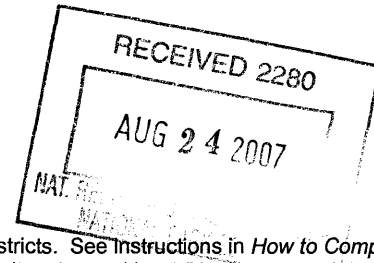


United States Department of the Interior
National Park Service

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 Upper Fells Point Historic District
other names B-5123

2. Location

street & number Roughly bounded by E. Baltimore St., S. Chapel St., E. Pratt St., S. Patterson Park Ave., Eastern Ave., S. Chester St., Gough St., and S. Bethel St. not for publication
city or town Baltimore vicinity
state Maryland code MD county Baltimore City code 510 zip code 21231

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).

8-22-07
Date

Signature of certifying official/Title

State or Federal agency and bureau

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

Signature of certifying official/Title

Date

State or Federal agency and bureau

4. National Park Service Certification

- I hereby certify that this property is:
- entered in the National Register.
 See continuation sheet.
 - determined eligible for the National Register.
 See continuation sheet.
 - Determined not eligible for the National Register.
 - removed from the National Register.
 - other (explain): _____

Signature of the Keeper

Date of Action

12/20/2007

Upper Fells Point Historic District (B-5123)
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5. Classification

Ownership of Property
(Check as many boxes as apply)

Category of Property
(Check only one box)

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

- private
- public-local
- public-State
- public-Federal
- building(s)
- district
- site
- structure
- object

Contributing	Noncontributing	
1269	29	buildings
		sites
		structures
		objects
1269	29	Total

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

number of contributing resources previously listed in the National Register

N/A

2

6. Function or Use

Historic Functions
(Enter categories from instructions)

Current Functions
(Enter categories from instructions)

Domestic: single dwelling

Religion: religious facility

Religion: church-related residence

Religion: church school

Religion: religious facility

Commerce/trade: store

Government: fire station

Domestic: single dwelling

Religion: religious facility

Religion: church-related residence

Religion: church school

Commerce/trade: store

Commerce/trade: store

Government: fire station

7. Description

Architectural Classification
(Enter categories from instructions)

Materials
(Enter categories from instructions)

Federal

Greek Revival

Italianate

Second Empire

Classical Revival

Commercial style

foundation Stone, brick, concrete

walls Brick, stone, stucco

roof Slate, shingle, asphalt shingles, sheet metal

other Terra cotta, sheet metal, stained glass, formstone, wood

Narrative Description

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

8. Statement of Significance

Applicable National Register Criteria

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

- A Property is associated with events that have made a significant contribution to the broad pattern of our history.
B Property associated with the lives of persons significant in our past.
C Property embodies the distinctive characteristics of a type, period, or method of construction or represents the work of a master, or possesses high artistic values, or represents a significant and distinguishable entity whose components lack individual distinction.
D Property has yielded, or is likely to yield, information important in prehistory or history.

Criteria Considerations

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

Property is:

- A owned by a religious institution or used for religious purposes.
B removed from its original location.
C a birthplace or grave.
D a cemetery.
E a reconstructed building, object, or structure.
F a commemorative property.
G less than 50 years of age or achieved significance within the past 50 years.

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
landscape architecture
social/humanitarian

Period of Significance

ca. 1845 - ca. 1930

Significant Dates

Significant Person

(Complete if Criterion B is marked above)

Cultural Affiliation

Architect/Builder

Multiple unknown

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:

Upper Fells Point Historic District
Name of Property

Baltimore, Maryland (B-5123)
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10. Geographical Data

Acreage of Property Approximately 50 acres Baltimore East, MD quad

UTM References

(Place additional UTM references on a continuation sheet)

1	Zone	Easting	Northing	3	Zone	Easting	Northing
2	Zone	Easting	Northing	4	Zone	Easting	Northing

See continuation sheet

Verbal Boundary Description

(Describe the boundaries of the property on a continuation sheet)

Boundary Justification

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

11. Form Prepared By

name/title Mary Ellen Hayward
 Organization M.E. Hayward & Associates date November 1, 2006
 street & number 11408 Mays Chapel Road telephone (410) 252-3662
 city or town Lutherville state Maryland zip code 21093

Additional Documentation

Submit the following items with the completed form:

Continuation Sheets

Maps

- A **USGS map** (7.5 or 15 minute series) indicating the property's location.
- A **Sketch map** for historic districts and properties having large acreage or numerous resources.

Photographs

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

Additional Items

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

Property Owner

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

name Multiple private owners (more than 50)
 street & number _____ telephone _____
 city or town _____ state _____ zip code _____

Paperwork Reduction Statement: This information is being collected for applications to the National Register of Historic Places to nominate properties for listing or determine eligibility for listing, to list properties, and to amend existing listings. Response to this request is required to obtain a benefit in accordance with the National Historic Preservation Act, as amended (16 U.S.C. 470 et. seq.).

Estimated Burden Statement: Public reporting burden for this form is estimated to average 18.1 hours per response including the time for reviewing instructions, gathering and maintaining data, and completing and reviewing the form. Direct comments regarding this burden estimate or any aspect of this form to the Chief, Administrative Services Division, National Park Service, P.O. Box 37127, Washington, DC 20013-7127; and the Office of Management and Budget, Paperwork Reductions Project (1024-0018), Washington, DC 20503.

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Description Summary:

The Upper Fells Point Historic District comprises the eighteen-and-a-half blocks lying between the Fells Point National Register Historic District (to the south) and the Butcher's Hill National Register Historic District (to the north and east). The heart of the district is a three-block-long section of Broadway, running north of Gough Street to East Baltimore Street, as well as the surviving blocks to its east and west. This primarily residential section of the city developed at the height of the Greek Revival period in Baltimore, between about 1845 and 1855. Elaborate three-story, three-bay-wide townhouses face Broadway and much of Baltimore Street, while builders erected much more modest housing on the east-west side streets, Lombard and Gough, and the north-south streets, Ann, Wolfe, Washington, Chester, and Collington, in the same decade. These same builders put up even smaller two-story houses on the district's alley streets—Bethel, Regester, Durham, Chapel, Castle, Duncan, and Madeira—for the many Irish and German immigrants flocking to the area. The four churches in the district were built between 1853 and 1859. Of the two built for German immigrants, one is in the Greek Revival style, the other in a Lombardic Italianate style. There is also a simple vernacular Gothic style former Episcopal church and a Lombardic style Baptist church.

General Description:

The Upper Fells Point Historic District is a mainly residential area of Baltimore City that grew up northward from Fells Point, one of the three original early eighteenth century settlements that joined together to form Baltimore Town. Fells Point was first settled in 1730 by the Englishman William Fell. Its location on a fish-hook shaped spit of land lying east of Baltimore Town with a deep-water harbor set the course of the area's future development. In 1762 William's son Edward Fell decided to develop the parcel and laid out streets and lots centered around a wide central thoroughfare called Market Street that ran in a northerly direction from the waterfront. Fell had laid out each block with a much narrower street running down its center and smaller, more affordable houses were built on these lesser streets. Merchants took up lots along Thames Street, laid out along the waterfront on either side of Market Street. They built three-and-two-story Georgian-style houses with first floor counting rooms facing the street and often erected docks on the waterfront portion of their property. Many much smaller frame houses went up as well. Fells Point soon became especially known as a fine shipbuilding area. The first yards opened in the 1760s and a decade later were producing fast vessels that came to the aid of the many colonial ports blockaded by the British during the Revolutionary War.

After the War, mercantile activity at Fells Point rapidly increased, as did the local shipbuilding industry. Soon the wealthiest merchants and ship captains were building three-and-

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a-half-story Federal-style townhouses along Broadway and the waterfront Thames and Fell Streets. Others filled Bond and Caroline Street, west of Broadway, and Ann and Wolfe Streets, east of Broadway, with brick two-and-a-half-story houses, many of which were three bays wide. By 1804, most of the blocks near the waterfront had been built up, but by now any new housing erected had to be built of brick as a result of a 1799 City Council ordinance outlawing further construction in wood as a fire hazard. Much of Fells Point's Georgian and Federal-style brick housing, including a number of wooden examples, still survives today, thanks to its listing on the National Register in the very early days of the program. This initiative was taken by local preservationists and concerned citizens when a major federal highway was planned to cut right through the district in the early 1960s.

Fells Point grew tremendously in the first decade of the nineteenth century because of the bold activities of its merchants and ship builders. During the long course of the Napoleonic Wars, the same type of fast sailing vessel built in Fells Point during the Revolution, now much refined, larger, and even faster, began preying on British and French merchant vessels, particularly as they made their way back and forth to their West Indian possessions. These fast schooners, now known as Baltimore Clipper schooners, made fortunes for their owners and crew members by capturing foreign vessels and then sailing them to nearby friendly ports where the vessel and its contents would be auctioned. The profits were split according to the various shares invested in outfitting the voyage by groups of local merchants, but every crew member also received a share of the monies realized. Talented local shipbuilders kept improving these privateering vessels, as to speed and maneuverability, and every local launch was attended by well wishers and interested citizens. During the Quasi-War with France in the early 1800s, this form of piracy was actually legalized, by Letters of Marque signed by President John Adams which licensed privately-owned vessels to subdue and seize enemy ships, and then sell ship and contents.

The privateering business made many a local fortune and kept the growing number of shipyards in Fells Point busy. By 1812 the British had had enough of these disturbances to their commerce, and, given other grievances against the United States, declared war. In September 1814, British forces specifically attacked Baltimore to clean out "that nest of pirates." Their land operations were unsuccessful when British General Ross was killed and local troops defended their further advancement into the city from earthworks built on Hampstead Hill. The failed bombardment of Fort McHenry gave us our national anthem and led to the end of the war.

As the center of the Baltimore shipbuilding industry, Fells Point continued to grow in the

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first decades of the nineteenth century. By 1822, when the first formal survey and plan of Baltimore was published by Thomas Poppleton, housing filled most of the blocks on either side of Broadway as far north as Eastern Avenue. One block west of Broadway, housing continued north along Bond, Caroline, and Eden Street all the way to Gough and Pratt Streets, some six to seven blocks north of the waterfront. Much of these housing was modest in scale—groups of two-and-a-half-story Federal-style houses—and most of the residents worked at some type of waterfront job, or in the shipbuilding business. Baltimore was already beginning to get its share of Irish immigrants, who were served by St. Patrick's Roman Catholic Church, first opened at Broadway and Bank Streets in 1790. Fells Point was also home to many of the city's free blacks, who worked as stevedores, draymen and carters, and already held a monopoly in the trade of ship caulking. Both main and alley streets were integrated in this period, though more blacks lived on the alleys than on main streets. Frederick Douglass spent time in Fells Point in the 1820s and 1830s before escaping north to freedom.

In 1822 the only buildings on Broadway lay south of Eastern Avenue, except for St. Patrick's Church a block north, at Bank. As the area expanded north in the later 1820s and 1830s, mainly three-and-a-half story, late Federal style houses were built along Broadway, with rows of two-and-a-half-story houses lining the side and alley streets. Only a few examples of Federal-style two-and-a-half story houses can be seen in the Upper Fells Point Historic District, and these were probably built in the late 1830s. There is a single two-and-a-half-story, two-bay-wide house at 1634 E. Lombard Street, just west of Broadway. It is likely that the site further west, now occupied by a non-contributing one-story storage building, was originally lined with such houses. One block further south, still west of Broadway, a group of five two-and-a-half-story houses survives at 1646-54 E. Pratt Street. 1648 has had its roof raised to a full three stories and an Italianate cornice added. East of Broadway John S. Gittings built a row of two-and-a-half-story houses at 1826-36 Gough Street, west of Wolfe that are very typical of similar rows he built to the south in the Fells Point Historic District in this period. The houses have simple wooden lintels and sills and their brick facades were always painted. There is also a pair of three-bay-wide two-and-a-half story houses on the southeast corner of E. Baltimore and S. Regester Street that have long two-story back buildings, fine splayed brick lintels, and central, shared chimney stacks. The pair is in the process of being restored.

The great impetus for the development of the Upper Fells Point Historic District in the 1840s and 1850s came from the vast waves of Irish and German immigrants who settled in Baltimore in this period. These new arrivals needed places to live and the extant housing stock on the Point could not meet the demand. Luckily, eager speculative builders were at hand. Prior to this period, most housing in Baltimore was built one or two units at a time. Many pairs of

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two-and-a-half-story houses filled city streets, with the builder/owner living in one and renting out the other to provide extra income. It was difficult for working builders to obtain the required amount of capital to purchase the materials needed for erecting a long row. Often in the 1830s, rows of two-and-a-half-story houses, like those seen in the Fells Point National Register District, were the result of partnership agreements between carpenters, masons, bricklayers, lumber merchants, plasterers, etc., who each contributed labor and/or materials and then ended up with one or two houses to sell or rent, depending on the level of their investment. On the opposite end of the spectrum, the city's first large-scale rowhouse developer, John S. Gittings, was president of his own bank and used the funds at his command to invest in parcels of land and building materials. Gittings built block-long rows of two-and-a-half-story late Federal-style houses in Federal Hill and Fells Point in the late 1830s, then switched to building a new style of working class house, known as a two-story-and-attic house, as he expanded his operations in both neighborhoods. At one time Gittings owned much of the land in Upper Fells Point, but sold the parcels to other builders.

Greek Revival Style Residences

The Upper Fells Point Historic District comprises those blocks at the northern end of Fells Point that are not included in the expanded Fells Point National Register District, whose northern boundary is Gough Street. This three-block-long district represents the growth that took place in the Fells Point area in the 1840s, a time when the Greek Revival style of architecture dominated local building. The style first appeared in the city in the late 1820s, when the area around Mount Vernon Place first began to be developed.

When John Eager Howard died in 1827 his heirs laid out two wide, parked squares extending north and south, and east and west, of the almost completed Washington Monument. Facing these squares they created wide building lots that they hoped would attract affluent and distinguished residents. Howard's son Charles built the first house on the newly laid out Mount Vernon Place in about 1829, on the northeast corner of S. Charles and E. Monument Streets, and its design set the style for fashionable Greek Revival townhouses in Baltimore. Two stories tall, the pitch of the gable roof was much lower than in earlier Federal style buildings. Beneath the simple cornice, the architect set very narrow, decorative windows to provide light and ventilation to the attic, a style also used on a nearby house attributed to Benjamin Henry Latrobe. Charles Howard's house was probably designed by his brother William, an amateur architect who designed the city's first Greek temple-style building, the McKim Free School (1833), still standing in Old Town. William Howard also designed his own Mount Vernon-area residence, a

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monumental townhouse on the northeast corner of Charles and Franklin Streets with a huge, full-height Greek Ionic tetra-style portico. In 1836-37 wealthy merchant George C. Morton built an impressive five-bay-wide two-story-and-attic house on Monument Street, one block west of the Washington Monument and this house, along with other similar three-bay-wide houses that rose on Monument Street, east of Charles, helped firmly establish the Greek Revival style in the city.

Soon other merchants were hiring local builder and architect Robert Cary Long, Jr., to design and build town mansions in the new taste that soon began to line Cathedral, Franklin, Mulberry, and Park Avenues. In 1840 John Hall, a local cabinetmaker and self-styled architect published a volume of house designs that seems to have had much influence on the future development of Mount Vernon Place. In his *A Series of Select and Original Modern Designs for Dwelling Houses, for the use of Carpenters and Builders, adapted to the Style of Building in the United States*, many designs appear that closely resemble extant houses on Monument Street. Most of his drawings show smooth-fronted three-story, three-bay-wide houses with chaste Greek Doric porticoes and tiny attic windows just beneath the low-pitched gable roof and simple cornice. Even in Mount Vernon, not everyone felt they could afford a free-standing stone portico, so soon more affordable versions appeared. Many of the Greek Revival townhouses in the area have porticoes supported by wooden columns, or doorways framed by simple wooden Doric pilasters supporting a plain entablature.

By the late 1840s, full three-story Greek Revival houses were being built on the streets near the Cathedral and on Mount Vernon Place. All had the very low-pitched gable roof associated with the style, as well as Doric porticoes or Doric-pilastered entryways. Often these houses had simple modillion cornices and full-height first floor windows with cast iron window balconies. The most stylish also often boasted cast-iron window lintels decorated with Greek anthemions or palmettes.

As the population of Fells Point grew and Broadway was extended north of Gough Street, local merchants erected some very distinguished three-story, three-bay-wide Greek Revival-style town mansions on the wide boulevard. As in other fashionable parts of the city, these houses were quite wide—often 20' to 26'—and had very long, two-story back buildings. Although today they have brick facades, originally most of the facades were painted cream or gray, or covered with light-painted stucco. The most prominent examples to be seen in the District can be found at 5-9 and 11 S. Broadway; at 4, 14, 26, and 28-32 S. Broadway, and at 117, 119, and 129 S. Broadway. Common characteristics include the very low-pitched gable roof, often almost hidden behind a simple modillion cornice; finely executed splayed brick window lintels and

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marble sills; a distinctly Greek-style doorway enframing; and wide marble steps leading to the entrance. 5-9 S. Broadway have free-standing porticoes; 11, 117, and 129 S. Broadway have doorways surmounted by flat pediments supported by Doric pilasters; 111-113 S. Broadway have round-arched door enframements resting on Doric pilasters; and the group at 26-32 S. Broadway has marble lintels, sills, stringers, and steps. The Historic District also contains several examples of Greek-style cast iron window lintels—at 4, 11, and 111 S. Broadway. One of the most original designs stands at 4 South Broadway. The three-bay-wide structure has a fashionable, shallow bow in its northernmost bay; the cast iron window lintels are decorated with palmettes. Edward W. Robinson, working with his brother George (their family owned a brickyard in Canton), built some of the larger houses on the unit block of both sides of South Broadway in the late 1840s and early 1850s, as well as the more modest three-story, gable-roofed houses on the north side of Lombard in this same block.

Some stylish Greek Revival residences can also be found on Baltimore Street, east and west of Broadway, but none exceeds 22' in width. 1631 E. Baltimore Street, west of Broadway, is a grand three-story, three-bay-wide brick house whose first and second-story windows have wooden pedimented cornices supported by brackets. The tall, wide doorway is similarly framed, with Doric pilasters supporting a bracketed flat pediment. East of Broadway, 1701, 1703, and 1705 E. Baltimore Street remain as elegant examples of Greek Revival simplicity. A few similar houses also rose on Lombard and Ann Streets, but they were the exception rather than the rule.

The majority of the housing in the Upper Fells Point Historic District is much more modest in scale, designed for a working class market. The oldest were built in the two-story-and-attic style in the late 1840s. This style of housing represented a design change from the earlier two-and-a-half-story late Federal style houses that lined the streets of Baltimore up until this time. These houses followed design influences of contemporary high-style Greek Revival townhouses, with their low-pitched roofs and tiny attic windows, but the form made practical sense as well. Instead of the steeply-pitched dormered roof of the older style houses, now the roof was raised to include a low attic story, lit by two small attic windows at both front and back. This configuration offered families two extra bedrooms in the attic, lit by low windows instead of one garret space lit by dormer windows. 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. Most of these six-room houses, which usually measured 13' to 14' wide and often had one-story back buildings housing the kitchen, were outfitted with fireplaces in each of the four main rooms, all of which came equipped with Doric mantels. Families usually heated

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with stoves, used candles or kerosene lamps, got their water from hydrants on the street, and used the outdoor privy located at the back of the lot. Because early house lots in Fells Point were laid out back to back, without rear service alleys, the only street entrance to the backyard is through the arched sallyport located in the center of each pair. Most of the groups of working class houses built in the Historic District have sallyports.

Local builders in the Historic District erected 13', 14' or even 15'-wide two-story-and-attic houses along the main and side streets east and west of Broadway, and rows of even narrower versions along some of the District's alley Streets (see examples in the 100 and 200 blocks of South Register Street and the 200 block of S. Bethel Street). John S. Gittings seems to have been one of the first speculative builders to put up rows of these houses in the Fells Point Historic District, as well as in Federal Hill. In the Upper Fells Point Historic District, he is responsible for the row of two-story-and-attic houses built along the north side of E. Pratt Street, just east of Broadway, in the late 1840s and probably also the row on the north side of Gough Street, east of Ann (1804-16) and the west side of Wolfe Street, south of Pratt (212-18). A few years later Gittings sold the empty lot on the northeast corner of E. Pratt and Register Street to the Redemptorist Fathers for the building of the first German Catholic church in the area, St. Michaels.

The prolific building partners William Johnson and William Tagart, who built many rows of three-story, gable-roofed houses in the District, got their start building two-story-and-attic houses. Before 1851 they built a group of these houses on the south side of the 1800 block E. Lombard Street, east of Ann (they built out the rest of Lombard, east of Durham with full three-story houses). In 1851 they built similar houses in the next block east, a long row on the north side of Pratt, east of Wolfe, at 1902-14 E. Pratt, anchored by a three-story, three-bay-wide, gable-roofed house and corner store at 1900 E. Pratt, and the next year put up four similar houses at 114-20 S. Wolfe and three others at 1728-32 Gough. There is also a row of two-story-and-attic houses on the north side of E. Lombard Street, west of Wolfe, at 1810-28 E. Lombard, that were built before 1851, possibly by Johnson and Tagart since they have the fine splayed brick window lintels and occasional arched doorways seen on other rows built by these men. A few scattered single or paired two-story-and-attic houses also survive in the District—at 235-37 S. Broadway, 207 S. Broadway, 12 S. Broadway, and 4 S. Ann Street.

When Thomas Poppleton reissued his plan of Baltimore City in 1851, the Fells Point neighborhood had grown north along Broadway as far as East Baltimore Street. On the west side of Broadway the blocks were filled as far west as Canal Street (now Central Avenue), where the neighborhood joined seamlessly with one of the city's other original settlements, Old Town,

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which lay east of the Jones Falls and west of Fells Point. Things were different east of Broadway. The built-up area extended only two blocks east—to Wolfe Street. St Patrick's Roman Catholic Church maintained its burial ground on the east side of Wolfe, south of Baltimore Street and the Presbyterian Cemetery occupied the half block east of Washington Street. There was a small settlement a few blocks north and east on Loudenslager's Hill, near the Philadelphia Road. But most of the land still belonged to the Patterson family, whose patriarch William immigrated to Baltimore from Ireland just after the Revolutionary War. Patterson and his family maintained a town house in the city, but enjoyed an immense country estate on Hampstead Hill, overlooking the Patapsco east of Fells Point. In 1827 William Patterson gave a square of his estate to the city for the creation of the first public park, to be known thereafter as Patterson Park. The first park occupied a city block north of E. Pratt Street, near the location of the present-day Observatory. William Patterson's heirs did not begin to develop land near the park until the early 1860s. Between 1873 and 1908 they sold additional acreage to the city, gradually bringing the park to its present size.

The majority of the houses in the Historic District were built in 1851 and the years immediately following. They are also vernacular versions of high-style Greek Revival houses, like those built on Broadway, but are a full three-stories in height. Like the two-story-and-attic houses built in the late 1840s, they too have very low-pitched gable roofs, symmetrical, plain brick facades, and generally plain doorways and trim. Each house had two rooms per floor and most had one-story back buildings where the kitchen was located. Windows usually had 6/6 sash. With more and more immigrants arriving daily, the large families seeking housing needed the extra space—more often than not to be able to rent rooms to boarders to help make ends meet. The majority of the simple three-story houses built in the District are only two-bays-wide (14' or 15') and have one-story back buildings. Often, however, corner houses might be three-bays-wide (17' or 18') and have two-story back buildings, so that the building could serve as both a corner store and living space for one or two families. Naturally, these houses offered a fraction of the living space to be found in the 20' to 26'-wide houses with their long back buildings facing Broadway or East Baltimore Street.

Builders began putting up three-story, two-bay-wide, gable-roofed houses in the District in about 1850 or 1851 and a few continued building in the style until about 1860. One of the oldest surviving rows can be found at 118-128 S. Broadway. The 15'-wide houses have stylish round-arched doorways framed by Doric pilasters and topped by a deep, arched transom. The houses have very long back buildings and were built before 1851. The majority of houses of this type, however, were built before 1855. Several identified local builders put up numerous rows of similar, simple three-story houses. The most active were the partners William Johnson and William Tagart, who built long rows of three-story, two-bay-wide houses on the south side of the

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1700 block of E. Pratt Street and the south side of the 1800 block of E. Lombard Street (west of Wolfe) in 1851-52; the north side of the 1700 block of Gough Street in 1852; the south side of the 1700 block of E. Lombard Street (1853), 14'5"; the south side of the 1900 and 2000 blocks of E. Pratt Street in 1852-53; and a group of houses on the east side of the 200 block of Washington Street and the north side of the 2000 block of Gough Street in 1854. In 1858 the team put up a row of two-story, gable-roofed houses on the west side of the 100 block of S. Chapel Street and two years later they built a group of three-story, gable-roofed houses at 121-129 S. Wolfe Street, just south of the Convent of Notre Dame.

The same builders erecting three-story, two-bay-wide gable-roofed housing on the main and side streets in the 1850s, devised a much smaller form of similar house for the mid-block alley streets. The appearance in Baltimore of two-story, two-bay-wide alley houses with very low-pitched gable roofs exactly coincided with the appearance of three-story, two-bay-wide houses with low-pitched gable roofs built on the four outside streets of the block. More of these two-story alley houses with gable roofs survive in this part of Baltimore than in any other area. Sometimes they were 13' to 15'-wide, no narrower than the main street houses put up at the same time, and had back buildings, but because they were only two-stories tall instead of three, they could be built and sold much less expensively. The houses are basically two rooms deep, with the front room being entered directly from the front door. A wide opening separates the front and back rooms of the first floor, with the tightly winding, narrow stairs set in the rear room, in the space between the partition wall and the fireplace. The one-story rear addition served as the kitchen, with its own cooking fireplace; if there was no addition, cooking was done in the basement. Like their three-story counterparts, most of these houses had simple brick corbelled cornices, but many are now obscured by formstone. Most often, these houses have simple wooden window lintels and sills, or segmentally arched brick lintels and wood sills. Many pairs of houses have either an arched or flat sallyport, so as to reach the backyard.

Such houses filled block after block of the Historic District's narrow, mid-block streets in the early 1850s, provided relatively comfortable homes to the many new Irish and German immigrants settling in the area. In 1850-51 Edward Robinson built three-story, two-bay-wide, gable-roofed houses on the north side of E. Lombard Street, just east of Broadway (where he built the impressive houses at 11-15 S. Broadway) and 12'-wide two-story-and-attic houses on the west side of S. Regester. In the block east of Wolfe Street and north of Pratt Street, Johnson and Tagart built the 15'-wide two-story-and-attic houses along the north side of E. Pratt Street as well as the 12'-wide two-story, gable-roofed houses on the west side of S. Chapel Street in the same block. In the block east of Broadway and north of Gough Street, Johnson and Tagart built a row of three-story, two-bay-wide, gable-roofed houses on the south side of E. Pratt Street and similar houses on the north side of Gough, west of Regester, while builders Richard Johns and

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William Segarman put up rows of two-story-and-attic houses on both side of S. Regester Street.

In the Upper Fells Point Historic District there are many rows of two-story, two-bay-wide, gable-roofed alley houses built between 1850 and 1870. They can be found along the unit, 100, and 200 blocks of S. Durham Street; the 100 and 200 blocks of S. Chapel Street; the 200 block of S. Castle Street; the 200, 300, and 400 blocks of S. Duncan Street; and the 400 block of S. Madeira Street. (S. Bethel and S. Regester Street were built up with two-story-and-attic alley houses; only a few survive in the 200 block of S. Bethel Street, many more in the 200 block of S. Regester Street). Builders include Gabriel Clark and James Logue (the unit block of S. Durham Street; Charles Monmonier (the 100 block of S. Durham Street); Charles Searley (the 200 block of S. Durham Street); Orville Horwitz (the 200 block of S. Castle), and Frederick Portugal, who built small two-story, gable-roofed houses on the 400 block of S. Madeira Street as late as 1870, and also laid out two even narrower streets west of Madeira, which he filled with even smaller houses. One of the streets he named after himself; the other after another local builder, Thomas Griffin.

Church Architecture

Five churches were built in the Historic District between 1848 and 1859. The oldest was built in 1847-48 on the east side of Broadway for a Methodist congregation. Built in keeping with the Greek Revival taste of the growing neighborhood, the Broadway Methodist Church is a four-bay-wide, two-story brick edifice with paired central doors set between pairs of full-height pilasters, with white-painted bases and capitals, to contrast with the brick building. Wide, white-painted wooden trim surrounds the two doors and two windows on the front of the church, forms a deep entablature below the parapet roof, and is used to outline the flattened triangular shape of the central parapet. The church is five bays deep, each bay framed by brick pilasters. An almost identical church building (though with slightly plainer trim) is located on the west side of S. Broadway, just a block south, in the Fells Point National Register District.

The German Catholic priests at St. Alphonsus, on Park and Saratoga Streets, decided to open a German Catholic school in the neighborhood in 1845, at the corner of Pratt and Regester Streets, which was soon followed by a church, the first church for immigrant German Catholics outside the downtown area. The church on Pratt Street was built in 1851 but no longer survives.

In 1853-54 a new, more stylish church rose on the west side of S. Broadway, south of Pratt Street. Built for the Second Baptist congregation, the church, was designed by local architects William Reasin and Samuel Wetherald in the Lombardic style. The brick building,

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with stone trim, is 51' wide by 86' deep. The two-story church consists of a long nave with side aisles set beneath a gable roof. A tall tower with octagonal steeple rises above the central, entrance bay. Lombardic forms include the wide, round-arched openings with keystones; horizontal stone bands marking the floor levels on the façade and articulating the arched windows; and the stone columns with carved capitals supporting the wide round arch above the entrance. The church now serves the Holy Cross Polish National parish.

A year later, the Trinity Episcopal congregation built a simple brick vernacular Gothic Revival-style church at the southwest corner of Broadway and E. Pratt Street. The building is five bays wide by eight bays deep, one long nave under a steeply pitched gable roof. Each bay is pierced by a pointed-arch lancet window on the main floor of the church, echoed by a rectangular window at the basement level. The wide central entrance on S. Broadway is set beneath a pointed arch; above, three tall and narrow lancet windows rise almost the entire height of the nave to near the roofline. The only decoration on the façade are the brick buttresses framing each bay and marking each corner of the building. Each boast brownstone trim on the top and basement-level shoulders. A very similarly-designed church is located just north of the Upper Fells Point Historic District, on the northeast corner of Broadway and Fairmount Avenue.

By 1854-55, the German immigrant congregation of St. Michael's Church on Pratt Street had grown so rapidly that plans were made to build a much larger church a block north, at the corner of Lombard and Wolfe Streets. The Redemptorist Fathers hired local architect Louis Long, who had just designed two impressive Italianate-style brownstones in Mount Vernon Place. Long offered a Lombardic Italianate design with a central tower, a long nave, and arched openings articulating the brick façade. The basic design is similar to, but more elaborate than, that provided by Reasin and Wetherald for the Second Baptist Church on the west side of Broadway. As built, St. Michael's looked quite different than it does today. Like the Second Baptist Church it was a brick building with white stone trim. In 1889-90 the entire façade of the church was refaced with limestone and granite, and the tower was rebuilt with a taller and more highly decorated steeple.

Architects Louis Long and Reasin and Wetherald both choose a Lombardic Italianate style design for St. Michael's and the Second Baptist Church because they were influenced by New York architect Richard Upjohn's Italian basilica design for St. Paul's Church on the corner of Charles and Saratoga Streets, erected in 1854. They were probably also influenced by the Italianate design of St. John the Evangelist Church, rising in 1855 on the corner of Eager and Valley Streets and designed by the well-known local firm Niernsee & Neilson for an Irish Catholic congregation. This Italianate-style building closely resembled its architects' earlier design for the Calvert Station of the Northern Central Railroad. Long's design for St. Michael's

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is not nearly as successful as Niernsee & Neilson's for St. John's, for it lacks the former's grand simplicity and smooth forms. Its later rock-faced stone façade and carved stone details suggest the fussiness of contemporary late nineteenth century Gothic Revival designs. The St. Michael's religious complex occupies the entire half block between S. Wolfe and S. Chapel Streets, north of Lombard Street, and includes a large brick school to the east, facing Lombard (built in 1857), and the later (1900) large St. Michael's Hall, at the southeast corner of S. Wolfe and E. Baltimore Street. The St. Michael's Boys School and Brother's House, built in 1884, stand across from the church, on the west side of S. Wolfe Street. The Convent of Notre Dame, built to house the sisters teaching at the school, occupies the southeastern corner of S. Wolfe and E. Lombard Street. The complex is already listed on the National Register. The fact that the first St. Michael's on Pratt Street became too small so quickly and that the congregation replaced it with a large, stylish, stone, architect-designed church testifies to the growing presence and importance of the German Catholics in this community.

The Italianate style and the Development of Upper Broadway, Madison Square, and Butcher's Hill

Beginning in 1850, with the erection of the large town house built for wealthy merchant John Hanson Thomas, just southwest of the Washington Monument, Baltimore began to embrace a new fashionable style of architecture, designed in the "Italian manner." The new style, modeled after the grand Renaissance town palazzos of Florence or Rome, first appeared in London and then was rapidly taken up in New York City, as row after row of large three, four, and five-story brownstones filled the new residential streets being laid out north of Washington Square in the 1840s. In Baltimore, Italianate-style townhouses, as well as grand rowhouses, were first built in the Mount Vernon area—the wealthiest and most fashionable neighborhood of the city, on the side streets laid out around the Washington Monument. Soon the owners of older country estates outside the city began to successfully develop their property by offering a block of centrally located land to the city at no charge, if the city would improve it as a public park. Then the landowner hired builders to erect large, fashionable, expensive houses around all four sides of the new park and just slightly smaller houses on the surrounding streets to be laid out.

The idea of creating new residential sections of the city, located on higher, healthier ground, surrounded 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. And now that substantial businessmen had the ability to travel to work

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downtown on the new omnibuses, they were able to live outside the old city year round. The scheme was first tried in West Baltimore at 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.

Both Franklin Square and Union Square became fashionable Italianate neighborhoods almost immediately, offering large, comfortable houses with all the modern conveniences (now an inside toilet and bathroom, as well as central heating and running water). On the east side of town, city fathers seized upon the concept of extending Broadway ever further north as a wide, tree-lined boulevard to be filled with expensive, fashionable Italianate houses. North of Baltimore Street, the new houses put up in the 1850s were all in the Italianate style and the neighborhood soon became highly desirable. Then, in 1853, local landowner Archibald Stirling, a successful commission merchant and the president of the Savings Bank of Baltimore, decided to develop his large country estate in East Baltimore in this way. His country house, built before 1822, was located near Chase and Eden Streets, and he also owned land to the north and east, well beyond Broadway. He chose the high ground north of Eager Street, two blocks west of Broadway to be the site of Madison Square. Instead of offering the land to the city as a way of making the remainder of his 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.

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.

By 1855, the practice of building large, three-story, Italianate-style houses with furnaces, bathrooms, and running water, had been taken up by a group of successful, mainly German, merchants and manufacturers who lived in East Baltimore. Union Square in West Baltimore was already attracting its share of upscale German residents and would continue to do so well into the

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1890s (the family of H. L. Mencken arrived in 1883). German merchants were opening shops on West Baltimore Street and German-born laborers were both buying and renting the two-story alley houses that were going up on the narrow, mid-block streets. On the east side another high point of land, near a large park, and on the outskirts of the city became the fashionable neighborhood of choice for up-and-coming German merchants and shopkeepers. The park was Patterson Park, originally given to the city by the family of Irish-born merchant William Patterson, whose country estate was located there. Over the course of the later nineteenth century, the city kept adding to the acreage of the park and building amenities such as a boat lake, a conservatory, fountains, gardens, a fanciful Chinese-style Observatory, playing fields, and recreation areas. As the fashionable German Catholic church St. Michael's drew ever more prominent Germans to the area, builders took up lots and provided them with spacious and stylish three-story brick Italianate houses.

These houses, along East Baltimore, East Lombard, and East Pratt Streets, as well as facing the park on S. Patterson Park Avenue, in both the Butcher's Hill and the Upper Fells Point Historic Districts, 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, and at Franklin and Madison Squares. 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, for 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; likewise, if the windows had pedimented lintels, they were now made of wood supported on wooden, not carved stone, brackets.

The new style Italianate house was initially designed for an affluent market and most of the examples built near Mount Vernon Place, or in the Union and Madison Square neighborhoods, as well as in the Butcher's Hill Historic District in the 1850s, 60s, and 70s 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

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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 now 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 now 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. Most of the early Italianate houses facing Union or Madison Squares have enormous back buildings, some of them, a full three stories in height. The back building now 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.

The first houses of this type seem to have been built in the Upper Fells Point Historic District on E. Baltimore Street in the mid-late 1850s and early 1860s as free-standing single townhouses like 1819 and 1825 E. Baltimore Street or paired houses like 1809-11, built in 1855 or 1805-7, built in 1864. As with the earlier Greek Revival-style houses built in the area, these houses have finely crafted splayed brick window lintels, often with marble sills. Groups of similar houses went up on both sides of S. Broadway; the west side of S. Ann Street, north of Lombard; and the south side of Lombard, east of S. Wolfe. Generally, most of the Italianate-style houses built in the District have facades made of pressed brick and fairly simple cornices made up of a row of large scroll-sawn modillions set above a deep frieze area. The more stylish examples have molded or pedimented window lintels and arched wooden enframements around the large double doorways. As with the large houses built in the 1840s in the Greek Revival style, most of the three-story, three-bay-wide Italianate houses facing Broadway, Baltimore Street or Patterson Park Avenue have wide marble steps and sometimes even marble-faced basements. All have two or three-story back buildings.

The same kind of early Italianate houses were being built in these years in the adjoining Butcher's Hill National Register District, usually facing Patterson Park, East Baltimore Street, or East Lombard Street. The long row that extends from 400 to 434 S. Patterson Park Avenue in the Upper Fells Point Historic District is a fine example of a long early Italianate-style row. The three-story, three-bay-wide houses were built by German immigrant builder Frederick Burger in 1884. The paired two-story Italianate houses in the next block north, set back from the street with front yards and porches, represent an early experiment with the kind of semi-suburban porch-front houses built much later in new neighborhoods like Peabody Heights (Charles Village). These houses were built in 1877-78 by George and Joseph C. Donohue.

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The Upper Fells Point Historic District includes several blocks just west of Patterson Park that were not included in the Butcher’s Hill Historic District. These were built up with mainly Italianate-style houses in the late 1860s and 1870s, but most are only two bays wide and were obviously built for a less affluent market. Various builders including Conrad Kratz, partners Archibald Teal and Horace Lanfair, George W. Donohue, and George Hershman put up groups of almost identical three-story, two-bay-wide Italianate-style houses with simple modillion cornices along the east side of the 200 block of S. Chester Street, the east and west sides of the 200 block of S. Collington Avenue; the south side of the 2200 block of Gough Street; the south side of the 2200 block of Bank Street and the north side of the 2200 block of Eastern Avenue, between 1868 and 1871. In these same years several of the same builders erected two-story, two-bay-wide Italianate houses with identical simple modillion cornices on the north and south sides of the 2200 block of Gough Street; the east side of the 300 and 400 blocks of S. Collington Avenue; the east side of the 200 block of S. Chester Street; and the north and south sides of the 2200 block of Bank Street. In fact, these two-story Italianate houses are among the first built in the city. Generally the style is associated with the 1880s when whole neighborhoods of two-story houses were built near factories or near the working waterfront.

Once the Italianate style had been adopted for the building of speculative rowhouses in Baltimore in the 1860s and 1870s, builders began to put up tiny Italianate-style two-story houses on the narrow mid-block streets of the blocks they were improving. Only a few Italianate-style alley houses exist in the Upper Fells Point Historic District and can be found on both sides of the 300 block of S. Madeira Street and the west side of the 200 block. Those on the west side of the 300 block were built by Horace Lanfair at the same time he and Archibald Teal built two story houses on the east side of Collington Avenue and the north side of Bank Street in this same block, in 1875-76. Almost all of the houses on Madeira sold to German buyers who received help from the various German-sponsored building and loan associations. George Hershman, a young carpenter and builder with Prussian parents, built the Italianate houses on the east side of Madeira in 1882, with construction financing from the 10th German-American Building Association, who also offered mortgages to homebuyers. Hershman also created Madeira Court, west of Madeira Street, where he built three tiny, two-story, 11’4”-wide houses on the north side and six 10’-wide houses on the south side, also in 1882. All sold to Germans who received mortgages from the 10th German-American Building Association. In the 200 block of S. Madeira, the Italianate alley houses were built in 1872 and 1873 by William Goldbeck and Francis Myers, a brick manufacturer.

The 400 block of S. Madeira Street was developed in a similar fashion to the 300 block— with two even narrower streets running west from Madeira to Collington Avenue, where even smaller houses could be built. The land had been the site of the Methodist burial ground for the

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East Baltimore Station before being sold to developers in 1868. The builder, Frederick Portugal, a house carpenter born in Hesse-Cassel, first built three old-fashioned three-story, two-bay-wide, gable-roofed houses at 415-19 S. Collington Avenue in 1870. Then he laid out Portugal Street and Griffin's Court running west from Madeira and in about two years built thirty-eight equally old-fashioned small, two-story, two-bay-wide, gable-roofed houses on both sides of Madeira, both sides of Portugal, and the south side of Griffin's Court. Portugal received his construction money from the United German Real Estate and Fire Insurance Co. All of the houses he built were unusually wide for alley houses—those on the west side of Madeira were 13' and 13'8" wide; those on the north side of Portugal, the south side of Griffin's Court, and the east side of Madeira were 13' wide; but the six on the south side of Portugal were the more standard 12'6" wide. When he finished these houses, Portugal built four three-story, two-bay-wide Italianate houses at 2229-35 Bank Street, just east of Madeira, and four similar houses on the north side of Eastern Avenue, just east of Madeira.

A common problem regarding historical integrity of the gable-roofed, Greek Revival-style structures in the Upper Fells Point Historic District derives from the fact that many had Italianate-style cornices added to their facades in the 1870s, 80s, or 90s. In some cases this addition obscures the old gable roof from the street view, but it is still intact. In other cases, the old roof was raised to create a more modern Italianate-style shed roof, and then the more fashionable cornice was added. In many cases the Italianate cornices added are in the simple style of the Italianate houses first built in the District in the 1860s and early 1870s—with a row of scroll-sawn modillions set above a deep frieze area. Others, however, show the later style of Italianate cornice developed in the 1880s, where three or four very long brackets support the upper crown molding and frame frieze panels decorated with jig-sawn motifs. After the use of wood was outlawed for cornices in the city in 1892, this same style was created using sheet metal. It is not uncommon to see these much later style cornices added to former gable-roofed Greek Revival-style houses in the District, thus giving the impression that many parts of the neighborhood were built after the Civil War, when, in fact, they date to the 1850s.

Only three examples survive in the Historic District of the popular Second Empire-period mansard roofs that were often added to Greek Revival-style houses in the later 1860s. The style was introduced to Baltimore with the new City Hall, designed before the Civil War but not built until 1866-67. After that date a number of prominent citizens "modernized" their large townhouses by adding a fourth story under a tall mansard, or "French" roof. One notable example is the Enoch Pratt House, at 201 W. Monument Street, built in 1847 in a five-bay-wide two-story-and-attic style with a free-standing Greek portico, but given a mansard roof and tall bay window on its eastern façade in 1867. Much the same time happened to the three-story, three-bay-wide Greek Revival house at 1701 East Baltimore Street, built before 1851. When it

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was enlarged around 1870 a tall, dormered mansard roof was added, along with a four-story bay window projecting from the western side of the house, facing Broadway. The long back building was also updated with a dormered mansard roof and it was probably at this time that the elegant cast iron balconies were added. A few doors down Broadway, the elegant Greek Revival houses at 11 S. Broadway also got a mansard roof, as did a similar house in the next block south, 109 S. Broadway. On the opposite side of Broadway, 1645 East Baltimore Street now somewhat resembles 1701 E. Baltimore. The three-story, two-bay-wide building has a dormered mansard roof supported by overly large wooden brackets and there is a similar three-story bay window projecting from the side façade facing Broadway. A three-story addition with the same mansard roof, the formstone covering and the first floor modern storefront seriously detract from the appearance of the building.

Only a handful of residences and other buildings were erected in the Historic District after the 1880s. There is a pair of brown brick, neo-classical style two-story rowhouses at 330-32 S. Patterson Park Avenue, several neo-classical style commercial buildings along Broadway, and a 1920s or 1930s-era five-story commercial building on the south side of Pratt Street, west of Register.

Properties within the Historic District

The properties in the Historic District are described according to their block number, beginning at the northwest corner of the district and moving east along the northernmost street of the district until the eastern boundary is reached. Then, the next row of blocks to the south is described, again beginning with the westernmost block and continuing eastward to the easternmost block. This system is used to describe properties because this is the way that city blocks were developed in the historic period. A builder/developer would acquire maybe a quarter of a city block at one time and then build varying sizes of houses on the main and side streets and on that part of the alley street also included in his quarter block. Generally, most of the housing within a particular block was built by a small group of builders, within only a few years of each other. Then the landowner moved on the next block he wished to develop.

Block 1369

This block fronting on the west side of South Broadway between E. Baltimore and E. Lombard Streets includes houses ranging in date from the 1820s or 1830s into the 1870s, with some later remodeling. Today, only the eastern half of the block, east of Bethel Street, survives.

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All of the block faces of this half block were improved by 1851, with mainly three-story, three-bay-wide, gable-roofed houses facing Broadway and E. Baltimore Street and smaller two-story houses facing Lombard and S. Bethel. Little housing remains on E. Lombard Street and no housing survives on S. Bethel in this block. As is common in the Upper Fells Point Historic District, many of the gable-roofed, vernacular Greek Revival-style houses had Italianate cornices added later. Sometimes the cornice just projects over the original gable roofline, as at 14 S. Broadway. In other cases, the entire front gable roofline has been raised to create a shed roof with the new Italianate cornice, as at 6 S. Broadway.

The earliest houses surviving on the block are the two-and-a-half-story, three-bay-wide brick house at 1643 E. Baltimore Street, just west of Broadway, and the two-and-a-half-story house at 1634 (originally part of a pair at 1632-34) E. Lombard Street, just west of Broadway. At 12 S. Broadway there is an unusual single two-story-and-attic house set back from the street with side yards, although it has a modern, non-contributing one-story building in front of it. All of the other houses in the block are Greek Revival or Italianate in style, with one exception, 8 S. Broadway, which has Queen Anne period façade decorations.

The south side of Baltimore Street, west of Broadway, contains some very fine examples of three-story, three-bay-wide Greek Revival-style houses with very low-pitched gable roofs, now hidden by added Italianate cornices. Similar houses once continued west of S. Bethel Street to Bond Street, but these have been demolished. 1623 and 1625 E. Baltimore Street (the first houses east of S. Bethel) are three-story, two-bay-wide gable-roofed houses with added Italianate modillion cornices and Italianate storefronts. The windows have fine splayed brick lintels and some 2/2 sash survive at 1623. 1627 and 1629 are three-story, three-bay-wide houses with similar low-pitched gable roofs "updated" by the addition of an early Italianate cornice. 1627 has fine splayed brick lintels over the windows and a round-arched transom over the door, as well as marble steps. 1629 now has a neo-classical style sheet metal cornice and an added Italianate storefront on the westernmost two bays of the house. A separate door, framed by scroll-sawn end brackets, leads upstairs from the easternmost bay.

1631 E. Pratt Street is the largest house on the street, being a tall three stories and three bays wide. The details are quite grand—each window has a flat-pedimented lintel supported by two small brackets and the double door is set within a tall, flat-pedimented encasement, with Doric pilasters supporting a wide pediment resting on small brackets. The entire basement area is faced with granite. The Italianate cornice has scroll-sawn modillions and end brackets framing a deep frieze. The house to the east, 1633, resembles those at 1627 and 1629, all of which are much less tall than 1631. 1633 has a flat-pedimented door casing not unlike that of 1631, but less ornate. This house also has fine splayed brick window lintels. 1635 E. Pratt Street, three bays tall and two bays wide, seems to have been built about the same time as 1633, but it now

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has a modern storefront and a later Italianate cornice. All of these houses have long, two-story back buildings. 1637 is a separate three-story, two-bay-wide Italianate-style house with a scroll-sawn bracketed cornice and a new first floor entryway. The adjoining units, 1639-41, are similar in size and scale but both have been covered with formstone and no cornice survives. Both have new storefronts, but with older bracketed cornices.

The tall building at the corner of E. Baltimore Street and Broadway actually faces of Baltimore Street and is known as 1645 Baltimore. It is three stories tall with a high, dormered mansard roof, two bays wide on Baltimore, and extends back along Broadway four bays. The Broadway façade is marked by a three-story bay window, which extends from the second through the fourth floors. The mansard roof has a deeply projecting, wooden bracketed cornice that extends along the Baltimore Street and Broadway facades. A fairly modern storefront occupies the first floor of the corner bays of the building. It is the home of the Broadway Pharmacy, established in 1867, according to the sign above the entrance. The extra two bays that extend to the south along Broadway now house another entrance. The entire structure is covered with a monotone tan formstone.

The houses on the west side of Broadway, south of E. Baltimore Street were probably all built originally in the late Greek Revival style, with very low-pitched gable roofs. Almost all of these are now hidden by added Italianate cornices, but can still be glimpsed from some angles. The three-story, three-bay-wide house at 4 S. Broadway is an especially stylish and elegant house with a porticoed entrance bay adjoining a slightly bowed section. Brick Doric pilasters frame the entrance bay and the bowed two-bay section, extending to the simple stone cornice. Each window has a cast iron decorative lintel adorned with Greek Revival-period palmettes. The elegant stone free-standing portico is supported by Ionic columns at the front and the basement area is faced with stone. 6 S. Broadway is a three-story, three-bay-wide house with a late Italianate cornice. It shares a marble basement with its neighbor, 8 S. Broadway, whose façade was remodeled in the late 1880s with touches of Queen Anne-style taste. The doorway and wide first floor window have molded brick hoods, a decorative brick band marks the façade at the second floor level, and the cornice is composed of a pattern of stepped bricks set above terra cotta medallions. The last house in this group, 10 S. Broadway, is a three-story, three-bay-wide Italianate house with a deeply projecting cornice supported by scroll-sawn modillions and end brackets. The window and door lintels are quite distinctive, being abnormally tall and carried out in stone, articulated with recessed squares.

The next group of houses south of the two-story-and-attic house at 12 S. Broadway, all originally had gable roofs. The tree-story, three-bay-wide 14 S. Broadway has a steep gable roof, indicating that it is earlier in date than its neighbors. The house has splayed brick window lintels and an arched doorway. A late Italianate-style cornice was added in the 1880s. 16 and 18

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S. Broadway are both three-story, three-bay-wide houses gable-roofed houses; 16 now has a simple Italianate cornice while 18 has a late Italianate-style sheet metal cornice dating to the early 1890s. There is a row of three-story, two-bay-wide, gable-roofed houses at 20-24 S. Broadway that have simple wooden dentil cornices. 26 S. Broadway is a tall, wide three-story, three-bay house with stone window lintels and an early Italianate cornice. It has been the home of the Baltimore Kickers Club for some time. To the south, there is a row of three-story, three-bay-wide, gable-roofed houses at 28-32 S. Broadway. All have Italianate cornices, stone window lintels and sills, and stylish, long first floor windows.

Only one important historic building remains on the north side of E. Lombard Street, west of Broadway and that is the surviving two-and-a-half story house at 1634 E. Lombard. The other half of the pair, 1632, has been replaced with a two-story brown brick structure with parapet roof and Art Moderne storefront probably dating from the 1920s or 1930s. A very recent third story addition has also been made, though it is recessed back from the main façade. West of this structure, on the former site of the five small houses built at 1622-30 E. Lombard, there is now a wide two-story building with a parapet roofline that may have served as a car barn for street railway trolleys. It has a tall, wide central arched entrance, flanked by recessed spaces for side doors. Each end bay seems to have had a wide opening (now blocked in) as well as a long, horizontal band of windows above the opening (also filled in).

Block 1734

This block comprises the east side of S. Broadway, between E. Baltimore and E. Lombard Street and is directly across Broadway from Block 1369. Most of the block had been developed by 1851, except for the mid-section of S. Broadway. Obviously considered a prestigious address, the east side of Broadway in this block was built up with two different groups of impressive three-story, three-bay-wide, Greek Revival-style houses. Those at 5-9 S. Broadway are the most elaborate, with their free-standing Doric porticos, pressed brick facades, "eared" marble window lintels and sills, and marble basements and steps. They seem to have been built by lumber dealer George Beatty in 1853. Each set of steps is framed by the kind of oversize scroll typical of furniture of the period. Each house has a low-pitched gable roof and a long, two-story back building. The three houses have a continuous, scroll-sawn modillion cornice that strongly unifies the group. 11 S. Broadway is a very similar house but it is not part of a row and has Greek Revival anthemions applied on top of the marble window lintels. This house, however, had a mansard roof added c. 1870.

To the south, 13 and 15 S. Broadway were both three-story, three-bay-wide gable-roofed houses originally, but 13 now has a brown brick Classical Revival storefront and façade, with a

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wide, recessed central entryway behind iron gates, topped by triple second and third floor rectangular windows. The building is capped by a plain, deep flat cornice, decorated only with a row of modillions. 15 S. Broadway has had its roofline raised and a late Italianate-style sheet metal cornice added. The basement is faced with brownstone and the window lintels and sills are also of this material. The pair were built by Edward Robinson, a successful carpenter and builder, in 1853. The next group of houses seems to have been built as a group of three-story, three-bay-wide, gable-roofed houses that extend from 17 to 25 S. Broadway. The houses have pressed brick fronts, splayed brick lintels and marble sills, and marble steps. 17, 21, and 23 retain their original simple dentil cornice and roofline; 19 has had its roof raised and an Italianate cornice added. 25 S. Broadway retains its low-pitched gable roof with stepped ends but now has an added deeply projecting scroll-sawn modillion Italianate cornice. The building has been covered with formstone and there is now a storefront on the first floor.

The south side of East Baltimore Street in this block is also mainly built up with three-story, three-bay-wide Greek Revival style houses, many of which were later remodeled with Italianate rooflines and cornices. The corner house, at 1701 E. Baltimore, was originally part of the row of simplified Greek Revival style houses with plain deep cornices like that remaining today at 1703, that extended east to Regester Street. 1701 was remodeled in the late 1860s or early 1870s by the addition of a tall mansard roof on both the main house and the long back building, which extends along the east side of Broadway. At this time a four-story bay window was also added on the west side of the main house, overlooking Broadway. The mansard roof retains its original red and black slate, laid in a decorative pattern. Both the front and west-side facades of the main house and the west-side façade of the back building have deep scroll-sawn modillion cornices at the roofline. 1701 and 1703 E. Baltimore, along with most of the other houses in the row, have fine splayed brick lintels and marble sills. The remaining units now have Italianate-style scroll-sawn modillion cornices, except for the units covered with formstone at 1715-17, which have no cornice, or the pair at 1719-21, now covered with stucco, which has a late Italianate-style sheet metal cornice, dating from the 1890s. 1709 E. Baltimore Street was remodeled in the late 1880s and now has brownstone trim and a distinctive Queen Anne style cornice that resembles that on the house at 8 S. Broadway. A cornerstone identifies Samuel Siegael as the builder.

East of Regester Street, at 1725-27 E. Baltimore Street, there is an older pair of two-and-a-half-story rowhouses with steeply-pitched gable roofs and fine, splayed brick lintels. They have been renovated, and a modern entrance added, and now serve as the home of the St. Paul the Apostle Holiness Church. Lying to their east is a group of finely-built three-story, three-bay-wide Greek Revival style houses with low-pitched gable roofs, built before 1851, some of which have had Italianate cornices added. 1729-31 is a pair with pressed brick facades, round-arched doorways, end walls with brick parapets, a scroll-sawn modillion cornice, and wide marble steps.

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To the east, 1733-35 are also a pair, although there is a narrow passageway between them. Both also have round-arched entryways and retain their original, simple cornices. 1737 and 1739 E. Baltimore Street are both somewhat larger three-story, three-bay-wide Italianate-style houses, with simple bracketed cornices. The pair of narrow houses (only 11'8"-wide) built in 1853 at 1743-45 E. Baltimore, at the corner of S. Ann Street, are now gone.

Most of the houses built on the north side of E. Lombard Street in this block were much more modest than those facing either Broadway or Baltimore Street. By 1851 Edward Robinson had built a group of three-story, two-bay-wide gable-roofed houses at 1704-18 and 1720-52 E. Lombard Street (1752 E. Lombard, at the corner of Ann, is three bays wide) and much smaller two-story, two-bay-wide, gable-roofed houses on the west side of Regester Street. Today, none of the houses on Lombard, west of Regester, survive, and only about half of those built east of Regester are still there, at 1738-52 E. Lombard. 1748-50 E. Lombard now have raised roofs and sheet metal Italianate-style cornices. The rows of two-story, gable-roofed houses that once filled both sides of Regester Street are also gone and new four-story townhouses are being built in their place.

Two houses built before 1851 survive on the west side of S. Ann Street—a two-story-and-attic single house with a more recent north-side addition at 4 S. Ann, and a simple three-story, two-bay-wide gable-roofed house at 8 S. Ann. The other houses that survive—at 6, 12-14, and 20-22 S. Ann are three-story, two-bay-wide (15') houses. Many were built in 1857-58 by local builder John Ahern in the newly fashionable Italianate style. The house at 10 S. Ann is three-bays-wide and 24 S. Ann is a later (1880s) two-story, three-bay-wide Italianate house. The three-story, two-bay-wide pair at 16-18 S. Ann have gable roofs and are set back from the street with a small front yard.

Block 1735

This block runs south of E. Baltimore to E. Lombard Street, east of Ann to Wolfe Streets.

The oldest houses in this block were built on the north side of Lombard Street, west of Wolfe, in the late 1840s. The row of two-story-and-attic houses extends from 1810-28 E. Lombard. The houses have finely executed splayed brick door and window lintels. 1818, at the corner of Wolfe, has had its roof raised to a full three stories and a neo-classical style sheet metal cornice added in the 1890s. The first floor storefront seems to date to an even later period, with its simple cornice and symmetrical banks of vertical windows. West of Durham Street, the houses at 1802-8 E. Lombard are Italianate in style, three-stories tall and two bays wide, built in

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1855 by Rudolph Rouse, a bricklayer who in 1856 lived on the corner of Lombard and Ann Streets. 1802-4 now have new brick facades with stepped brick cornices; 1806-8 have Italianate bracketed cornices.

Most of the houses built along the east side of S. Ann Street are three-story, two-bay-wide (14') Greek Revival-style houses with simple brick cornices. One row extends from 5-21 S. Ann (built in 1852 by Gabriel Clark); another from 29-37 (built by Rouse in 1855). At the end of the latter group, 37 S. Ann is a three-story, two-bay-wide house with a rebuilt brick façade and a neo-classical style sheet metal cornice. In the center of the row, 23-25 S. Ann is a pair of two-story, two-bay-wide late Italianate style houses with sheet metal cornices and newly rebuilt facades, while 27 S. Ann is three-stories and two bays wide with a new brick façade, and may have originally been part of the row at 29-37 S. Ann.

The three-story houses built on the south side of Baltimore Street, at 1801-17, are all Italianate in style, with most put up in 1854-55 by Gabriel Clark. Clark was a wealthy jeweler and watchmaker with a shop downtown at Calvert and Water Streets, who invested in real estate development. 1801 and 1817 E. Baltimore, at the corners of Ann and S. Durham Street, respectively, are three bays wide (18'), while the rest are only two bays wide (14'). Today, 1801-3 E. Baltimore Street have new brick veneer facades with stepped brick cornices, identical to the houses on the north side of E. Baltimore, renovated some years ago by the city of Baltimore. The pair at 1805-7 have pressed brick facades, paired first floor windows with marble sills and marble steps, but an 1890s sheet metal bracketed cornice obscures the gable roof. Next door, at 1809-11, the windows have splayed brick lintels and marble sills and the entire basement area is faced with marble. The house on the corner of S. Durham Street, 1817, is three bays wide and retains its original fancy Greek Revival-style cast-iron window lintels, decorated with anthemions and scrolls. The first floor was at one time converted into a storefront, but the building now serves as a residence. James Anderson built the three houses nearest Wolfe, 1831-35 E. Baltimore Street, in 1872. The house at 1831 has a brownstone-faced basement level, brownstone trim around the doorway, as well as brownstone window sills and steps.

Since 1884 the west side of S. Wolfe Street in this block has been occupied by the St. Michael's (R.C. Church) Boy's School and the separate Brother's House to its north. Today, the buildings are used by the Southeast Community Organization (SECO) and the Southeast Development Corporation, Inc. Both are three-story, three-bay-wide buildings. The school has a simple gable roof with a brick dentil cornice. The Brother's House has its end gable facing Wolfe Street. Two brick Doric pilasters mark each corner and support a decorative brick cornice framing the triangular pediment, which is marked by a fourth story arched window. The same

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cornice extends around both sides of the building. Windows have splayed brick lintels. The wide, central entryway has an arched surround with a large keystone; the original double doors survive, set beneath a tall, round-arched transom. Originally, the two buildings were separate, but now they are linked by a flat-roofed one-story, neo-classical style connector with the name of the school carved in large letters on the stone entablature. The stone cornice of this connector is carried on four brick pilasters with stone bases and Doric capitals. The round-arched central doorway is flanked by single windows, with stone lintels and sills. South of the Boy's School, a group of three three-story, two-bay-wide (15'), gable-roofed houses were built at 12-16 S. Wolfe in the 1850s. Today, only 16 S. Wolfe survives and it has a later block modillion cornice added in front of the gable roof. To the south, 18 S. Wolfe is a three-story, three-bay-wide Italianate style house, with a pressed brick façade and splayed brick lintels, built in 1857 by Samuel Hitchen, the builder of the Second Baptist Church on Broadway, south of Pratt Street.

Simple, two-story, two-bay-wide houses with low-pitched gable roofs survive on the west side of S. Durham Street, at 6-30 S. Durham, built by Gabriel Clark in 1852 at the same time he improved the north side of Lombard Street, west of Durham. The houses are 11' and 12'3" wide (with a 13'6" end house built to serve as a combination storefront/residence) and occupy lots 52' deep. Each two-room deep house has a one-story brick rear kitchen addition somewhat narrower than the house. The houses have flat wood lintels and brick sills.

Block 1736 St. Michaels Roman Catholic Church, School, Rectory, and Hall

This entire half block running between E. Baltimore and E. Lombard Streets, east of S. Wolfe to S. Chapel Street, is occupied by the St. Michael's Roman Catholic Church complex, built and staffed by the Redemptorist Order of priests for the large numbers of German Catholic immigrants settling in the area beginning in the 1840s and continuing throughout most of the rest of the nineteenth century. The complex is listed on the National Register of Historic Places.

The original brick church building, was erected in 1857-59 after designs by local architect Louis Long, and under his supervision. It is 80'-wide by 170' deep, with a tall central tower rising from the front of the church. The style was described at the time as being "in the Lombardic style." An extensive remodeling took place 1889-90, when a rock-faced limestone and granite veneer was added over the old brick, and a new, steep, hexagonal tower with corner turrets replaced the old, simpler tower. Symmetrically designed, the façade features a wide central entryway topped by a tall, round arch with sculptural tympanum, which rests on a highly decorative sculptural frieze supported by sets of engaged columns. The entrance bay projects slightly forward and carries the eye up to the tall, squared tower, each face of which is marked by a round arch with sculptural tympanum set over paired open arches supported by engaged

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columns, echoing the motif of the main entrance of the church. A pair of secondary entrances, set beneath triangular pediments, flank the central entrance; each has a large ocular window above it. The gabled end of the front façade has a triangular pediment marked by a series of engaged columns framing recessed arches that increase in height towards the central tower. Their shape is echoed by the paired open arches of the bell tower. Clock faces dating to the 1889 remodeling decorate the second level of the tower; at each corner a projecting column supports a small, separate pyramidal turret. Similar, but larger, turrets mark each end of the front façade. The building is seven bays deep, extending north along Wolfe Street; each bay has a tall round-arched stained glass window, flanked by engaged columns, like those used on the façade. .

A three-and-a-half-story, nine-bay-wide brick Rectory extends north of the church along the east side of S. Wolfe Street (at 7 S. Wolfe). The entryway, located in the central bay, is marked by a slightly projecting triangular pediment with sculptural decoration, resting on wooden brackets. Directly east of the church is the old school building, at 1922 E. Lombard Street, a three-story, six-bay-wide brick structure with a slightly projecting central entrance pavilion marked by paired, arched entryways and a triple arched window on the third story. The original building went up in 1857, at the same time as the church, but was expanded in 1927.

St. Michael's Hall, an impressive stone and brick building, occupies the southeast corner of E. Baltimore and S. Wolfe Streets. Built in 1900, this decorative structure is five bays wide on Wolfe Street and nine bays deep across Baltimore Street. Both facades are marked with a steeply-pitched cross-gable set above the central three bays, framing an oculus and topped with a stone cross. The decorative effect of the building derives from the banks of tall arched windows lighting the main floor and the contrast between the red brick of the façade and the white stone trim. The tall basement level is built of rock-faced granite with smooth granite trim. Brick piers with carved stone capitals frame the sets of arched windows of the main façade. The entrance, in the middle of the Wolfe Street façade, is set between pairs of smooth stone pilasters, which support a deep entablature. The brick "modillion" cornice of the Hall echoes the design of the church's stone cornice.

Block 1396

This block comprises the west side of Broadway between E. Lombard and E. Pratt Street. Housing was built on all of the block faces by 1851 except for the southwest corner of Lombard and Broadway, which is now occupied by a non-contributing 7/11 store. As is the case with the block to the north, no housing remains in this block on either side of Regester Street or in that half of the block west of Regester.

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The housing that survives in the block consists of groups of two-and-a-half-story houses built in the 1830s and three-story gable-roofed houses built in the late 1840s. The row of two-and-a-half-story houses extends from 1646-54 E. Pratt Street. They are only two bays wide and their first floors have been altered by the addition of an Italianate storefront in the case of 1646 and altered windows in the others. 1648 E. Pratt has had a third story with a shed roof and late Italianate style cornice added sometime in the 1880s. 1644 E. Pratt, the next house west of the early row, is a three-story, three-bay-wide late Italianate-style structure that represents either a rebuilding or an enlargement of the earlier, gable-roofed house on the site. The remainder of the block face, extending west to S. Bethel Street, is now empty.

A long row of three-story, two-bay-wide, gable-roofed houses survives between 118 and 128 S. Broadway. The modest houses yet have stylish round-arched doorway lintels supported on Doric pilasters and fine splayed brick window lintels. They have very low-pitched gable roofs and long, two-story back buildings. Adjoining to the north, at 114-116 S. Broadway, there is a pair of three-story, three-bay-wide houses with shed roofs and Italianate cornices. Both houses have marble basements and steps. 116 S. Broadway has a stylish brownstone flat-pedimented door casing; 114 S. Broadway also has a brownstone door enframingent, but it is slightly arched. The house at 112 S. Broadway is set back from the street; it is a brown brick two-story, two-bay-wide neo-classical style building with a non-contributing new one-story building fronting on Broadway. To the north is the non-contributing Apex Theater, a two-story brown brick building that extends all the way west to S. Bethel Street. North of the theater, at the southwest corner of Broadway and E. Lombard Street is a modern 7/11 convenience store.

Block 1744

This block contains some especially fine Greek Revival-style three-story, three-bay-wide, gable-roofed houses on the east side of S. Broadway, at 117, 119, and 127-131. The latter three were built by George Presstman in 1852-53 and were notable for their fine doorways, only one of which survives at 129 S. Broadway (only this house retains its original brick façade, the others in the group having been covered with formstone). 117 S. Broadway also has a stylish surviving Greek Revival doorway, with Doric pilasters framing the entrance and supporting a flat pediment with modillion and dentil cornice and a deep frieze area. A similar modillion cornice has been added to the roofline. At 119 S. Broadway, the original simple cornice is in place. Both houses have splayed brick window lintels, marble sills, a marble-faced basement area and wide marble steps. Both also have stepped gable ends. 111-113 S. Broadway seem to be an older pair of three-story, three-bay-wide, gable-roofed houses; they have much steeper roofs and the stepped

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gable south end of 113 still retains its round-arched attic window. Both houses have round-arched doorways, with the arched transoms resting on Doric pilasters. The window lintels at 111 are cast-iron, with Greek Revival anthemion decorations, while those at 113 are splayed brick. Both houses have marble-faced basements and marble steps. 121-123 S. Broadway are much smaller three-story, two-bay-wide (13') gable-roofed houses built in 1853 by Thomas J. Myer.

The houses at the north end of Broadway, just south of Lombard Street, include examples built after the Civil War. The first three houses, at 101-5 S. Broadway are all three-story, three-bay-wide houses; 101 has an Italianate-style sheet metal cornice, while 103-5 have stepped brick cornices of the late 1880s. These latter two houses also have brownstone window lintels and sills. At 103 S. Broadway, the original arched brownstone doorway casing survives, as do the brownstone-faced basement and steps, but at 105 the latter have been replaced by a storefront. The next house south, 107 S. Broadway, is a standard three-story, two-bay-wide late Italianate-style house with an original Italianate storefront intact. The next house, at 109, was originally a grand three-story, three-bay-wide Greek Revival-style townhouse that became the home of wealthy sea captain and merchant Jacob Hugg in 1852. The spacious house occupies a 26'-wide lot. Sometime in the late 1860s or 1870s the house was remodeled with a tall mansard roof with round-arched dormers. The façade is now covered with formstone.

The north side of E. Pratt Street, just east of Broadway, was built up with a long row of two-story-and-attic houses, at 1706-24 E. Pratt, built by John S. Gittings in the late 1840s. Of this group, 1708, 1720, and 1724 are now three stories in height and 1724 has an Italianate-style storefront, built in 1868. St. Michael's Roman Catholic Church and school first occupied the northeast corner of Pratt and Regester Streets, the land having been sold to the Redemptorists in 1851. Now, this entire section of Pratt Street is empty.

The west side of Ann Street contains a long row of three-story, two-bay-wide, gable-roofed houses that have a low third story. 104-120 S. Ann remain, although 104 now has an Italianate cornice. The group was built by Henry Grey between 1851 and 1853 and the houses are 14'-wide. On the corner of Pratt Street, at 140 S. Ann, there is a three-story, three-bay-wide Italianate house outfitted with a corner store.

Most of the houses built on the south side of E. Lombard Street in this block were built in the late 1840s or early 1850s with gable roofs. East of Broadway, 1703 E. Lombard Street is a single two-story-and-attic house that sits on the west corner of Yoghurt Lane, a minor alley originally called Little Broadway. East of Yoghurt Lane there is a group of non-contributing new infill houses, at 1709-13 E. Lombard. 1715-19 E. Lombard are three three-story, two-bay-wide, gable-roofed houses built by 1851; 1721 may have been part of this group but it now has a raised roof. 1723 E. Lombard is a striking three-story, three-bay-wide building built in the late

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1880s in a very individualistic Queen Anne style, with a heavy cornice and projecting window lintels decorated with Eastlake style incised motifs. The building now has a later storefront. East of Regester Street, 1727-45 E. Lombard Street is a long row of three-story, two-bay-wide (14'5"), gable-roofed houses built in 1853 by William Johnson and William Tagart.

The two-story-and-attic brick houses built at 109 – 121 S. Regester Street went up just after 1852. They 14' wide, and occupy lots 70' deep. 105-7 S. Regester St. is a pair of three story, early Italianate-style houses, with simple modillion cornices. On the west side of Regester, John Ahern built the 12'6"-wide two-story-and-attic brick houses at 102 – 106 S. Regester Street in 1851-52. 108 S. Regester St., built at the same time, is only two stories in height, with a very low-pitched gable roof. Each house has a one-story brick rear kitchen addition somewhat narrower than the house. To the north, 100 S. Regester is a three-story, three-bay-wide much later houses with a stepped brick cornice typical of the 1890s. 1At the south end of the street, 122-28 S. Regester is a group of similar two-story-and-attic brick houses that may also have been built by Ahern.

Block 1745

Almost all of the houses on this block were built in the late 1840s and early 1850s. Those built in the late 1840s include the two-story-and-attic row at 1801-19 E. Lombard Street, which has only suffered minor changes. The former houses at 1801-05 have been rebuilt as a three-story house with the street number 1801; 1813 has a new three-story façade and 1815 is now three stories tall. East of Durham Street, 1823-41 E. Lombard Street, a long row of three-story, two-bay-wide, gable-roofed houses (14'-wide with end houses 16'-wide), was built in 1852 by the local building partners William Johnson and William Tagart.

101-9 S. Ann Street is a group of three-story, two-bay-wide (14' or 15') vernacular Greek Revival-style gable-roofed houses with fine splayed brick window lintels; 101-5 have their original simple cornices but 107-9 now have new sheet metal cornices. Many of the remainder of the original gable-roofed houses in the block now have more modern cornices, though 115 and 121 retain their original forms. The two houses at 111-113 S. Ann are three bays wide with new cornices; 117-119 are now covered with formstone and have no cornice; 123-25 have sheet metal cornices, as does 127, which also has a later brown brick façade. The southernmost house on the block, 129 S. Ann, is a three bays wide with a sheet metal cornice.

The three-story houses on the north side of E. Pratt Street were built in the early 1850s and originally had gable roofs. The first three, at 1800-4 E. Pratt Street were built in 1851-52 by Alex Stumpf, a German builder; 1800 and 1802 are three bays wide and have been covered with formstone, while 1804 is two bays wide. The next group, 1806 – 18 was built in 1854 by Joseph

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Cleveland and Thomas Coleman, and extends to S. Durham Street. The corner house, 1818, now has an Italianate cornice and a storefront. East of Durham, Daniel Foley built the row of three-story, two-bay-wide, gable-roofed houses that extends from 1820-30 E. Pratt Street in 1852, as well as the pair of two-story-and-attic houses at 1832-34. The two buildings at the corner of Wolfe Street (1836-38) are a pair of three-story, two-bay-wide Italianate houses with modillion cornices and splayed brick lintels; 1838 now has a modern corner storefront and was the recent victim of a fire.

On the west side of S. Wolfe Street, 114-20 is a row of two-story-and-attic houses with a taller than usual attic story, possibly built by John S. Gittings in the late 1840s. The next pair south, at 122-24, is a full three-stories in height; 126-28 S. Wolfe may have been part of this three-story, gable-roofed group, built by George Presstman in 1852, but they now have a raised roof and sheet metal cornice. On the north end of the block, William Johnson and William Tagart built 100-12 S. Wolfe Street in 1852, at the same time they were improving the south side of Lombard Street, just west of Wolfe. The houses are three-story, two-bay-wide (15'), gable-roofed houses.

In this block, both sides of S. Durham Street, the narrow alley street running down its center, is filled with small, two-story, two-bay-wide brick houses with low-pitched gable roofs. The houses at 103 – 33 South Durham Street range in width between 11'10" and 12'6" wide (the north end house is 14' wide) and occupy lots 55' deep. The similar houses on the west side of the street, at 102 – 136 South Durham were built by Charles Monmonier in 1854 and sold to Germans. The group at 102-130 are only 10' to 11'3"-wide, but 132-136 are each 14' wide. deep on a 52'4"-deep lot. The house at 116 S. Durham is now three stories tall. Each house is two small rooms deep.

Block 1746

The building partners William Johnson and William Tagart improved most of this block between 1851 and 1860. In early 1851 they built a long row of two-story-and-attic houses on the north side of Pratt Street, west of Chapel, at 1902-14 E. Pratt Street. Each was 15'-wide. The west end house, 1900 E. Pratt, was larger, a full three-stories tall and three bays wide, and has stepped brick parapet end walls to prevent the spread of fire, but also to add to the fashionable appearance of the house.

Then, in 1857-9 they built more houses on the west side of Washington Street and on the south side of Lombard Street, east of Chapel (both groups of housing are in the Butcher's Hill

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Historic District). In 1860, the pair of builders put up three-story, two-bay-wide, gable-roofed houses on the east side of Wolfe Street, north of Pratt, at 119-129 S. Wolfe Street, and in 1864 sold 119 to the Redemptorist Fathers. At the north end of Wolfe Street, 105-111 are three-story, two-bay-wide Italianate-style houses with sheet metal cornices and wide first floor windows. The three houses to the south, at 113-17, were built in 1857 by George Presstman.

The southeast corner of S. Wolfe and E. Lombard Streets is occupied by the large three-story, six-bay-wide, Convent of Notre Dame, erected to house the Sisters who had been assigned by the Redemptorist Fathers to take over the teaching of the young women at St. Michael's School in 1847. It was not until 1870 that the Redemptorists send the Marian Brothers to St. Michael's to take charge of the boys; they were housed at the Brothers House, built on the west side of Wolfe Street a half block north. The Convent of Notre Dame is listed on the National Register of Historic Places.

East of the Convent, Henry Wise put up a group of three-story, two-bay-wide (14') Italianate houses in 1859, at 1913-21 E. Lombard Street. Today, 1913 has a new cornice, 1915-19 have been covered with formstone and have no cornices, and 1921 has an 1890s sheet metal cornice.

William Johnson and William Tagart also built the houses on the west side of S. Chapel Street, in 1858. They are examples of the kind of small early Italianate-style houses sometimes built in the narrow streets at this time. The three houses at 102 - 106 S. Chapel St. are quite unusual for being three-stories in height; 102 - 104 are 12'6" wide, 106 is 15'2" wide and all occupy 51' deep lots. The houses have shed roofs and corbelled brick cornices. To the south, 110 - 132 S. Chapel are similar two-story early Italianate-style houses, with shed roofs and simple brick dentiled cornices. These houses range in width from 10'9" to 12'3" wide. All of the houses are built in common bond and were always painted.

Block 1419

Fronting on S. Broadway between Pratt and Gough Streets, only part of this block was developed by 1851—a long row of houses on the west side of Broadway, the church at the southwest corner of Broadway and Pratt, and a row of two-story-and-attic houses on the east side of S. Bethel Street. Both the east side of Bond Street and the west side of Bethel also had continuous rows of houses, but these were demolished in the late 1930s for the public housing project that now occupies the site.

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The east side of S. Bethel Street today contains three surviving two-story-and-attic houses at 209-13 S. Bethel, part of an original row of six houses (203-13) built in the late 1840s. Each house is 12' wide, and occupies a lot 57' deep. To the south 227 S. Bethel also survives, part of a pair at 227-229 that has an interesting brick dentil cornice. The two houses built on the north side of Gough Street, east of Bethel at 1616-18 Gough Street also survive; they are both three-story, two-bay-wide, gable-roofed houses. Similar houses were built west of Bethel but these are now gone.

The west side of Broadway in this block is notable for its several surviving three-story, three-bay-wide, gable-roofed houses and for its two churches. The oldest, built for the Second Baptist congregation in 1853-54 after plans drawn by William Reasin and Samuel Wetherald, now serves the Holy Cross Polish National parish. The building is 51' wide by 86' deep, and was described at the time of its opening as being "after the style of Lombard architecture."¹ The two-story church consists of a long nave with side aisles set beneath a gable roof. A tall tower with octagonal steeple rises above the central, entrance bay. The building is brick and sits on a granite base, with rock-faced stone trim. Lombardic forms include the wide, round-arched openings with keystones; horizontal stone bands marking the floor levels on the façade and articulating the arched windows; and the stone columns with carved capitals supporting the wide round arch above the entrance. On the first floor there is a main and two side entrances, their shapes echoed above with round-arched stained glass windows of the same size. An oculus marks the third level of the front tower; on the fourth level each face has a pair of rectangular windows. The octagonal steeple rests on an Italianate bracketed cornice. The newspaper account documenting the opening of the church noted that the doorway led to an interior vestibule opening to the lecture and schoolrooms. Two carved stairways led up to the main church, lit by five large windows on each side. The pulpit was "richly arcaded" and set within a "wide and lofty arch."

Just a year later, the Trinity Episcopal congregation built a new church for themselves on the southwest corner of Broadway and E. Pratt Street. The building is a simple brick vernacular Gothic Revival-style building, five bays wide by eight bays deep, one long nave under a steeply pitched gable roof. Each bay is pierced by a pointed-arch lancet window on the main floor of the church, echoed by a rectangular window at the basement level. The wide central entrance on S. Broadway is set beneath a pointed arch; above, three tall and narrow lancet windows rise almost the entire height of the nave to near the roofline. The only decoration on the façade are the brick buttresses framing each bay and marking each corner of the building. Each boast brownstone trim on the top and basement-level shoulders. In 1904 St. Paul's Fifth Reformed congregation purchased the church, but in 1928 sold the building to a Russian Orthodox congregation, the

¹ Baltimore *Sun*, October 3, 1853.

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Church of the Resurrection. For some years past the building has served as a Goodwill store, undoubtedly originally in conjunction with the Goodwill facilities begun by the pastor of the Broadway Methodist Church across the street, in 1919.

Immediately south of the former Trinity Episcopal Church is the two-story former Broadway Savings Bank, built in the early years of this century in a neoclassical style in brown brick with white trim and a central Palladian window on the second floor level. The bank first opened on this site in 1871, moving into a house built by Robert Dennison about 1855. The building now has a modern storefront on the first floor. To its south there is a three-story, three-bay-wide early Italianate-style house that may once have served as the rectory of the church next door.

All of the remaining houses on Broadway, south of the church, were built before 1851, but many have since been remodeled. Immediately to the south of the church, 216 S. Broadway is a three-story, two-bay-wide building that has been covered with formstone and has no cornice. It appears to have been part of a row that extended from 216 to 222 S. Broadway, a group of similar houses, probably built by Robert Dennison, who leased the churches their land a few years later. Today, 218-220 S. Broadway has an entirely new façade with no upper windows and a modern storefront; 222 likewise has a new façade and storefront and all three are considered non-contributing resources. The house at 224 S. Broadway is a grand example of an impressive Greek Revival-style town house, being a four-story, three-bay-wide, gable-roofed building with parapet ends with original arched attic windows. The flat wood window lintels have square ends decorated with bull's-eyes and the fine pressed brick of the façade is laid in Flemish bond. The late Italianate style cornice was added in the 1880s and there is a modern storefront.

To the south, 226-28 S. Broadway is a pair of three-story, three-bay-wide houses that originally had gable roofs but now have added brickwork above the window level to create a shed roof. The houses have splayed brick lintels, like many of the finer Greek Revival-style houses built in the area. 230 S. Broadway is a very similar structure, which also has a new brick cornice. All three houses now have modern storefronts. This group of houses was also probably built by Robert Dennison. Further south, 232 S. Broadway is an earlier three-story, three-bay-wide, gable-roofed house with a very short third story. The original roofline can still be seen. There is a deep cornice decorated with a row of small dentils and a plain frieze. Like most other houses of the type, the windows have splayed brick lintels. Beneath the modern storefront's sign panel can be seen the remnants of an Italianate bracketed storefront cornice. South of the non-contributing one-story concrete building at 234 S. Broadway, there is a group of four three-story, two-bay-wide houses, at 236-42 S. Broadway; it is probable that this group and 232 S. Broadway were built by Edward Robinson. Only 242 S. Broadway retains its original gable roof, hidden

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behind an Italianate cornice. The other houses now have shed roofs, but only one has a late Italianate-style cornice. Most of these houses have fine splayed brick lintels and all have later storefronts. 244 S. Broadway is the last historic house on the street. It is now a three-story, two-bay-wide Italianate house with an 1890s sheet metal cornice. It may represent a remodeling of an earlier gable-roofed house.

The original buildings at the northwest corner of S. Broadway and Gough Street went up in 1864-65, but the structures now occupying the sites, at 246 -50 S. Broadway are non-contributing modern structures.

Block 1753

The east side of Broadway in this block is the site of three very impressive three-story, three-bay-wide Greek Revival-style town houses, at 223, 225, and 227 S. Broadway, as well as the Greek Revival-style Broadway Methodist Church, located at 211 S. Broadway and built in 1848. 207 S. Broadway is a single, quite unusual three-bay-wide (18'6") two-story-and-attic house, almost none of which are to be found elsewhere in the city. A pair of regular, two-bay-wide (13'3") two-story-and-attic houses also still stands at 235-37 S. Broadway. The three houses at 201-5 S. Broadway were built before 1851 with gable roofs but were later remodeled as Italianate houses. Each is three stories tall and three bays (18'6") wide; 201 now has a stepped-brick cornice, while the pair at 203-5 have an 1890s bracketed sheet metal cornice. Directly north of the church, 209 S. Broadway is now a two-story, two-bay-wide Italianate building with a modern storefront and a wide, modern second-floor window.

South of the Methodist Church, 219-21 S. Broadway is a pair of three-story, two-bay-wide (13'), gable-roofed houses; 219 now has an Italianate cornice. Just to the south, Isaac Scribner put up a group of large three-story, three-bay-wide (on 26'-wide lots), gable-roofed houses in 1854 at 223-29 S. Broadway, which have splayed brick lintels and marble sills. The house at 223 now has a later Italianate modillion cornice added in front of the gable, as do 225-7, which are built as a unit with narrow side yards. The entryway at 223 has a round-arched transom but the first floor windows have been replaced by a new, very wide, arched shop window. Both 229 and 231 South Broadway now have re-faced brick facades and no cornices and 229 is now four stories tall. 231 S. Broadway was originally part of a pair with 233, both

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being three-story, three-bay-wide Greek Revival style houses with splayed brick lintels and a later Italianate cornice. Now 231 has a new façade and the entire first floor level of 233 has a new storefront. South of the two-story-and-attic pair at 235-7, 239-45 S. Broadway is a group of four substantial three-story, three-bay-wide (20'3") Italianate-style houses, built in 1856, which originally had stylish bracketed doorway pediments (still surviving at 245). The other buildings now have modern storefronts. At the southern end of the block, just north of Gough Street, there is another impressive three-story, three-bay-wide, gable-roofed house at 251 S. Broadway, built by William Johnson and William Tagart in 1854, which now has an Italianate cornice. Johnson and Tagart also built smaller, 15'-wide three-story, gable-roofed houses on the north side of Gough Street, east of Broadway, in 1852.

The majority of the houses on the west side of S. Ann Street were built in the late 1840s in the two-story-and-attic style. 202, 208-12, 216-28, and 250-54 S. Ann are all houses of this vernacular Greek Revival type. The remaining houses are a full three stories in height, but still only two bays wide, and with low-pitched gable roofs. 204-6 S. Ann and 230-44 are all three-story houses, but the pair at 234-36 has a much later sheet metal cornice and the pair at 242-44 has been formstoned and has no cornice. 246 and 248 S. Ann were originally a pair of three-story, gable-roofed houses (248 being three bays wide and 246 only two bays) that have splayed brick window lintels. Both houses have new cornices of fairly recent vintage; 248 also has a new 1st floor wide window with stained glass transom and row of terra cotta plaques decorating the façade between floors.

The only original structures remaining on Gough Street are east of Regester Street. The western section of the street now contains a non-contributing modern one-story building and a U.S. Post Office branch. On the northeast corner of Gough and Regester, at 1722 Gough, there is a three-story, two-bay-wide Italianate building with a sheet metal cornice whose modern first floor bar/storefront, with projecting, shingled roof, extends east across 1724 Gough as well, an earlier three-story, gable-roofed house. To the east, at 1726-36 Gough, there is a row of two-story-and-attic houses but 1726 and 1734 have had third stories with Italianate cornices added and 1736 has an entirely new three-story façade. This group of modest, 11'10"-wide houses were built in 1853 by George Presstman.

As on Gough Street, the only original houses surviving on the south side of E. Pratt Street lie east of Regester Street. 1729-41 E. Pratt Street is a row of three-story, two-bay-wide (13'), gable-roofed houses built in 1851-52 by William Johnson and William Tagart, a prolific team of local builders. 1729 E. Pratt, on the corner of Regester, long served as Obryki's Restaurant and has a fashionable Italianate storefront. 1739 and 1741 now have Italianate cornices. 1743-47 E. Pratt Street is a group of two-story-and-attic houses; 1749-51 are both three-story, late Italianate-style houses with the corner building at 1751 being three bays wide and having a modern

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storefront. East of Regester Street, 1727 E. Pratt is a non-contributing one-story modern restaurant now serving as the Obryki's Crab House. To its west is a five-story dark brown brick and concrete commercial building that occupies three bays on Pratt Street and runs back five-and-a-half bays deep. Its simple lines and large, rectangular window surfaces make it a competent example of the moderne style of the 1930s.

A long row of houses line the east side of Regester Street in this block. 203-17 S. Regester is a row of eight two-story-and-attic houses that have either been covered with formstone or have new brick veneer facades. 219-21 is a pair of two-story houses covered in formstone with no remaining cornices; 219 is three bays wide, 221 only two. 223-27 is a group of three two-story-and-attic houses but 223 has had the roof raised. The pair of houses at the south end of the row, 229-231 S. Regester are three-story, two-bay-wide gable-roofed houses. Originally, another row extended from 237-255 S. Regester, but these have been demolished.

Originally the west side of the 200 block of S. Regester Street was filled with houses, extending from 202 to 254, but well over half are now gone. 202-10 is a group of five two-story-and-attic houses, but 204 now has a third story and a new brick façade. 212 S. Regester is a separate three-story, two-bay-wide house, and then at 214-20 there is another row of two-story-and-attic houses. 222 S. Regester is a three-story, two-bay-wide, gable-roofed house whose first floor now has warehouse doors. At the south end of the street, 226-28 S. Regester are the only remaining two-story-and-attic houses of a row that once extended to 236.

Block 1754

Almost all of the houses on this block were constructed before 1851 and had gable roofs. The only exception is the group of Italianate houses built in the late 1860s on the upper part of S. Wolfe Street, just south of E. Pratt Street.

The oldest houses surviving on the block were built at 1826-36 Gough St., east of S. Durham Street, in the late 1830s, probably by John S. Gittings, who owned much land in this area. The houses are two-and-a-half-stories in height, although a third story has been added to 1830 Gough and the façade re-faced with brick veneer. The corner pair, just east of S. Durham Street, 1822-24, are three-story, two-bay-wide gable-roofed houses. On the S. Wolfe Street corner, 1838-40 Gough are also a pair of three-story, gable-roofed houses, but 1838 is two bays wide and 1840 is three bays wide, possibly to accommodate an early corner store. West of Durham Street, 1804-16 Gough is a long row of two-story-and-attic houses built in the late 1840s. As in the eastern half of the block, both ends of Gough Street, east of Ann, are built up with pairs of three-story, two-bay-wide houses. At 1800-2 Gough, just east of Ann, there is a

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pair of late Italianate houses; 1800 has an Italianate corner storefront with recessed corner. At the west corner of Gough and S. Durham, there is a pair of three-story, two-bay-wide Italianate houses, at 1818-20, both of which have new first floor storefront facades; 1820 also has a new sheet metal cornice with a non-historic central triangular pediment.

The east side of Ann Street in this block contains a long row of two-story-and-attic houses, at 201-23, although 201-3 and 217-19 are now three stories. 225-237 S. Ann Street was originally a row of three-story, two-bay-wide, gable-roofed houses built in 1856 by James Cummings, Richard Smith, and Hezekiah Clocker (of the firm Clocker and Smith, carpenters, on the corner of Caroline and Fleet Streets), but today only 225-29 retain this form. The others have had their roofs raised so as to resemble Italianate-style houses, but few cornices remain and most have been covered with formstone. 239-45 S. Ann is another group of two-story-and-attic houses; to their south, at 247-49 there is a pair of early Italianate three-story houses, with splayed brick lintels and a simple modillion cornice, built in 1864 by the clothier Isaac Hamburger. The large building bearing the number 251 S. Ann St. actually occupies the site of a former fire house. The building is three bays wide and two stories tall with a high mansard roof with three dormers. A dentilled cornice extends across the first floor entry area and the second floor has a central bay window. The mansard roof has an Italianate bracketed cornice with scroll-sawn modillions and dentils. The structure is the home of the Fells Point Corner Theater. South of the theatre, 255-57 S. Ann were probably originally a pair of two-story, two-bay-wide, gable-roofed houses built in 1852-53 by James Searley, but today they have new dark brick façades and an added third story and roof deck. At the south end of the street 259 S. Ann is a three-story, two-bay-wide gable-roofed house while 261 is a two-story, three-bay-wide structure now covered in formstone with no cornice. These houses were built by Charles Searley in 1852-53.

Like much of the rest of the block, the south side of E. Pratt Street is filled with small groups of three-story, two-bay-wide gable-roofed houses built just before 1851. 1805 East Pratt is a highly unusual three-story, gable-roofed half house, which sits next to a row of regular two-room-deep houses, at 1807-11, built by house carpenter Isaac Bull in 1852. 1813 E. Pratt, at the corner of Durham, is three-stories tall and two bays wide, with an Italianate sheet-metal cornice and a late Italianate corner storefront with recessed door set at an angle to the corner. East of Durham, 1815-23 are also three-story, two-bay-wide gable-roofed houses, built in 1853-53 by Francis Monmonier, although 1823 is a full three bays wide. The houses at 1819-23 have distinctive round-arched door lintels; the pair at 1815-17 have non-historic replacement cornices, but the houses retain their original parapeted endwalls. The group of similar houses at 1825-31 E. Pratt, at the corner of Wolfe, were built in 1851-52 by James Logue. 1825-29 E. Pratt, now gone, is the site of a Community Garden; 1831 remains, but now has an Italianate-style storefront.

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The west side of S. Wolfe Street in this block contains a mix of pre-1850 gable-roofed housing and later two and three-story Italianate-style houses. 202 S. Wolfe, at the corner of Pratt Street, is a three-story, three-bay-wide Italianate-style house with a sheet metal cornice decorated with a row of dentils. 204-6 is a pair of two-story, two-bay-wide Italianate-style houses followed by a pair of two-story, gable-roofed houses at 208-10 and a short row of two-story-and-attic houses at 212-28 S. Wolfe. The next nine houses to the south are Italianate in style, but very in height. 220 S. Wolfe is three-stories tall with a late Italianate cornice; 222 has an entirely new façade; 224 is a single two-story, three-bay-wide late Italianate house; 226 and 228 are both three-story, two-bay-wide late Italianate house but 228 no longer has a cornice; and 230-36 are two pair of two-story, two-bay wide late Italianate houses. 238 S. Wolfe is a three-story, gable-roofed house next to a pair of two-story, gable-roofed houses, at 240-42, built in 1854 by Francis Monmonier; 244-46 is a pair of two-story late Italianate-style houses and 248 is a single three-story, two-bay-wide early Italianate house. 250 S. Wolfe Street is a modern two-story brick garage that does not contribute to the Historic District.

Most of the houses on the east side of S. Durham Street were built individually or in small groups and most have the low-pitched gable roofs typical of the small alley houses built in Baltimore in the 1850s. 217-19 S. Durham St. are earlier two-and-a-half story houses, probably built in the late 1830s. The remainder of the houses, at 203-57 S. Durham, were built in the late 1840s or in 1850-51 and range in width between 12', 12'6", or 14' wide and occupy lots ranging in depth from 48' to 67'. Each two-room deep house has a one-story brick rear kitchen addition somewhat narrower than the house. The houses are constructed in common bond, but most of the facades are now covered with either formstone or stucco. A number of the houses have been upgraded by the addition of an Italianate or a Renaissance-Revival sheet metal cornice. The original houses at 213-15 S. Durham have been replaced by a new three-story, non-contributing structure; 239 is also a new, non-contributing two-story house.

Similar, two-story, two-bay-wide houses with gable roofs built in the 1850s once lined the west side of S. Durham Street. 202-12, 222-24, 232-48, and 258 survive intact. The former sites of 230 and 254-56 S. Durham are now occupied by new three-story residences that are non-contributing to the historic district.

Block 1755

The majority of houses found on this block were built by 1851 and have gable roofs, but Italianate-style houses are also to be seen on the north ends of both Washington and Wolfe Streets.

All of the north side of Gough Street in this block was built up with gable-roofed houses

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originally, but those on the northeast corner of Gough and Wolfe were torn down to build the non-contributing General Wolfe Elementary School. East of S. Chapel Street, 1920-26 Gough, is a row of three-story, two-bay-wide houses with gable roofs, but only 1926 retains its original form; 1920 and 1924 now have shed roofs but no cornices and 1922 has an Italianate style sheet metal cornice dating to the 1890s. The row seems to have been built by Francis Monmonier in 1853.

The south section of Wolfe Street has three-story, two-bay-wide (13') gable-roofed houses that were built by 1851-53. The group originally extended from 227-253 South Wolfe Street, but today 229 has a new cornice, 231 has a new façade, 233 has been covered with formstone and has no cornice, and 243 has a completely new façade, while 245-53 have been torn down for the elementary school. The local builder John Ahern put up the houses at 227-237 and 245-51 S. Wolfe, while Richard Murray built 239-43. A similar three-story, gable-roofed pair can be found at 217-19, built by Johnson and Tagart in 1853. 227 S. Wolfe is now a new three-story, four-bay-wide house with a center door, and is considered to be non-contributing.

The remainder of the houses on S. Wolfe Street show the new Italianate style and seem to have been built in 1859 by John Kohles. The houses at 205-9, 215, 221-23, and 225 S. Wolfe are two-stories tall and two bays wide, with wooden cornices decorated by a row of small scroll-sawn brackets. 211 S. Wolfe is a later three-story, three-bay-wide Queen Anne style house with a sheet metal cornice and a façade decorated with terra-cotta squares, set between the floors and between the windows. The window lintels have terra cotta keystones. The adjoining property, 213 S. Wolfe, is now a modern garage.

The south side of Pratt Street in this block was also built up with three-story, gable-roofed houses, including three very large houses of three bays each, at 1901 and 1915-17. The entire row was built by the prolific local team of builders, William Johnson and William Tagart. All of these structures have splayed brick window lintels and entrances with round-arched lintels. 1903 is a single two-story-and-attic house dating to the late 1840s that now has a later sheet-metal storefront. 1905-13 is a group of three-story, two-bay-wide gable-roofed houses, although 1905 has been "modernized" by the addition of an Italianate-style sheet metal cornice.

As on Wolfe Street, most of the houses on Washington Street were originally three-story, gable-roofed houses. Those at 224-28 and 230-34 S. Washington have distinctive splayed brick window lintels; 228 is three bays wide and now has a shed roof, but no cornice. The houses were built in 1851 by Archibald Teal and Charles Thompson. Thompson also built 200-18 S. Washington in 1851-52, an unusual group of two-story, paired houses, set back from the street, with side yards. The end gable of each pair faces the street, but is masked by an "Italianate"

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roofline that hides the slope of the gable. There is a single such house at 208 (originally part of a pair with 206), pairs at 210-12 and 214-16, and another single house at 218 (part of a pair with 220 when built). Now 220 S. Washington is a later two-story house with a sheet metal cornice and 222 is a three-story, two-bay-wide house with an entirely new façade. The houses at 200-6 also have new street-facing sections—200 is three stories tall and two bays wide, is slightly set back from the street, and has no surviving cornice; 202-4 is a two-story, two-bay-wide Italianate pair, although 202 now has a new third story faced with aluminum siding. The house at 206 S. Washington is three stories tall and three bays wide and has an early Italianate modillion cornice. At the southern end of the street 236-46 S. Washington is a group of six three-story, two-bay-wide (12'6") early Italianate houses with simple modillion cornices that were built in 1860 by Oliver Audoun and William Binyon. 248-50 S. Washington, also built by Audoun and Binyon is a pair of three-story, two-bay-wide gable-roofed houses, but 250 has an added front shed roof with no cornice, and a modern storefront.

Both sides of S. Chapel Street have long rows of early two-story, two-bay-wide brick houses with low-pitched gable roofs, built in the 1850s by a number of builders. There are seventeen surviving houses on the west side of S. Chapel Street, at 212-44. 212-226 were built as a unit with two of the houses 11' wide and six 12' wide on lots 60' deep. The land was developed by the builders Johnson and Tagart. They leased lots at 212-18 S. Chapel Street to brickmaker George W. Robinson in 1857; lots at 220-22 to Jacob Yeisley and lots at 224-30 to carpenter Samuel Hobbs, both in 1858. Hobbs also built the houses at 242-46 in 1856-57. On the east side there are twenty houses that range in width from 11' to 13' and occupy lots 48' deep running between 205-45 S. Chapel. Louis Todzwer built the 11'-wide houses built at 217-39, while Simon Golibart built the four houses (originally) at 241-47, which are 12'6" wide. Lewis H. Robinson seems to have built the wider houses at 205-13 S. Chapel.

Block 1756

The oldest houses on this block were built in 1851-52 by William Johnson and William Tagart on the south side of E. Pratt Street, west of Castle, but these are in the Butcher's Hill National Register District. Johnson and Tagart also built a long row of three-story, two-bay-wide gable-roofed houses on the north side of Gough Street, east of Washington, at 2002-18 Gough, and remarkably, all of the gable rooflines are intact. (They also built the row of similar houses at 211-21 S. Washington, in 1854.) East of Castle Street, 2020 Gough is an older two-story-and-attic house, probably built by Johnson and Tagart that has a new entry set at an angle to the street. The remainder of the lots on Gough Street were leased in 1867-68 by the heirs of William Johnson. 2022 and 2024-26 are three late two-story, two-bay-wide neo-classical style

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rowhouses built of brown brick with wide first floor windows, and a stepped brick cornice, dating to the 1890s. To their east, a row of nine Italianate-style three story, two-bay-wide (14') houses, built by Anton Weiskittel in 1868, completes the block. 2044 Gough now has a first floor corner storefront.

Three-story, two-bay-wide gable-roofed houses also line the east side of South Washington Street, but they were put up in several different groups by different builders. 203-05 is a pair and 211-21 were built by Johnson and Tagart in 1854. The two houses between are probably later. 207 S. Washington is a three-story, three-bay-wide Italianate style house with an early cornice; 209 is a three-story, two-bay-wide house with a shed roof and no cornice since it is covered with formstone. In the middle of the block, 223 S. Washington Street is a two-story, two-bay-wide Italianate house, set back from the street. The next three houses, 225-29 S. Washington, are the beginning of a long row of three-story, two-bay-wide, gable-roofed houses that originally extended to 245, developed by attorney Orville Horwitz in 1852-53. Today, 231-35 now have Italianate rooflines—231 has a new brick façade, three windows wide, but no cornice and 233-35 now have shed roofs and late Italianate-style cornices. The last four houses on the street, 247-53 S. Washington, are three stories tall and two bays wide, and have shed roofs but no cornices, except for the corner house at 253, which has an early Italianate cornice with scroll-sawn modillions and a deep frieze and a modern storefront. William Johnson's heirs leased the land for 247-49 to builder Anton Weiskittel in 1869; the two houses on the corner were built at the same time by Henry Smith.

The houses along South Chester Street are a mix of 1850s three-story, gable-roofed houses and later Italianate style houses. 202 South Chester is a two-story, two-bay-wide formstoned house and 204 is a three-story, two-bay-wide Italianate house; both no longer have cornices. George Gelbach, Jr. built the long row of houses extending from 206 to 226 S. Chester Street, between 1853 and 1855. Most are three-story, two-bay-wide (15'), gable-roofed houses which boast fine splayed brick lintels but 206 now has an Italianate modillion cornice, 224 South Chester now has a garage on its lower level, and 226 is a later two-story, two-bay-wide brown brick house with no cornice. 228-234 is another row of original three-story, two-bay-wide gable-roofed houses, built by Orville Horwitz in 1856. To their south, 238-40 S. Chester is a pair of set back two-story houses; the roofline of 238 has been raised to three stories but there is no cornice; just to the south, at 242-44 there is another setback two-story pair with their end gable facing the street, but now hidden behind an added "Italianate" roofline. At the southernmost end of the street, at 246, there is a non-contributing two-story, two-bay-wide house with a new façade, new front door, and second floor front bay window—designed in a style incompatible with the historic nature of the district.

In this block S. Castle Street is wider than the usual mid-block "alley" street and is built

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up with three-story as well as two-story houses, built in the 1850s. 203-17 S. Castle Street is a row of 13'-wide two-story-and-attic houses, although 203 has been raised to a full three stories with a shed roof. Most of the houses are covered with formstone. The next pair to the south, 219-21, are three stories in height. At 223-35 S. Castle there is a row of two-story, two-bay-wide, gable-roofed houses, followed by a single three-story, two-bay-wide, gable-roofed house at 237; the entire group was built between 1855 and 1856 by George Gelbach, Jr. At the south end of the street there is a group of two-story Italianate houses built by William Johnson's heirs in 1867, at 239-49 S. Castle, one of which (247) has had its roof raised to three stories.

The upper portion of the west side of S. Castle Street contains groups of two-story, two-bay-wide Italianate houses, at 202-4, 206-12, and 216 S. Castle. These seem to have been built by Tagart and Johnson in the early 1860s. There are two three-story, two-bay-wide houses south of this group, at 214 and 218 S. Castle; 220-222 S. Castle is a pair of two-story, three-bay-wide late Italianate houses with sheet metal cornices probably built in the early 1890s. Further south on the street, 224-34 S. Castle is a row of 12'-wide two-story-and-attic houses, built by Orville Horwitz in 1859 and 236-50 S. Castle is a row of 13'4"-wide two-story, gable-roofed houses, built by Horwitz in 1867.

Block 1757

This block, located one block west of Patterson Park, is built up entirely with Italianate-style houses. About half of the houses on S. Collington Avenue are three stories high, but the majority of those on S. Chester and E. Gough Street are only two stories tall.

The first houses on the west side of Collington Avenue, south of Pratt Street, 200 and 202 S. Collington, are actually built on part of the original rear lot of 2127 E. Pratt Street. They are two stories tall and two bays wide and both have a simple scroll-sawn modillion cornice. 204 S. Collington is a single set-back two-story, two-bay-wide Italianate house but it has been covered in formstone and now has no cornice. 206-8 S. Collington is a pair of two-story, three-bay-wide late Italianate-style houses. The next house south, 210, is a three-story, three-bay-wide house that was originally set back from the street, but has had a new front section and new façade recently built. 212 S. Collington is a single two-story, three-bay-wide late Italianate-style house, with long brackets and a jig-sawn frieze; 214, while only two bays wide, probably originally had a similar cornice (the present one is new). The next pair of houses on the street, at 216-18, is set way back and were built in 1869. Each is two-stories tall and two bays (15') wide, with a scroll-sawn modillion cornice and a front porch. 220-26 S. Collington is a row of four two-story, three-

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bay-wide (16'3") Italianate houses but no original cornice remains. The houses were built in 1869 by Thomas W. Griffin and had scroll-sawn modillion cornices.

The three-story houses on S. Collington begin at 228 and extend all the way to Gough Street. 228-238 S. Collington is a row of three-story, three-bay-wide (16') houses built in 1870-71 by Thomas O'Connell, undoubtedly with simple Italianate scroll-sawn modillion cornices. 228-34 now have neo-classical style sheet metal cornices and 236 and 238 have late Italianate-style cornices. 236 has a rebuilt façade with non-historical stone keystones in every splayed brick window lintel. The group at 240-250 S. Collington Avenue was built in 1868-69 by Charles Monmonier as a row of three-story, two-bay-wide (13') Italianate houses, but the only original cornices survive at 244-46, scroll-sawn modillion cornices with deep frieze areas. The others have been remodeled: 240-42 is an interesting three-story, two-bay-wide pair with an unusual late Italianate-style cornice that shows Eastlake period influences in its decorations. The lower edge of the frieze panel is cut out in a stepped-arch shape over each window. The next two houses, 248 and 250 S. Collington, are both also three stories tall and two bays wide, but the façade of 248 seems to have been rebuilt and 250 has an altered first floor and a later sheet metal cornice.

George Eaton and George Brown, Trustees of the Patterson estate, developed the east side of South Chester Street in 1868-69. 201-17 S. Chester is a row of three-story, two-bay-wide (14') early Italianate houses whose cornices have scroll-sawn modillions set above a frieze decorated with a cut-work band. Many of the first floor windows are wide with a stained glass transom and there is also a stained glass transom over the door. Most of the other houses on the street are two-story, two-bay-wide (14' and 15') Italianate houses. 219-21 and 223-25 S. Chester Street are both pairs of set-back two-story houses with the end gable facing the street, hidden behind a false Italianate cornice with scroll-sawn modillions. They resemble the group of houses at 318-28 Patterson Park Avenue. 227 S. Chester is three-stories tall and two bays wide, but has a new façade; it was once part of the row of two-story, two-bay-wide Italianates with scroll-sawn modillion cornices that extended from 227 to 239 S. Chester. Near the southern end of the street, 241 S. Chester is a very grand house for the neighborhood, three-stories tall, three bays wide, with fine splayed brick lintels and a rock-faced brownstone basement. 243 S. Chester is a single, set-back two-story, two-bay-wide neo-classical style brown brick house with sheet metal cornice; 245 has a similar sheet metal cornice, but is built at street level. At the southern end of the block, 247 S. Chester is an older three-story, two-bay-wide gable-roofed house.

There are only a few houses on the north side of Gough Street in this block. West of Duncan Street there is an unusual three-story, four-bay-wide half house, which bears the number 2104 and was probably built about 1860. There is a one-story, one-bay-wide structure on its west side and the whole is covered with formstone. East of Duncan, 2106-10 is a group of three

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two-story, two-bay-wide early Italianate houses with scroll-sawn modillion cornices, built in 1871 by William Hunt.

The houses built on both sides of S. Duncan Street are early Italianate in style, two-stories tall and two bays wide with shed roofs and brick modillion cornices. 219 – 227 S. Duncan is a row with 11'-wide houses, which occupy lots only 37'9" deep. They are only two-rooms deep. 209 (15' wide on a 36' deep lot) and 217 (16' wide on a 35' lot) S. Duncan Street were built as individual houses; no original features can be distinguished beneath the formstone now covering them. Another row of small, two-room-deep houses extends from 229-237 S. Duncan. Each is 13'2" wide on a lot 45' deep. These have wooden Italianate cornices, each with three short scroll-sawn brackets framing a lower frieze area decorated with jig-sawn vertical grooves.

The west side of the 200 block of S. Duncan Street is built up with several different groups of two-story, two-bay wide early Italianate-style brick houses. Some of the houses retain their original brick facades, which were always painted; others have been covered with formstone or aluminum siding. 212 – 230 S. Duncan are unusually wide, at 14 feet, for alley houses, and occupy lots 53' deep. Each house is only two-rooms deep and has a brick modillion cornice like the houses across Duncan, at 219-227. 232-236 S. Duncan Street have similar brick modillion cornices but are much narrower, at only 11'2" – 11'9" wide. Further south, 248-252 S. Duncan Street are each only 10' wide, on 41'-deep lots. The original cornices have been obscured by formstone. Four houses at the south end of the street, 262-268 S. Duncan, are an amazing 15' wide on lots only 41' deep. These houses may have originally had brick modillion cornices but 266 and 268 now have later sheet metal cornices.

Block 1758

The fine three-story houses on E. Pratt Street that comprise the northern face of Block 1758, built beginning in 1863, and 202-224 South Patterson Park Avenue on the east side of the block, are located within the National Register-listed Butchers Hill Historic District. The remainder of the block is included in the Upper Fells Point Historic District.

In 1871 Mary Patterson leased lots on the east side of Collington Avenue to two different builders—Conrad Kratz and Jesse Bump. Bump built the larger three-story, three-bay-wide (16'4") houses at 209-213 as well as the next two two-story, two- and three-bay-wide houses at 215-17 and the three-story, three-bay-wide house at 219, which now has a late Italianate cornice. Kratz built the next six three-story, two-bay-wide (15') houses, at 221-231 S. Collington. All of

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the houses have very similar early Italianate-style cornices, consisting of a row of small, scroll-sawn modillions set above a deep frieze. They closely resemble the houses built on the north side of Gough Street, also by Kratz. In 1872 Kratz built the last four three-story, two-bay-wide (14') houses on S. Collington Avenue, at 233-39. They have cornices resembling those of the rest of the row.

The houses along the north side of Gough Street were also built in 1871-72. In 1871 Mary Patterson engaged Conrad Kratz to build the houses west of Madeira Street and he put up both two-and-three-story units that closely resemble those built on Collington. 2200 Gough Street is a three-story, two-bay-wide yellow brick building with a first floor corner saloon called "Betty's Bar." To the east there is a row of two-story, two-bay-wide (15') houses extending from 2202-16; the end houses of the group are three bays wide (18'). The cornices have small, scroll-sawn modillions set above a frieze decorated with a cut-work band. The two houses just west of Madeira Street, 2218-22 Gough Street, are three stories tall and two bays wide, with very similar modillion cornices. This pair was built by William Goldbeck in 1872.

South Madeira Street is lined with smaller houses extending south from 206 to 240 on the west side and 203 to 255 on the east. On the west side, two-story, two-bay-wide brick houses with low-pitched gable roofs measure 12' and 12'6" wide and occupy lots 67'6" deep. Each two-room-deep house has a one-story brick rear kitchen addition somewhat narrower than the house. They were built during 1871 and 1872 by four different builders—Henry Smith built the first four, at 206-12 S. Madeira; William Goldbeck built the pair at 214-16; Francis Meyers, a local brick manufacturer built six houses at 218-28 and Anton Bosse built the last group of six, at 230-240.

The east side of S. Madeira Street is lined with twenty-two two-story, two-bay wide early Italianate-style brick houses with shed roofs, all of which probably originally had simple, scroll-sawn bracketed cornices, like those surviving at 233-41 S. Madeira. Only a few of the houses retain their original brick facades, which were always painted. Most have been covered with formstone and have no cornices. The land was developed by Mary Patterson in the mid-1870s and the groups of houses were built by several different builders. The houses at 201-213 are only 10'6" wide; those at 215-231 are 11' wide; those at 233-241 are 13' wide; and the two freestanding houses at 243 and 245 S. Madeira St. are 17' wide. Each house is only two-rooms deep and there is no backbuilding. The houses are constructed in common bond and were originally painted. At 233-241 S. Madeira St. the wooden cornices have three scroll-sawn brackets that connect to a lower molding strip. The window and door openings have splayed brick lintels and brick sills.

The southern portion of the west side of S. Patterson Park Avenue (226-236) is built up with three pairs of three-story, three-bay-wide houses with Italianate-style cornices and marble trim. The

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land was developed by Mary Patterson in the mid-1870s. 226-228 S. Patterson Park Avenue is a pair of three-story, three-bay-wide houses with splayed brick lintels, marble sills, and marble steps. 226 has a late-Italianate-style cornice with four long brackets; 228 has no remaining cornice. The next similar pair of houses, at 230-232 S. Patterson Park Ave., may have been built by the same builder, but in addition to marble steps, the facades are also decorated by a marble stringer. The original cornices have been replaced by new stepped brick cornices. The openings also have splayed brick lintels. The last pair, 234-236 S. Patterson Park Avenue, contains an example of the original cornice used on the group of houses (still seen on 234), which consists of a row of scroll-sawn modillions and four medium-sized brackets, a design appropriate to the 1870s. 236 S. Patterson Park Ave. still retains its marble-faced basement, but the marble no longer exists on the basement of 234. A modern, non-contributing two-story brick and concrete building occupies the remainder of the block. It now serves as the headquarters of SECO Head Start at Patterson Park.

Block 1766

This block was developed beginning in the late 1850s by entrepreneur and extremely wealthy Baltimore merchant Miles White. In 1852 White acquired the western half of the block from the Patterson heirs but did not begin to lease to builders until 1858 and 1860. In 1858 John Flaherty built 2106-8 Bank Street, a pair of three-story, two-bay-wide gable-roofed houses that both have two-story, four-bay-deep back buildings. The pair of two-story-and-attic houses to the west, at 2102-4, were built some years earlier.

Next, the east side of S. Chester Street was built out. In 1860 local builder William H. Shelly put up eight three-story, two-bay-wide (13') houses with gable roofs, simple brick cornices, fine splayed brick lintels and paired front chimneys at 309-23 S. Chester Street. In the same year another builder, John B. Plummer erected very similar houses at 303-7 and at 337-45 S. Chester. 325-27 S. Chester, a pair of three-story, two-bay-wide houses were built in 1866-67 by John Flaherty, who also built 301 S. Chester at the same time, a two-story, two-bay-wide (15') corner store with a late Italianate style cornice. This building now has a new set-back, third-story addition. At the other end of the block, 327 and 329 S. Chester now have a raised roofline covered by a cornice made of aluminum siding. The much later three houses at 331-35 S. Chester Street were built in 1873 by Clement Monmonier. They are two-stories high and two-bays wide (13'); one has a flat roof and stepped brick cornice, the others have been formstoned.

In 1869, houses began to be built by Archibald Teal on the north side of Bank Street, east of Duncan, at 2110-14 Bank. They are three-story, two-bay-wide (13'6") early Italianate houses with block modillion cornices. 2116-28 Bank Street is a row of two-story, two-bay-wide, gable-

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roofed houses, like those found on many of the area's alley streets. Most have had their cornices changed to look like shed-roofed Italianate houses. 2128, the last house in the row, on the corner of Collington Avenue, has a new sheet metal cornice and a new sheet metal storefront.

In 1870 Miles White contracted with three local carpenters—John Eader, John W. Phillips, and William Stewart—and provided funding to build fourteen houses on the west side of Duncan, just south of Gough Street. The two-story, two-bay-wide (12') early Italianate-style row, which extended from 302 – 330 South Duncan Street, had brick modillion cornices. Each house is only two-rooms deep and there is no back building. Thirteen two-story, two-bay-wide (mostly 11'6") houses with low-pitched gable roofs went up on the east side of Duncan in 1873, built by Samuel A. Horney, a local house carpenter, at 303-27 S. Duncan.

Next, White turned his attention to the south side of Gough Street, hiring local carpenter Thomas H. Boyer to erect a group of four three-story, two-bay-wide Italianate houses at 2103-09 Gough that now have later dentilled sheet metal cornices framed by end brackets. Second and third floor windows have splayed brick lintels; there are now wide windows on the first floor with stained glass transoms. Across South Duncan Street, there is a row of two-story, two-bay-wide (13') Italianate houses built in 1875-76 by William H. Moore. 2111 Gough Street, always intended to serve as a corner story, is three bays wide (17') with a late Italianate-style cornice on the storefront.

The west side of Collington Avenue began to be developed in 1875 by Levi Griffin, who had obtained the land from the Pattersons a few years earlier. Griffin leased the 26' wide corner lot at Gough and S. Collington, as well as the next seven 12'-wide lots to George W. Donohue in that year, who built a row of Italianate style two-story, two-bay-wide houses with simple scroll-sawn modillion cornices at 304-316. 300-302 S. Collington now has a double storefront facing Collington; 304-06 have both been remodeled; 308 has a new third story, but 310-22 retain their original features and their simple modillion cornices. 324-36 S. Collington were built in 1880 by Samuel H. King and are three stories in height with new facades; 328-40 is a row of later Italianate two-story, two-bay-wide houses, which have three long scroll-sawn brackets supporting the cornice, which is also decorated with scroll-sawn modillions and jig-sawn ventilator panels. In the middle of this group, 334 Collington has had a third story added and the entire façade rebuilt so as to be three windows wide; the new third story has a huge, round-arched central window completely inappropriate to the streetscape.

Block 1767

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This block did not begin to be developed until 1874, when Mary Patterson, one of the Patterson heirs, began to engage builders to help her improve the block. All of this block is built up with Italianate-style houses, most only two stories in height. A few three story houses were built on Patterson Park Avenue, facing the park, and a group also went up on the south side of Gough Street, but the remainder of the houses, as well as those on Madeira Street took the two-story, two-bay-wide Italianate-style form. The land originally belonged to the Patterson family as part of their 18th century estate, which also included the land given by the family to the city for Patterson Park.

The first builder Mary Patterson worked with was named Conrad Kratz, a carpenter born in Hessia. In 1874 she entered into a contract with him to build the row of houses on the south side of Gough Street, east of S. Collington. 2201-9, the five houses just east of Collington, are three-stories tall and two bays wide (15'); 2211-23 are only two stories tall and 14' wide, but all of the houses share the same cornice. As seen on other early Italianate-style houses in the area, the cornices are decorated with a row of small scroll-sawn modillions set above a deep frieze decorated with a cut-work band. 2201 is three bays wide (18') and is outfitted with a modern storefront; the building has been covered with formstone and there is no cornice. 2223, at Madeira Street, now has a new façade, which extends up another half story. East of Madeira Street, 2225-33 Gough Street is a row of later two-story, two-bay-wide (15') Italianate houses, whose cornices have long scroll-sawn brackets. They were built in 1876 by Henry C. Schroeder, a builder of German birth, who at the same time built five 16'-wide houses on the west side of Patterson Park Avenue, at the corner of Gough (these were later replaced by the Faith Reformed Church).

In 1875-76 Mary Patterson worked with several different local builders to erect houses on the north side of Bank Street. Archibald Teal, a carpenter and builder and Horace Lanfair built the long row of two-story, two-bay-wide (12'6") Italianate houses that extend across the north side of Bank Street, between Collington Avenue and Madeira Street. The houses at 2200-28 E. Bank Street have simple cornices decorated with a row of small scroll-sawn modillions set above a deep frieze area decorated with a cut-work band. The windows have fine splayed brick lintels. East of Madeira Street, similar houses at 2230-46 E. Bank Street (12' wide) have slightly different cornices with thicker modillions; these houses also have splayed brick window lintels. 2246 E. Bank now has a third story and a sheet metal cornice. This group was also built in 1875, by Mary Patterson and George W. Donohue, a local house carpenter. Donohue obtained his construction funding from the 3rd German-American Building Association.

In 1876-77 Mary Patterson used George Donohue again to build out the east side of Collington Avenue, north of Bank, with very similar two-story, two-bay-wide (only 11'10") Italianate houses at 303-23 S. Collington Avenue. The houses originally had simple wooden

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modillion cornices with deep friezes and splayed brick window lintels (as seen at 313 before it was recently torn down), but few original cornices remain. Some of the houses have been covered with formstone and now have no cornice while other cornices have been replaced with later sheet metal cornices. 303 S. Collington now has an added third story and an entirely new façade; 305 has an added, set-back third story. In the same years she leased Donohue the northwest corner of Patterson Park Avenue and Bank Street, where he built 332 S. Patterson Park Avenue, an impressive three-story, three-bay-wide house that sits on a tall basement and has a full-story bay window projecting from its southern side (which originally faced empty land). The windows have marble pediments and sills and the long first floor windows have iron balconies. The entryway is set behind a marble enframing with a round-arched lintel with carved keystone. The Italianate cornice is decorated with a row of scroll-sawn modillions set above a row of smaller dentils, topping a deep frieze decorated with a cut-work band.

It was not until 1878 that other houses began to be built along Patterson Park Avenue. Mary Patterson leased eight 15'-wide lots to Joseph C. Donohue, who built the unusual houses at 316-30 there. The modest paired two-story, two-bay-wide houses with simple Italianate cornices are set back from the street so as to provide grassy front yards. 316 S. Patterson Park Avenue, the northernmost of the group, is a single house with a free-standing Doric portico with thin Doric columns. The pairs in the group carry the numbers 318-20, 322-24, and 326-28. Each house has stylish tall, first floor windows, splayed brick window lintels, and a scroll-sawn modillion cornice. A very unusual feature are the paired doorways located between each housing unit. There is such a paired doorway between 316 and 318, and again between 320 and 322. These structures are only high enough to contain the doors, which lead into the grassy space between houses and the entrances set into the respective sides of the buildings. The pair of doorways is set within a frame with a modillion cornice extending across both doorways.

South of these two-story houses, Donohue built 330 S. Patterson Park Avenue, a three-story, three-bay-wide house, which retains its splayed brick window lintels, marble-faced basement and sills, but not its original cornice. The entire third story has been rebuilt to provide a recessed balcony for the rooms located on this floor. North of the group of two-story houses he built 314 S. Patterson Park Avenue in 1879, a setback two-story, two-bay-wide building that occupies a 24'-wide lot. It has a very tall basement and the entrance is located on the south side of the building, in the alleyway between this structure and the house at 316. At the southern end of the block (one part of the wide yard of 332 S. Patterson Park Avenue) there is a pair of two-story, three-bay-wide brown brick, neo-classical style houses with sheet metal cornices decorated with swags, built after 1906 at 334-46 S. Patterson Park Avenue.

Meanwhile, a few small Italianate style houses on S. Madeira Street were being built by these same men. In 1875 John Single built four houses at the north end of Madeira, at 302-8,

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that are 14' wide and occupy 71' deep lots. The original cornice survives at 308 and has three scroll-sawn brackets that connect to a lower molding strip, and a frieze area decorated with a row of vertical jig-sawn cuts. The pair of houses at 325-27 S. Madeira Street were built by George W. Donohue in 1875-6, but their cornice closely resembles that seen at 308 S. Madeira, with three scroll-sawn brackets that connect to a lower molding strip and end with a distinct trefoil pattern. The frieze area is decorated with a row of vertical cuts made by a jig saw. Horace Lanfair built 318-22 S. Madeira in 1876; 318-320 are each 12' wide, 322 is 14' wide. The wooden cornice at 322 has three long scroll-sawn brackets that frame jig-sawn frieze panels.

Most of the house on Madeira Street, however, were built in 1882 by local German-born builder George Hershman. Hershman obtained his construction financing from the Tenth German-American Building Association and sold his houses to mainly German-American semi-skilled tradesmen and laborers employed in nearby factories. Buyers, too, received mortgages from both the Ninth and the Tenth German-American Building Associations. He built a row of nine two-story, two-bay-wide (12') Italianate houses at 307 - 323 and four more at 310 - 316 S. Madeira Street, as well as the group of six houses on the south side of Canary Court, a narrow alley extending west from Madeira Street, at 2211 - 2221. These latter houses are only 10' wide and occupy lots 41'5" deep. Today, they are covered with formstone and no cornice remains. At the same time Hershman built three houses on the north side of Canary Court, west of the Madeira Street lots, but these are now gone. At 321 S. Madeira the original cornice survives. It consists of a crown molding supported by two scroll-sawn end brackets that frame a deep, plain frieze area.

This block is also the home of the Faith Reformed Church, built in 1889-90 on the southwest corner of Gough Street and S. Patterson Park Avenue. The three-story church now serves the New Tabernacle of the Redeemed congregation. Built of rock-faced granite with smooth granite trim, the simple Italianate-style building has a long, basilica-style nave with its gable end to the street, facing S. Patterson Park Avenue. A square tower containing the church entrance, rises at the northeast corner of the building, at the corner of Gough Street. The façade facing Patterson Park contains a tall, wide central arched window flanked by two smaller arched windows. A horizontal band of smooth stone separates the main body of the church from the basement area, which is lit by square windows. The entryway, also facing Patterson Park, on the first floor of the tower, has a set of double doors set beneath a wide, deep, round-arched transom; a small rectangular window lights the second level of the tower. The square tower has a very low-pitched Italianate-style tiled pyramidal roof with a modillion cornice. The roof caps an open belfry with two Doric stone columns framing slightly arched openings on each face of the tower. A somewhat later church building extends west along Bank Street; a two-story, end-gabled section with second floor rose window connects the tower to a two-story, four-bay-wide church hall whose round-arched entryway and second-floor windows echo the forms on the front of the

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church. South of the church, a brick three-story, three-bay-wide rectory with sheet metal cornice and marble basement is to be found at 312 S. Patterson Park Avenue.

Block 1775

The oldest houses on this block can be found at the southern end of S. Chester Street, north of Eastern Avenue. 413-27 and 429-39 S. Chester Street were two groups of two-story-and-attic houses (13'4" and 13'6" wide) dating from the late 1840s. Today, only 413 and 423-27 survive of the first group; there is a vacant lot between them. The second group at 429-39 survives intact except for 439, at the corner of Eastern Avenue, which is now a three-story building with an Italianate-style corner storefront that extends around onto the north side of Eastern Avenue. The building has been formstoned and no cornice remains.

The rest of the block did not begin to be developed until 1855. The Patterson heirs first leased lots on the east side of Chester Street, south of Bank to Patrick Shields. Here he built a group of six houses at 401-11 S. Chester. The houses are all three-stories tall and two bays wide (13' and 14'), with Italianate-period shed roofs. 401-03 now serves as the David Weber Funeral Home; the facades have been covered with aluminum siding and formstone and a neo-classical style bay window has been added on the second floor. 405-07 S. Chester have entirely new brick facades, as do the houses at 409-11 and are considered non-contributing structures. In 1863 the Patterson heirs leased the land at the southwest corner of Bank and Duncan to Shields, who built 2103-7 Bank Street, three three-story, two-bay-wide (15'), gable-roofed houses at 2103-7 Bank. The remainder of Bank Street, east of Duncan, is built up with a row of two-story, two-bay-wide (15') early Italianate houses, that extend from 2109-23. Those nearest Duncan were built in 1871 by Anton Weiskittel, a German-born iron founder. The houses have cornices decorated with a row of small scroll-sawn modillions set above a deep frieze and have fine splayed brick window lintels. The very similar houses west of Collington Avenue were built in 1872 by Charles F. Michelman, who also built 404-8 S. Collington Avenue the same year. Both corner units have stylish Italianate storefronts.

A row of three-story gable-roofed houses survives at 2104-8 Eastern Avenue, west of Duncan; 2104-6 are two bays wide (15'), but 2108, the corner unit, is three bays wide (20'). This group was built in 1866-67 by Robert McClain. To the east of Duncan, 2110-14 Eastern Avenue are early Italianate three-story, two-bay-wide (15') houses with scroll-sawn modillion cornices set above a deep frieze area decorated with a cut-work band. They were built and sold in 1868 by Mary Patterson, one of the family's heirs. Again, the corner house, 2110 is three bays wide. East of 2114 Eastern, the remaining five houses have been replaced with the modern, non-contributing Roman A. Kaminski Fire Station, which extends all the way to Collington Avenue.

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The fire station also occupies the southern portion of S. Collington Avenue. The remainder of the street is built up with two and three-story Italianate-style houses. South of the houses facing Bank Street, 402 S. Collington Avenue is a two-story, two-bay-wide late Italianate-style house with a storefront facing Collington. 404-8 are three similar houses that have been covered with formstone and now have no cornice. To their south, 410-14 S. Collington Avenue are three-story, two-bay-wide (13'4") houses built in 1868 by the Workingmen's Mutual Cooperative Association, with mortgage money provided by the German Savings Bank of Baltimore. 412-14 S. Collington are a pair with a simple modillion cornice, but 410 has a later stepped brick cornice.

The east side of South Duncan Street is built up with a pair of 12'-wide two-story-and-attic houses with simple brick cornices, at 421-23 S. Duncan. The rest of this side of Duncan contains two-story, two-bay-wide brick houses with low-pitched gable roofs that extend from 407-419 S. Duncan. The houses were built in two groups. 407-413 are 12' and 12'6" wide, occupy lots 50' deep, and were built by Charles Michelman in 1872. 415-419 S. Duncan are 14', 14', and 12'3" wide, respectively, and occupy lots 52' deep; they were built by Anton Weiskittel in 1871.

The west side of the 400 block of S. Duncan Street is made up of two different groups of houses. 410-416 S. Duncan Street is a group of two-story, two-bay-wide brick houses with low-pitched gable roofs that originally also included 404-8, now gone. The houses are 11' and 11'3" wide, occupy lots 38' deep and were built before 1862. Each house is only two-rooms deep. Just south of this row, 418-420 S. Duncan Street is a highly unusual pair of three-story, two-bay-wide (15') late Italianate-style alley houses, built in the 1880s. Only 418 retains its original wooden cornice supported by three long scroll-sawn brackets, which frame frieze areas decorated with jig-sawn motifs. Each house is three small rooms deep and there is no back building. One of the houses retains its original brick facade, which was always painted; the other has been covered with formstone.

Block 1776

The land originally belonged to the Patterson family as part of their eighteenth century estate, which also included the land given and sold by the family to the city for Patterson Park. In the mid-1860s the Patterson heirs began developing this block by leasing parcels to various builders who constructed large, impressive houses facing Patterson Park that sold to mainly German businessmen. These same builders then put up smaller three-story houses on Bank Street for the less affluent. Other builders put up modestly scaled and priced two-story housing

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on the side and alley streets in the center of the block for the mainly German immigrant families who were settling near the port-related fledgling industries of Canton.

In 1868 the Patterson heirs sold the northeastern corner of Collington and Eastern Avenues to developers Simon Golibart and James Shuter, who, in turn leased groups of lots to builders. Frederick Portugal, a house carpenter originally from Hesse Cassel, built very old-fashioned for the time three-story, two-bay-wide gable-roofed houses on the east side of S. Collington Avenue, south of Portugal Alley, at 415-19, in 1870. That same year he also built two-story, gable-roofed alley houses along both sides of the alley he named after himself, and along Madeira Street (see below). Portugal received financing from the United German Real Estate and Fire Insurance Company.

North of Portugal, at 403-13 S. Collington, there is a row of two-story, two-bay-wide (14') early Italianate houses, built by William Binyon and Oliver Audoun, a team of local house carpenters in 1870. The houses have wooden cornices decorated with a row of small, scroll-sawn modillions set above a deep frieze area marked by a cut-work band.

Binyon and Audoun also built the long row of three-story, two-bay-wide (13') Italianate-style houses that extend from 2201-2227 Bank Street, between 1872 and 1876. The group just west of Madeira, 2217-27 was built first and have no back buildings, followed by the houses east of Collington at 2201-15 Bank, which do have back buildings. The early Italianate cornices are decorated with a row of scroll-sawn modillions and a row of smaller dentils set above a deep frieze. The first floor windows are long and narrow. Frederick Portugal built similar houses (13' and 14'-wide) east of Madeira at 2227-35 Bank Street in 1873, and these houses also have back buildings. A number of the units on the south side of Bank Street have been covered with formstone and have no cornices. 2201 has had its façade rebuilt in brown brick, decorated with many horizontal bands of darker brown brick. There is no cornice and the first floor door and window are new. There is a large three-story building on the southwest corner of Bank and Patterson Park Avenue. Although it fronts on Patterson Park Avenue (two bays wide), it bears a Bank Street number, 2239, but there are doors facing both streets. A wide three-story bay window, capped by an Italianate cornice, projects from the Bank Street façade.

The north side of Eastern Avenue also contains a group of houses built with gable roofs. 2210-26 Eastern Avenue is a row of two-story, two-bay-wide (13' and 14'), gable-roofed houses built by James Shuter in 1869. Today, 2210-14 have had their roofs raised to three stories, but they are covered with formstone and have no cornices. The end house of the group, 2226, at the corner of Madeira Street, while still two stories in height, now has a sheet metal Italianate cornice as well as a new storefront. The first five houses east of S. Collington, 2200-08 Eastern Avenue, were built later—each is three-stories tall and two bays wide with a simple Italianate

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cornice. 2200 now has a modern storefront. East of Madeira Street there is a group of four three-story, two-bay-wide (14') Italianate houses at 2228-34 Eastern Avenue, built in 1871 by Frederick Portugal at the same time as he built ten houses just to the north on the east side of Madeira Street. All of the houses now have a continuous, new sheet metal cornice. The corner unit, 2238, is three bays wide (16'). The entire group have new first floor storefront facades, capped by a projecting shed roof.

The west side of Patterson Park Avenue is filled with a long, continuous row of large three-story, three-bay-wide late Italianate style houses, built by German-born builder Frederick Burger in 1884. Many of the new homebuyers were German-Americans and received mortgages from the 12th German-American Building Association, among others. The row extends from 400-434 S. Patterson Park Avenue. Each wooden cornice has four long scroll-sawn brackets supporting the crown molding and connecting to an unusually thick lower molding strip. The frieze area is decorated with a row of scroll-sawn modillions. Pierced ventilator panels decorate the top area of the façade framed by the long brackets and the lower molding strip. The houses have very stylish long, narrow first floor windows with fine splayed brick lintels and marble sills. The basement is also faced in marble and there are marble steps. Today, about a third of the façades are covered with formstone and have lost their cornices. The southernmost end of the street is now occupied by a modern, non-contributing two-story brick structure, which served dually as the Chesapeake Bank and the Southeastern District Community Policing Office. At the northeast corner of Madeira and Eastern Avenue there is another non-contributing structure at 2236 Eastern—a new one-story storefront building that currently is the home of Benson's Market.

This particular block contains a larger than usual number of alley houses, built in 1870 in an old-fashioned two-story, two-bay-wide, gable-roofed style, usually not built past 1860. Developer Frederick Portugal acquired land on the west side of S. Madeira Street where he laid out two very narrow alleys running west from Madeira Street that are only accessible today by foot. The alley to the north, Choptank Court, contains the smallest houses—five built along its south side, at 2215-2223, that are 13' wide but only two rooms deep, set on lots only 39' deep. Their short rear yards butt up against the rear yards of the houses built on the north side of Portugal Street, the alley to the south. The houses built along Portugal Street are three short rooms deep, but have almost no rear yards. Those on the north side of the street, at 2210 – 2218 Portugal Street are 13' wide and occupy lots 41' deep; the six houses on the south side of the street, at 2211-2221 Portugal Street are 12'3" and 12'6" wide and occupy lots 38' deep. Frederick Portugal also built the row of similar houses at 404 – 420 South Madeira Street. These are larger, measuring 13' and 13'8" wide and occupying lots 49' deep.

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The east side of S. Madeira Street contains a row of thirteen two-story, two-bay-wide brick houses with low-pitched gable roofs, at 403 – 427 South Madeira Street, also built by Frederick Portugal in 1871. These houses are also 13' wide, wide for the type, and occupy lots 58' deep. Each two-room-deep house has a one-story brick rear kitchen addition somewhat narrower than the house. Many houses in the group are now covered with formstone. Portugal sold most of these houses to German-American semi-skilled workers or laborers employed in nearby early factories, who obtained mortgages from the wide variety of local German-American building and loan associations. In terms of design, the houses are basically the descendants of earlier Federal-style working class housing built in the early decades of the century, but without the usual dormer story of such houses. Because there is no dormer story the roof slope is much less steep in these later versions of the style. The houses are quite tiny, with three small rooms on each floor and a centrally located, tightly winding, narrow staircase.

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Non-Contributing Structures

Block 1369

1622-30 E. Lombard Street, a one-story storage facility
1632 E. Lombard Street, a one-story, brown brick storefront
12 S. Broadway, one-story modern building built in front of two-story-and-attic set-back dwelling

Block 1735

5, 27, and 37 S. Ann Street have entirely rebuilt facades and new, non-historic cornices

Block 1396

112 S. Broadway, new one-story building fronting on Broadway.
Apex Theater, occupying site of former building at 100 S. Broadway
7/11 store on the southwest corner of Broadway and E. Lombard Streets

Block 1744

1709-13 E. Lombard Street, new infill townhouses

Block 1419

218-222 S. Broadway, new three-story buildings with modern storefronts
246 S. Broadway, fairly modern two-story formstoned building
248 S. Broadway, modern bank building

Block 1753

1700 Gough Street, a one-story modern brick building
U.S. Post Office, Patterson Station, modern building on Gough, west of Register
BG&E Broadway Substation, a modern one-story brick building on the west side of Register St., north of Gough.

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256 S. Ann Street, a new three-story building on the northwest corner of Gough and Ann Streets that extends seven bays across Gough Street, with a central entrance on Gough, and three bays north along Ann Street.

Obrycki's Restaurant, a one-story modern brick building at 1717 E. Pratt Street, just west of Regester Street

Block 1754

250 S. Wolfe Street, two-story brick garage

213-15 and 239 S. Durham Street

230 and 254-56 S. Durham Street

Block 1755

General Wolfe Elementary School, northeast corner Gough and Wolfe Streets

213 S. Wolfe Street, modern garage

227 S. Wolfe Street, new three-story residence

Block 1756

246 S. Chester Street, a new two-story brick house with second floor bay window

Block 1758

242 S. Patterson Park Ave, a modern two-story brick and concrete building, serves as the headquarters of SECO Head Start at Patterson Park.

Block 1775

Roman A. Kaminski Fire Station, northeast corner of Duncan Street and Eastern Avenue
405-07 and 409-11 S. Chester Street have entirely new brick facades

Block 1776

Chesapeake Bank and the Southeastern District Community Policing Office share a two-story modern brick building on the northwest corner of Eastern and Patterson Park Avenues.

Benson's Market, a new one-story storefront building at the northeast corner of Madeira and Eastern Avenue

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Summary Statement of Significance:

The Upper Fells Point Historic District is significant under National Register Criterion C for its cohesive collection of residential, commercial, institutional and ecclesiastical buildings reflecting a variety of building types and architectural styles from the 1840s through the turn of the 20th century, and for the pattern of its development, which is characteristic of Baltimore neighborhoods during the period. It derives additional significance under Criterion A for its association with the history of immigration in Baltimore. The neighborhood initially developed in the 1840s and 1850s to provide housing for a large influx of German and Irish immigrants, whose arrival in Baltimore in these two decades 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 along upper Broadway. Here they built German-language churches and schools that helped shape the community for years to come. The German Catholic Church in the neighborhood, St. Michael's, and its associated Convent of Notre Dame, are already on the National Register. Many of the rowhouses were built by local German immigrant builders, often with financing provided by the German churches or German-affiliated building and loan associations. The period of significance, ca. 1845-ca. 1930, spans the period from the initial development of the area through the early 20th century, by which time the district had substantially achieved its present form and appearance.

Resource History and Historic Context:

The Upper Fells Point Historic District developed as a natural, northern extension of Fells Point, one of Baltimore's three early eighteenth century settlements. Founded as a separate town in 1730 by William Fell, Fells Point had the great advantage of being located on deeper water than the nearby fledgling settlement of Baltimore Town. In no time at all Fells Point became the shipbuilding center of the region and by the Revolutionary War local shipwrights were turning out fast sailing craft that could run British blockades and deliver much-needed supplies to other beleaguered colonial cities. These entrepreneurs built small fortunes that helped Baltimore grow and rapidly expand her commerce after the war. Even in peacetime the clever Fells Point shipbuilders kept perfecting their swift craft. During the Napoleonic Wars daring ship owners and captains took advantage of the troubles between England and France by preying on the merchant vessels of both countries, attacking and seizing the ships, and selling their valuable cargoes in the nearest ports. Fells Point became known internationally for its highly skilled shipbuilders and daring captains—men like Thomas Kemp, who built vessels that captured hundreds of thousands of dollars worth of prizes, and captains like Thomas Boyle, who was so bold as to sail one of Kemp's vessels to England to announce a blockade of the English channel.

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Throughout the first decade of the nineteenth century, many a Baltimore merchant invested in these Fells Point privateering ventures and many a fortune was made. These fortunes helped Baltimore become a sophisticated and cultured city, attracting the best architects to undertake projects there. The activities of the Baltimore-built and owned privateers also attracted the attention of the British, who added it to the list of annoyances that led to the War of 1812 and the specific attack on Baltimore in September 1814. When British troops, under General Ross, landed east of the harbor, they were met with heavily fortified resistance stationed on the high ground of Hampstead Hill, on the Patterson's estate. The local troops and the earthworks stood firm, General Ross was shot and killed by a sniper hidden in a tree, and the disheartened British retreated. The next day, Fort McHenry, on the opposite side of the harbor, withstood long hours of bombardment from British vessels that had sailed up the Chesapeake. When the large flag could still be seen flying above the fort the next morning, Baltimorean Francis Scott Key wrote the jubilant words that became our national anthem.

Development of the area continued at a steady pace into the 1840s until mid-decade, when the demographics of the Point began to change drastically. When the potato famine struck Ireland beginning in 1845, ships regularly engaged in the Baltimore to Liverpool grain trade, began returning with cargoes of starving and sickly Irishmen. Each year the famine worsened, as successive potato crops failed. More people left the country or died in 1847—Black '47—than any other year, and Baltimore received her share. Some of the new arrivals 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. In the late summer of 1847, the Baltimore *Sun* provided extensive coverage when three especially wretched ships arrived at the Point, but were not allowed to disembark passengers until they had been quarantined. So many sick and dying were on board that the pastor of Fells Point's Irish St. Patrick's Church rallied volunteers and support to build a temporary shelter for the passengers in Canton, where they could be nursed back to health or given a proper burial. Father James Dolan then opened an orphanage in his house near the church for the many stranded surviving children.

St. Patrick's Roman Catholic Church, built on the northeast corner of Bank Street and Broadway in 1790, became the center of the Irish immigrant community in Fells Point and Upper Fells Point. Father Dolan and the nuns and priests associated with St. Patrick's helped the poor of the community, while long-established Irish merchants like the Pattersons and the Browns helped raise money both to send to Ireland to help famine victims as well as support the needy arrivals. A number of the new Irishmen found work on the docks, in road and railway construction, and as bricklayers and plasterers. Many also worked as common laborers in the new steam-powered factories being built around the Point.

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At the very same time, the number of German immigrants landing at the Point also greatly increased. Although German immigrants had steadily traveled to Baltimore since the late eighteenth century, economic and political troubles at home greatly swelled this number in the 1840s. Ships sailing from Bremen with cargoes of merchandise as well as several hundred "passengers in steerage" docked at Fells Point every week or so. These men, women, and children had endured a forty-day-long passage in the hold of the sailing vessel, with meager food rations, little light and fresh air, and only a few cubic feet of living and sleeping space. Since many poor farmers did not have the cash to buy tickets, German shipmasters offered them their passage free of charge if, upon landing, they could "redeem" their investment by selling the passenger's labor for a term of years to the highest bidder at the dock. Very similar to the old English form of indentured servitude, where eager colonists signed on to work for three to five years for the farmer or land-owner who paid their passage, the German "redemptioner" system soon had its own share of abuses. According to reports in the Baltimore newspapers, greedy captains were even known to split up families to earn extra profits. Luckily for the new arrivals, Baltimore already had a well-to-do, established German community, who came to the rescue of the "redemptioners" by more closely monitoring the process.

Many of the new German arrivals were Roman Catholics. 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. The German newcomers to Fells Point needed their own Catholic church, with services conducted in German. In 1851, the Redemptorist Fathers at St. Alphonsus sent a priest to open a small mission church, dedicated to St. Michael the Archangel, which rose on the north side of E. Pratt Street, east of Regester. The rapidly growing congregation soon needed larger space, so in 1855 the Redemptorists bought for them the old St. Patrick's Cemetery, located at the northeast corner of S. Wolfe and E. Lombard Streets. By now, the local German Catholics were flourishing and decided to build a prominent, architect-designed church to mark their new place in the community. They hired Louis Long, the architect of several of the most stylish Italianate brownstone houses recently built in Mount Vernon, to design the church for them.

So many German immigrants were settling in Upper Fells Point in these years that the Methodists soon established a mission church for them on Broadway near Bank Street (just south of the District boundaries), where services would be offered in German. All of these new arrivals debarked at Fells Point, still a bustling shipbuilding and maritime center in the 1840s and soon to

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embrace the new industrial age. Baltimore businessmen in the late 1840s and early 1850s were just beginning to harness the power of steam to manufacture goods, at the same time inventors were building steam engines to power the new railroads and the ever-larger steamboats that plied the bay. Steam engine manufactories grew up in Federal Hill, Fells Point, and Southwest Baltimore, near the B&O Railroad yards. In the very same period, a local man perfected the process of canning fruits, vegetables, and most importantly for Baltimore, oysters. The Fells Point waterfront was a perfect place for the new canneries; they could be hastily erected right near the wharves where Chesapeake Bay schooners regularly unloaded fresh oysters and Bay produce. The Bay schooners also brought lumber from the Eastern Shore, which stevedores unloaded just west of Fells Point, at the old City Dock, soon to become the center of the lumber trade in the city. With more and more arrivals to Fells Point fueling the need for new housing, the ready supply of lumber made it relatively easy to quickly and cheaply put up new rows of modest housing.

Throughout this period of heavy immigration, between about 1845 and 1855, about three times the numbers of poor Germans arrived as poor Irish, but taken together the number of newcomers was startling. Both German and Irish laborers had to compete with Baltimore's large free black population for the lowest-level jobs and each group, in turn, felt threatened by the other. In his account of life in Baltimore a decade earlier, Frederick Douglass painted a vivid picture of the fights between free black caulkers and shipyard workers and roaming bands of Irish thugs, jealous of their jobs. Young men, often without jobs, hung together on street corners and often threatened or robbed passers-by. The phenomenon became known locally as "cornerism" and gangs who caused trouble in different neighborhoods, many of them to be found near the Point.

Within the larger context of the history of mid-nineteenth century immigration to America, the Upper Fells Point Historic District survives as an example of the kind of housing first built to accommodate the large number of new foreign arrivals coming to the city at mid-century. In Upper Fells Point the rows of two-story-and-attic houses, built in the late 1840s; rows of three-story, two-bay-wide gable-roofed houses built in the early 1850s; and much smaller two-story, gable-roofed alley houses, also built in the 1850s that fill the streetscapes of each block. These were the kinds of houses where the immigrants first made their homes—often two families to a six-room house, sometimes with extra boarders. Irish residents could attend St. Patrick's Roman Catholic Church, just south of the District boundaries, while Germans were served by either the Catholic St. Michael's, on Wolfe and Lombard Streets, or the Broadway Methodist Church (German), the mission church built near Bank Street in 1855 (in the Fells Point National Register District). Those Germans who prospered eventually moved into larger, more fashionable three-story, Italianate-style houses built in the Butcher's Hill

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neighborhood or in the blocks at the eastern end of the Upper Fells Point District, overlooking Patterson Park. Others moved further north, to the Madison Square and Johnson Square neighborhoods within the Old East Baltimore Historic District. The more modest working class housing built in the 1840s and 1850s that once lay within the boundaries of the Old East Baltimore District has long since been demolished. Therefore, it is especially important to recognize a neighborhood where this form of housing still exists—modest, affordable housing that helped give two major immigrant groups their foothold in America.

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. 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 Second, Third, Fourth, Ninth, and Tenth German-American Building Associations, as well as the German Savings Bank.

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,

Frederick Burger, from Wurtemberg
George Hershman, a carpenter and builder whose parents came from Prussia
Frederick Portugal, from Hesse-Cassel
Conrad Kratz, from Hessia
George Gelbach, Jr., whose father was Prussian
John Kohles
Anton Weiskittel
Charles Horstman
Alex Stumpf

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All of these men also lived within the Historic District. The various groups of rowhouses they erected are described in Section 7.

At this time in America's history, most builders were working class people themselves 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. One very interesting example can be found in the 400 block of S. Collington Avenue where three-story, two-bay-wide (13'4") houses were built in 1868 at 410-14 S. Collington by the Workingmen's Mutual Cooperative Association, with mortgage money provided by the German Savings Bank of Baltimore.

The Upper Fells Point Historic District lies just to the south of two existing National Register Districts which also gain significance from being associated with the mass mid-century immigration of the Irish and Germans to America. Butcher's Hill Historic District, immediately to the north and east of the Upper Fells Point Historic District, was a primarily residential area where middle-class first and second-generation German businessmen and shopkeepers built substantial three-story homes between the later 1850s and the 1890s. A few blocks further north, the Old East Baltimore Historic District encompasses both major German and Irish settlement areas, as well as more well-to-do German and Irish neighborhoods created after the Civil War. This National Register District includes two of the most important Catholic churches in the city associated with these immigrant groups—St. John the Evangelist, the Irish church, designed by prominent local, Austrian-born architect John Rudolph Niernsee in 1856, and St. James the Less, the German church, designed by German-American architect George A. Frederick in 1865. The Old East Baltimore Historic District also includes major church schools and institutional buildings erected by and for these communities in the post-Civil-War era.

Upper Fells Point is noteworthy for the fine surviving examples of fairly high-style Greek Revival townhouses built along Broadway and Baltimore Streets. Although fine examples of the type survive elsewhere in Baltimore, e. g. around Mount Vernon Place, many similar buildings which were built in the vicinity of the Baltimore Cathedral have since been demolished. These

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examples along Broadway, despite being hidden beneath modern signage and occasional storefronts, are important evidence of the stylishness of this part of the city in the 1840s and 1850s. The District also contains examples of less ostentatious residences of the period—along Broadway, Baltimore, and Ann Streets—that became the homes of well-to-do local businessmen a decade before Butcher’s Hill or Upper Broadway were developed. Relatively few residences, churches, or institutional buildings designed in the Greek Revival style survive in Baltimore. The Upper Fells Point Historic District contains many elegant Greek Revival-style townhouses along Broadway, a Greek Revival-style Methodist Church on Broadway (1848), and block after block of vernacular Greek Revival-style working class housing.

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. Much more affordable, vernacular versions of Greek Revival-style houses were built on the streets east of Broadway. In the late 1840s these took the form of two-story-and-attic houses, with the tiny attic windows modeled after those used on the most fashionable houses to be built facing Mount Vernon Square. By the early 1850s, however, the most common form of house being built in the district was a full three stories in height, like the high-style Greek Revival examples going up along Broadway. In most cases, these much smaller, only two-bay-wide houses still had finely crafted splayed brick window lintels and most had back buildings, but they were still a fraction of the size and cost of the stylish town houses facing Broadway.

Every block in the Upper Fells Point Historic District is bisected by a narrower street, built up with even more affordable two-story housing. This development pattern was created initially by William Fell when he laid out Fells Point in 1762; when Thomas Poppleton began to survey and plan the city’s future growth decades later, he made use of this practical street pattern and extended it north to the city boundary at North Avenue. S. Bethel and S. Regester Streets, the narrow streets closest to Broadway, were built up with two-story-and-attic houses that were usually somewhat narrower than similar houses built on main streets. By the early 1850s, however, a new, even smaller form of alley house was being built on these mid-block streets—houses that were only two-stories tall and two bays wide, with low-pitched gable roofs and no decorative features. The Upper Fells Point Historic District contains more intact blocks of these houses than any other part of the city. Generally, these houses sold for about \$500 - \$600 to mainly German-American craftsman and laborers, or rented for some \$8 a month.

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The Historic District also contains two examples of a popular mid-nineteenth century urban planning trend—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. The first introduction of large-scale green spaces in American cities came with the rural 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 were larger and with more elaborate ornament than those on the side streets.

In this same mid-century period landowners and developers conceived of the idea of creating new residential areas north of the old city, where the houses built would surround a park-like, 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

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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 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.

On the east side of town large landowner Archibald Stirling created Madison Square in 1853, by actually *selling* a block of his land to the city for a park for \$30,000. As elsewhere, developers and individual builders rushed to obtain lots facing the park and erected expensive houses there. In the Upper Fells Point Historic District, Patterson Park played a similar role, attracting developers to the land facing its western border on S. Patterson Park Avenue. Actually, Patterson Park was the first public park donated to the city. In 1827 William Patterson gave the square of land between Pratt and Lombard Street, one block east of the present Patterson Park Avenue, to the city to serve as a public park, but retained all of the land around it. Later, the family enlarged the gift and began to sell off land near the park to builders. Naturally developers erected fine, large houses overlooking the park. The majority of these are in the neighboring Butcher's Hill Historic District, but two blocks of the Upper Fells Point Historic District also face the park and were built up with appropriate houses.

These houses are to be found in the 300 and 400 blocks of S. Patterson Park Avenue. The first built, at 332 S. Patterson Park Avenue is a grand single quite large three-story, three-bay-wide Italianate house, whose side yard originally extended all the way to Bank Street. It was built in 1876 by George W. Donohue and has a tall bay window along its southern façade; marble, pedimented window lintels and marble sills; an arched marble doorway enframingent, a marble-faced basement, and wide marble steps. In 1878 Donohue built a different kind of two-story house facing the park, just north of his large single house. 316-30 S. Patterson Park Avenue is a group of paired, two-story Italianate houses designed to take advantage of their setting. Each pair is set far back from the street, with a front yard and narrow side yards. One of the houses now has a pedimented, full-width front porch, which may indicate the original appearance of the rest of the houses. All of the houses sold to German families. Donohue also built a row of ordinary two-story, two-bay-wide Italianate houses in the same block, on the east side of Collington Avenue and the large three-story, three-bay-wide house at 914. The 400 block of S. Patterson Park Avenue was not improved until the 1880s, when in 1884, a young German

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immigrant builder named Frederick Burger put up one long row of stylish three-story, three-bay-wide Italianate houses that extended the entire length of the block.

Another important feature of the Historic District is the fact that it survives as a clear example of the kind of hierarchical land development that took place in all parts of the city south of North Avenue, and that this pattern is particularly observable here. 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 widest, most important streets, while smaller houses were built on the slightly narrower side streets. Small, inexpensive houses were then built along the decidedly narrow mid-block streets, called "alleys" generally before 1851. 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 two-and-a-half-story or two-story, gable-roofed houses.

Every block in the Upper Fells Point Historic District clearly demonstrates this pattern. Wide, three-story Greek Revival-style or Italianate houses are built on the main streets; three-story, two-bay-wide Greek Revival or Italianate houses are built on the side streets, and tiny, two-story, two-bay-wide vernacular Greek Revival or Italianate houses are built on the narrow, mid-block streets. In many cases, the same builders put up the three-story main street houses, smaller houses on the side streets, and the even smaller houses on the alleys. At mid-century, large main street houses like those facing Broadway of East Baltimore Street would sell for \$3,000-\$5,000; the three-story, two-bay-wide houses on the side streets sold for \$1,200 to \$1,500; and the small street houses for \$600 - \$800.

In immigrant neighborhoods such as the Upper Fells Point 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 associations. Those who could not afford to purchase, rented and saved until he could buy a home of his own. Later, more established, Irishmen or Germans bought the main street houses and apparently had no problem sharing their blocks with more needy, newly arrived countrymen, who were usually members of their church. In these neighborhoods, modestly-priced housing built for one immigrant group later served the needs of another. In East Baltimore, small houses first inhabited by Germans became the homes of Bohemian immigrants in the 1870s and 1880s, and Polish immigrants even later. This pattern is currently at work in the Upper Fells Point Historic District where much of the modestly sized and priced housing is now occupied by relatively recent Hispanic immigrants. Those who have prospered run stores and restaurants on S. Broadway, Lombard, and Pratt Streets.

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Integrity

Almost all of the residential areas in the Historic District have retained their original structures, the overwhelming majority of which are inhabited and in good condition. As is true in many East Baltimore neighborhoods, many of the houses are now covered with formstone, but this is much more true of the alley houses than those located on the main streets, particularly the major streets. Much rehabilitation work is currently going on, including the removal of formstone and the reintroduction of 6/6 window sash.

The most serious loss of fabric has occurred west of S. Bethel Street, where the rowhouses on Bond, Baltimore, Lombard, Pratt, and Gough Streets were torn down during the late 1930s and 1940s to create public housing projects. East of Broadway, original housing in the unit and 100 blocks of S. Register Street have been torn down so that new, expensive three-and-four-story garage townhouses can be built.

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

Baltimore *Sun*, 1839 – 1890, on microfilm at the Enoch Pratt Free Library and at Goucher College, Towson, Maryland

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Geographical Data

UTM References:

Baltimore East, MD quad

A: 18-362886-4350131

B: 18-363312-4349804

C: 18-363327-4349480

D: 18-363096-4349480

E: 18-362447-4349674

F: 18-362434-4350114

Verbal Boundary Description:

Beginning at the northeast corner of S. Bethel and Gough Street in Baltimore City, and going north along S. Bethel to the southeast corner of S. Bethel and East Baltimore Streets; then continuing along East Baltimore Street in an eastwardly direction across Broadway to the southwest corner of East Baltimore Street and S. Chapel Street. Continuing south along S. Chapel Street until a point equal with the rear property lines of houses fronting on the south side of Pratt Street, east of Chapel, and continuing east along these rear property lines to S. Madeira Street. The boundary continues along the rear property lines of houses fronting on the east side of S. Madeira Street to #231, where it turns east to follow the south property line of 224 S. Patterson Park Avenue; at S. Patterson Park Avenue, it turns south again and extends along S. Patterson Park Avenue to Eastern Avenue. The boundary continues west along Eastern Avenue for two blocks, then turns north at S. Chester Street, continuing north for two blocks until it reaches Gough Street. At this point, the boundary extends west across Gough Street to the place of beginning at S. Bethel Street.

Boundary Justification:

The boundaries were carefully chosen to include those blocks of land lying north and east of the Fells Point National Register Historic District and south and west of the Butcher's Hill National Register Historic District. The area thus chosen includes buildings dating to a slightly later period than most of those in the Fells Point Historic District, but earlier than those in the

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Butcher's Hill Historic District. S. Bethel Street was chosen as the western boundary because no historic resources survive in the area beyond that point.

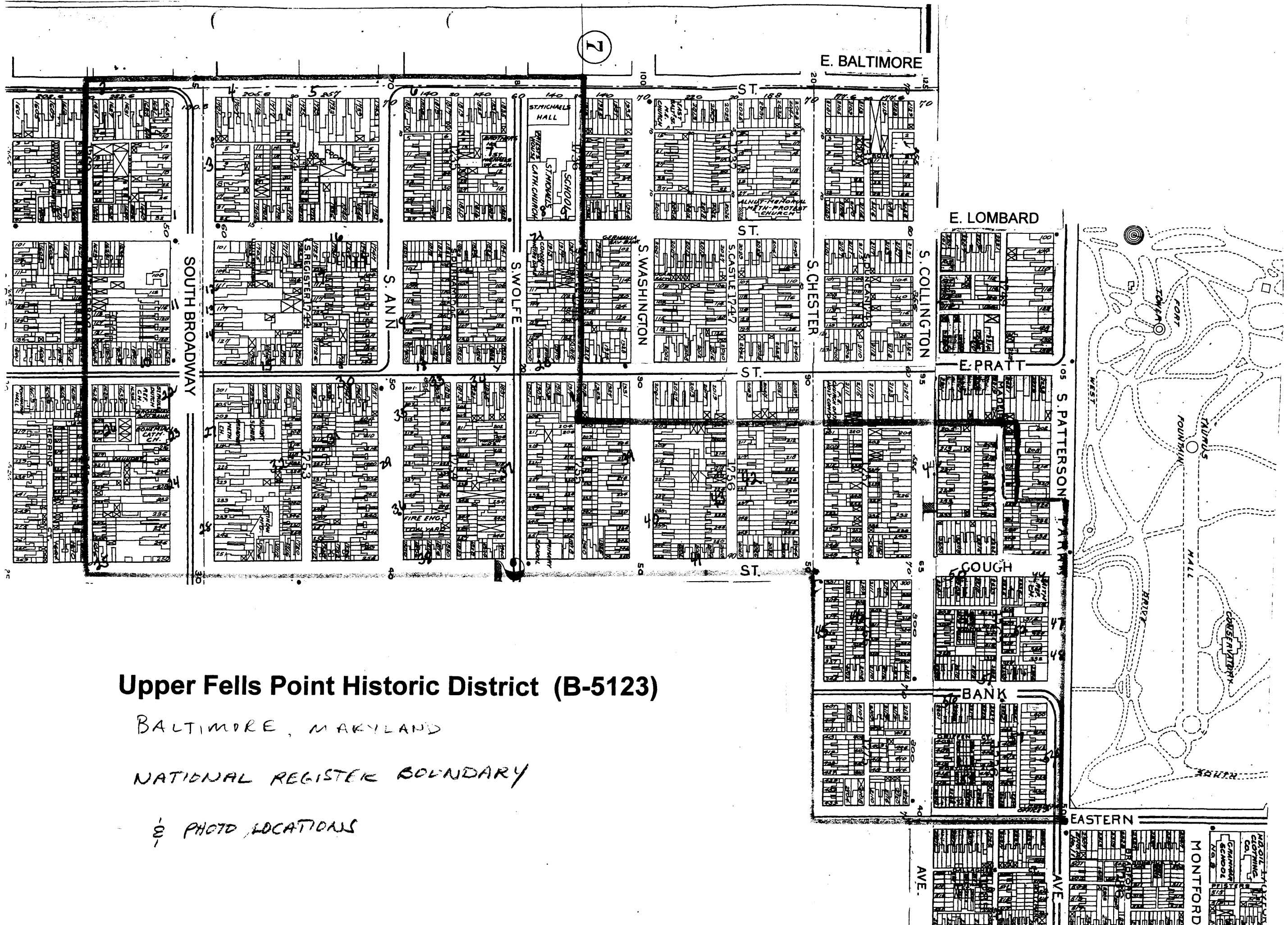
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List of Black-and-White Photographs (in block order)

1. 1634 E. Lombard Street and 26-32 S. Broadway (1369)
2. 1627 - 35 E. Baltimore Street (1369)
3. 15-25 S. Broadway (1734)
4. 1701-23 E. Baltimore Street (1734)
5. 1725-39 E. Baltimore Street (1734)
6. 1810-28 E. Lombard Street (1735)
7. St. Michael's School and Brother's House (1735) - slide only
8. St. Michael's Church (1736)
9. St. Michael's Church and School (1736)
10. 1644-54 E. Pratt Street (1396)
11. 114-26 S. Broadway (1396)
12. 103-13 S. Broadway (1744)
13. 117-123 S. Broadway (1744)
14. 121-33 S. Broadway (1744)
15. 1706-24 E. Pratt Street (1744)
16. 1725-47 E. Lombard Street (1744)
17. 105-21 S. Register Street (1744)
18. 1800-24 E. Pratt Street (1745)
19. 101-129 S. Ann Street (1745)
20. 1900-16 E. Pratt Street (1746)
21. Convent of Notre Dame (1746)

22. Goodwill Retail Store, formerly Trinity P.E. Church (1419)
23. Holy Cross Polish National Church, formerly Second Baptist Church (1419)
24. 216-232 S. Broadway (1419)
25. 1616-18 Gough Street (1419)
26. 209-13 S. Bethel Street (1419)
27. Broadway M.E. Church (1753)
28. 233-51 S. Broadway (1753)
29. 216-40 S. Ann Street (1753)
30. 1729-41 E. Pratt Street (1753)
31. 202 - 25 S. Register Street (1753)
32. 202 - 26 S. Register Street (1753)
33. 1805-13 E. Pratt Street (1754)
34. 1815-23 E. Pratt Street (1754)
35. 203-21 S. Ann Street (1754)
36. 239-59 S. Ann Street (1754)
37. 212-18 E. Wolfe Street (1754)
38. 1800-16 Gough Street (1754)
39. 208-16 S. Washington Street (1755)
40. 207-41 S. Washington Street (1756)
41. 2002-18 Gough Street (1756)
42. 223-35 S. Castle Street (1756) [one copy only]
43. 224-34 S. Castle Street (1756) [one copy only]
44. 217-27 S. Collington Avenue (1758)

45. 301 – 15 S. Chester Street (1766)
46. 302-10 S. Duncan Street (1766)
47. 316-28 S. Patterson Park Avenue (1767)
48. 330-32 S. Patterson Park Avenue (1767)
49. former Faith Reformed Church (1767)
50. 2203-9 Gough Street (1767)
- 50a. 213-21 Gough Street (1767)
51. 2200-14 Bank Street (1767)
52. 306-24 S. Madeira Street (1767)
53. 2210-14 Canary Court (1767)
54. 400-18 S. Patterson Park Avenue (1776)
55. 400-8 S. Patterson Park Avenue (1776)
56. 2201-27 Bank Street (1776)
57. 403-27 S. Madeira Street (1776)
58. 2211-21 Portugal Street (1776)



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BALTIMORE, MARYLAND

NATIONAL REGISTER BOUNDARY

PHOTO LOCATIONS