the first and second floors. The houses at 1321-31 Caroline are a full three bays wide; cornices have long brackets and larger modillions set against a jig-sawn frieze.

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Memorial Baptist Church, formerly **Grace Baptist Church**, was built in 1886 at the northeast corner of N. Caroline and E. Preston Streets. It was designed by J.A. and W. T. Wilson and built by the firm of Buckley & Winn, carpenters. This large church, built of rock-faced Hall's Spring stone with brown sandstone trim, is designed in the Romanesque style, in a variation of a cruciform plan, a cross with a southeast wing. It has a frontage of 100' on Preston Street and 80' on Caroline. Both the nave and transept are marked by a large set of triple stained glass windows set beneath an upper, triple window with round-arched top. All of the windows and doors are framed in rock-faced red sandstone, which contrasts sharply with the tan stone façade. The corner, octagonal 65'-high tower with its tall roof and paneled upper story, lends a Germanic feel to the structure. Originally, the panels beneath the tower louvered windows were decorated with half-timbered, strap work designs, but later the strap work surrounds were painted brown to match the stonework of the church. On the first floor level of the tower wide arches lead to a covered porch and the entry doors. Later, a gable-roofed wing was added to the eastern side of the church, with its end to the street. This end gable was originally decorated with Germanic-style half-timbering. Beneath there is a bank of five narrow, rectangular windows. In 1942 the congregation sold the church properties to Memorial Baptist Church.

A very stylish rectory was built to north of church at 1311 N. Caroline Street in 1890, designed by Harry H. MacLellan. It is a three-story, three-bay-wide (20') picturesque-style (called "Romanesque" in the newspaper) Hall's Spring blue-stone building, with a swell-front bay topped by a conical tower to match that of the church. The steep mansard roof has a wide stone-faced dormer window, with paired windows set beneath a wide, round-arched transom. The first floor door and window opening of the main houses have round-arched transoms; on the second floor there is a paired window and a small, stained-glass window set above an intricately carved stone panel bearing the word "Grace." The stone modillion cornice is broken by the dormer window, but is also used at the top of the swelled bay. A contrasting, lighter colored stone is used for the window lintels and sills, the cornice, and bands marking the floor levels. The house sits on a tall basement, and is reached by a flight of steps set parallel to the façade, which lead to a front porch supported by a round arch.

1518-26 Preston Street is a group of three-story, three-bay-wide late Italianate-style houses. The cornices have four long brackets and a row of scroll-sawn modillions. Only the steps and sills are marble at 1518-24; 1526 has a marble basement and round-arched lintels on all windows.

Mt. Lebanon Methodist Protestant Church, built in 1885 on the northwest corner of Preston and Bond Streets, is a simple brick structure, with its gable-roofed nave and central, projecting square tower similar to the much earlier Harford Avenue Methodist Episcopal Church, from whom its founding members broke with in 1872. Since the building has been covered with formstone, it is difficult to make out original details, but it appears as though slightly projecting brick piers framed each corner of the nave, as well as the tower. Very narrow, round-arched windows light the upper level of the nave, and are used on the side of the tower as well. The entrance doors, with round-arched transom, are located at the front of the tower and their shape is echoed above by paired windows with a round-arch transom, and, on the top level, by paired, narrow round-arched windows set within a much wider arch. The tower has a hexagonal roof topped with a cross. Each face of the

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square tower is topped with a small, triangular pediment that contains a trefoil. In 1942 the church was sold to a black Southern Baptist congregation, who, in turn, sold it to the New Cornerstone Baptist Church in 1972.

The houses along the west side of Bond Street and the south side of Hoffman, built in 1887, have been torn down.

Block 1151

This block was developed between 1884 and 1887. All of the houses on the west side of Broadway were built by Charles Blanch in 1884. 1300-06 Broadway is a group of three-story, two-bay-wide houses with paired first floor windows, rock-faced stone basements, Queen Anne-style influenced decorative brick door hoods and window lintels with distinctive keystones. The late Italianate-style cornice has long brackets framing jig-sawn panels decorated with bull's-eyes. 1308-16 and 1318-26 Broadway (divided by Ellsworth) have the same cornices, but are only two stories tall and three-bays-wide. The Queen Anne-style brick door hood springs from two square terra cotta panels decorated with rosettes. 1318, on the northwest corner of Broadway and Ellsworth, has its original bracketed storefront cornice, but the entire first floor façade has been stuccoed over; the building now serves as a storefront church. Blanch also built houses on the east end of Preston Street and on Ellsworth, but these are gone now.

Another prominent local builder, William Clendenin, built the three-story row at 1602-19 Preston Street, with late Italianate-style cornices, with long brackets and modillions, in 1885. All are two-bays-wide on the upper floors but have alternating first floor designs, with either three narrow openings or a wide first-floor paired window. Marble is used for the stringer, sills, and steps. Clendenin also built two story houses on the south side of Ellsworth the same year, but they no longer exist.

Block 1152/1153

This block, formerly located directly east of the Jones Falls and now east of I-83, has only a few surviving houses on Preston and Biddle Streets, but a row survives at 1200-22 Brentwood Avenue. 459-61 Preston Street is a pair of two-story, two-bay-wide houses that were built on the east bank of the Jones Falls just west of Clifton Place, now Brentwood Avenue, before the Fallsway was created. To their west is a non-contributing one-story brown brick commercial building, built in the place of a group of former rowhouses from the mid-1890s. Several of these houses survive further west, at 411-37 Preston. They are two-stories tall, three-bays-wide (14') and have sheet metal and stepped brick cornices. South of the row there is a large, one-story non-contributing, modern industrial building.

1200-22 Brentwood is a row of two-story, two-bay-wide (13') neoclassical-style houses with bracketed and dentilled sheet metal cornices and paired first floor windows. The houses have marble stringers, sills, and steps.

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A group of three-story, two-bay-wide (14') late Italianate houses survives along the north side of Biddle, east of the Fallsway, at 320-32. The houses have wide first floor windows and cornices with long brackets and a row of scroll-sawn modillions. East of this group is a later row of three story houses, with three bays on the first floor and two above. The sheet metal cornice has a row of dentils and three short brackets. Rock-faced stone covers the basement, but the stringers, sills, and steps are made of smooth marble.

Block 1154

This block is dominated by the former Industrial Building, a seven-story steel framed, reinforced concrete loft structure put up in 1912, with an addition in 1914. The commercial style building, designed by architect Theodore W. Pietsch, has a flat roof and smooth concrete exterior. It was notable for its open, flexible interior design, served by elevators, which could easily be divided into different factory/shop spaces to meet tenants' requirements. It occupies the site of the original United Railways Power House & Depot, built in 1893 at the southeast corner of Brentwood and Preston Streets. The building measures approximately 140'-wide by 236'-deep and is already listed on the National Register of Historic Places. It is now used as elderly housing after its 1982 rehabilitation.

600-20 Biddle Street, south of the Industrial Building, is a cohesive row of three-story, three-bay-wide (13'6") late Italianate style houses. Each cornice has four long brackets, decorated with balls, and a jig-sawn frieze panel decorated with a central bull's-eye, a particularly favorite device of this builder seen elsewhere in the district. The houses also have projecting brick hoods over the doors, a feature influenced by the Queen Anne style, as are the decorative brick bands running across the façade at the window-sill level. The bands are formed by rows of diamond-shaped, molded bricks. Marble is only used for the first floor sills and the steps.

Only three two-story buildings survive on the eastern half of the block, which was once filled with houses and storefronts facing Greenmount Avenue. 1324 and 1326 are 18' wide, Italianate-style houses; 1328 is 21'. All have had their first floors converted into modern storefronts.

Block 1155

This important block, running between Greenmount Avenue and Homewood Avenue, just northwest of Johnston Square survives remarkably intact. Greenmount, Preston, Homewood, and Biddle Streets are built up with late Italianate-style three-story houses, while both sides of Mura Street have similar two story houses. All of the land was once owned by the Vickers family and was developed beginning in 1883 by George Vickers, Jr. and the Pinning family of builders.

The first houses built by the Pinnings in 1884, were those on the north side of Biddle. The block is filled with three-story, two-bay-wide (14'), late Italianate-style houses, all fairly similar in form. 712-14 Biddle

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have cornices with long brackets and scroll-sawn modillions and marble sills and steps. 716 is a set-back two-story house; 718-34 have different cornices, the long brackets framing jig-sawn frieze panels. The smaller houses at 1700-10 are only 12' wide.

Next, in 1886, Frank and George Pinning built out the east side of the 1200 block of Greenmount Avenue with three-story, late Italianate-style houses. 1203-5 is a pair of tall three-bay-wide houses (14') with round-arched windows, with keystoned lintels; 1201 Greenmount is three-bays-wide (18'), has similar round-arched windows but is a smaller house and has a sheet metal cornice supported by long brackets. 1207 has had its façade rebuilt and is non-contributing; 1209 is a single, three-bay-wide (14') house. 1211-17 Greenmount is a group of houses that are only two-bays-wide (12'); the late Italianate-style cornices have three long brackets framing large, scroll-sawn modillions set above a narrow, jig-sawn frieze; 1219 Greenmount retains most of its original Italianate-style storefront and is three bays wide (15'6"). North of Mura, the row at 1225-33 Greenmount are three-bays wide (14') and have had their facades cleaned and restored. No marble trim remains, although the bracketed, modillioned cornice is largely intact. Each doorway is framed by the flat-linteled surround seen also in the block north of Preston.

The Pinnings also built 701-53 Preston Street, in late 1886 and 1887, a long, continuous row of three-story, three-bay-wide (14') Italianate houses with marble basements, sills, and steps, as befitting their location along this prominent residential street. Each cornice has four long brackets, a row of scroll-sawn modillions, and a narrow, jig-sawn panel at the base of the frieze.

1200-08 and 1210-16 are two groups of identical, three-story houses built along the west side of Homewood Street, on either side of Mura, in 1887 by James W. Sindall. Those south of Mura are 13'6" wide, 1210, just north of Mura, is 19'6" wide and the rest to the north measure 15' wide. Each house has three narrow openings on the first floor, but only two windows on the upper floors. The houses once faced the grounds of the Home for the Aged run by the Little Sisters of the Poor. The houses make use of several stylish Queen-Anne influenced decorative brick motifs. The segmentally arched brick window lintels are topped by a projecting row of headers and between each regular brick in the arch there is a row of diamond-headed molded bricks. Decorative brick bands, composed of alternating flush and recessed bricks, run across the façade at the level of the window sills. The basement area is faced with rusticated stone. The distinctive cornices have three long brackets framing scroll-sawn modillions decorated with balls. The jig-sawn deep lower frieze is highly decorative, with its many vertical and diamond-shaped piercings.

The two-story, two-bay-wide (12', with 14'-wide ends) houses on Mura Street, at 700-32 and 701-29 (31 is missing) also built by the Pinnings, are smaller versions of a similar design. The cornice has long brackets and scroll-sawn modillions decorated with balls. The segmentally arched lintels are topped by a row of header bricks, set above a row of alternately recessed and projecting headers, and a molded brick band runs across the

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façade at the basement level. Some original 2/2 sash survive. Mura Street was originally known as Colvin (or Calvin) Place, after an earlier landowner.

Block 1156

Since just after the Civil War this area was the site of a home for aged persons, run by the Little Sisters of the Poor. In 1869 George Vickers, Sr. deeded the land to the Trustees of the Roman Catholic Asylum for Widows of the City of Baltimore. They first built on the southwest corner of Preston and Valley Streets; in 1874 they added a chapel and main building to the south; to be followed some years later by a hospital wing, at the southern end of the growing complex, which was completed by 1881. The inmates always came from among the aged poor. After the home was torn down, a modern townhouse development was built on the site by 1983, which has 63 non-contributing houses. Luckily for the historical feel of the neighborhood, it is largely obscured by the tall trees planted around its border.

Block 1157

In this block developed by George Vickers, Jr. not long after his father's death, the most prominent houses were built along the north side of Biddle Street in the early 1880s. All are three stories tall; some are a full three bays wide while others are three bays wide on the first floor, but only two bays wide above. Most have marble basements, sills, and steps. The first houses were built by August Degenhardt just east of Valley, in about 1878. 900-02 are three bays wide on the first floor but only two above (16'3"). They have a modillion cornice set above a plain frieze. The next group of houses, built in 1883-84, and extending east to Wilcox Street, are mostly 16'6" wide. 904-08 are three bays wide with late Italianate-style cornices with long brackets and scroll-sawn modillions; and 912-18 have long brackets framing jig-sawn friezes. 910, in the middle of the group, is a much more unusual house, showing the influence of the Queen Anne style. It was built in 1884 by Joseph Didusch. The façade is decorated by two bands of molded, decorative bricks and the carefully designed stepped-brick cornice suggests a row of pointed, Gothic arches. Sculpted stone panels, carved by the artist, decorate the center of the second and third floor facades.

George Hershman built the group of twelve houses at 920-42 Biddle Street, east of Wilcox, in 1884-85. Each is three stories tall and two bays wide (13'4") with a paired first floor window. The cornices have three long brackets and a row of thick modillions. Only the sills are marble.

The east side of Valley Street, north of Biddle, is also built up with three-story, two-and-three-bay-wide late Italianate houses. Those at 1203-13 are two bays wide (13'), the group at 1215-31 are three bays wide (14'), but all have the same cornice, with three long brackets and a row of scroll-sawn modillions. The houses have marble stringers, sills, and steps. The houses were built as a speculative venture in 1881-82 by the St. James Savings Institution, associated with St. James (German) Roman Catholic Church located a few blocks

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south, as part of their efforts to help parishioners become homeowners. After the houses were sold in the fall of 1882, the Savings Institution granted the new German homeowners mortgages.

In 1885 and 1886 George Vickers, Jr. leased lots on the south side of Preston Street, just west of Wilcox, to August Degenhardt, who also built the small houses on the west side of Wilcox, now demolished. 905-11 Preston Street are each three stories tall and three bays wide, with late Italianate cornices, with long brackets and jig-sawn frieze panels. The houses have full marble basements, sills, and steps. Doorways originally had arched wooden surrounds, one of which survives at 907. 925-33 Preston, just west of Ensor, are similar three-bay-wide houses, also built by Degenhardt. In between these groups, at 915-17 and 919-21 there are two pairs of set back, two-story, two-bay-wide Italianate houses, probably also built in the mid-1880s, which may or may not have had porches similar to the ones they have now. They have been renovated in recent years.

Original housing built in 1885 along both sides of Wilcox Street, and in 1886 on the west side of Ensor Street, has been demolished.

Block 1158

This block, whose east edge faces Aisquith Street where it intersects Harford Road, was built up with large, elegant three-story, three-bay-wide houses facing Preston Street, but much smaller two-story, two-bay-wide houses along Biddle, Ensor, and Holbrook Streets.

The oldest houses in the block seem to be those facing Aisquith Street. A few houses were built by 1860, but the group was not finished until after the Civil War in 1866-68. Builders and investors included names seen throughout the area—Miles White, John Bolgiano, and Michael Willinger, among others. Most of the houses are three-stories tall but only two bays wide. All have facades set at an angle to Aisquith, but running parallel with Harford Road, indicating that they were built before Aisquith Street was extended beyond Chase Street. 1200-10 is a group of paired, three-story, two-bay-wide houses with early Italianate-style, simple modillion cornices. They have wood sills and no marble decorates the façade. 1200-02 is currently a four-bay-wide storefront. A row of three-story, two-bay-wide houses, at 1212-18, still remarkably retains sets of original door and window lintels, consisting of projecting flat pediments supported by scroll-sawn end brackets set against a deep frieze. On the doorways this pediment is further supported by wide wooden casings on either side of the door. 1220-22 is a set-back pair of two-story, early Italianate-style houses; 1224-32 are three-story, two-bay-wide houses with early Italianate modillion cornices and sallyports running back between each pair of houses. 1234-36 are similar, but are only two stories tall.

1009-19 (1021 is gone) Preston is a row of three-story, three-bay-wide late Italianate-style houses built in 1884 by Charles Gantz. The four large brackets frame jig-sawn frieze panels and the doors originally had arched wooden surrounds, as at 1011. The houses have marble steps but no other marble trim. 1003-1007 (1001 is gone) are three-story, two-bay-wide (13'10") houses with stylish, paired first floor windows, marble

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sills, and steps, built in 1884-85 by John Magarity. Their late Italianate-style cornices have a row of modillions decorating the frieze. East of Holbrook, 1101-13 Preston is a group of three-story, three-bay-wide late Italianate houses, with cornices similar to those at 1009-19. Each house has four large brackets framing jig-sawn frieze panels. The stringers, sills, and steps are marble.

George Hershman built the thirteen two-story, two-bay-wide (13') houses at 1201-25 Ensor Street in 1884-85. Their late Italianate-style cornices have jig-sawn panels with "cross" designs. He built similar houses on the north side of Biddle, east of Ensor, at 1000-1010, as well as the west side of Holbrook Street, but these have been demolished. 1012-1022 Biddle, built in 1884 by Thomas Blick, are the same size and have similar cornices, but the doorways have round-arched transoms. 1024, the end house at the corner of Holbrook, is three stories tall. A pair of similar, two-story, two-bay-wide houses stands east of Holbrook, at 1100-02 Biddle.

Block 1160

The west edge of block 1160 faces Harford Avenue and contains one of the few groups of houses still extant on this thoroughfare, although they are currently vacant. 1213 Harford is a three-story, three-bay-wide, gable-roofed Greek Revival style house of the early 1850s, built to serve as the parish house for the Harford Avenue Methodist Church. It retains the original parapet fire walls at either end of the roofline, mandated by the building codes of the era. 1215-17 Harford is a pair of three-story, three-bay-wide late Italianate-style houses that retain several sets of original 2/2 sash. 1219-21 are missing. 1223 is an important resource because it retains its original door and window pediments that are not unlike those found across the street at 1212-18 Aisquith Street. The house is a wide, three-story, two-bay structure with an early Italianate modillion cornice. 1225-27 is a pair of three-story, late Italianate-style houses that have three openings on the first floor, but only two above.

The former Harford Avenue Methodist Church stands at the northeast corner of Harford and Biddle Street. Built in 1858, the simple, gable-roofed, two-story structure is three bays wide and four bays deep, made notable by its tall, square entrance tower topped with a tall spire, added in 1874. The design, relying on decorative brickwork panels and trim, shows the influence of the popular Queen Anne style and echoes the shape of the impressive spire at St. James Roman Catholic Church two blocks south. Both nave and tower windows have round-arched tops and projecting brick hoods. The tiny dormers set in the shingled steeple are reminiscent of the English cottage-style architecture that was one of the major inspirations for the 1870s Queen Anne style.

In keeping with the size of the residences on Harford Avenue, those built on the south side of Preston are equally impressive. 1201-15 and 1221-31 are identical groups of three-story, three-bay-wide (16' and 15') houses with late Italianate cornices, marble stringers, sills, and steps. Each house has four long brackets framing jig-sawn frieze panels decorated with central bull's-eyes. Decorative brickwork bands extend across

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the façade near the top, and at the sill level of each range of windows. The houses were built by Charles and George Callis in 1887.

1217 Preston is a large three-story, five-bay-wide institutional building built of brick with a late Italianate-style cornice that is now vacant. The windows have splayed brick lintels and marble sills and some original 2/2 sash remain. The tall, wide, central doorway still has its original, round-arched stone surround. This central building is set back from the street on a high basement that allows for its front lawn to be terraced above street level. On either side of the central building there are two later (post-1906) three-story wings that extend forward to the sidewalk. Each is two bays wide and two bays deep, with paired, 2/2 sash. At street level there are now boarded up, garage-size openings, as well as a door. The same cornice as that of the original building extends around these projecting wings.

The groups of rowhouses on the north side of Biddle and the west side of Central have been razed. Those on the north side of Biddle seem to have been three-story, gable-roofed houses built in the early 1850s by James Purvis. After the Civil War, the local builder George W. Holland put up three-story Italianate houses on the west side of Central, which he sold to Germans, who received mortgages from German building and loan associations. Only a later Victorian three-story commercial building stands on the west side of Central Avenue, south of Preston. The building is three bays wide and sports the decorative brickwork characteristic of Queen Anne-style buildings of the 1880s. Four projecting vertical brick piers, decorated with narrow, vertical recessed panels, as well as recessed crosses, frame the bays. A line of brick dentils separates the second from the third floor level and the cornice sports rows of stepped bricks. The central bay has paired windows while those to either side have two sets of windows each. The central entrance area now has a modern garage door.

Block 1161

This narrow block running between Central Avenue and Eden Street was improved with large three-story, three-bay-wide houses between 1868 and 1870. The majority of the houses facing Eden Street were built individually or in pairs, though all have similar Italianate-style cornices and measured between 15'9" and 17' in width. 1200-2 were a pair but 1202 is gone; 1204 stands alone, as does 1206, but 1208-10 is a pair. This group was built in 1868 by Miles White, working with Orville Horwitz and James Purvis. All have modillion cornices, with the deep frieze decorated by a row of dentils and framed by two long end brackets. The first four houses only have marble sills and steps but 1208-10 has a full, marble-faced basement. 1212 and 1214 are gone; 1216, 1218, and 1220 are individual three-story, three-bay-wide houses with modillion cornices, marble sills, and steps. 1222-24 is a smaller pair of three-story, two-bay-wide houses early Italianate-style houses with narrow passageways on either side leading to the rear yard. 1226-30 is a group of three three-story, three-bay-wide late Italianate-style houses, built in 1868 by William Price, who also built the very similar houses at 1232-36.

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The east side of Central Avenue was built out with similar three-story, three-bay-wide Italianate houses at its southern end; a variety of two-story houses were built nearer to Preston Street. Two new two-story houses replaced earlier units at 1201-03 and are considered to be non-contributing resources. 1205-9 Central are three stories tall and three bays wide (16'), built in 1868 by James and Benjamin Simpson. 1211-13 are three stories, but only two bays wide, built in late 1868 by William Price. All have similar cornices with scroll-sawn modillions framed by end brackets, and a deep frieze area. 1215-17 and 1219-21 are two-story, two-bay-wide paired houses set back some distance from the street that have side passages running back to the rear yard, probably also built by Price. 1223-27 is a group of three-story, two-bay-wide (16') houses, built by George W. Holland in 1870, with paired first floor windows and Italianate modillion cornices whose deep friezes are framed by end brackets. At the northern end of the street, 1229-41 Central is a group of two-story, two-bay-wide (14'8"; 1241 is 16' wide) houses with Italianate cornices, although 1229 has had its roof raised to three stories. They were built in 1870 by George W. Holland and James H. Myers.

No houses were ever built on Preston or Biddle Streets in this narrow block.

Block 1162

Located two blocks north of Madison Square, this block began to be developed by landowner Archibald Stirling in 1852 when he sold the southern portion of the block to investors Miles White and James Purvis. Most of Caroline Street is built up with three story, three-bay-wide houses, built just before or after the Civil War. Builders William and James Price acquired the first three lots on Caroline from them and erected 1200-1204 Caroline in about 1858. 1200 Caroline is a transitional-style house, with a low-pitched gable roof and an early Italianate cornice consisting of a row of modillions and a row of dentils. It is three stories tall and three bays wide. 1202 and 1204 are three stories tall but only two bays wide and have similar cornices; both are set back from the street and have a narrow yard between them. The entrances are located on the inner sides of the houses. Some original 2/2 sash survives.

1206-08 Caroline are three-story, three-bay-wide (16'4") Greek Revival-style gable-roofed houses, built in 1858 by William H. Shelly and they resemble those early houses on the east side of Caroline in the block to the south. They have a simple dentil cornice, round-arched door transoms, and marble sills and steps. 1210-12 Caroline and 1214 are three-story, three-bay-wide late Italianate-style houses, whose cornices have long brackets, modillions and jig-sawn frieze panels. All of the houses have splayed brick lintels and slightly arched, molded wood door surrounds. The next two houses, at 1216 and 1218 are early Italianate in style, built c. 1858-60. They have simple, plain friezes framed by scroll-sawn end brackets and originally had arched wooden door surrounds like most houses of this type. 1218 has a marble-faced basement and steps, 1216 has marble steps only.

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The northern portion of Caroline Street was completed by White and Purvis in 1868-9. 1220-22 is a pair of three-story, three-bay-wide taller Italianate houses with very fancy scroll-sawn end brackets framing a cornice whose frieze is marked by a row of large dentils. These houses have marble basements, sills, and steps. 1224 Caroline is a three-story, two-bay-wide house with a simple modillion cornice, set back from the street with a side entrance, like 1202 and 1204. It has a front porch with a stylish, scalloped cut-work wooden cornice. 1226-30 Caroline is a row of three-story, three-bay-wide Italianate houses whose cornices are framed by end brackets and have both modillions and dentils decorating the frieze. 1232, probably by the same builder, is a taller house with a similar cornice. Its distinctive feature are the round-arched windows with decorative keystone lighting the second and third floors. The first floor has been turned into a modern storefront.

White and Purvis also built 1201 Eden and 1402-18 Biddle Street in 1868-69, three-story, three-bay-wide (16') Italianate-style houses with modillion cornices supported by sets of paired, short brackets. There are marble stringers, sills, and steps. In 1870 builder and investor William Rayner built twelve houses at 1401-23 Preston, three-stories tall and two bays wide, which have simple, modillion cornices. The four houses at 1425-31 Preston are larger, being a full three bays wide and have a late Italianate-style cornice. No marble seems to have been used on the façade.

The east side of Eden is improved by several groups of three-story Italianate-style houses, built between 1868 and 1870. 1217-23 (1219 is missing) are three bays wide with a late Italianate cornice, marble basements, sills, and steps. The elegant splayed brick lintels have keystones. 1209-15 is a group of four smaller three-story, three-bay-wide houses with an earlier modillion cornice set above a deep frieze. At the southern end of the block 1205-7 Eden is a pair of slightly smaller early Italianate-style three-story, three-bay-wide houses. In this particular block the alley street, Spring Street, is wider than usual. Two-story, two-bay-wide houses built in 1871 and 1875 line both sides. The earlier houses, at 1207-15 and 1225, have very simple modillion cornices; those built in 1875, at 1204-28 Spring, have medium-length scroll-sawn end brackets and small scroll-sawn modillions.

Block 1163

This block was initially developed as part of the overall Madison Square area. The earliest houses built on the block date from 1869, and all are three stories tall, except for the groups built on both sides of Dallas Street in 1872.

The finest houses on the block face Caroline Street. The entire side of the block was developed by financier and attorney Miles White, who obtained the land from Archibald Stirling in 1867. The first houses he had built, at the northern end of Caroline, just south of Preston, closely resemble the three large corner houses a block south, at 1125-29 Caroline. 1237 is a single house; 1233-35 is a pair. All are three stories tall, three bays wide, with simple, early Italianate-style modillion cornices with deep frieze areas, splayed brick lintels, and

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marble sills and steps. White also built small houses on the west side of the upper portion of Dallas Street, but these no longer survive.

1229-31 Caroline is a pair of highly unusual setback, two-story, three-bay-wide Second Empire-style houses with the third story located in a steep mansard roof lit by stylish dormers with triangular pediments. The slate on the roof is arranged in colorful, decorative patterns. 1227, 1225, and 1223 are all single, three-story, three-bay-wide houses. 1223 is the oldest, and has an early Italianate modillion cornice framed by end brackets and splayed brick lintels, much like 1125-29 Caroline. The other two have late Italianate cornices and segmentally-arched lintels. They also have marble-faced basements, sills, and steps. 1221 Caroline is a three-story, two-bay-wide setback, early Italianate-style house, which retains some original 4/4 sash.

The three-story houses at the southern end of the block are much later in date and much more stylish. They were built between 1904 and 1906 in the then-popular Renaissance Revival style by John F. Horrigan. 1215-19 are three bays wide, built of brown, Roman brick with white sheet metal cornices decorated by a row of dentils. Marble is used for the window lintels, sills, basement and steps and the first floor window is quite wide, with a deep transom. A small, rectangular window lights the second and third levels of the entrance bay, providing a very stylish touch to the façade. To the south of this group an earlier, late Italianate-style house stands at 1213 Caroline.

The remainder of the houses on Caroline Street built by Horrigan resemble the houses at 1215-19. All are 15' wide, built of brown, Roman brick, with white marble lintels, sills, basements, and steps. They have distinctive, individual, sheet metal neo-classical cornices that are narrower than the overall façade, leaving brickwork exposed on either end. The pair of houses at either end of the group, at 1201-03 and 1209-11 Caroline have a wide window with round-arched stained glass transom on the first floor, set beneath a marble lintel composed of stepped blocks centered on a keystone. The second floor contains a rounded bay window and a small rectangular window with triangular pediment; third floor windows have flat marble lintels. 1205-07 Caroline are only two bays wide, with an elaborate Palladian window gracing the center of the second floor; third floor windows have round-arched lintels. On these two houses a marble band runs across the façade and serves as the lintel for the first floor openings. All houses have marble basements, sills, and steps.

The three-story, three-bay-wide houses at 1508-14 Biddle Street built by Horrigan have flat facades and regular fenestration patterns. Each house has the same individual cornice as those on Caroline and a marble band runs across the façade at the first floor lintel level. Like the houses on Caroline Street, the basement areas are faced with marble and the lintels, sills, and steps are marble.

1503-11 Preston are almost identical to those at the north end of Caroline and were also built by Miles White in the late 1860s. East of Dallas Street, Charles Milske built ten three-story, three-bay-wide (15') houses at 1513-31 Preston in 1872-73, which are now gone. At the same time he put up the ten similar, but only two-bay-wide (14'4") houses at 1200-18 Bond and twelve small houses (12' wide) at 1205-29 Dallas. The Preston and Bond Street houses have early Italianate-style cornices, with a row of modillions supporting the crown

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molding, set against a plain, deep frieze. The cornice on the Dallas Street houses is very similar and here some original 4/4 sash survive. As with the houses built on Caroline, the openings have splayed brick lintels. Milske's Preston Street houses sold for \$2,000-\$2,300 each, but those on Dallas went for \$950, mainly to German-American buyers.

The nine houses on the north side of Biddle, east of Dallas, at 1516-32, are three-story, three-bay-wide late Italianate-style houses that originally had marble stringers, sills, and steps.

Block 1164 North

There are two blocks numbered 1164 that run east of Bond Street to Broadway. The first, located north of Biddle Street, consists of four long rows of housing occupying each block front. 1201 - 45 Bond Street, built in 1870, is a row of three-story, two-bay-wide Italianate-style houses with fairly plain wooden cornices framed by scroll-sawn end brackets. The upper crown molding projects deeply from the façade and is supported by a row of scroll-sawn modillions. Beneath there is a plain, deep frieze area. Windows have splayed brick lintels; the doors have segmentally arched lintels and may once have had arched wooden enframements. No marble was used on the façade.

The other rows in the block were built twenty years later, in 1891-92. The three-story, three-bay-wide (14'6") houses built along the north side of Biddle, east of Bond, at 1600-24 in 1891-92, by John Gill, have sheet metal cornices with four short brackets set above decorative rows of stepped bricks. Queen Anne-style decorative brick bands run across the façade between floors. The basements are covered with rock-cut stone and the sills and steps are of the same material.

Similar late Italianate-style three story houses were built at the south end of Broadway, at 1216-28, by John Gill in 1891-92. Each is three stories tall and three bays wide. The group at 1216-22 has a neoclassical-style sheet metal cornice with end brackets and a frieze decorated with stamped rosettes. The basement, sills, and steps are marble. 1224-28, however, have a late Italianate-style cornice made of sheet metal, with long brackets and modillions. These houses have rock-faced stone basements and sills.

To their north, at 1230-56 Broadway, there is a very stylish row of Picturesque-style houses, built in 1889 by Charles H. Callis. The houses are three stories high, 15' wide, sitting on high basements, with the third story enclosed within a steeply-pitched mansard roof decorated with variegated colors of slate. Squared, swelled, and flat bays articulate the long façade and every fourth roofline sports a pyramidal or conical turret. The dormer windows have shed roofs and the simple cornice is made up of a wooden crown molding set above rows of stepped bricks. On the squared-bay houses, marble stringers mark the top and bottom of the basement level and decorative brick bands run across the façade at the sill and lintel level of each window and again about one foot below the lintels. Houses with swell fronts have rock-faced stone basements, lintels, and sills. One

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unit in the middle of the row (1242) boasts a very stylish Moorish-arch entranceway, the entire first floor level being faced with rock-cut stone. This house has a conical turret.

Along the south side of Preston, west of Broadway, at 1619-25, there is a row of two-story, three-bay-wide late Italianate houses. Their wooden friezes have four long brackets each, framing frieze panels decorated with double bull's-eyes. The decorative brick doorway hoods show the influence of the Queen Anne style. Just east of Bond, 1607-17 Preston is a row of three-story, three-bay-wide late Italianate-style houses (1609 is gone) that have long brackets supporting a deeply projecting crown molding, set above a row of thick modillions.

Block 1165/1166/1167

These blocks directly east of Jones Falls, now the Fallsway, were developed in the decade between 1876 and 1886 by financier and attorney Miles White, with the help of builder Samuel D. Price. White purchased a large tract of land in this area in 1876, not long after the St. Francis Academy had relocated to the south side of Chase Street. White and Price began building just north of the Academy and gradually made their way westward.

Block 1165, just east of the Falls, was built up in 1885 and 1886 with a row of three-story, two-bay-wide houses (14') at 1100-34 Barclay Street (1106 is gone), built by Price at his own risk in 1885. The houses have paired first floor windows, marble stringers, sills, and steps. The wooden cornice has thick, scroll-sawn modillions set against a plain frieze, the whole framed by end brackets. A projecting brick band, formed by a row of stretchers runs across the façade just below the sills of the second and third floor windows. Across Barclay, only 1103-13 survive of the row also built in 1885 by Price, that originally extended to 1119. The houses are identical to those on the west side of the street except for the fact that they are 15' wide and have three narrow openings on the first floor instead of a paired, wide window. Price also built the similar houses on the south side of Biddle Street, west of Barclay (317-29), in 1886.

In Block 1166, east of Barclay, Price built eleven three-story, two-bay-wide (14' and 15') houses for the Whites in 1884-85 at 400-20 Chase Street; similar houses at 1100-16 Clifton Place (now Brentwood) and 1103-1119 Barclay in 1885; and another similar row at 401-21 Biddle Street in 1886. On Biddle Street, the first three houses have paired first floor windows, the rest have three narrow openings on the first floor and two above. The cornice has long brackets and scroll-sawn modillions. Rock-faced stone covers the basements, but the marble sills and steps are smooth. Similar houses are to be found on both the east and west sides of Barclay Streets, between Biddle and Chase, but they are currently boarded and awaiting demolition.

Only two three-story, two-bay-wide (15') houses survive on the north side of Chase, east of Barclay, at 406-08, out of the row that once extended from 400-20. Like those on Biddle they have three narrow openings on the first floor and late Italianate bracketed and modillion cornices. This group, however, also has decorative

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brick lintels (molded diamond-shapes at the top of the stretcher bricks) and a double row of brick rope molding running across the façade at window sill level. Basements, sills, and steps are marble. Two three-story, two-bay-wide (14') houses also survive on the west side of Brentwood, at 1110-12, out of an original row that extended from 1100-16. The wooden cornice has three long brackets and scroll-sawn modillions and there is a wide, paired first floor window. The basements are covered with rock-faced stone but there are smooth marble stringers, sills, and steps.

In block 1167, just east of 1166, a row of once substantial three-story houses with late Italianate-style sheet metal cornices survives at 1103-35 Brentwood Avenue, probably built after 1892. 1103-07 are three bays wide (15'), 1109-35 are three bays wide on the first floor, but only two above (14'). Each cornice has three long brackets and a row of dentils decorating the frieze. The houses have marble stringers, sills, and steps. The long row of houses on the west side of Forrest Place, south of Biddle, built by Samuel Price in 1876-77 is now gone. So too are the four houses built by Price along the north side of Chase Street, east of Forrest Place, in 1886.

Block 1168

Although currently no buildings survive on the west side of Greenmount Avenue in this block, a few 30'-wide pairs went up in 1857-58. The houses were owned by Germans who no doubt operated stores on the first floor. In 1869 eight three-story buildings went up at the southern end of Greenmount Avenue, at 1100-16. They were built in pairs, on 18'-wide lots, set back from the street. In 1879 Samuel Price built 1116-20 Greenmount. Price also built houses on the east side of Forrest Place, north of Chase, in 1884. Of these, only 1101-07 Forrest Place remain, a row of three-story, two-bay-wide houses with late Italianate-style cornices with long brackets. Only two retain their original cornices.

All but one of the houses on the south side of Biddle Street, east of Forrest, survive. 601-11 are three story, three-bay-wide (15'6") Italianate-style houses with simple modillion cornices set above a deep, plain frieze. The basement is covered with rock-faced stone, but the stringer, sills, and steps are smooth marble. East of Nursery Place, 613 Biddle is gone, but 615-21 are three story late Italianate-style houses that are three bays wide (15') on the first floor and two above. The cornice has long brackets and a two-tiered jig-sawn frieze. Decorative brick bands composed of flush and recessed bricks run across the facades at sill level. South of these houses on Biddle there was a large nursery occupying three contiguous lots that ran west from Greenmount to Nursery Place.

Block 1169

Most of this block was developed in the early 1880s by George R. Vickers, Jr., the son of the George Vickers who purchased the McKim estate after the Civil War. The block faces the public square Vickers gave to the city in 1878.

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The most important housing in this block survives along the west side of Homewood Avenue, facing Johnston Square. The row originally ran from 1106-38 Homewood, north of the Greenmount Avenue Methodist Church (now the Highway Christian Church) at the corner of Chase, built in 1884. The surviving houses, at 1114-32, are all very similar three-story late Italianate-style houses with touches of Queen Anne-influenced decorative brickwork. Each house has three narrow openings on the first floor and two above. Cornices have three long brackets and a row of scroll-sawn modillions. Basements, sills, and steps are marble. The houses have slightly different decorative details and were constructed by different builders. 1114-16 (the remainder of the group that once extended from 1112-1116, were built by James W. Sindall. Doors and windows have segmentally arched brick lintels with a center keystone. Two rope-patterned bands of molded brickwork run across the façade at the second and third floor sill level. 1118-20 Homewood Avenue, built by Samuel D. Price, in late 1884-early 1885, are almost the same, but the segmentally arched brick lintels are now topped by a row of diamond-shaped molded bricks; the same rope-patterned band runs across the façade. Then, at 1122-32 (originally the row ran to 1138), the band running across the façade changes to one composed of alternating flush and recessed bricks. The houses in the group have alternating splayed and segmentally-arched brick lintels. These 15'10"-wide houses were also built by Sindall in 1885.

The church, built on this site in 1884 as the Greenmount Methodist Episcopal Church, is a simple rectangular nave design (40' x 65') with gable roof; its three-bay-wide entrance façade faces Homewood Avenue. Built of Halls' Springs blue-stone, of a dark lead color, the two-story church runs back four bays on Chase Street, each bay containing a flat-linteled window on the first floor and one with a pointed arch above. Each bay is separated by double-shouldered buttresses. The voussoirs, lintels, sills, and buttress shoulders are all of rock-faced marble, which provides an important decorative contrast. The front windows, as well as the wide entrance, carry out the pointed-arch theme; a range of three, pointed-arch windows lights the nave at the second floor level. The windows seen on the church today are not original. As depicted in an old anniversary booklet, the little church, designed by Alphonsus H. Bieler, had delicately traceried clear glass windows that let much light into the church. The rectory, at 1104 Homewood Avenue, was constructed of similar materials in late 1884. The congregation's first home was on the northwest corner of Greenmount and Eager Streets, but it moved to the fashionable Johnston Square location after the congregation had outgrown the old church.

Originally three-story houses filled the north side of Chase Street, east of Greenmount, but only two survive, at 700-02. 700 is two bays wide; 702 is three bays wide (15'); both have paired first floor windows set beneath a segmental arch. The cornices have three long brackets, decorated with balls, framing jig-sawn frieze panels. The entire row of ten houses was built by Daniel Ludwig in 1884 on land leased to him by George Vickers, Jr.

Charles J. Hull built the two-story, two-bay-wide late Italianate-style houses on the south side of Biddle Street, east of Greenmount, in 1882. 703-11 are each 15' wide, have simpler Italianate cornices with a row of scroll-sawn modillions set between end brackets, with a small, jig-sawn frieze beneath. East of Proctor Street

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the houses are 14' wide; 713-15 has wide, paired first floor windows with a central molding strip, late Italianate-style long brackets and a jig-sawn frieze. 717 has a fancy cornice with very long brackets and modillions; the stretcher bricks forming the lintels are topped with molded brick balls. 719 Biddle is missing; 721 has a paired first floor window with highly decorated lintels—molded brick ropes on the stretcher bricks and balls decorating a top row of header bricks. Finally, 723-25 are three bays wide with a late Italianate cornice with long brackets, modillions, and a narrow jig-sawn frieze. Hull also built similar houses on the east side of Greenmount, south of Biddle. Small two-story, two-bay-wide houses filled each side of Proctor Street in the middle of the block, but these have been demolished.

A number of houses survive on the east side of Greenmount Avenue, south of Biddle, most built by Charles J. Hull in the late 1870s and early 1880s. (Hull acquired the western portion of the block in 1873) 1103 and 1105 are similar three-story buildings, but 1103 is three bays wide and 1105 is only two bays wide. The original first floor of 1103 has been converted to a modern storefront but an original 4/4 sash survives on the first floor of 1105. 1107-17 is a row of three-story, two-bay-wide (15') early Italianate houses with splayed brick lintels and sallyports between pairs. Each cornice has end brackets, framing a row of large scroll-sawn modillions set above a row of smaller, more widely spaced modillions. 1119-21, 1123-25, and 1127-29 are similar pairs of two-story, two-bay-wide (15') houses with very simple modillioned cornices and splayed brick lintels. 1131-33 is a pair of three-story, two-bay-wide Italianate houses with a simple modillion cornice and plain frieze, built about 1879 by Amos Lightner. The original first floors have been covered over and the building now serves as the Hallelujah Baptist Church.

Block 1170

George Vickers, Jr., acting as a trustee for his father, who now resided outside of Baltimore, sold the block which became Johnston Square to the city in May, 1878.

Block 1171

This block of mainly three-story residences facing the east side of Johnston Square was torn down to make way for the Johnston Square Elementary School, which occupies the entire block. The block began to be developed by George Vickers, Jr. in 1881. Houses on the western half of the block—on the north side of Chase, the south side of Biddle, and the west side of "Getz Avenue" (now Wilcox)—were built by John Getz in 1882-83. The two-story houses on the alley sold to German immigrants who received mortgages from the St. James Savings Institution.

Block 1172/1174

Very little original housing survives in block 1172, which faces onto Harford Avenue. One long row of two-story, two-bay-wide houses built in 1884 by George Hershman still stands at 1001-23 Biddle Street, which is very similar to the surviving row across Biddle, at 1000-10 (originally 1000-24), also built by Hershman the

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same year. The houses have late Italianate-style cornices with three long brackets each, and a frieze decorated with jig-sawn patterns. Hershman also built a row of similar houses at 922-32 Biddle Street, just west of Ensor, part of block 1171, which are now torn down.

The next block east, block 1174 has been completely lost except for a small group of early houses on the east side of Harford Road. Here, at 1137-39 stand two original two-story-and-attic houses built c. 1852, one of which (1139) later had its roof raised and an early Italianate cornice added. 1125-27 Harford Road are a pair of two-and-a-half story houses, the oldest in the entire Historic District, set back from the street and with significant later additions. An entirely new structure has been added to 1125, extending its façade west to the line of Harford Road. This two-story structure with second-floor bay window dates to the first decade of the twentieth century.

Block 1175

Block 1175 was not developed until after the Civil War, although it was part of Archibald Stirling's original holdings around Madison Square. The first occupant of the block was the **Holy Innocents Episcopal Church**, who acquired their corner lot, facing the newly laid out square, in the fall of 1855. This East Baltimore Episcopal congregation was organized late in 1853 and held its first services on the second floor of old Independent Fire Engine House No. 6, still standing at the corner of Gay and Ensor Streets. A year later they erected a simple wooden chapel facing Madison Square, just across Eden Street from the fashionable new row of houses put up by Archibald Stirling as an incentive to spur development of the square. As the neighborhood grew, so too did the church and by the time the rows had been completed on either side of the square and the blocks to the north, the congregation had decided to rebuild.

They chose local architect Frank E. Davis and began work in 1874. The granite building was the first stone structure of any kind built in the Historic District. It is designed in the rural parish Gothic style, with a long nave ending in projecting transepts at either end, and anchored by a corner tower. The nave is divided into three bays, separated by buttresses, and lit by paired, pointed-arch windows. Each transept has a central, tall Gothic window, and a tall, wide pointed-arch window lights the nave from the front. The entrance to the church, on the north end of its east façade, is set within a projecting Gothic portico, whose pointed-arch opening is reflected at the south end of the façade by a similarly-shaped entrance to the tower. The three-story stone rectory was added just north of the church in 1897.

The major houses remaining on the block face Eden Street, north of the former Holy Innocents Episcopal Church, at the corner of Chase. This row, at 1112-22 Eden, was built by John Getz in 1871, only a few years after the houses facing the square a block south went up. They are three-stories high, three bays wide (16'), and have an early Italianate-style cornice composed of a row of thick scroll-sawn modillions set above a plain frieze panel. The houses are unusually deep with back buildings longer than the main, front house. Openings originally had splayed brick lintels, though some have been changed. The only marble used on the

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façade is for the sills and steps. Getz also built similar houses on the east side of Central Avenue in 1872 that have been torn down.

Many years after the church was built the rectory went up just to its north, at 1110 Eden Street, in 1897. Built of the same gray, rock-faced stone, the three-story building has a swell-front and a neo-classical-style sheet metal cornice, making use of a popular rowhouse form of the mid-1890s. The use of a swell-front design on a free-standing house, however, was not a very successful experiment.

The north end of the block, which originally was built up with three-story houses at 1301-23 Biddle Street, has been demolished, as have the row that once stood on the north side of Chase Street.

Block 1176

This block originally boasted the most fashionable houses facing Madison Square—a group of paired, three-story brownstones built along the north side of Chase Street between 1852 and 1854 by different builders engaged by Archibald Stirling. Their overall form was undoubtedly copied from the elegant pairs of set back houses first built at Franklin Square, on the west side of Calhoun Street in 1850, designed by architect Thomas Dixon. Each house occupied a 25'-wide, or wider, lot, thus allowing for a side yard in addition to the deep front yard. The seven large houses can be seen in Edward Sachse's 1869 *Bird's-Eye View of the City of Baltimore*. They were early Italianate style, with simple modillion cornices. The builders included men who later worked in other parts of the district. The first lot leased, in June, 1852, at the northwest corner of Chase and Caroline, went to William H. Cunningham, with Stirling offering mortgage money. Henry Wilson got the next 50'-wide lot west and Charles and Samuel Maccubbin built on the northeast corner of Chase and Spring in 1853. James C. Blick built the pair at the northeast corner of Eden and Chase in the summer of 1853; not long after Samuel Maccubbin put up the next pair of houses to the east, which joined a house built by John Seidenstricker.

Beginning in 1872 this block became the home of the Carmelite Convent, at the southwest corner of Biddle and Caroline Streets. Their first building can also be seen in Sachse's view. The three-story, three-bay-wide building, surrounded by wide lawns, was topped by a central cupola. The order of nuns is the oldest in the United States, except for the Ursulines in New Orleans. Their first community was established in Maryland (from Belgium) in 1790; by 1831 they had moved to Aisquith Street, near Orleans, in Baltimore, where they remained until moving to Madison Square.

Originally, another impressive grouping of three-story, three-bay-wide houses built in the early 1850s extended west along Biddle Street from the convent, but these too are now gone. All of the structures in the block were demolished to make way for the Madison Square Elementary School and Recreation Center.

Block 1177

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Developed in the early 1850s by Archibald Stirling as part of the well-to-do residential neighborhood around Madison Square, the most impressive homes in this block face Caroline Street. Many are quite wide, with long back buildings and the lots run all the way back to Dallas Street. This side of Caroline Street was first improved with a pair of three-story, three-bay-wide, gable-roofed Greek Revival style houses, built 1852-53 at 1107-09, on 25'-wide lots. An even, wider, more impressive Greek Revival house went up soon after at 1119—three tall stories high, three bays wide (21'3"), with roof parapets used as fire walls and marble lintels, sills, basement, and steps. 1123 (20' wide), built in 1855, probably originally closely resembled the house at 1119, but the entire roofline area has been rebuilt to look like an Italianate house, though today there is no cornice. The pair of 20'-wide houses on the southeast corner lot seems to have been built in 1855 by John H. Armiger. They are large, three-story, three-bay-wide houses with deep, early Italianate-style cornices. The entrance to the southernmost house faces Chase Street (at 1500) and is fronted by a portico. The other house is located at 1105 Caroline. According to Edward Sachse's *Bird's Eye View of Baltimore City* (1869) the houses originally had low-pitched gable roofs.

1121 Caroline Street is a three story, three-bay-wide (20') early Italianate house with a deep cornice with bracketed ends, pedimented windows, a marble basement, sills, and steps, and a pedimented doorway. 1111-13 are somewhat smaller (16'6" wide) three-story, late Italianate-style houses with marble stringers, sills, and steps. The remaining cornice has long brackets and scroll-sawn modillions decorating the frieze. 1115-1117 ½ are three much later two-story, swell-front houses built c. 1895. They have sheet metal, neo-classical style cornices, and white marble trim and steps.

The most impressive houses on the block are on the northern corner, at 1129, 1127, and 1125 Caroline Street. The group was built by Edward Sweeting, a bricklayer and contractor who acquired the 85'-wide parcel in 1859. 1129 was probably not built until after the Civil War, but it does appear on the 1869 Sachse map; 1125 and 1127 were not built until 1871. 1129 is free-standing and occupies a 30'-wide lot; the two other houses are slightly narrower than their 27'6" lots and have narrow passageways to either side leading to the rear yard. Each house is three very tall stories high and three bays wide, with an early Italianate cornice consisting of a row of scroll-sawn modillions supporting the crown molding, set against an extremely deep frieze area decorated with several rows of decorative molding. The basement area is faced with marble and there are marble sills and steps. The wide, double doors with their round-arched transoms have stylish wide, wooden arched surrounds.

More modest houses went up on the eastern half of the block, along Biddle, Bond, and Chase Street. 1509-17 Biddle Street are three-story, three-bay-wide (15') houses built in 1869 by John J. Forrester, who also built the row of two-story, two-bay-wide (11') houses on the east side of Dallas Street (1105-21) in 1870, and five three-story, two-bay-wide houses at 1102-10 Bond Street in 1871. All have simple early Italianate cornices with a row of scroll-sawn modillions set above a plain, deep frieze. A number of sets of the original 2/2 sash survive. The houses on Biddle Street sold for \$1,880 in 1872; those on Bond sold for \$1,450, and

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those on Dallas cost only \$700. 1519-27 Biddle Street are three-stories tall, but are only two bays wide (14'6"). They were built in 1872 by John Colfer.

A group of four early Italianate-style three-story, two-bay-wide houses survives at 1516-22 Chase Street, built c. 1860 by Charles Zerkel. They seem to have originally had gable roofs, which were raised in the front to accommodate a more stylish early Italianate cornice. No marble embellishes the façade. West of Dallas, two pairs of set-back houses survive. 1506-08 are three stories high and two bays wide, with narrow side yards. 1510-12 are only two stories high and have a simple modillion cornice.

Block 1164 South

There are two blocks numbered 1164 that run east of Bond Street to Broadway. The block to the south lies south of Biddle Street and includes the site of the original burying ground for the Second Presbyterian Church, later improved first with the Faith Chapel in 1878 (since torn down), and later with the large Faith Presbyterian Church at the southwest corner of Broadway and Biddle and its associated school building. Housing built in the early 1890s fills the western portion of the block.

1601-15 Biddle Street is a row of three-story, three-bay-wide late Italianate-style houses with sheet metal cornices built in 1893 by Thomas R. Morse. They have rock-faced marble basements, sills, and steps. As on the row on the north side of Biddle, across the street, decorative brick bands run across the façade between floors.

1600-08 Chase Street is a group of two-story, two-bay-wide early Italianate-style houses with simple modillion cornices and sallyports between houses. 1610 is an individual three-story, three-bay-wide house with an Italianate cornice, set on a high basement. The rest of the houses in the row (1612-36) are three stories tall, but only two bays wide, and all have similar, fairly plain, modillion cornices.

The houses on the east side of Bond, north of Chase, resemble the two-story, two-bay-wide units at 1600-08 Chase, but these at 1113-33 Bond have more elaborate cornices and splayed brick lintels. Below the simple modillion cornice three long brackets extend to a lower molding strip, creating the effect of a late Italianate cornice.

Faith Presbyterian Church, designed by Charles L. Carson, was built at the corner of Broadway and Gay Street in 1883-84. It is a fine example of an early English Gothic parish church, a form popularized by the English Ecclesiological movement of the 1850s, as well as being the work of a major Baltimore architect. It is listed on the National Register of Historic Places. The building is constructed of Falls Road blue stone, with trimmings of buff Amherst (Ohio) stone, in a cruciform plan, with a tall tower at the southeast end and a gable-roofed apsidal chapel located on the southern end of the building. Each of the four gable ends of the cruciform

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plan are pierced with large, triple, pointed-arch stained glass windows with elaborate tracery. The tower is three stories tall, with a pointed-arch doorway at ground level; paired, louvered lancet windows on the second level; and wide, open pointed-arched openings decorated with tracery, on the third. The tall roof is pyramidal in shape. The auditorium-style church, which seats 700, has an open-timbered roof and a 50'-foot-high ceiling.

A three-story, two-bay-wide wing connects the church, at its southwest end, to a large, three-story school building that occupies the southern portion of the lot. Designed by Clyde Friz and built in 1916 on the site of the original frame chapel, the Falls Road granite structure is "V"-shaped, with a flat roof. The east façade, facing Broadway, is five-bays-wide, while the wing extending back along E. Chase Street is six-bays-wide. Both church and school are now operated by The Cathedral of the Living Word, Inc.

Block 1165

This tiny block, lying south of Gay Street, at the northwest corner of Broadway and Chase Streets, is improved by the unusual, triangular-shaped, Georgian Revival-style former Clifton Savings Bank, designed by local architect J.E. Laferty and built in 1909. The two-story, three-sided building is constructed of Flemish bond and has a belt course at the second-story window sill level running around the entire structure. Brick quoins articulate each corner. The main façade, facing Gay Street, has three bays. The central doorway has a triangular pediment supported by consols and stone piers. Palladian-style windows with stone sills, set within recessed arches flank the doorway. Second-story windows are rectangular with stone sills and segmentally-arched brick lintels. The cornice is decorated with dentils and stepped bricks and is surmounted by a flat brick parapet. The two other elevations both have a set of round-arched openings on the first floor and rectangular openings above.

Block 1179

The surviving houses on this block, just east of Jones Falls, are all three-stories tall. 415-23 Chase Street are three bays wide (16') with fancy, late Italianate-style cornices, with long brackets and jig-sawn friezes decorated with bull's-eyes. Decorative brick bands run across the façade at the sill level of the upper windows.

A long row of three-story, two-bay-wide (13'6") Italianate houses survives on the west side of Brentwood, at 1014-44. The cornice has a row of scroll-sawn modillions set against a plain frieze, framed by short end brackets. The windows have flat wood lintels and sills. Across Brentwood, fewer houses survive, but they are identical to those on the west side of the street, the only difference being that 1005-13 are three bays wide, while 1003, and 1015-21 are two bays wide.

Block 1180/1181

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These two small blocks are dominated by the still standing St. Francis Academy, built in 1870 for the Oblate Sisters of Providence, the first black order of nuns in the country, founded in 1828. The Sisters' mission was the education and upbringing of poor and orphaned black girls. The Academy and Convent is a three-story red brick building, designed by George A. Frederick in a very restrained Second Empire style, with a steep mansard roof housing a fourth story lit by dormer windows. Frederick, a second-generation German, also designed a very similar building for St. Joseph's Hospital, at the southwest corner of Oliver and Caroline Streets, in 1872, as well as the more ornate 1865-67 St. James Roman Catholic Church on Eager Street. The large, imposing Academy building is seven bays wide, with a three-bay-wide, central, slightly projecting pavilion. The windows in this central pavilion are arched, with stylish cast-iron hoods. The double doorway, with round-arched transom, is set beneath a simple, classical portico. Three dormers, each with paired windows and end pilasters, light the fourth story. The two end dormers have triangular pediments; the central dormer has a curved pediment. The simple cornice is decorated with dentils.

To the west of the Academy stands the Renaissance Revival-style St. Francis Chapel, built in 1907. The two-story, brick, gable-roofed building, designed with its end gable facing the street, has an elaborate entranceway and brick quoins at the corners. The central door, with its round-arched transom has a stone surround with engaged columns supporting a tall broken pediment with central urn. Tall, wide windows with round-arched transoms light the center of the façade, as well as the sides of the building. Stone is used for the lintels, sills, and keystone of the upper transom. On the façade two rectangular stained glass windows, each topped by an oculus with stone trim, flank the central large window. Above a stone band running across the façade, a stone statue of St. Francis decorates a niche in the gable end. The St. Francis Convent and Chapel are Baltimore City Landmarks. More recent Academy buildings extend south of the original structures towards Eager Street.

A group of seven three-story, two-bay wide late Italianate houses survives at 609-21 Chase Street. The cornices have long brackets and scroll-sawn modillions and some original 4/4 sash remain. Similar houses that once stood at 601-7 have been replaced by a three-story, five-bay-wide new building with a brick façade, belonging to St. Francis Academy and considered to be non-contributing.

Block 1182

This block was built up with three-story late Italianate-style houses in the early 1880s, at the time that Johnston Square was being developed. The land was part of the McKim estate purchased by George Vickers, Sr. In the early 1850s Vickers leased lots on York Road, north of Eager; along the west side of Homewood (then called McKim); and along the north side of Eager, where 15' and 16'-wide three-story, gable-roofed houses were built. All of these early houses have been demolished.

George Vickers, Jr. began leasing lots along the south side of Chase Street in this block in 1882 to several different builders, who put up three-story late Italianate-style houses that closely resemble those in the

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block to the east, facing Johnston Square. Most are three-bays wide (15') and all but two (705 and 725) were built in pairs. The cornices have very long brackets framing rows of scroll-sawn modillions. Most have marble-faced basements, marble sills, and marble steps. Thirteen houses fill the block face, at 701-25 Chase Street. 701-03, only 12'4"-wide, were built in 1882, as were 707-709, three-bays-wide (15'6"), built by Charles Gantz, who got financing from the St. James Savings Institution. Those at 711-19 were built in 1885 by Samuel D. Price; each is 15' wide, with three openings on the first floor but only two above. The next pair, at 721-23, went up in 1883-84.

Similarly large houses were built along the east side of Greenmount Avenue, north of Eager. 1001-05 Greenmount Avenue are three individual three-story houses, all with late Italianate-style cornices. 1001, probably always outfitted with a corner shop front, is three bays wide (18') and extends back along Eager Street a very long distance, as do the two houses to the north. The cornice has very long brackets and scroll-sawn modillions. 1103 and 1105 are both only two bays wide and now have a combined, modern, 31'-wide shop front. The next building, 1007-9 is non-contributing as it is a modern two-story, four-bay-wide concrete-block building with windowed storefront. 1011-17 Greenmount Avenue retain their original upper floors, but the entire first floor area has been rebuilt with a continuous façade of new brick. The group is mainly of interest because of 1011-13, a pair of 15'-wide, c. 1850 two-story-and-attic houses, similar to those that must have filled the blocks south of Eager, only a few of which still survive. 1013 has had its roof raised and a 1890s stepped-brick cornice added; 1015-17 are three-story, two-bay-wide houses, with much earlier Italianate-style scroll-sawn bracketed cornices.

Further north on Greenmount, south of Chase Street, the houses are older and smaller, though all are 15' wide. 1051-53 is a pair of two story, early Italianate-style houses with a scroll-sawn modillion cornice, converted into a double storefront with the door set at an angle to the street. 1049 has a new façade and 1047 is gone. 1045, however, is an early two-story-and-attic house, built c. 1850 (now vacant and boarded) that is of the type originally seen often in the now demolished blocks to the south. 1041-43 is a three-story, two-bay-wide pair, probably built c. 1850 as part of a two-story-and-attic row, but with its roof raised, and a sheet metal and stepped brick cornice added in the 1890s. The pair now has a modern storefront.

Block 1183

George Vickers, Sr. began to develop this block just after the Civil War. In 1866 St. John the Evangelist Roman Catholic Church acquired two lots (a total of 71' wide by 100' deep) on the northwest corner of Valley and Eager Streets for their Male School. The first school building can be seen on Edward Sachse's 1869 *Bird's-Eye View of the City of Baltimore*. It was a stylish three-story-high, gable-roofed building, with its four-bay-wide end-gabled front facing Eager Street. The building ran back six bays along Valley. West of the wide school lot, there were three three-story, two-bay-wide gable-roofed houses. The school was torn down and rebuilt in 1893. Designed by John Stack, an alumnus of the school, the imposing Romanesque-style building was one of largest parochial schools in the city. Both this building and all of the houses along the north side of

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Eager and the east side of Homewood Avenue in this block have been demolished.

This block borders Johnston Square along its south side, on Chase Street. The houses are all quite large, three-story, three-bay-wide (16') late Italianate-style houses, built in the early 1880s, after George Vickers, Jr. sold the square to the city. In the section of Chase west of Valley, 823-41 Chase, all of the houses were individually built. Although their cornices appear uniform, most having four long brackets framing jig-sawn frieze panels, each one is actually somewhat different from the next and no facades have contiguous brickwork. The group built east of Homewood is comprised of several units—801-7, 809-13, 815-17, and 819-21, most of which have late Italianate-style modillion cornices, though a few have jig-sawn friezes. 809-13 were built in 1884 by Owen McKenna. 815-17, built in 1885, have extra decorative brickwork on the facades that shows the influence of the contemporary Queen Anne style. Doorways originally had wooden, arched surrounds, one of which survives at 811, another at 833. The especially tall, narrow proportions of the doors and windows are typical of this late Italianate style.

The west side of Valley Street (originally 1014-1046, now beginning at 1016) is also lined mainly with three-story Italianate houses, most having three openings on the first floor, but only two above, although those at 1016-24 are only two bays wide. All have simple modillion cornices with deep frieze areas. 1026-30 Valley, built by James W. Sindall in 1885, have Queen Anne-style decorative brick door and window lintels, very similar to the ones on the houses in the 1200 block of Homewood Ave. A slightly projecting band of header bricks sits atop the segmentally-arched lintel, where every other row of bricks has been replaced by diamond-shaped molded bricks. A decorative brick band, made up of alternating flush and recessed bricks, runs across the façade at the window sill level of the second and third floors. 1032-34 Valley is a pair of late Italianate-style two-bay-wide houses, with a row of modillions decorating the cornice. 1036-46, also built by Sindall, are late Italianate house with three openings on the first floor and two above, like the row at 1026-30. Here the cornices have either jig-sawn friezes, or a row of modillions.

None of the original houses survive on the north side of Eager Street, the east side of Homewood Avenue, or on either side of Hillman Street, which was built up with smaller, two-story Italianate-style houses. All of these units were built between 1870 and 1873 and most sold to Irish families.

Block 1184

This block is important because it still contains examples of the original, gable-roofed housing built in the late 1840s and 1850s to house the large numbers of Irish immigrants moving into this area. 904-18 Eager Street is a row of three-story, two-bay-wide (14') gable-roofed houses that originally extended from 904-924. They were built between 1852 and 1854. Several of the units at the east end of the row had a more fashionable Italianate cornice added later. Located directly across Eager Street from St. John's Catholic Church, these homes formed part of the historic Irish community in this area, as did the group of three-story, gable-roofed

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houses still standing at 1001-5 Valley Street and the small, two-story, gable-roofed houses originally built along the south half of Wilcox Street, but now demolished.

Later, three-story, two-bay-wide (15') Italianate houses originally lined the rest of the east side of Valley Street, at 1007-29, of which only 1007-17 survive. These have fairly simple cornices decorated with modillions and dentils. There is a sallyport between pairs of houses. They were built in 1867 by Andrew, Peter, and George Wilcox, who also put up the smaller two-story, two-bay-wide houses on both sides of the alley street they named after themselves (none of which survive). Both the Valley and Wilcox Street houses sold mainly to Irish buyers. The Wilcoxes also built three-story, 16'-wide houses on the west side of Harford Avenue in 1869, but these are also gone. Probably intended to serve a mixed residential/commercial structures, they sold to German buyers. At the eastern end of Eager, just west of Harford Avenue, three three-story, two-bay-wide Italianate houses, built after the Civil War, survive of the row that originally extended from 926-936 Eager Street.

The rest of the block relates more closely to the nearby development of Johnston Square in the 1880s. 903-9 Chase Street (901 is missing) are three-story, late Italianate-style houses; 903 is only two bays wide, but the remaining three are three bays wide. They closely resemble the long rows built on the south side of Chase in the next block west (the block facing Johnston Square). 911-21 Chase (only 911-13 survive) was a row of later, Renaissance-Revival style two-story houses built of brown Roman brick, with rock-faced stone trim and basement area. There are three openings on the first floor, topped by a continuous, rock-faced marble lintel; the two windows on the second floor have marble lintels and sills. The neo-classical style sheet metal cornice sits above a row of decorative stepped bricks.

On that portion of Chase east of Wilcox (and therefore further removed from the square), builders erected much more modest houses. 925-47 (923 is missing) Chase Street are only two stories high and two bays (13'6") wide, with late Italianate-style cornices with jig-sawn frieze panels. They were built in 1885 by James S. Clark.

Block 1185/86/87

This combination block bisected by Harford Road, no longer contains any contributing resources to the Historic District. Its southern half was originally built up with gable-roofed houses built in the late 1840s and 1850s and contained the original end of Stirling Street, an old street named for the original landowner in this area, Archibald Stirling, who, not long before his death in 1867, began to develop Madison Square. The many housing units on the block were torn down. It is now the home of the large, modern East Baltimore Medical Center.

Block 1188

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This block relates stylistically and historically to the community established for working class German immigrants in this area in the 1850s. The majority of the housing was built in the early 1850s, with gable roofs. Potential homebuyers, as well as builders, were given mortgages by the various building and loans established by St. James Church. Samuel Ault, a German, built houses on the east side of Somerset and the north side of Eager in 1852, with financing from the St. James Building Association. Michael Willinger finished the north side of Eager, and Patrick Holbrook built houses on the west side of Central, both with financing from St. James.

The block's most important historical resources are the gable-roofed houses built in the early 1850s for the local working class market, most of whom were newly arrived immigrants. Two groups of these houses survive on the north side of Eager Street. 1208-16 is a row of five (originally six) two-story-and-attic, two-bay-wide (14') houses, built east of Aisquith. Arched sallyports between pairs of houses lead to the backyards. East of Somerset, 1218 Eager is a three-story Italianate-style house of the late 1860s, but the remaining group of five houses at 1220-1228 were originally two-bay-wide (14'), two-story-and-attic houses of the early 1850s (like 1224-1226), built by Samuel Ault. 1220-22 and 1228 later had their roofs raised to a full three stories, at which time the builder also added a stylish Italianate cornice. The next group of houses to the east, 1230-40 Eager, are full, three-story, two-bay-wide (14') gable-roofed houses, built by Michael Willinger in 1853-54.

Two institutions related to St. James Catholic Church—their school and church hall, also occupied the block, further linking it to the local German community. An important survivor in this block is the St. James School, in the center of the west side of Somerset Street. Built in 1864 and added to later in the century, the large building now occupies a good portion of this side of Somerset Street. The original, central building is three stories tall and seven bays wide (86' x 56'), the whole set beneath a low-pitched gable roof with simple dormers. There is a central, projecting bay topped by a castellated parapet with central, triangular pediment carrying a large cross. A large stone plaque bearing the name of the school is set between the second and third-floor windows of this central pavilion. Each bay is framed by full-height brick piers that project slightly from the façade. Cleverly designed rows of stepped bricks suggest Italianate bracketed forms and are used under the simple brick cornice; beneath the top, triangular pediment; and above the lintel of the third floor central window. The entrances are located on both of the end walls of the projecting central bay; cast iron columns support a flat porch roof. The wide, three-story additions placed on either side of the main building have one bay with paired windows; the other two bays are lit by a wide bank of four windows.

The church community grew so rapidly in the 1870s that another school building was needed. St. James Hall rose on Aisquith Street, just west of the first school building, in 1878. At this time the schools served nine hundred pupils. The young men of the parish were taught by the Marian Brothers, the girls by the Sisters of Notre Dame.

Today St. James School operates as the St. James and John Catholic Elementary School. St. James Hall has been torn down.

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Block 1189

Madison Square

This block was developed by Archibald Stirling beginning in 1854, just after he sold the block to become Madison Square to the city. He leased several lots each on the east side of Central Avenue to a variety of German builders, who obtained financing from the St. James Building Association. These builders included Michael Willinger, John S. Fusselbaugh, August Hillman, and John Schreuber.

The entire west side of Eden Street, facing Madison Square, was developed by Archibald Stirling and his crew of builders in 1866-67, just before Stirling's death. No alley houses were ever built behind these houses. All of the houses are three-story, two- or three-bay-wide early Italianate-style houses, with simple modillion cornices set above plain, deep friezes. All have marble sills and steps. 1000 Eden, is unusually wide at 22'; on the south side of the house there is a bay window on the second floor. The next group of houses, at 1002-10 Eden, are only two bays wide (15' and 16'). The modillion cornice is also decorated with a row of dentils. One set of original 4/4 sash remains at 1006. The doorway, with its round-arched opening originally had an elaborate enframing similar to that next door at 1012. 1012 Eden is three bays wide (16') and is a taller house with a more elaborate cornice, the modillions being decorated with carved balls. The frieze area beneath the modillions is decorated with rosettes. The lower frieze area is topped by a row of carved balls and then is articulated with vertical strips, also with carved balls that connect to a plain lower molding strip. The doorway has a striking, deeply molded wooden enframing, with a keystone marking the slightly arched top. The basement area is marble, as are the sills and steps. 1014 Eden is also a three-bay-wide (16') house of somewhat grander proportions. The modillion cornice is framed by end brackets. The doorway originally had an elaborate enframing similar to that next door at 1012. Now there is merely a single light doorway transom.

1016-22 Eden Street is a row of three-story houses built in late 1866 and early 1867 by David W. Caskey, a carpenter, on land leased to him by Archibald Stirling. Each house is three bays wide on the first floor but only two above (14'9"). The scroll-sawn modillion cornices are also decorated by a row of dentils on the deep, plain frieze area. The doorways originally had elaborate enframements like that remaining at 1018, with a deeply molded wood frame with keystone set in the center of the slightly rounded arch. The original doorway transom light was very deep. 1022 has a marble stringer marking the basement level. Some marble steps have been replaced by concrete steps.

The larger houses at 1024-34 Eden were also built by David Caskey in 1866-67. Each is three bays wide (17') and has a modillion cornice; the continuous cornice on each group of houses is framed by scroll-sawn end brackets. The doorways originally had elaborate enframements of molded wood, like that remaining at 1012 or 1018, with a deeply molded wood frame with keystone set in the center of the slightly rounded arch. The original doorway transom light was quite deep. Hugh McKay built the next four very similar houses at 1036-42 Eden in the same period. They also are 17' wide. The four similar houses just south of Chase Street

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were built at the same time by individual builders. 1044 is 17' wide, 1046 is 18' wide, 1038 is 16' wide, and 1050, the corner house, is 20' wide.

Originally, a row of six three-story, two-bay-wide (14', with 15' ends), gable-roofed houses, built by Michael Willinger, extended along Eager Street, east of Central. 1300-04 have been enlarged to three-story Italianate-style houses with a bracketed cornice made of sheet metal. The first two houses, 1300-02, are now combined into a storefront Church. The facades have been stuccoed over and new openings cut on the front of the combined building. Four regular sash along the second floor front have been turned into pointed-arch windows. There is a wide, double door on the first floor and two new square windows. Original fenestration seems to survive on the west side of the building, facing Central Avenue. To the east, at 1304, one of the houses now serves as part of the church complex, but has its façade more or less intact. The lintels have Queen Anne-style decoration, each stretcher brick having two molded brick balls. 1306-08 Eager Street is all that is left of the row, but these houses have been rehabbed for subsidized housing and their facades have been completely rebuilt.

Block 1191 Madison Square

Archibald Stirling deeded the entire block to George Williams, an attorney, in 1850, as well as the portion of the next block east, north of Gay Street. Within two years Williams had found a builder to put up the pair of modest three-story, two-bay-wide (14') gable-roofed houses with center sallyport at 1013-15 Caroline Street. By this time Stirling had sold the land in the center of the square to the city to establish a park and increase the value of his remaining land in the area. When Williams resumed developing the block after the Civil War he leased wider lots to several different builders who now built much larger, more impressive houses facing Madison Square. The majority of houses built on this block of Caroline Street, facing Madison Square, are three-story, three-bay-wide early Italianate style large townhouses, of a size and grandeur appropriate to the square. Most were built just after the Civil War by local builder George W. Wilhelm.

The first lot to be sold, in 1864, at the south end of Caroline Street, went to the Trustees of the Methodist Episcopal Church in the North Baltimore Station. The church design is a simplified version of the well-known Charles Street Methodist Church, built in 1844 at Charles and Fayette Streets, a structure whose elegance and prominent location influenced the design of churches of several denominations at mid-century. Design elements borrowed from the Charles Street church include the full-height pilasters framing the bays and the bracketed door and window pediments, as well as the basic temple form design, although the plainer Madison Square Church lacks a classical portico. It goes without saying, however, that his Methodist church took on a much more simple and conservative form than the nearby Roman Catholic churches of St. John the Evangelist and St. James. The St. Francis Xavier congregation bought the church building in 1931 and later sold it to the East Baltimore Deliverance Church when it moved further north to the old St. Paul's Roman Catholic Church.

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The three-story high red brick building is three large bays wide and five bays deep (50' x 89'). Each bay facing Eager Street is framed by a tall brick pilaster, with cast-iron capitals made by Hayward Bartlett Co., and each window is topped by a projecting wooden pediment supported by scroll-sawn brackets. These closely resemble the pediments used on the group of houses just north of the church, built by George W. Wilhelm, who also served as master builder of the church. The Caroline Street façade has three entryways on the first floor level, topped by a row of three windows. All have the same flat pedimented, bracketed cornices.

In 1866 Williams leased the two lots directly north of the 80'-wide church property to the local carpenter, George Wilhelm. He built the rectory for the church at 1007, as well as two more identical three-story, early Italianate-style houses at 1009 and 1011, which he sold on his own account in 1867. It is very possible that Wilhelm, who lived on Eden Street near Ashland, may have built the church as well since the brickwork resembles that of the houses. Originally 1007 was a three-bay wide house and 1009 – 1011 were each two bays wide (14'); later 1007-1009 were combined and the doorway eliminated from 1009. The houses have simple modillion cornices and deep, plain frieze areas. All of the tall, narrow window and door openings have elaborate wooden pediments consisting of crown moldings supported by two small, scroll-sawn brackets which frame a plain frieze area. The sills are wood and all windows now have 1/1 replacement sash (originally, they would have had 2/2 sash). 1013-15 is a pair of three story, gable-roofed houses built before 1855.

Wilhelm also built 1017 Caroline Street and the two groups of houses at 1019-25 and 1027-33 between 1866 and 1867. 1017 and 1019-25 are three-story, three-bay-wide early Italianate-style houses with modillion cornices and deep frieze areas. 1017 is 17' wide; 1019-25 are 18'-wide. All of the houses probably had the elaborate, pedimented window and doorway treatments seen today at 1021, which are quite similar to those used at 1007-11. These pediments consist of a deeply projecting crown molding supported by two scroll-sawn brackets and set above a row of dentils. 1027-33 (33 is no longer there), however, have later Italianate-style cornices, with four long scroll-sawn brackets that connect to a lower molding strip and end with a trefoil design. Modillions decorate the frieze area. The doorway at 1029 has its original molded wood enframingent with slightly arched top marked by a keystone. On this group of houses the openings have segmentally arched brick lintels and marble sills. Two alley houses at 1036-38 Dallas Street, also built by Wilhelm in 1867, survive along Dallas, which was originally filled on both sides with early Italianate-style two-story, two-bay-wide (11' or 12') houses.

The grandest houses on the block are at the north end of Caroline Street, all built in 1866 by local builder William Byrne. All are free-standing, very wide houses (22'6" to 24') with three-story back buildings as deep as the main house. 1043 always occupied a double lot, judging by early atlases. The early Italianate cornice has both a row of modillions and a row of dentils decorating the frieze, along with a row of cut-work scallops. The cornice turns the corner on both side of the house. The tall, narrow window openings have their original marble lintels and sills, which exactly resemble those at 1049 Caroline Street. The pedimented lintels consist of a flat piece of marble topped with a slightly projecting cap. The basement area is faced with marble and there are elegant marble steps with curved side walls.

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1047 Caroline now looks quite different from 1043 and 1049, but this may be the effect of later changes and losses. None of the marble window lintels still have the upper projecting molding that distinguishes those of 1043 and 1049. The cornice has been given a late Italianate-style look by the addition of four long scroll-sawn brackets where the original frieze may have been. The house was built at exactly the same time as the two on either side.

The house that retains most of its original features and has been the most cared for is 1049. The cornice and pedimented lintels exactly match those of 1043, as do all of the other features. The doorway retains its original slightly arched marble surround. The basement is faced with marble and there are especially wide marble steps.

A group of houses still survives on the south side of Chase Street, east and west of Dallas. The three west of Dallas, at 1505-09, are all three-story, three-bay-wide late Italianate-style houses from the late 1880s, whose brackets have long brackets and jig-sawn frieze areas. East of Dallas, 1511 Chase is a three-story, two-bay-wide Italianate house with a rebuilt façade; 1513 is three bays wide with an Italianate cornice composed of rows of modillions and dentils set above a plain frieze. 1515-17 and 1519-21 (1521 is now gone) were pairs of interesting set-back Italianate houses with doors located to either side of the main block in a one-story bay. Each door has a flat pediment supported by end brackets. 1515-17 are three stories tall and two bays wide; 1519 is only two stories high but has the same cornice and side entrance.

Block 1193/1194

The only houses that survive on this block, which is divided by Gay Street, are on the west side of Broadway, at 1000-40. All were built by John M. Getz between 1867 and 1869, for Jacob Ellinger, owner of a cattle business on North Gay. Ellinger bought all of the land south of Gay Street from the late Archibald Stirling's daughter in July, 1867. At this time a long row of three-story, two-bay-wide, or two-story-and-attic, gable roofed houses built in 1851-52 already stood on the north side of Eager, west of Broadway, but these are now gone. The 12' and 13'-wide houses were built by Henry Wilkins. These early, working class houses formed part of the original group of small houses built in 1850-51 in the block to the south, along the south side of Eager, and along both sides of Barnes and Abbott Streets.

The pair of three-story, two-bay-wide early Italianate-style brick houses with modillion cornices at 1000-02 Broadway were the first houses built by Getz, in the fall of 1867, working for land developer Jacob Ellinger. The entire first floor area of both houses has been converted into a modern storefront, covered over with brick, with a set of steel doors providing the only entrance. Long brackets, decorated with grooves and associated with the later Italianate style, have been added to the cornice. A relatively new boxed-in storefront cornice projects slightly from the façade and turns the corner onto East Eager Street.

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1004-34 Broadway is a long row of three-story, three-bay-wide (16') Italianate-style houses with modillion cornices. Beneath the modillions, a row of dentils decorates the deep, plain wood frieze area. Scroll-sawn end brackets originally framed each cornice, but only a few survive. 1036-38 are wider (18'), larger houses, sitting on high, marble-faced basements. Each house in the row has marble steps, but only a few have marble sills. The doorways originally had molded wood enframements with slightly arched tops, possibly like that of 1028, and single-light transoms. The houses sold for \$3,000.

The last six houses in the group, at 1040-50, is a row of three-story, two-bay-wide (14'10") Italianate-style houses, built in 1870 by land developer Jacob Ellinger working with builder John M. Getz. The wooden cornice consisting of a deeply projecting crown molding supported by scroll-sawn modillions, set above a plain, deep frieze area, decorated with a row of dentils. The houses have stylish, paired first floor windows, separated by a wide central molding. Original 4/4 sash survive at 1048. Doors originally had molded wooden enframements, with slightly arched tops, like that surviving at 1048. Because they were narrower, these houses sold for only \$2,375 when they were built. Getz also built houses on the south side of Gay Street for Ellinger in 1868, but they no longer exist.

Block 1203

The **St. John the Evangelist Roman Catholic Church** occupies the southeast corner of Eager and Valley Streets, and, with its associated school buildings, stood at the heart of the heavily Irish, historic Johnston Square community. Organized in a small house on Valley Street, south of Eager, in 1853, the congregation grew so quickly and successfully that church fathers almost immediately set about making plans to rebuild. In 1855 they hired one of Baltimore's major architectural firms—Niernsee & Neilson—to design their new church, which was dedicated in June, 1856. The original church building was converted to use as a female school, conducted by Sisters of Charity. In 1864 the church also opened a male school in a new building on northwest corner of Valley and Eager Streets. The church is listed on the National Register of Historic Places.

This important church was designed in the Italian basilica style, with a long, two-story nave, and one-story side aisles, flanked by twin towers. Niernsee & Neilson derived its overall form from their earlier, Italianate-style, Baltimore & Susquehanna Railroad Station, built on Calvert Street in 1849-50. In fact, the church design closely resembles that of the Station, with its main building with two levels of arched openings, flanked by twin towers with three levels of arched openings and flared roofs supported by scroll-sawn brackets. St. John's was remarkable for its early use of the fashionable Italian style for church building, just a year after Richard Upjohn used the form for St. Paul's Episcopal Church on the southeast corner of Charles and Saratoga Streets.

The church building was designed by the architects who helped introduced the Italianate style to Baltimore in the late 1840s, first in the John Hansom Thomas house, facing Mount Vernon Place. The building is constructed of stone, which was re-surfaced with stucco in the 1939. The primary decorative motifs are the

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sets of tall, arched openings, three of which grace the façade, set above a triple-arched entryway. Pairs of tall, narrow arched windows light the nave along the side of the aisles, and at the clerestory level. The three-story, squared towers with flaring pyramidal roofs, are marked with an arched opening at each floor level. The roofs of the main church and the one-story side aisles were originally made of terra cotta tile. A band decorated with scroll-sawn brackets runs across the front of the church beneath the second floor arched windows and continues back along the sides to support the roof overhang. In designing the building the architects also made use of recessed planes to give the various facades texture. Each pair of side windows is set between slightly projecting, smooth, plain piers. The windows across the front of the building and in the towers are also set within recessed spaces.

The church building was extended to the south in 1882, allowing for twelve more pews and a new sanctuary. In its first year the parish numbered some five hundred people; by 1882, when Father McManus decided to remodel and enlarge the old church, the number had grown to seven thousand. Moving the old altar to the basement, he outfitted the new sanctuary more in accordance with contemporary Victorian taste, installing three new marble altars and extensively frescoing interior walls. A series of European paintings depicting scenes of the Annunciation and the birth of Christ were added in 1884, followed by stained glass windows in 1896. The exterior was stuccoed in 1939 to avoid the necessity of regularly re-pointing the stonework.

Block 1207

This block, part of Archibald Stirling's original estate, has been the home of St. James Roman Catholic Church since 1833. In 1852 Stirling began to lease 14' and 15'-wide lots along the south side of Eager Street, east of the church, as well as the west side of Aisquith, the north side of Ashland, and the east side of Somerset, to different builders. Two-story-and-attic houses went up at 1227-49 Eager Street, which have been rehabbed by the city to serve as subsidized housing and are not considered contributing resources.

St. James Roman Catholic Church, built in 1865-67 on the southeast corner of Aisquith and Eager Streets, was designed by George A. Frederick and remains one of the most architecturally significant buildings in the district. It is individually listed on the National Register of Historic Places. The large church measures some 80' x 184', is 60 high, and has a seating capacity of 1,800. Frederick, the young architect of Baltimore's new City Hall, and the son of German immigrant parents, gave the German Catholic St. James a decidedly Northern-European Romanesque flavor. He added the imposing steeple in 1885.

The first St. James Church was built on this location in 1833 for the use of English-speaking Catholics in that part of the city. As their numbers grew they moved to St. Vincent de Paul Church, on Front Street, built in _____. By this time large numbers of German Catholics had settled in the city and the new St. Alphonsus Church on Park Avenue was being built for them, under the care of the Redemptorist Fathers. While construction proceeded, the Archbishop granted the Germans the use of the now vacant St. James Church in 1841, where they established themselves

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permanently, and also started a parochial school. The Redemptorist Fathers lived at St. James until 1847, when the Sisters of Notre Dame took over the property to build a mother-house for their order, which later became a female academy. The Sisters originally came from their Mother House in Munich.

The **Institute of Notre Dame** was an important part of the German Catholic community in this part of East Baltimore, north of Oldtown. Although originally housed at St. James, in 1864-65 the successful order built the first of several buildings that would eventually occupy the entire southern section of this block. The building, which still stands at the northern end of the complex, just south of St. James, may also have been designed by George A. Frederick. It is three-and-a-half stories tall and five bays wide, with a hipped roof lit by dormer windows and extends all the way east to Somerset Street. The main façade faces Aisquith Street and is marked by a three-bay-wide central section set beneath a triangular pediment with ocular window. The tall basement is faced with stone. All of the front windows have round-arched lintels topped by projecting brick moldings, a design device also used by George Frederick in his nearby St. Francis Academy, built in 1870.

The chapel was built next, in the mid-1880s, probably designed by E. Francis Baldwin who had just finished the addition to St. John the Evangelist Church nearby and was the architect for the Sisters of Notre Dame's N. Charles Street complex. Its façade also faces Aisquith Street, and it is just south of the 1870 school building. Equally as tall as the first building, its façade was designed in a much more classical manner, with a tall Palladian rusticated basement topped by a piano nobile, the whole set beneath a heavy triangular pediment. The basement contains the main entrance, a set of double doors set beneath a round-arched lintel; the main floor, containing the chapel, is articulated with three large arches containing narrow, round-arched windows, framed by paired sets of brick pilasters with granite Doric bases and capitals. The pilasters support the triangular pediment, with its deep cornice eaves, dentil trim, and wide Palladian window, with granite trim, set in the gable end. As on the 1870 building, the long gable roof is lit by dormer windows. South of the chapel a three-and-a-half story, four-bay-wide gable-roofed building, set back from the street, provided additional classroom space.

Finally, in 1927, a major addition erected at the southern end of the lot, facing Ashland Avenue, completed the complex. The design and scale echoed that of the former two buildings, a classical revival style that was perfectly appropriate for 1927. The massive four-and-a-half story structure was divided into two wings, each six bays wide, running east to Somerset Street eleven bays, and with its wide gable end facing Aisquith Street. Each end gable had a triangular pediment with heavy dentil cornice, with a Palladian window set in the gable end. Beneath the gable end the top two floor levels were marked and unified by two-story-high brick pilasters, resembling those used on the chapel. Each building had a cross gable marking the center of the Ashland Avenue façade, supported by two-story pilasters as on the front façade, as well as dormer windows set into the gable roof.

Block 1209

Madison Square

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Along the south side of Eager, east of Eden, there are four surviving groups of three-story, two-bay-wide gable-roofed houses, built in the early 1850s, before the square was sold to the city. 1401-3, 1405-7, and 1409-11 are all three-story, two-bay-wide houses, built in 1852. 1413-17 is a group of three two-story-and-attic houses, built in 1853.

A group of five similar houses went up at the same time along the east side of Eden, south of Eager, of which only 919-23 survive. Further south on Eden three late houses survive. 905-907 is a pair with side yards. 905, just north of Smith Alley, is a small two-story, two-bay-wide house with a dentilled, sheet metal cornice; 907 is three stories and two-bays-wide with an early Italianate modillion cornice set above a plain frieze. 909 is a stand-alone two story, two-bay-wide house with a similar early Italianate cornice.

The eastern portion of Eager Street is built up with three-story, three-bay-wide houses in the new, fashionable Italianate style. 1437-45 is a group of five three-bay-wide (almost 16') houses built in 1857 by Joshua and Richard Armiger; a group of very similar three-story, but only two-bay-wide (13') houses with early Italianate cornices, built by the same men, survives on the west side of Caroline Street, south of Eager, at 916-22 Caroline. The remaining early Italianate houses built on Eager Street were mostly 15' wide—1435 was built in 1857 by John Small, Jr.; 1431-33 (only two bays wide) were built in 1858 by Samuel Black; 1429 in 1856 by William Duke; and the group at 1419-27 was built in 1860 by Joseph Boyd.

Block 1215

This block was originally built up in 1851-53 with a large number of small, two-story, two-bay-wide working class houses that filled the south side of Eager Street, and both sides of narrow Barnes and Abbott Streets. The houses on Abbott and a group of larger two-story-and-attic houses facing Bond were built by John Small, Jr. in 1851-53. Those facing Barnes, along with another group of two-story-and-attic houses facing Bond, north and south of Barnes, were built by Robert Boyd in 1851. Initially, these houses were occupied by German immigrants, but by the late 1860s a group of new arrivals from Bohemia had begun to move in. By the 1870s and 1880s, this block, containing some 175 small houses, had become the Bohemian center of Baltimore. The three-story houses facing Broadway in this block were not built until the late 1860s and 1870s. Five at the north end of Broadway did not go up until 1889. All of the small houses were razed some years ago.

Along Broadway, 900-14 was the first row to be built, in 1868-69 by John Masson. The three-story, two-bay-wide (15') Italianate-style houses have simple modillion cornices set above a deep frieze area decorated with a row of dentils. Remnants of an original storefront survive at 900 Broadway, at the corner of Ashland. Its deep cornice consists of a crown molding supported by scroll-sawn end brackets, set above a plain, deep frieze area. The storefront itself consists of two sets of plate glass windows, divided by a center molding strip, and set above a plain wooden apron.

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The row of eight three-story, two bay-wide (14') Italianate-style brick houses at 916-30 Broadway were built in 1876 by Frederick Burger, a carpenter, for the developer George Presstman. They have simple modillion cornices with a frieze area decorated by a row of cut-work scallops and a lower molding strip. Part of one set of original 2/2 sash remains at 916. Doors originally had molded wooden enframements, consisting of two flat side panels supporting a deep, flat lintel topped by a slightly projecting cap, remnants of which survive at 924. The first floor of 916 Broadway, at the corner of Abbott Street, has been converted into a storefront. Its cornice consists of a deeply projecting crown molding supported by a row of quarter-round modillions and a deep, plain frieze area. The original storefront bay window, now blocked in, had a row of dentils set beneath its transom lights (also blocked in). When new the houses sold for \$1,800.

The row of five three-story Italianate-style brick houses at 938-46 Broadway also have early Italianate-style modillion cornices, even though they were not built until 1889 – 1890 by William G. O'Brien, listed as a carpenter in the city directories. The cornices do have late Italianate-style long, scroll-sawn brackets framing each end of the group. 938 is 16' wide, 940 – 944 are 15' wide, and 946 is 18' wide; each house has three openings on the first floor level, but only two above. The entire basement area is faced with marble, giving the houses extra stylishness; the sills and steps are also marble. A slightly projecting, decorative brick band runs across the façade at the sill level of the second and third floor windows.

946 Broadway, being wider, was probably always a storefront. It retains few original features, except for the basic forms of cornice, storefront windows, transom windows, and wooden apron below. The original crown molding has been replaced, the transom lights have been boarded over, the store windows replaced, and the apron rebuilt.

The building that now stands at 932 Broadway was built in 1883 by Venceslaus Shimek, a long-time leader of the local Bohemian community, whose father brought his family to Baltimore in the early 1860s. Shimek, Sr., raised his family in one of the small houses on Barnes Street and followed the profession of organ builder. Also trained as an organ builder, Venceslaus Shimek opened a combination organ factory, boarding house, and saloon on Broadway, just north of Barnes and Abbott Streets. Significantly, he obtained his initial financing from John F. Weissner, the owner of one of Baltimore's largest breweries, located out Belair Road. Shimek later expanded the building to the rear, added a stage and meeting hall, and began advertising "Shimek's Bohemian Hall" in the local papers. Soon men began to congregate in the saloon after work, while families attended Bohemian musical events, dances, and stage productions in the hall. The hall also became the home of the important local Bohemian Sokol groups, gymnastic clubs that practiced and performed regularly.

The three-story, three-bay-wide building occupied a lot 42' wide and 60' deep. Its major features are obscured by formstone and the original openings have been changed, as today it serves as the United Baptist Church. Its design seems clearly to have been influenced by the Queen Anne style, which first gained popularity in Baltimore about 1876. There is a three-story, central projecting pavilion whose triangular

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pediments rises above the façade, a stylistic feature seen also in the two-story row in the 1600 block of Broadway. On Broadway the pediment tops a round-arched motif filled with decorative brickwork and this feature seems to have been used on the Bohemian Hall as well. Both groups of buildings also have projecting, decorative brick hoods over the doors and windows.

A row of later Italianate houses also survives along the north side of Ashland Street, east of Bond. 1612-22 Ashland are two-story houses, three bays wide on the first floor and two above. The wooden cornices have long brackets and scroll-sawn modillions. The notched window and door lintels show Queen Anne-style influence; the sills and steps are marble. 1624-30 Ashland are three-story, two-bay-wide houses whose cornices have long brackets framing jig-sawn friezes. 1632-42 show more influence of the Queen Anne style. They are two-stories tall and three bays wide, with bracketed cornices with jig-sawn friezes. Between first and second floors three diamond-shaped terra cotta medallions, with central rosettes, decorate the façade. The doors have decorative brick hoods and the windows have decorative brick lintels.

Block 1228/1229

As with the block immediately to the north, this block was largely improved by the early 1850s with rows of small, two-story, gable-roofed housing on the south side of Ashland Street, just like those to the north on Barnes and Abbott. Miller Street had slightly larger two-story-and-attic houses, while those facing Bond were probably a full three stories.

Today, only the west side of Broadway contains contributing resources. The oldest houses are at 800-14, a row of eight three-story, three-bay-wide (17'6") Italianate-style houses with modillion cornices. The first two, 800 and 802 were built in 1870-71 by George M. Eaton, a small-scale land developer, working with the builder Alexander J. Abrams. After Eaton's death, his daughter continued working with Abrams, who built 804-10 later in the 1870s. These houses are also 17'6" wide, but have slightly more elaborate cornices, with deeply projecting crown moldings supported by scroll-sawn modillions. Beneath the modillions, there is a row of grooved, quarter-round dentils framed on both its upper and lower side by a cut-work band of scallops. Long, scroll-sawn end brackets originally framed each cornice. The combination of moldings on the deep frieze area create a rich and decorative effect. Doorways originally had a wooden enframing like that surviving at 810 Broadway. Here flat moldings, decorated with vertical grooved panels, frame the doorway and support a flat, wooden transom topped with a projecting cap. The basements are faced with marble, and there are marble sills and steps, adding an elegant touch to these houses facing a major street. Finally, in 1882 Abrams built 812-24 Broadway, three-story, three-bay-wide late Italianate-style houses, whose cornices have four long brackets and a jig-sawn decorated frieze. This pair is also 17'6" wide and has marble basements, sills, and steps. Doorways originally had a wooden enframing like that surviving at 810 North Broadway.

In January, 1888 Susan Eaton sold the 50'-wide by 100'-deep lot at the northwest corner of Broadway and Miller Street to the Mayor and City Council for use as one of the first six branches of the Enoch Pratt Free

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Library, opened at the same time as the Central branch on Mulberry, west of Cathedral. Designed by Charles Carson, the one-story building shows the influence of both contemporary Queen Anne-style influence in its red brick façade, ornamented with decorative brick and terra cotta moldings, and the more modern Romanesque Revival, with its wide arched motifs. Both of these design elements were used by Carson on his 1883 design for the Library's Central branch on Mulberry Street. The front façade of the building is marked by two projecting elements with triangular pediments. The smaller, on the south end, contains the entrance, a double door set beneath a round-arched transom. The projecting section to the north is taller and wider and contains a Palladian window. Both openings have molded brick hoods. The top of the gable end has a large terra cotta panel bearing the name of the library. The building extends back six bays, the first three have round-arched windows with molded brick hoods. A tall chimney stack decorated with terra cotta panels rises from the middle of the south side of the building.

Seven years later, in 1895, the Eaton family leased the six remaining lots on Broadway, between the library and Ashland Avenue to builder George C. Goldman who put up a row of three-story, three-bay-wide (15') swell- and square- front Renaissance Revival-style houses at 820 – 30 Broadway. The houses have neo-classical style sheet metal cornices, with stepped-brick lower friezes. First floor levels are faced with rock-cut stone and all window lintels, sills, and steps are stone. At 820-822 brownstone is used; the other units in the group have granite trim. The swell-and square-front units alternate. Squared units have paired first floor windows instead of the individual windows used on the swells.

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.

Narrative Statement of Significance

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

Area of Significance

(Enter categories from instructions)

ARCHITECTURE
COMMUNITY PLANNING
ETHNIC HERITAGE - EUROPEAN

Period of Significance

1840 - 1945

Significant Dates

N/A

Significant Person

(Complete if Criterion B is marked above)

Cultural Affiliation

Architect/Builder

Numerous unknown builders and architects

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
previously listed in the National Register
previously determined eligible by the National Register
designated a National Historic Landmark
recorded by Historic American Buildings Survey #
recorded by Historic American Engineering Record

Primary location of additional data:

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

Name of repository:

Commission for Historical and Architectural Preservation, Baltimore City; Baltimore City Land Records Office; Enoch Pratt Free Library

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Summary Statement of Significance:

The Old East Baltimore Historic District is significant under National Register Criterion A for its association with the history of immigration in Baltimore. The area was the primary location, in the latter half of the nineteenth and the first decades of the twentieth centuries, of two of the most prominent immigrant groups in the city, the Irish and the Germans, whose arrival in Baltimore in the 1840s and 1850s exactly corresponds to larger national patterns. Both groups settled initially in Fells Point, where their ships docked, but gradually made their way north to newly developing areas where they built important churches, schools, and institutional buildings. Their two Catholic churches, St. John's and St. James, are already on the National Register. The area gains special significance in this context because the majority of the rowhousing in the Historic District was built by local German immigrant builders, often with financing provided by the German churches or German-affiliated building and loan associations. Additionally, several of the most prominent buildings in the district were designed by architects of German birth or descent, most notably John Rudolph Niernsee and George A. Frederick. The district derives additional significance under Criterion C for its architecture, because so much original housing and church architecture remains intact that the ranges of architectural styles used from the 1840s through the early 1900s, particularly as adapted to vernacular residential buildings, but also including church architecture, can be clearly seen. 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. Additionally, the area contains two important examples of a popular mid-nineteenth century planning trend, that is, the creation of park-like residential squares in the midst of the urban fabric, surrounded by housing for the more affluent members of the community.

Resource History and Historic Context

The Old East Baltimore Historic District is a mainly residential area of Baltimore City that grew up northward from the original early-eighteenth century settlement east of the Jones Falls, known as Jones Town, after its founder David Jones. This settlement, which formally joined Baltimore Town in 1745, flourished as a milling and trading center east of Baltimore Town and northwest of Fells Point. It was always dominated by the Jones Falls, the fast-moving stream that flowed south through Baltimore County to empty into the Patapsco River just east of Baltimore's inner harbor basin.

Baltimore is located on the fall line so many flour and grist mills sprang up along the banks of the Jones Falls, especially in Jones Town. By the later eighteenth century this region was served by three main roads leading to the surrounding countryside and two important market towns some distance away. The York Road extended north to York, Pennsylvania; Harford

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Avenue led to Harford County; and Gay Street connected to Belair Road and the town of Belair. Farmers brought wheat and grain into town along these roads to be milled into flour along the Jones Falls, sold to local merchants or brokers, and then shipped abroad to England, Ireland, and the West Indies. Their wagons empty, they returned home with manufactured goods brought to the Baltimore docks in the same ships that would carry their grain abroad.

In the later eighteenth century several prominent Baltimore merchants established their country seats north of Jones Town (now called Old Town), estates that can be seen on the 1801 map of the city produced by the firm of Warner & Hanna. Dr. Henry Stevenson, the Irish-born brother of John Stevenson, credited with starting Baltimore's flour trade with Great Britain in the 1750s, built Parnassus just east of the Falls (near the present-day northwest corner of Eager Street and Greenmount Avenue) in 1785. Here, he successfully experimented with his own vaccine for smallpox and treated patients at the hospital he built on the property. Irish-born John Oliver, one of the richest flour merchants in Baltimore, spent his summers at Greenmount, a Federal-style farmhouse he remodeled with an imposing Greek temple front in the mid-1820s. Located just east of the road to York, Greenmount survived until 1838, when Oliver's heirs sold the estate to the city and it became the site of one of this country's earliest rural cemeteries, opening in 1839. Fenced and laid out with winding paths that traversed its hilly topography, Greenmount Cemetery immediately became one of the city's pleasure spots, where families picnicked and couples strolled through the landscaped grounds.

John McKim, another highly successful Baltimore merchant, also spent his summers in northeast Baltimore. His estate was located in the northwest corner of what is now Johnston Square. During the Civil War the McKim house and its grounds served as a Union hospital, named McKim's Hospital. Sometime before 1851 George R. Vickers, a commission merchant and later U.S. Senator, bought the estate and spent time here until his death in 1879. East of McKim's estate, Baltimore banker and merchant Archibald Stirling enjoyed the country air at his estate located on the present-day Madison Square. Stirling owned many acres in this part of East Baltimore, his property extending east far beyond Broadway. Another estate, that of Dr. Andrew Aitken, a Scotsman, lay west of Harford Avenue, south of the present Lafayette Avenue. Called Galen Hall, the estate also housed Dr. Aitken's medical office. Much of the open land in the area between Harford and Belair Roads was used in the first three decades of the nineteenth century as the site of various ropewalks, an important local craft industry that supported the active shipbuilding and ship repair businesses of Fells Point.

When the Irish famine sent over a million Irishmen to America in the late 1840s, a good number of these settled in Baltimore, as well as in Boston, New York, and New Orleans. A group moved to West Baltimore to work for the Baltimore & Ohio Railroad, but many stayed on in Fells Point, where their ships landed. They worshipped at St. Patrick's Roman Catholic Church, on lower Broadway. Gradually the Irish who stayed in East Baltimore moved northwest to Old Town, continuing north along Greenmount and Harford Avenues as their numbers grew. By 1853 they had established the parish of

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St. John The Evangelist, initially located in a small frame building on the west side of Valley Street, south of Eager. As more and more Irish immigrants disembarked at Fells Point, the fledgling parish grew, so rapidly in fact that not long after the first St. John's was built, the parish hired well-known local architects John R. Niernsee and J. Crawford Neilson to design them an important new church. The result, completed in 1856, would be the largest church constructed in Northeast Baltimore to this date, and the first neighborhood church in the city built in the newly fashionable Italianate style. The old church became the first St. John's School, to be followed by a new male school, built on the northwest corner of Eager and Valley Streets in 1866 and replaced with a monumental Romanesque-style school building in 1893.

The late 1840s and 1850s also saw large numbers of German immigrants arriving in Fells Point. Since the late eighteenth century Germans had always played an important part in both Maryland and Baltimore's growth and development. Initially Lutherans and members of independent Protestant sects settled in Western Maryland and Southern Pennsylvania. Many also came to Baltimore, establishing the Otterbein German Reformed Church in 1785 and Zion Lutheran Church in 1808. Throughout the early nineteenth century, Germans continued to settle in Baltimore, most worshipping in German-language churches and attending German language schools. By the 1840s, however, a whole new group of Germans was arriving, many of them Roman Catholic. They soon petitioned the Archdiocese to create their own, specifically, German-language parish. The result was St. Alphonsus Church, designed by Robert Cary Long, Jr. and erected on the northeast corner of Park Avenue and Saratoga Street in 1842-45. This parish was served by the Redemptorist Fathers, an order of priests brought to Baltimore from Italy for this purpose. While St. Alphonsus was being built, the Redemptorist Fathers held German-language services in an East Baltimore church, St. James the Less on E. Eager Street, built in 1833-34 for Catholics living in Old Town. The English-speaking Catholics for whom the parish was started, however, moved south to the new St. Vincent de Paul parish when that church opened in 1841, leaving St. James free for the Redemptorists. Soon recently arrived Germans were coming to St. James. Even after St. Alphonsus Church opened, the Fathers continued to reside at St. James and serve the needs of the growing parish until 1847 when they sold part of the property to the Sisters of Notre Dame, who wished to establish a mother-house of their order, where they not long after opened an academy for young ladies.

In the meantime so many German Catholics were settling in Fells Point that a new parish, St. Michaels, was created for them, the church opening for service in 1852. But even more Germans came in the 1850s, settling in both east and west Baltimore. As their numbers in the Old Town area grew, the old St. James Church became much too small and plans were made in 1864 to erect a new church. Following the example of the nearby Irish, whose impressive church, St. John the Evangelist, opened in 1856, the German Catholic congregation hired George A. Frederick, who had just won the competition to design a new city hall, to build them an equally important building on the southeast corner of Eager and Aisquith Streets, two blocks east of St. John's. Fredericks' impressive brick design made use of

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motifs associated with early medieval Northern European church architecture, completely appropriate for his clients. The very large church, built between 1865 and 1867, was 184' long and 80' wide, with a seating capacity of 1800.

Thus, by 1867, both the Irish and German Catholics in the Historic District had monumental churches and growing parishes that served to attract ever more Irish and Germans to the area. An important aspect of Catholic life is education and both parishes almost immediately opened their respective schools for neighborhood Irish and German children, schools that continued to grow in numbers of students until the 1930s. The first school at St. John's opened in 1856 in the old church building after the congregation moved to Niernsee & Neilson's new church in 1856. Ten years later, the parish built a much larger school for boys on the northwest corner of Eager and Valley, just opposite the church. By 1893 this building proved far too small and a much larger structure was erected on the site.

In 1847 the Redemptorist Fathers living at St. James Church on the southeast corner of Aisquith and Eager Streets, invited the School Sisters of Notre Dame to come from Germany to teach school at the church. They moved into a small building south of the church, began to take in boarding students and developed the Institute of Notre Dame to offer a Catholic education to local German girls. In 1864 St. James opened its own school, on the west side of Somerset Street a half block north of the church; by 1878 another building had become necessary and a similar structure was erected just west of it, facing Aisquith Street. The Institute of Notre Dame also expanded. In the late 1860s the Sisters erected a new school building just south of the church, with an entrance on Aisquith Street. About 12 bays deep, with the gable end facing Aisquith, marked by a triangular pediment, the building can be seen in Sachse's 1869 *Bird's-Eye View of the City of Baltimore*. Gardens extended south to Ashland Street. This building was followed by a new chapel further south on Aisquith and two more much larger school buildings just north of Ashland Street in 1927.

Other major German institutions were also located in this part of East Baltimore. In 1864 architects Niernsee & Neilson designed the first building for a hospital to serve German Catholics. Called St. Joseph's, it rose on open land three blocks north of Madison Square. Less than a decade later it needed to be enlarged and George A. Frederick, who was by now the architect of choice for German clients (his parents were from Germany) was hired. He designed a large Second Empire-style three-story building, reminiscent of his 1870 design for St. Francis Academy, an educational institution run by the African-American Oblate Sisters of Providence, located on the south side of Chase Street, west of Greenmount Avenue. Both buildings had tall, dormered, mansard roofs, and simple, neo-classical trim. In 1893 St. Joseph's Hospital received another large addition, this time designed by E. Francis Baldwin. The hospital stayed in East Baltimore until 1962, when it moved to Towson. Another important local Catholic institution, the Carmelite Convent, occupied a three-story, three-bay-wide Italianate-style building with central cupola and bracketed cornice, built on the southwest corner of Caroline and Biddle

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Streets in 1872-73; later two large wings were added on either side of the main block. In 1869, the Little Sisters of the Poor opened a Home for the Aged on part of the McKim/Vickers' property that had been used for a Union hospital during the Civil War.

Today, the hilly topography of the Historic District is dominated by the tall steeples of the many churches within its boundaries. Most originally had ethnic congregations—either Irish or German—but today serve other faiths. Ethnically-oriented parochial school buildings also formerly marked the skyline, but many have been razed. The area also boasts many surviving large institutional buildings, most associated with charities sponsored by the Catholic church, the dominant religion in the area.

The Irish and German Catholic churches of the Historic District played a critical role in both developing the neighborhood and helping their parishioners become homeowners. Both churches early formed savings societies (building and loans) to help their immigrant members save the money needed for a down payment, and then help them finance the rest of the purchase price. At the same time these institutions lent mortgage money to the builders who were working in the neighborhood, most of whom were church members. The blocks built up between Greenmount Avenue and Madison Square along Eager, Chase, Biddle Streets owed much to the various building societies created by these two congregations. Many other ethnically-oriented building and loan associations helped develop this part of East Baltimore, including notably, the German-American Building Association as well as the 2nd, 3rd, 4th, and 21st German-American Building Associations, as well as the German Savings Bank and various Hibernian building and loans.

The widespread importance of the Germans in Baltimore's history is clearly evidenced by the history of the Old East Baltimore Historic District. Many of the Protestant churches built in the neighborhood also had German congregations and in several cases the architectural style chosen reflects those national origins. In 1873 the Harford Avenue M.E. German Chapel, a mission of the Broadway German Church, opened on the northwest corner of Harford Avenue and Federal Street, but it no longer stands. In 1895 this congregation moved to a new, much larger church, still standing on the northeast corner of Bond Street and Lafayette Avenue, known as the North Baltimore German M.E. Church.

The significant extent of house building in the Historic District, carried on by German-born or second-generation German builders, represents another interesting and important historical phenomenon. It is well known that many of the German immigrants to America in the second half of the nineteenth century were skilled woodworkers, who found employment as cabinetmakers, carvers, piano-makers, and print-makers. It is perhaps not so well known that many others followed the building trades, working as carpenters and house builders. In fact, the majority of the small-scale builders who put up the houses in the Historic District (for this was a period when really large-scale building operations did not yet exist) were German born or bred. Their ranks included, according to the 1880 census:

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Augustus Degenhardt, a 49-year-old carpenter from Prussia
John Hoffacker, a 45-year-old carpenter whose parents were from Hesse
John Getz, a 47-year-old carpenter from Bavaria
Conrad Graf, a 44-year-old carpenter, also from Wurtemberg
Charles Milske, a 39-year-old carpenter from Prussia
Frederick Decker, a 45-year-old carpenter from Hesse-Darmstadt
Frederick Burger, a 31-year-old house-builder from Wurtemberg
George Hershman, a 29-year-old carpenter and builder whose parents came from Prussia
Edward Storck, 27, who first worked in a planing mill and whose parents came from Prussia
George and Frank Pinning, 21 and 17 in 1880, from Oldenburg

All of these men also lived within the Historic District. The various groups of rowhouses they erects will be found in Section 7, Appendix I. Only a few of the builders who worked in the Historic District were Irish. William J. Clendenin, only 27 in 1880, had Irish parents, as did Charles and Samuel Maccubbin, and James W. Sindall, who was a member of St. John's Church and lived on Forrest Place in 1880.

At this time in America's history, most builders were working-class people who usually lived in the neighborhood where they worked, attended local churches, and played active roles in the community. In an immigrant community such as this, the close relationship between the churches, the schools they sponsored, and the many building and loan societies they formed to help finance local builders as well as help church members become homeowners, had a significant effect on the health and stability of the neighborhood. The fact that these local builders consistently offered both three-story and two-story houses for sale in the same block, ranging in price from well under \$1,000 to just over \$3,000, made it possible for new immigrants from Ireland and Germany to keep coming to join relatives or friends already settled. Because of the active role played by the church and group-sponsored building and loan associations, most of the houses in the district were owned by their residents.

The western part of the community, surrounding Johnston Square, remained significantly Irish and prosperous until after World War II. St. John's Male School still drew large numbers of students into the early 1950s. (In 1925 the Archdiocese asked St. John's to close its Female School, so the students could help support the newly opened Seton High School.)

Further east, around Madison Square and along Broadway and North Avenues, German immigrants and their families held sway from the post-Civil-War era into the 1920s and 1930s. Builders put up large, grand houses around the squares and along Broadway and North Avenue for prosperous Germans who owned their own businesses or worked in the professions, the most notable example being the George Bauernschmidt House at 1649 North Avenue, designed by George A. Frederick in 1894 for

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the owner of the Bauernschmidt Brewery on North Gay Street. Later in the nineteenth century these builders also put up smaller, two-story houses on nearby side streets for middle-class buyers. Throughout the period, in all of the areas encompassed by the Historic District, the local builders erected even smaller houses along the narrow, mid-block streets they laid out following Thomas Poppleton's original 1822 plan for the city. These houses sold or rented to the most recently arrived immigrant group, whether they be Irish, German, Bohemian, or towards the end of the century, Polish. In one typical example, the block just east of Madison Square, the large, three-story houses built facing Caroline Street in the decade between the late 1850s and the late 1860s sold for well over \$3,000 to prosperous locally-born businessmen. In contrast, the row of 14'-wide houses built on the west side of Dallas Street and the 13'4"-wide houses built on the east side sold to owner-occupants like Frederick W. Konig and Joseph Karras, tailors; Heinrich Seidenzahl and John Fleishman, shoemakers; John Schulz, a laborer; and William and August Budenbohm, both carpenters. Both Budenbohms received mortgages from the First German House Building Association #3; the Teutonia Building and Savings Association #2 gave a mortgage on a neighboring house. Similar 14'-wide houses on the west side of Bond St. (now demolished) were being bought by tailors and a bricklayer, and a German-American baker had his shop on the corner of Dallas and Chase Streets.

Bohemian immigrants and their descendants also played an important part in the continuing vitality of this neighborhood. Beginning in the 1870s, new Bohemian arrivals began to take over the inexpensive housing built in 1850-51 along Barnes, Abbott, and Eager Streets. After Venceslaus Shimek opened his organ factory and Bohemian Hall at Broadway and Barnes in the early 1880s, this part of Broadway became one of the cultural centers of Bohemian life in the city. Although many Bohemians and their descendants moved to new homes east of Broadway and north of Johns Hopkins Hospital in the 1880s, 1890s, and early 1900s, the old Bohemian Hall remained in operation well into the twentieth century.

A new immigrant group arrived in the Historic District in the first decade of the twentieth century, when an Orthodox Greek congregation purchased the Greenmount Methodist Episcopal Church, on Johnston Square in 1909. Within no time recently arrived Greeks were moving into houses in the area, forming social and musical clubs and creating their own local culture. Greeks remained important in this area until their church moved into its present home at the northwest corner of Maryland Avenue and Preston Street in 1937.

It is a testament to the longevity of the Germans in this neighborhood that St. Joseph's Hospital remained at its original site in East Baltimore until 1962. With its members dwindling, St. James Church merged with St. John's in 1966. As more and more Irish and German descendants moved out to the county, however, the church finally closed in 1986. The Home for the Aged was demolished in the late 1970s and became the site of a multi-unit townhouse development built in 1983 with UDAG funds.

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The greater area of the Old East Baltimore Historic District began to lose its oldest houses in the late 1930s, after Depression-era programs began to take a look at improving urban housing. The first federally-funded programs in the city surveyed and acquired blocks known to be without modern plumbing in this period, razed them, and replaced them with modern apartment units, offered to some of the former residents at lower than market rental rates. Poe Homes rose in west Baltimore, north of Fayette Street; Latrobe Homes was built south of Eager Street, surrounding old St. John's Church, a fact clearly noted by the writers of the church's anniversary booklet in 1953.

Previously, some of the old Protestant congregations in the area had moved to the suburbs to better serve their founder's descendants, who by the housing boom of the 1920s preferred to have their own small yards in greener neighborhoods. Prosperous black congregations bought the old church buildings and kept them in service. The earliest African-American congregations to move into the Historic District bought former Protestant churches on Madison Square. In 1929 the Episcopalians at the Church of the Holy Innocents sold their building to the black Grace Baptist congregation. Two years later Baltimore's oldest African-American Roman Catholic congregation—St. Francis Xavier—purchased the Madison Square M.E. Church. They remained here until 1968 when they merged with the Catholic congregation at St. Paul's (Oliver and Caroline Streets) and renamed that much larger structure St. Francis Xavier. When they moved they sold the old Madison Square Church to the East Baltimore Deliverance Church, still there today. On Johnston Square, the Greek congregation sold the former Greenmount M.E. Church to the Pilgrim Holiness Church in 1937, who in 1957 sold it to the present owner, the Highway Christian Church.

Membership in Baptist congregations grew markedly during World War II as blacks moved in great numbers from the rural South to Baltimore. In 1942 the Memorial Baptist Church purchased the old Grace Baptist Church, on the northeast corner of Caroline and Preston Streets, and Mt. Sinai, a black Baptist congregation, purchased the former Grace United Evangelical Lutheran Church at 922 East Preston Street. (The Mt. Sinai congregation was organized in 1904 and first met in two houses at the corner of Ashland and Hillman Streets, just west of the St. John's Female School on the west side of Valley. In 1913-14 they built a one-story church on the site, which in 1939 was torn down to make way for Latrobe Homes.) After the war, Zion Baptist bought the former home of the old Lutheran Church of the Reformation, northwest corner of Caroline and Lanvale, in 1954. Later, the former North Avenue M.E. Church became the Eastern United Methodist Church, a union of local black Methodist congregations, and the North Baltimore German M.E. Church became home to the New Life Missionary Baptist congregation.

As African-American churchgoers traveled from their homes further south to worship in new surroundings, the fine old houses of the Madison Square area began to look appealing. In the meantime, many of the rural blacks arriving in Baltimore in the 1940s to work in war-related industries, found affordable housing on the small streets of East Baltimore, in those rows that had first been the homes of

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newly arrived Irish, German, and Bohemian immigrants. After the war, in the prosperous 1950s and 1960s, many of these families moved to larger houses on the main streets. New elementary schools were needed. The city tore down the Carmelite Convent and the fine townhouses on Chase Street, north of Madison Square for the Madison Square Elementary School. When St. Joseph's Hospital left the neighborhood in 1962, it was replaced by the Dr. Bernard T. Harris Elementary School. Johnston Square Elementary School opened in 1964. The Johnston Square Elementary School rose on the site of many former elegant residences along Biddle, Valley, and Preston Streets in the 1980s.

Almost all of the residential areas in the Historic District have retained a larger percentage of their original structures, the overwhelming majority of which are inhabited and in fair to good condition. The most serious loss of fabric has occurred surrounding the main commercial thoroughfare, Harford Avenue. As the 1870s and 1880s business buildings lining both sides of the road became outdated, developers found it more appealing to tear them down and build larger facilities. Private developers looking to build new market rate and subsidized apartment and townhouse groups found the blocks west of Harford appealing because of their large acreage. This was particularly true of the block extending west from Harford Avenue to Aisquith Street, between Lanvale and Lafayette Streets, originally the home of the Stieff Piano Company. Today, this block contains 59 new housing units and a high-rise tower for senior living. The block to the south contains 11 large new apartment buildings; the block south of that (south of Federal Street) has seven apartment buildings, a large Rite-Aid, and a modern warehouse. South of both Oliver and Hoffman Streets, the now combined block west of Harford Avenue has 58 new housing units. For this reason, much of the Harford Avenue corridor has to be omitted from the boundaries of the proposed Historic District.

Under Criterion C, the Old East Baltimore Historic District gains major significance because its rowhousing clearly shows the evolution of the various vernacular styles built in the city from about 1840 to the early 1900s. (For specific details, please see Section 7, Description, as well as the block by block analysis of the district's buildings.) Because of its large acreage (194 acres) and level of structural integrity, it is the only National Register district within the city to do so. These styles were all derived from fashionable examples of architect-designed houses built for the wealthier classes in the most affluent sections of the city, centered around the Baltimore Cathedral and the Washington Monument in Mount Vernon Square, and then continuing north along the major arteries of Charles, St. Paul, and Calvert Streets to Mount Royal Avenue. The way in which these vernacular styles were adapted from higher-style prototypes is described in the narrative portion of Section 7. Additionally, the district contains a wide variety of nineteenth-century ecclesiastical styles.

The Historic District provides a good example of how mid-nineteenth century urban developers seized upon the idea of opening up parts of the newly developing city by the addition of interior parks and squares. The first introduction of large-scale green spaces in American cities came with the rural

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cemetery movement of the late 1830s. Greenmount Cemetery, just north of the Historic District became the second such cemetery in the United States, opened shortly after Boston's Mount Auburn Cemetery. Contemporary thinkers had decided that access to fresh air and the health-giving benefits of trees and plants (which exchanged carbon dioxide for oxygen, thus re-freshening the air) were essential for city dwellers. Planners in land-locked New York City began to envision a grand, central public park that could provide these amenities to all of the citizenry. Not long afterwards, Baltimore's Mayor authorized the purchase of a five-hundred-acre country estate just north of the city's northern boundary that became Druid Hill Park and opened in 1860. At the same time grand, park-like boulevards were planned to encircle the city and thus provide greenery to its fringes. Broadway was always intended as a major boulevard in the city, tree-lined and with a grassy median strip. As the city made plans to extend Broadway north of Fayette Street in the 1850s, citizens petitioned that the extension be made equally as wide as the original portion, as they also did when the street was laid out all the way to North Avenue in the 1870s. North Avenue, too, the northern boundary line after 1851, was always planned to be a wide street, with a park-like center. Naturally, the houses built facing Broadway and North Avenue in the Historic District were larger and with more elaborate ornament than those on the side streets. With the view of the tree-lined boulevard, they could command a greater purchase price; in like manner land developers and builders sought to make an initial good impression with houses facing a major thoroughfare, which could be seen easily and commanded an impressive location.

But even earlier, individual developers and landowners had conceived of the idea of creating new residential areas north of the old city, where the houses built would surround a parked, open square. This concept would not have been possible but for the arrival of omnibuses as a new form of public urban transportation. Beginning in the 1830s, private companies began offering regular daily transportation, along regular public routes, on horse-drawn vehicles that resembled stagecoaches and the earliest form of railroad cars. Painted smart colors and offering cushioned seats, the new omnibuses made it possible for the first time for men who worked downtown to enjoy a home on the outskirts of town, with that all-important fresh air and greenery. Shrewd developers snapped up country estates surrounding the city, most of which had been established in the early nineteenth century. Now, in the late 1830s and early 1840s heirs uninterested in living in an old house near the expanding city were happy to sell, or enter into a partnership with a builder to develop the property.

The first such business deal that occurred in Baltimore came about in the late 1830s, when two developers from Wilmington, Delaware purchased part of Dr. James McHenry's land in West Baltimore from his grandchildren. The Canby brothers immediately offered the City of Baltimore the gift of a portion of this land (amounting to a large city block) on the condition that the city would fence it in and improve it with plantings at its own expense. Thus, Franklin Square came into being in 1839. It took another six years for construction to begin. The Canbys made deals with local builders, engaging them to put up houses of a certain size and type (large and elegant) and then granting them ownership of several of the houses, or lots, in compensation. By 1850 Franklin Square had been built out with houses

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commanding prices of \$8,000 to \$10,000 and the square had become a favorite destination for many Baltimore citizens desirous of communing with nature.

As the houses began to rise facing Franklin Square in the mid-1840s, another Baltimore family, the Donnells, decided to develop the estate they had inherited some blocks west of Franklin Square. In 1846 they donated the old estate house to a Catholic charity, the House of Good Shepherd, and then offered land nearby to the city for a park-like square, on the same conditions as the Canbys. Again, the offer was accepted and the Donnells entered into business agreements with several different builders to erect stylish three-story houses facing the square. The first houses were not completed until the mid-1850s, but by then Union Square, just like Franklin, had become a popular local attraction.

In the Historic District two local landowners embarked on similar development schemes. The first was highly successful commission merchant and banker Archibald Stirling, whose country house was located some distance west of Broadway, north of Eager Street, where new houses were being rapidly built for the city's new immigrant population. Stirling's property extended far to the east of the present-day Broadway, which was not opened to North Avenue until 1876. Some years after the Donnells gave Union Square to the city in 1846, Stirling began negotiating with the City Council to have them *purchase* land from his estate to create a public square in East Baltimore. This they did in 1853, for the immense sum of \$30,000. Stirling not only profited from the sale of the park land, but also played a very active role in developing the building lots facing the square. Like the Canbys at Franklin Square, he tried to insure that his development would be fashionable and thus command high prices, by erecting a group of large, elegant houses facing the square. These went up in 1854 on the north side of Chase Street and appear to have been distinctly modeled on the first group of houses built at Franklin Square. The three-story units were built as pairs, set back from the street so they would have front yards, with each house also having one side yard. The same year Stirling sold land facing the square to an Episcopal Church, the most socially-advantaged denomination in the city.

Stirling was only able to sell a few other parcels to builders in the late 1850s, before the Civil War put a stop to all building activity. Once peace had returned Stirling arranged for groups of stylish houses to be built along the west side of Eden Street and the east side of Caroline in 1866 and 1867 before his own death in the latter year. By this time Madison Square had been laid out with luxuriously planted curving walks and a fountain, and had claimed its place as one of Baltimore's more elegant residential districts. Stirling's daughter developed the remainder of his land holdings, on both the west and east sides of Broadway by the mid-1870s.

The site of the McKim Hospital for Union soldiers during the Civil War, the former McKim estate, now owned by wealthy businessman George R. Vickers, too seemed ripe for development just after the war. Following the example of the Donnells at Union Square, in 1869 Vickers sold a large parcel of his estate to the Little Sisters of the Poor who erected a Home for the Aged amid park-like

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grounds. Then Vickers started building operations on the northwest corner of Preston and Valley Streets, just north of the Home. Just as the Canbys had done at Franklin Square in the late 1840s, and the Donnells after them, Vickers entered into agreements with various builders to erect houses of a certain size and finish on his lots. Four houses were erected in the early 1870s, three of which survive. One was built by Francis Shallus, who later put up a number of other houses in the immediate neighborhood; another was built by the owner of a marble yard, who used the expensive material for his fashionable doorway surround and other trim, and had a large marble mounting block installed just opposite his front entrance.

It is possible that these large houses did not find a ready market, for no other houses this large were ever built on Vickers' land. In 1875 the distinguished gentleman (a former U.S. Senator) retired to his Eastern Shore estate, where he died in 1879. A year earlier, acting on his father's behalf, George R. Vickers, Jr. sold land south of the Aged Home to the city for another neighborhood park, this to be called Johnston Square. After his father's death, he proceeded to develop the land around it into building lots. Vickers, Jr. attempted to further set the tone for the square by selling land to a neighborhood church, the Greenmount Avenue M.E. Church, then located at Greenmount and Eager Streets. They hired an architect, Alphonse Biehler, and by 1884 had opened their new place of worship at the corner of Homewood Avenue and Chase Street, just opposite the square. Vickers then sold parcels to a small stable of builders who had already worked in the immediate area and they put up large, three-story, three-bay-wide brick houses with marble trim on Chase, Homewood, Valley, Biddle, and Preston Streets, surrounding the new square and the older Home for the Aged. The majority of these houses sold in the \$3,000 to \$4,000 range.

At the same time these builders, who included the German John Getz and the Irishman James Sindall, put up much smaller, more affordable homes on the narrow streets they laid out in the center of each block. Getz named the street he laid out east of Valley "Getz Street," but its name was later changed to Wilcox Street. Both Getz and another local German builder, Michael Willinger (who also named an alley street after himself) received financing for their building operations from the Savings Fund of St. James Church. When they sold the houses, whether on a main, a side, or an alley street, purchasers often obtained their mortgage money from these same local, church-related institutions. At St. John's Church, the mid-nineteenth century Reverend, Father McManus, also helped his Irish parishioners save money towards becoming homeowners by starting several church-sponsored savings and loans. In this way these Catholic parishes played a crucial role in helping their members attain stability and respectability, while also insuring the future of their churches.

Of equal importance is the fact that the housing in the Historic District follows patterns of hierarchical development used throughout Baltimore, but not always so clearly observable. Beginning in the early nineteenth century Baltimore builders and developers created a variety of housing sizes and prices within each city block they improved. Naturally, the largest, most expensive houses faced the

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widest, most important streets, usually in Baltimore the north-south streets. Smaller houses were often built on the sometimes narrower east-west streets. Small, inexpensive houses were then built along the decidedly narrow mid-block streets, in the early nineteenth century called "alleys." According to this method, new housing went up to satisfy the needs of every class, occupation, and pocketbook, as the city grew organically north from its early origins on the waterfront of the inner harbor or Fells Point. In Fells Point, for example, main streets near the water boasted three-and-a-half-story, three-bay-wide Federal-style houses, but side streets were built up with the more common two-and-a-half-story houses. The alley streets bisecting each block were filled with much smaller one-and-a-half-story, or two-story, gable-roofed houses.

Until the advent of the automobile and the rise of new suburbs in the period after World War I, Baltimore builders followed this established hierarchical pattern of house building. Most of the residential blocks in the Historic District clearly demonstrate this pattern. Three-story, three-bay-wide early or late Italianate houses are built on the wide main streets; three-story, two-bay-wide Italianate houses are built on the side streets, and tiny, two-story, two-bay-wide Italianate houses are built on the narrow, mid-block streets. After the arrival of the neo-classical style in the early 1890s, the exact same pattern held true. In most cases, the same builders put up the three-story main street houses, the smaller houses on the side streets, and the even smaller houses on the alleys. In this period, builders generally acquired a half or a quarter of a city block at a time and then filled the various street faces with different sized and priced houses.

In immigrant neighborhoods such as the Old East Baltimore Historic District, it is clear why builders continued laying out blocks according to traditional patterns of sizing and pricing. In any given period, the newest immigrants to arrive moved into the small houses on the small streets, often purchasing these homes with the help of their church-based, or ethnic-society-sponsored building and loan association. More established, second or third generation Irishmen or Germans bought the main street houses and apparently had no problem sharing their blocks with more needy countrymen, who were usually members of their church. Often, modestly-priced housing built for one immigrant group later served the needs of another. This was clearly the case for the blocks of two-story, two-bay-wide, gable-roofed housing built in 1850 and 1851 west of Broadway and north of Ashland Street, along Barnes, Abbott, and Eager Streets. Germans moved into the new houses but by the 1870s were being replaced by just-arrived Bohemians, who stayed in this area until the turn of the century. One of the significant landmarks in the historic district is the still standing old Bohemian Hall, built in the early 1880s at the northwest corner of Barnes and Broadway, which served as a combination organ factory, social meeting hall, gymnastics parlor, and saloon. As new housing was built east of Broadway in the 1880s and 1890s, most of Baltimore's Bohemian community moved to this area, but still made use of the Hall on Broadway.

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The exact same dynamic proved to be the case as African Americans moved into the Historic District in the 1940s and 1950s. Those who could not afford to purchase, or even rent, the large homes facing the main streets, could easily afford the much smaller houses on the "small streets," as local residents call them. Many actually preferred to live in their own small house, with their own front stoop on a narrow, traffic-free street, rather than in a walk-up apartment created in one of the larger houses. It is not a coincidence that many old-time residents of the small streets today own their own homes, and have for many years. They too, like the immigrants of the mid-nineteenth century, achieved stability and respectability through the ownership and upkeep of their own home.

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Johnston Square Historic District Report (B-3957) on file at the Commission for Historical and Architectural Preservation, Baltimore City

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St. Francis Academy-Brentwood Avenue Historic District (B-3963) on file at the Commission for Historical and Architectural Preservation, Baltimore City

Primary Materials

Baltimore City Directories, on microfilm at the Enoch Pratt Free Library

Baltimore City Land Records, Clarence Mitchell Courthouse, Baltimore

United States Federal Census Returns, on microfilm at the Enoch Pratt Free Library

Baltimore *Sun*, 1839 – 1900, on microfilm at the Enoch Pratt Free Library and at Goucher College, Towson, Maryland

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UTM References:

Baltimore East, MD quad

- A: 18-361702-4352367
- B: 18-362508-4351060
- C: 18-361155-4351245
- D: 18-361092-4351621
- E: 18-361253-4352340

Verbal Boundary Description:

Beginning at the northwest corner of N. Broadway and E. Madison Street. North along Broadway, running west to the rear property lines of the lots facing Broadway to the north side of E. Chase Street; then west along Chase Street to the west side of N. Bond Street and south along Bond Street to the south property line of houses in the 1500 block of E. Chase Street and west along this property line to the center of N. Dallas Street; then south along Dallas street to the north side of E. Eager Street and west along Eager to N. Caroline Street at the southeast corner of Madison Square; then south along Caroline Street to Anthony Street and west along Anthony to the rear property lines of 919-923 N. Eden Street, then south and west along this line to the center of Eden Street; then north along Eden Street to the center of E. Eager Street and west along Eager for two blocks to Somerset Street; then south along Somerset Street to the center of Ashland Street, west for half a block to Aisquith Street, and then north along Aisquith to E. Eager Street; then west along Eager to the east property line of St. John's Evangelical Roman Catholic Church, continuing south along this line and then west to Valley Street; north along Valley Street to Eager, then west along Eager to the east side of Hillman Street and north along Hillman to the side of rear property lines of the houses in the 800 block of Chase Street; then west along these rear property lines across Greenmount Avenue to Forrest Place, then south along Forrest Place to Eager, west along Eager to the Fallsway; then north along the Fallsway to Hoffman Street and east along Hoffman (bordering the south side of Greenmount Cemetery) to Ensor Street

Then, north along Ensor, bordering the east side of the cemetery to the former bed of Lamont Street (the north property line of 1719 Ensor Street); then southeast along the former bed of Lamont Street to the east property line of 1112 E. Lanvale Street and south along this line to Lanvale Street; then west along Lanvale to Holbrook Street and south along Holbrook to Federal Street and east along Federal to rear property line of houses on the east side of Holbrook Street; south along this rear property line to Oliver Street and east on Oliver to Aisquith Street; then south along Aisquith to Preston Street

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and east along Preston one block to N. Central Avenue; then north along Central to Oliver Street and east on Oliver one-half block to rear property line of houses facing the 1500 block of N. Eden Street; then north along this rear property line to Federal Street and east a half block to Eden Street; then north along Eden to Lanvale Street and continuing north along the same course to the northeast corner of Lafayette Avenue and N. Spring Street; then north and east following the lot lines of the houses at 1408-18 Lafayette to the rear lot lines of the 1800 block of N. Caroline Street; then north along this line to the rear lot lines of buildings facing the 1400 block of E. North Avenue; then west along this line to the rear property lines of the houses on the east side of the 1800 block of Aiken Street; then continuing south on this line to the rear property lines of the houses on the south side of the 1300 block of E. Lafayette Avenue, continuing west and then north along these property lines back to Lafayette Avenue; then west of Lafayette to Aisquith Street and north along Aisquith to North Avenue; then east along North Avenue to Broadway and south along Broadway to the place of beginning.

Boundary Justification:

These boundaries have been chosen carefully to include the oldest surviving structures in the Historic District, on Eager Street and south of Eager Street, dating to the 1840s, as well as the two most significant churches—St. John the Evangelist and St. James Roman Catholic churches—both of which played a vital role in the development of the entire community. Both churches are already listed on the National Register of Historic Places. The remaining boundaries follow as closely as possible the historical and natural boundaries that shaped the growth of the neighborhood—the course of the Jones Falls (now the paved Fallsway and I-83) that formed the natural western boundary of the area; the southern and eastern edges of Greenmount Cemetery (since 1839 the major geographical feature of the district); the south side of North Avenue (the northern boundary line of the city until 1888, and the boundary line when most of the houses in the Historic District went up); and the west side of Broadway, a planned boulevard street with landscaped median, opened north of Gay Street in the 1870s.

The boundaries enclose two major residential squares—Madison Square, laid out in 1853, and Johnston Square, developed in the early 1880s—that helped set the middle-class and upper-middle-class tone of this part of the city. In like manner the fashionable houses erected facing the major boulevards of North Avenue and Broadway also attracted more affluent residents. Although the Harford Avenue corridor, which extends from Eager Street to North Avenue within the Historic District, was historically an important commercial thoroughfare in this area, most of its length has been dramatically altered through demolition of historic resources in the last forty

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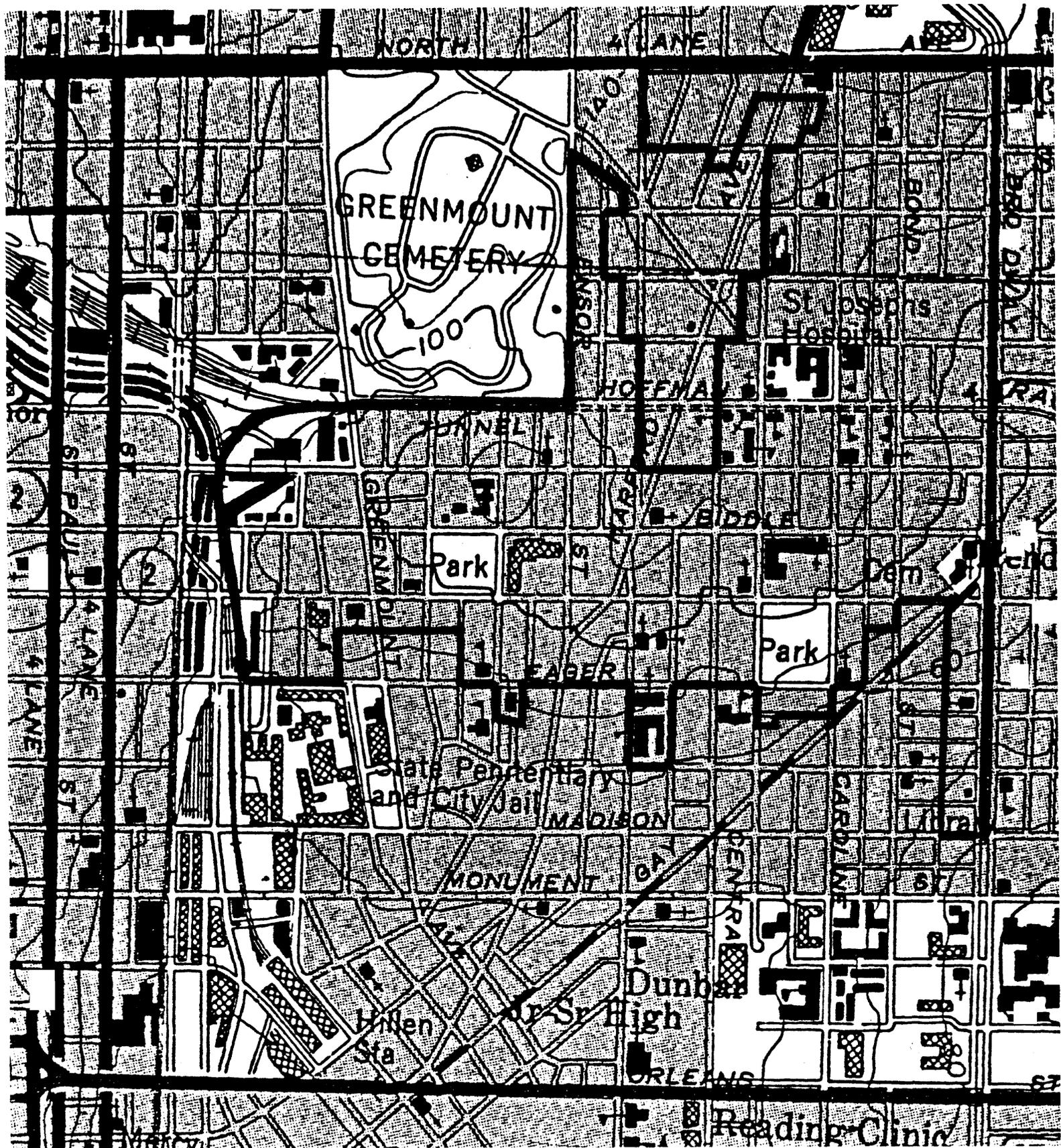
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years and their replacement with various units of subsidized housing. For this reason, block faces on either side of Harford Avenue from North Avenue south to Preston Street have been excluded from the Historic District boundaries.



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Baltimore city, Maryland

National Register Boundary indicated by heavy line

Scale: 1"=600' (approx.)

