Form No. 10-300 (Rev. 10-74)

UNITED STATES DEPARTMENT OF THE INTERIOR **NATIONAL PARK SERVICE**

NATIONAL REGISTER OF HISTORIC PLACES

Baltimore

Maryland

21202

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AND/OR COMMON					
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STREET & NUMBER					
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Baltimore		VICINITY OF	Third		
STATE		CODE	COUNTY	CODE	
Maryland		24	Baltimore City	510	
CLASSIFIC	ATION				
CATEGORY	OWNERSHIP	STATUS	PRES	ENTUSE	
DISTRICT	PUBLIC	X_OCCUPIED	AGRICULTURE	MUSEUM	
X_BUILDING(S)	X PRIVATE	UNOCCUPIED	COMMERCIAL	PARK	
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SITE	PUBLIC ACQUISITION	ACCESSIBLE	ENTERTAINMENT	RELIGIOUS	
OBJECT	IN PROCESS	X_YES: RESTRICTED	GOVERNMENT	SCIENTIFIC	
•	BEING CONSIDERED	YES: UNRESTRICTED	INDUSTRIAL	TRANSPORTATION	
		NO	MILITARY	OTHER:	
OWNER OF	F PROPERTY		· · · · · · · · · · · · · · · · · · ·		
	Industrial Exchange			7	
NAME	. William Whitescarver	. President. Boar	rd of Managers	~	
STREET & NUMBER		,			
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CITY, TOWN			STATE		
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SURVEY RECORDS	Commission for Histor	ic and Architectu	ral Preservation		
CITY, TOWN			STATE	······································	
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CONDITION

CHECK ONE

CHECK ONE

__MOVED

X_EXCELLENT

__DETERIORATED
__RUINS

__UNALTERED
_XALTERED

_XORIGINAL SITE

DATE____

__FAIR

__UNEXPOSED

DESCRIBE THE PRESENT AND ORIGINAL (IF KNOWN) PHYSICAL APPEARANCE

The Woman's Industrial Exchange is housed in a modified early nineteenth century townhouse. A large, five-story structure of later date is appended to the rear. The buildings occupy a rear-sloping corner site, with the southern side exposed.

The townhouse is a three and a half story, three bay, gable-roofed structure. Both the front facade and the exposed southern side wall are built of brick laid in Flemish bond.

The Charles Street front has a low base of granite ashlar. Two marble steps lead to the round-arched entranceway on the left. The doorway is framed with simple limestone pilasters with square caps, which support a limestone frame running along the intrados of the gauged brick arch. Double doors of wood and glass fill the entranceway and are surmounted by a semi-circular, wood-framed transom of plain glass.

To the right of the entrance, a large rectangular plate glass window framed in wood fills the two right bays. Its bottom edge is set within the granite base on a granite sill. It is surmounted by a wood framed, tripartite, three center arched transom. Voussoirs of the brick arch above are alternately composed of a header over a stretcher, and a stretcher over a header.

The second floor windows are taller than, but similarly detailed to the third floor windows. All windows are double-hung with 6/6 lights, and protected by aluminum and glass storm windows. Each has a flat, splayed brick lintel and marble sill.

A plain wooden cornice runs at the roofline, with a fascia which terminates about 8 inches from either side wall. The roof supports a single wooden dormer with gable roof set above the central bay. The rectangular opening is filled with a double-hung window with 6/6 lights. A rectangular brick chimney rises from between the first and second bays from the left. The details of the back half of the roof are not visible from the street.

The Pleasant Street side of the house has a sunken basement entrance to a shop partially below ground level, positioned to the right of a modern shop window. Two columns of windows, each running from the first floor through the gable end, are arranged symmetrically to either side of the roof peak. A third column of windows runs from the first through third floors at the right edge of the side wall. The shop window and entrance, and two additional windows at the ground floor level are set beneath a recently applied wooden molding. All original windows are detailed like those on the front.

An unusual feature is a wide semi-circle of slate which frames a depression set in the sidewalk directly beneath the rear ground floor window.

The five-story, eight-bay adjoining structure is built of a darker brick laid in running bond. It is as wide as the house, and has a shed roof sloping down to Pleasant Street from the party wall. It is regularly fenestrated with windows grouped in a 1-4-3 pattern. Because of the sloping situation, the second floor of this structure corresponds with the first floor of the townhouse.

An entrance to the second floor is positioned at the western end of the structure. A pair of double wooden doors is reached from a brick stoop. The stoop is sheathed with a marble landing, risers and runners. An ornamented wrought iron hand rail with brass ball finials runs around the landing and down the stairs to form a volute at the bottom step, which is longer than the others. The design of the stoop appears to predate the construction of the adjoining structure, and is probably contemporary with the townhouse. The door surround at this flat-arched entrance has been removed.

A second entrance, to the first floor level, is positioned at the fourth bay in from the west. The rectangular wooden door is surrounded by top and side lights.

UNITED STATES DEPARTMENT OF THE INTERIOR NATIONAL PARK SERVICE

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NATIONAL REGISTER OF HISTORIC PLACES INVENTORY -- NOMINATION FORM

Woman's Industrial Exchange 333 North Charles Street - Baltimore City

CONTINUATION SHEET

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#7 - DESCRIPTION (continued):

Three slate steps lead to the entrance. A marble and wrought iron foot scraper is set in the sidewalk to the left of the steps. A rectangular cellar entrance to the left of this in the sidewalk is framed with brownstone blocks, and covered with a plate of metal.

All windows are detailed similarly to those of the townhouse except that they have brownstone sills. Three basement windows are at the eastern end of the structure. A simple brick cornice runs at the roofline.

A modern, one-story brick addition is attached to the first floor at the rear of the structure, supported on tall, square, brick columns.

The original house accommodates a jeweler's shop in the basement, the salesroom of the Woman's Industrial Exchange on the first floor, and apartments at the
second, third and attic floors. The Exchange salesroom is reached through the
vestibule of the Charles Street entrance, which has a white marble tiled floor and
wooden wainscoting. Inside, the hall and center walls have been removed, and beams
and cast-iron columns with Tuscan capitals have been inserted to carry the walls
on the above floors. The beams and ceiling are sheathed with pressed tin. Victorian
versions of Greek Revival moldings which frame the large, three-center-arched shop
window, and the wood and glass showcases and cashier's cage, are among the other
salesroom features which date from 1900.

The basement of the later structure is used for storage. The first floor accommodates storage rooms, a kitchen and a lunch counter (at one time reserved for male customers). The second floor has the main dining room and a small kitchen. On the third floor is storage space, waitress dressing rooms, and apartments. The two top floors are all apartments.

The dining room is the most interesting area of the addition accessible to the public. Slim, fluted, cast-iron columns with lotus capitals support the floor above. Three marble mantels remain in place, but all interior walls but the chimney walls have been stripped away. All mantels are set perpendicularly to the Pleasant Street facade, and are now free standing in a row.

The mantel and hearth standing in the area which would have been the front room are of white marble. The mantel has a round-arched fire opening, simple, curving, carved ornament, and a mantel shelf with three swells.

The two mantels to the rear are identical to each other, and both have been covered with black paint. Each has a pair of slim colonnettes with Ionic capitals which support a plain entablature and shelf. Tin firebacks are set in each, one with a heraldic crest, the other with a wreath stamped in relief.

PERIOD	AREAS OF SIGNIFICANCE CHECK AND JUSTIFY BELOW					
PREHISTORIC	ARCHEOLOGY-PREHISTORIC	COMMUNITY PLANNING	LANDSCAPE ARCHITECTURE	RELIGION		
1400-1499	ARCHEOLOGY-HISTORIC	CONSERVATION	LAW	SCIENCE		
1500-1599	AGRICULTURE	ECONOMICS	LITERATURE	SCULPTURE		
1600-1699	ARCHITECTURE	EDUCATION	MILITARY	X_SOCIAL/HUMANITARIAN		
 1700-1799	ART	ENGINEERING	MUSIC	THEATER		
X1800-1899	COMMERCE	EXPLORATION/SETTLEMENT	PHILOSOPHY	_TRANSPORTATION		
<u>X</u> 1900-	COMMUNICATIONS	INDUSTRY	POLITICS/GOVERNMENT	OTHER (SPECIFY)		
		INVENTION				
SPECIFIC DAT	ES circa 1815 circa 1861	BUILDER/ARCH	HITECT George Peters	, 1815 portion		

STATEMENT OF SIGNIFICANCE

The home of the Woman's Industrial Exchange at 333 North Charles Street has changed little since it was taken over by this more than 100 year old organization. The Exchange traces its origins to the days following the Civil War in Baltimore. Beginning in the parlor of Mrs. H. Harmon Brown, Maryland families impoverished by the War could sell heirlooms and handicrafts to acquaintances in a dignified atmosphere.

By 1880 the volume of transactions necessitated the utilization of a shop on Saratoga near Holliday Street. In 1882, by which time the Exchange had moved to the southeast corner of Charles and Pleasant Streets, it had incorporated with a board of twelve philanthropic women: Mary N. Perry, Mary Stow, Isabelle Tyson, Mary T. King, Anne T. Kirk, Helen Coale, Sophia G. Orem, Mary Leiper Thomas, Elizabeth R. Hopkins, Jane E. White, Annie S. Thompkins, and Leonice Josephine Stewart. In 1899 they bought the structure at 333 North Charles on the northeast corner of Charles and Pleasant Streets.

The townhouse portion of the structure was probably constructed circa 1815 on land which at the turn of the nineteenth century belonged to Charles Sterrett Ridgely. In 1803 a large parcel of Ridgely's land, including the Exchange lot, was leased to George Peters, a bricklayer. In 1815 Peters sub-leased the individual Exchange lot to Kennedy Owen, who subsequently bought the lot. There is evidence to suggest that Owen, a merchant, occupied the site as early as 1816, but he died soon afterward. The site is shown as built upon on Thomas Poppleton's 1822 plan of Baltimore.

Between 1835 and 1848 the dwelling was occupied by Henry Didier, also a merchant. Little is known of Didier other than that he was of French extraction, was a friend of Robert Gilmor, and that he had previously owned and occupied a dwelling on Monument Square designed, at least in part, by Maximilian Godefroy. Didier's country house stood near at present intersection of Edmondson and Arlington Avenues in Baltimore.

The house was rented out by its owners between the time of Didier's occupancy and the purchase by the Exchange. By 1858 the structure was the home and office of Dr. Philip C. Williams. Between 1864 and 1877 it served as a boarding house run by Mrs. Mary E. Bordley. The five-story addition was presumably constructed circa 1861, about the time the building was first used as a boarding house. The additions shows clearly on the 1869 Sachse Bird's Eye View of Baltimore.

Through 1896 the building continued as a boarding house under various managers, including Emma Harrison (1882-84), Mrs. Samuel T. Adams (1885), and Rebecca Dukehart (1886-96). In 1897 it became "The Rudolph," a residential hotel.

The townhouse portion of the Exchange is a typical Baltimore upper class urban dwelling of the period 1800-1840. Charles Street, between Saratoga and Centre Streets, was originally lined with such structures, but now perhaps a half dozen survive in recognizable form. The Exchange is important as the least altered of these, retaining the original base and entrance. The <u>c. 1900 shop window</u> is far more compatible with the early structure than are the storefronts on the nearby, comparable buildings. The

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9/4/78

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CONTINUATION SHEET

ITEM NUMBER

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#8 - SIGNIFICANCE (continued):

fine Flemish bonded brickwork at front and side, the marble and wrought iron stoop, and the chimneys which rise from the hall wall are notable features, characteristic of this type of structure.

The shop and restaurant of the Exchange have been among the institutions most resistant to the change which has swept Charles Street in this century. The restaurant continues as a popular lunchtime meeting place for a wide range of people. The shop currently sells, on a consignment basis, the handicrafts and baked goods of over 200 men and women.

