INDIVIDUAL PROPERTY/DISTRICT
MARYLAND HISTORICAL TRUST
INTERNAL NR-ELIGIBILITY REVIEW FORM

Property/District Name: Patterson Park, Casino or Mansion House Building Survey Number: B-4607

Project: Bond Bill Agency: Baltimore City Dept. of Public Works

Site visit by MHT Staff: ___ no _X_ yes Name Anne E. Bruder Date 9/4/98

Eligibility recommended _X_ Eligibility **not** recommended ____

Criteria: _X_ A ___B _X_ C ___D Considerations: ___A ___B ___C ___D ___E ___F ___G
___None

Justification for decision: (Use continuation sheet if necessary and attach map)

Patterson Park, at Patterson Park Avenue and Baltimore Street, Baltimore, developed into a recreational oasis between 1827 and 1908 on Baltimore's east side. The park's design reflects the changing tastes in landscaping of public spaces. The Casino (or Mansion House) is a Rustic style building built by Cornelius Sheehan from a design by Charles H. Latrobe, who was then the General Superintendent of Baltimore City's parks. The Casino's rock-faced stone exterior was meant to convey the idea of an indigenous structure at one with the surrounding out-of-doors or nature. The wraparound porch emphasizes the views and extension into nature which were the ideals of the Rustic movement. Completed in 1893, the building has served several different functions in the past 100 years, but has never been continuously occupied until the early 1990s. As a result of its frequent vacancies, the house suffered vandalization and a devastating fire in 1978 gutted most of the interior. The Trust has not considered whether the building is individually eligible for inclusion in the National Register of Historic Places because of the many renovations. However, it is set within the confines of Patterson Park which is an excellent example of nineteenth and twentieth century urban parks and the changes which have occurred in the past 200 years. As an example of a park building, the Casino is a contributing element of Patterson Park and is therefore eligible for inclusion in the National Register of Historic Places under Criteria A (example of the late nineteen century parks movement) and C (the work of Baltimore architect Charles Latrobe).

Documentation on the property/district is presented in: Project Review and Compliance Files and MIHP form by E.J. Lampl

Prepared by: John Carter, BC DPW and E.J. Lampl

Reviewer, Office of Preservation Services — 9/10/98 Date

NR program concurrence: X yes ___ no ___ not applicable

Reviewer, NR program — 9/10/98 Date

Survey No. B-4607

MARYLAND COMPREHENSIVE HISTORIC PRESERVATION PLAN DATA - HISTORIC CONTEXT

I. Geographic Region:

____	Eastern Shore	(all Eastern Shore counties, and Cecil)
____	Western Shore	(Anne Arundel, Calvert, Charles, Prince George's and St. Mary's)
X	Piedmont	(Baltimore City, Baltimore, Carroll, Frederick, Harford, Howard, Montgomery)
____	Western Maryland	(Allegany, Garrett and Washington)

II. Chronological/Developmental Periods:

____	Paleo-Indian	10000-7500 B.C.
____	Early Archaic	7500-6000 B.C.
____	Middle Archaic	6000-4000 B.C.
____	Late Archaic	4000-2000 B.C.
____	Early Woodland	2000-500 B.C.
____	Middle Woodland	500 B.C. - A.D. 900
____	Late Woodland/Archaic	A.D. 900-1600
____	Contact and Settlement	A.D. 1570-1750
____	Rural Agrarian Intensification	A.D. 1680-1815
X	Agricultural-Industrial Transition	A.D. 1815-1870
X	Industrial/Urban Dominance	A.D. 1870-1930
____	Modern Period	A.D. 1930-Present
____	Unknown Period (___ prehistoric ___ historic)	

III. Prehistoric Period Themes:

____ Subsistence
____ Settlement
____ Political
____ Demographic
____ Religion
____ Technology
____ Environmental Adaptation

IV. Historic Period Themes:

____ Agriculture
X Architecture, Landscape Architecture, and Community Planning
____ Economic (Commercial and Industrial)
____ Government/Law
____ Military
____ Religion
X Social/Educational/Cultural
____ Transportation

V. Resource Type:

Category: Landscape/Park/Recreation and Culture/ Outdoor recreation
Historic Environment: Urban
Historic Function(s) and Use(s): Park/Recreation and Culture
Known Design Source: Charles H. Latrobe, the Olmstead Brothers, etc.

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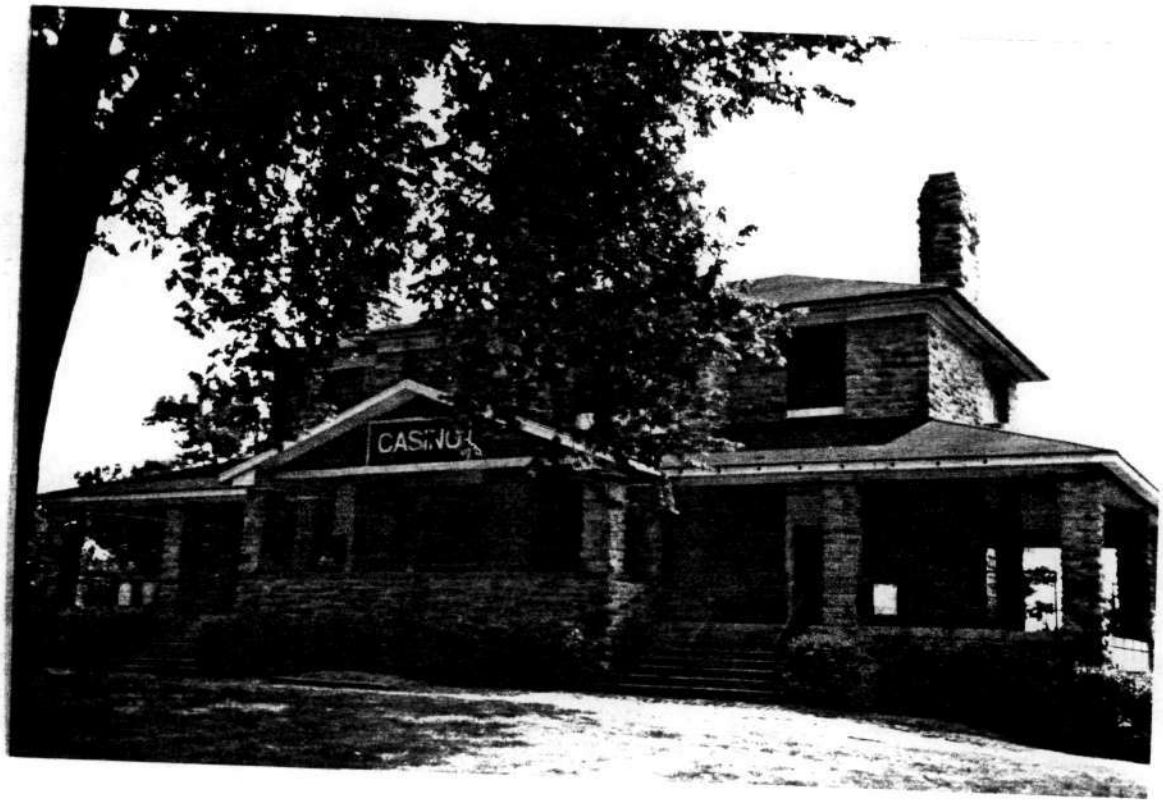

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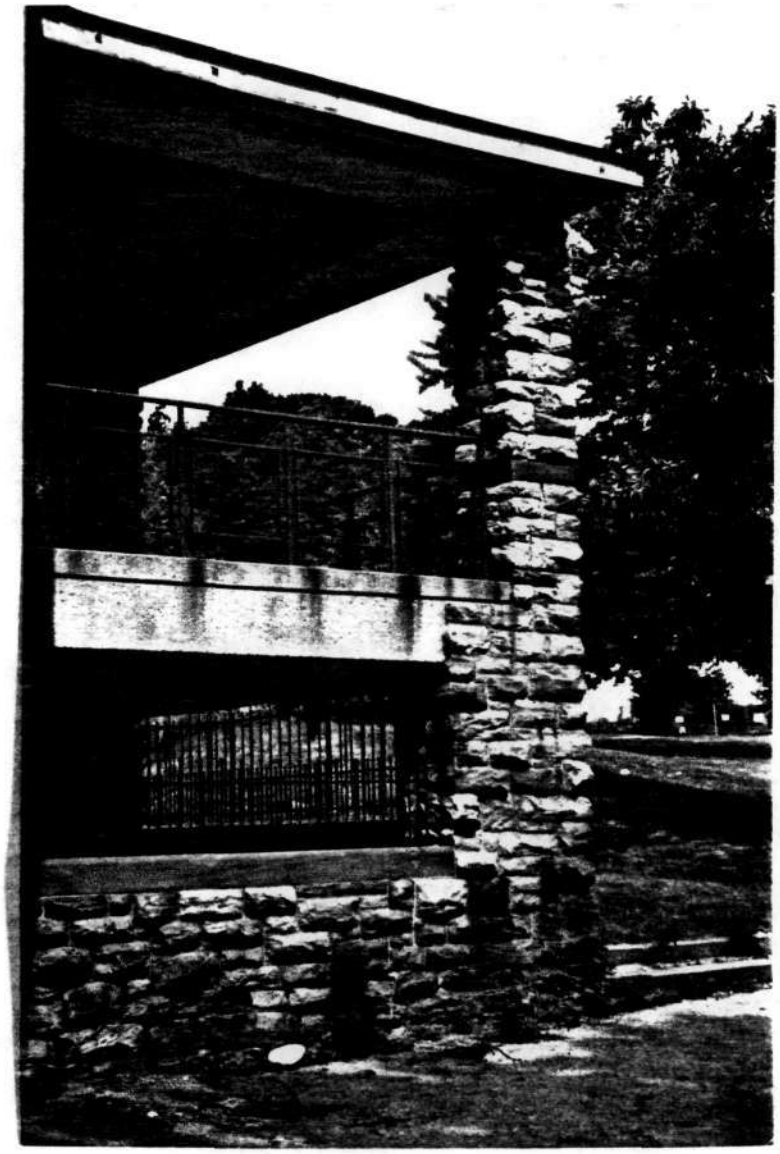

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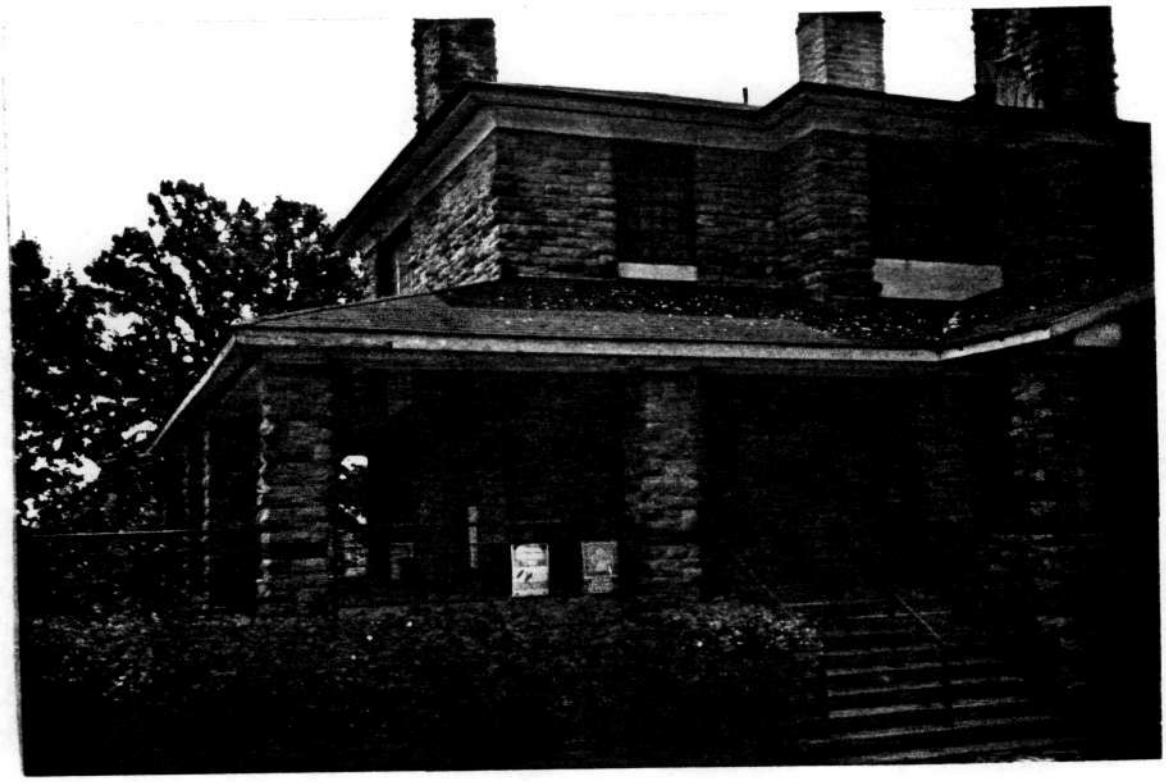

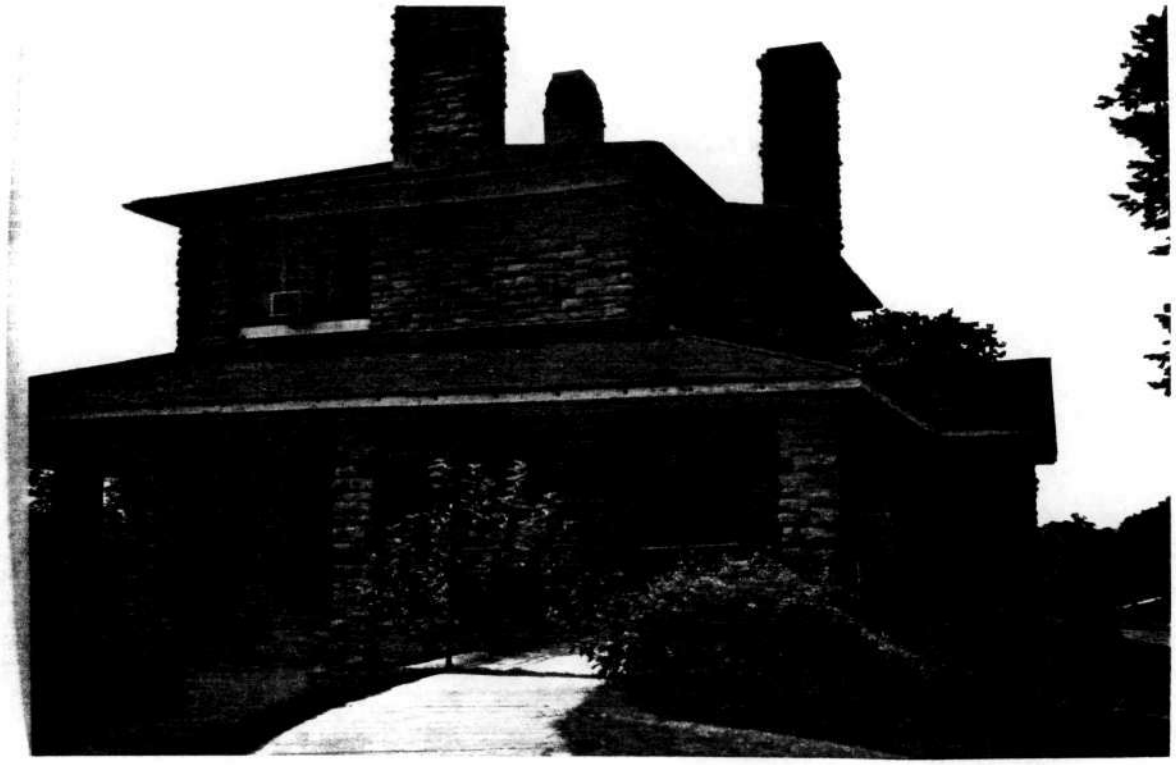

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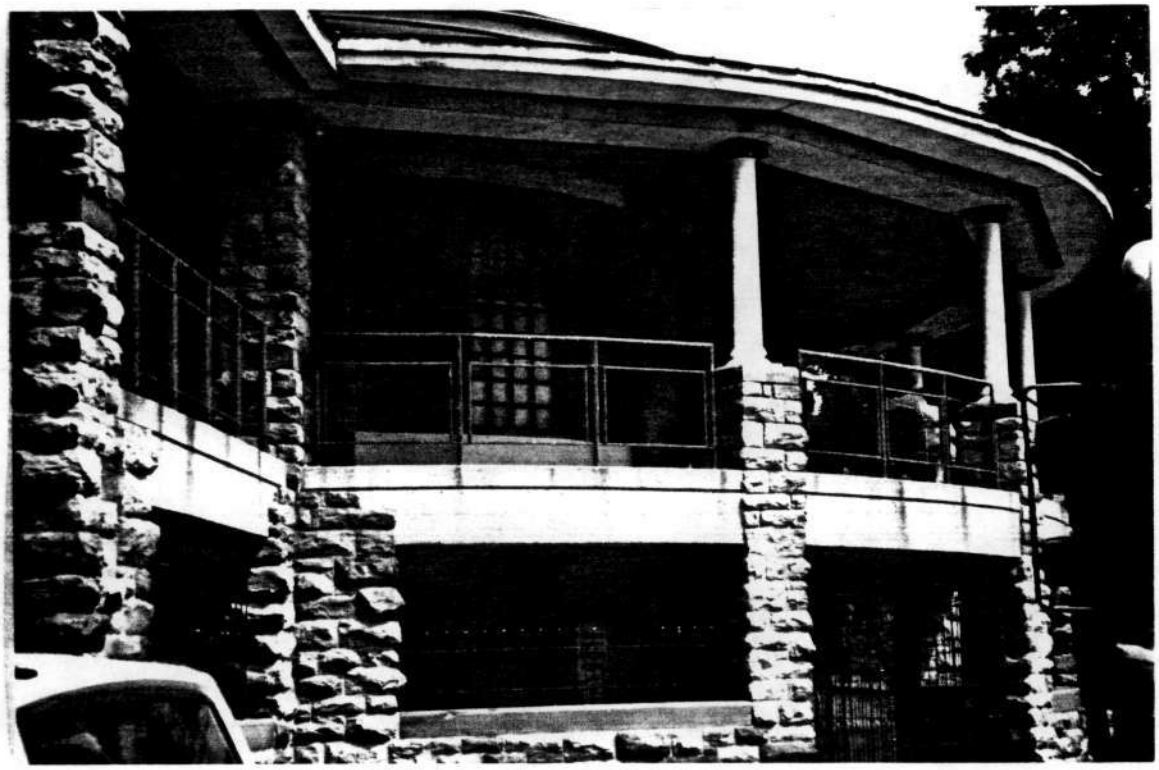

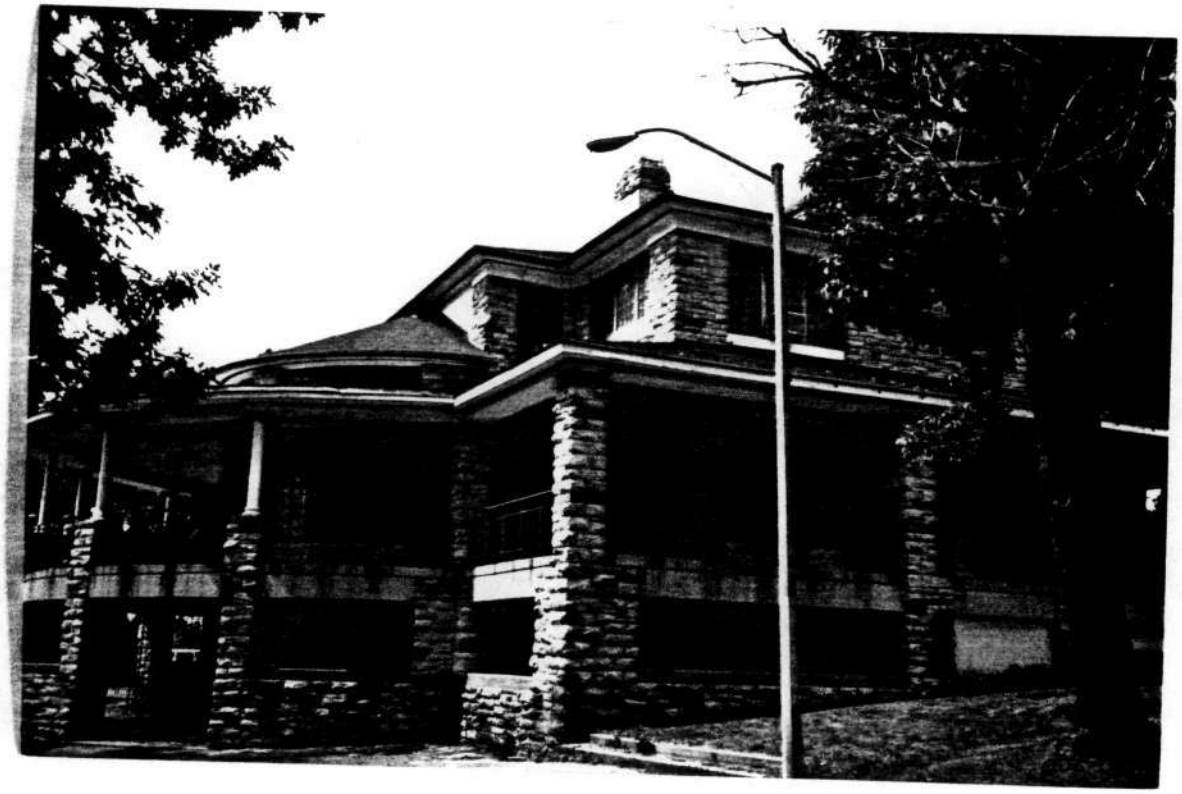

NPS Form 10-900
(Rev. 8-86)

OMB No. 1024-0018

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 of eligibility for individual properties or districts. See instructions in Guidelines for Completing National Register Forms (National Register Bulletin 16). Complete each item by marking "x" in the appropriate box or by entering the requested information. If an item does not apply to the property being documented, enter "N/A" for "not applicable." For functions, styles, materials, and areas of significance, enter only the categories and subcategories listed in the instructions. For additional space use continuation sheets (Form 10-900-a). Type all entries.

1. Name of Property

Historic name Patterson Park

Other names/site number B-4607

2. Location

Street & Number Roughly Bounded by Patterson Park Avenue, Baltimore, Linwood and Eastern Avenues [ ] Not for Publication

City Baltimore [ ] Vicinity N/A

State Maryland Code MD County Code 510 Zip Code

3. Classification

Ownership of Property	Category of Property	No. Resources w/in Prop. Contr.	Noncontrib.	
[ ] Private	[ ] Building(s)			
[x] Public-Local	[x] District	4	7	Buildings
[ ] Public-State	[ ] Site	1	0	Sites
[ ] Public-Federal	[ ] Structure	5	5	Structure
	[ ] Object	16	3	Objects
		26	15	Total

Name of related multiple property listing

_____

Number of contributing resources previously listed in the National Register _____

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4. 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. [ ] See continuation sheet.

Signature of certifying official — Date

State or Federal agency and bureau

In my opinion, the property [ ] meets [ ] does not meet the National Register criteria. [ ] See continuation sheet.

Signature of commenting or other official — Date

State or Federal agency or bureau

5. 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

6. Function or Use

Historic Functions (enter categories from instructions)	Current Functions (enter categories from instructions)
LANDSCAPE/park	LANDSCAPE/park
RECREATION AND CULTURE/Outdoor Rec.	RECREATION & CULTURE/Outdoor Rec
	SOCIAL/Civic

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7. Description

Architectural Classification (enter categories from instructions)	Materials (enter categories from instructions)
Italian Villa	foundation: STONE
Gothic Revival	
Exotic Revival	walls: BRICK
Tudor Revival	STONE
	roof: ASPHALT
	other:

Describe present and historic physical appearance.
SEE CONTINUATION SHEETS

8. Statement of Significance

Certifying official has considered the significance of this property in relation to other properties:
[ ] nationally [ ] statewide [x] locally

Applicable National Register Criteria [x]A [ ]B [x]C [ ]D

Criteria Considerations (Exceptions) [ ]A [ ]B [ ]C [ ]D [ ]E [ ]F [ ]G

Areas of Significance (enter categories from instructions)	Period of Significance	Significant Dates
SOCIAL HISTORY		
LANDSCAPE ARCHITECTURE	1814-1925	1827
ARCHITECTURE		1860
ENGINEERING		1873
		1883
		1908

Cultural Affiliation	Significant Person	Architect/Builder
		Frederick, George A.
		Faul, Augustus
		Latrobe, Charles H.
		Olmsted Brothers

State significance of property, and justify criteria, criteria considerations, and areas and period of significance noted above.

SEE CONTINUATION SHEETS

B-4607

9. Major Bibliographic References

[X] See continuation sheet

Previous documentation on file (NPS):

[ ] preliminary determination of individual listing (36 CFR 67)
[ ] previously listed in the NR
[ ] previously determined eligible by the National Register
[ ] designated a National Historic Landmark
[ ] recorded by Historic American Buildings Survey #_____
[NA] recorded by Historic American Engineering Record #_____

Primary location of add. data:

[ ] State SHPO office
[ ] Other State agency
[ ] Federal agency
[X] Local government
[ ] University
[ ] Other

Specify repository:

Dept. Of Recreation and Parks

10. Geographical Data

Acreage of property 155.28

UTM References

A /_/_/ /_/_/_/_/_/ /_/_/_/_/_/_/_/
Zone Easting Northing

B /_/_/ /_/_/_/_/_/ /_/_/_/_/_/_/_/
Zone Easting Northing

[X] See continuation sheet

Verbal Boundary Description

Patterson Park is bounded by Baltimore Street (between Patterson Park Avenue and Linwood Avenue) and Pratt Street (between Linwood and Ellwood Avenue) on the north; Linwood Avenue (between Baltimore Street and Eastern Avenue) and Ellwood Avenue (between Pratt and Eastern) on the east; Eastern Avenue on the south; and Patterson Park Avenue on the west.

[ ] See continuation sheet

Boundary Justification

These are the boundaries of the park established between the years 1827 and 1908. This is the land owned by the City of Baltimore.

[ ] See continuation sheet

11. Form Prepared By

Name/title Elizabeth Jo Lampl, Architectural Historian
Organization Lampl Associates Date June 1997
Street & Number 5111 Allan Terrace Telephone 301-320-9054
City or Town Bethesda State Maryland Zip Code 20816

7. DESCRIPTION

7.1 SUMMARY

Patterson Park is a 155.28-acre park located in East Baltimore, bounded by Baltimore Street (between Patterson Park Avenue and Linwood Avenue) and Pratt Street (between Linwood and Ellwood Avenue) on the north; Linwood Avenue (between Baltimore Street and Eastern Avenue) and Ellwood Avenue (between Pratt and Eastern) on the east; Eastern Avenue on the south; and Patterson Park Avenue on the west. With its origins in a six-acre promenade, Patterson Park grew between 1827 and 1908 into a recreational oasis for Baltimore's east side. A prosperous merchant's decision in 1827 to donate two parcels of land to the city for a "Public Walk" led to acquisitions and condemnations by the City's Public Park Commission to increase the size of the grounds between 1860 and 1908. This increasingly substantial city landholding was designed initially to serve as a rural retreat, or "pleasure ground" for the working class. As the 20th century approached, however, these goals changed, and the park was partially converted and extended into a recreational magnet for the city's east side. Today, Patterson Park is comprised of the following historical tracts:

1. a 5.96-acre "Public Walk" donated to the city by William Patterson in 1827;
2. an 1860 purchase of 31 acres from Patterson's heirs for land on three sides of the Public Walk;
3. an 1873 "Southern Addition," comprised of 19.2 acres intended to preserve the view from the park down to the harbor;
4. an 1882/1883 "Extension" to the east that included 57 acres, bought to expand the park prior to the encroachment of speculative housing; and
5. a 1908-1915 "Patterson Park Extension" of 42.12 acres located farther east and separated from the rest of the park by Linwood Avenue, purchased to increase overall park acreage at the recommendation of the Olmsted Brothers firm. This tract was purchased in 1908 and the landscape implemented between 1912-1915.

(See Patterson Park Sketch Map titled "Historic Resources: Buildings, Structures, and Objects" (Map 1) for outlines of various historical annexations from 1827-1915.)

Having been designed over almost a 100-year period, the park's physical layout reflects changing tastes in American landscape architecture for the design of public grounds. The park's landscape reveals, for example, the influence of the Classical, Romantic, City Beautiful, and Active Recreation movements, and thus serves as a panorama of 19th and early 20th-century landscape design.

The architecture and built features within the park also exhibit a wide range of changing styles, including the Italian Villa, Gothic Revival, Exotic Revival, Tudor Revival, Rustic, Renaissance Revival, and Romanesque Revival. From the beginning, the park's architecture was eclectic because the scenery of the 19th-century public park was meant to evoke a series of images from the painted canvas. In the minds of 19th century park designers, a Gothic Revival outbuilding

coexisted comfortably with a Renaissance Revival gateway, the former being appropriate for a rural building type and the latter bridging the gap between city and country. Weaving it all together, however, was the landscape, a grandly scaled environment in which all parts ultimately were subordinated to a whole; a composition that sought to unconsciously release one from the stresses of city life.

The proposed district also reflects the social history of Baltimoreans in the 19th and 20th centuries by indicating their patterns of leisure. The extant carriage drive, boat lake/skating pond, and athletic facilities reveal that recreation meant different things to different generations of park users. The park grounds are a testament to the increased priority given to active and organized athletics over that 100 year period.

Based on the landscape architectural, architectural, and social significance of the park, the proposed district has a period of significance of 1814 to 1925.[1] Within this time frame, there are 26 contributing resources and 15 noncontributing resources. The contributing resources are described below. The noncontributing resources are identified on a list at the end of this section. Both types of resources are identified on a sketch map. **(See Patterson Park Sketch Map 1, Historic Resources: Buildings, Sites, Structures and Objects.)** In addition, a second sketch map provides graphic evidence of the historic circulation system and those portions which contribute to the park's significance. **(See Patterson Park Sketch Map 2, Historic Resources: Circulation System.)**

The park maintains integrity of location, design, setting, materials, workmanship, feeling, and association. Some portions of the park maintain a higher degree of integrity than others, as is described below under "SITE."

7.2 CONTRIBUTING RESOURCES BREAKDOWN

Contributing resources in the park include the following: 4 buildings, 1 site, 5 structures, and 16 objects. These are listed below by category and with date of origin. Historic names are given first and alternative or colloquial names follow in parentheses:

Buildings	**Date of Origin**
1. Gatekeeper's House (Superintendent's House)	1866
2. Stables/Outbuildings	1870/1881
3. The Mansion House (Casino)	1893
4. The Field House	1905

[1] 1814 represents the year that Rodgers' Bastion, an earthworks, was erected and 1925, the year of the installation of the Kiddie Pool, the most recent contributing resource in the park.

7.2.1 BUILDINGS

1. The Gatekeeper's House (Superintendent's House): 1866

Built in 1866 to the design of George A. Frederick, first Park Architect, this Italianate structure has the distinct feel of a modest "suburban villa" of the type recommended by Andrew Jackson Downing and Calvert Vaux in their mid-19th century domestic architecture treatises.[2] The structure is significant under National Register (NR) criteria A and C for its association with the development of the Baltimore city park system in the period after the Civil War and for its Italianate architecture .

The T-shaped brick, two-story villa features windows set within segmentally arched niches. These niches give the effect of corner quoining. The building features a shallow hipped roof with overhanging eaves and a bracketed porch. The original George A. Frederick drawing of the building, housed with the George A. Frederick Collection at the Maryland Historical Society, reveals that it and the Lombard Street Gateway immediately to its west were designed as a pair. Specifically, the Gatekeeper's House was supposed to be executed in dressed stone, with stone quoining to match that of the Gateway. As the Frederick-designed Gateway is made of marble, the house facade may have been intended to be marble as well. (The Gatekeeper's House was first painted in 1880, perhaps to simulate white marble.)

The original plan of the house, shown on the Frederick drawing, is based on a two-story dwelling plus cellar. The first floor featured a central hall and stair, a living room to the east of the hall, a parlor to the west, and an office for the Superintendent in the building's front west corner. The second floor featured three chambers. The kitchen was housed in the cellar. In 1879, a first-floor kitchen was added to the rear of the house to alleviate a condition of dampness thought responsible for the continuing poor health of the Superintendent's family.[3]

According to Frederick's drawing, the building's windows were to be two-over-two light sash without shutters. An 1899 photograph shows the windows already in a six-over-six sash configuration and shuttered. Today, there are a variety of window configurations, including two-over-two and six-over-six sash. The house is in good condition and is home to Banner Neighborhoods, a non-profit outreach organization.

2. Stables/Outbuildings: 1870/1881

Also designed by George A. Frederick, the Stables/Outbuildings structure was originally built in

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[2] See Calvert Vaux, *Villa and Cottage Architecture* (New York: Dover Publications, 1991), 232 and Andrew Jackson Downing, *Landscape Gardening and Rural Architecture* (New York: Dover Publications, 1991), 360.

[3] *Twentieth Annual Report of the Park Commission For the Fiscal Year Ending December 31, 1879* (Baltimore: King Brothers, 1880), 9.

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Site

1. The entire site of the park	1827-1925

Structures

1.	Rodgers' Bastion	1814
2.	Storm Shelter (Umbrella House), near Mansion House	1890
3.	Storm Shelter (Umbrella House), Near Mall	1890
4.	Observatory (Chinese Pagoda)	1891
5.	The Circulation System	1860-1915

Objects

1.	The Lombard Street Gateway	1869
2.	The Baltimore and Patterson Park Avenue Gate	ca. 1921
3.	The Baltimore Avenue and North Lakewood Street Gate	1895
4.	The Baltimore Avenue and North Kenwood Street Gate	ca. 1913-1914
5.	The Baltimore Avenue and North Linwood Street Gate	1916
6.	The Eastern Avenue and South Linwood Street Gate	1921
7.	The Patterson Park and Eastern Avenues Gate	Late 19th century
8.	The Gough Street Gate	1893
9.	The Eastern Avenue and S. Ellwood Street Gate	ca. 1913-1914
10.	Footway Entrance, Eastern Avenue and S. Lakewood	20th century
11.	The Marble Fountain	1865
12.	Park Perimeter Fence Remnant	1865-1899
13.	Star Spangled Banner Statue	1914
14.	Saengerfest Statue	1915
15.	The Gold Star Mothers Memorial Flagstaff	1923
16.	The Kiddie Pool Stone Wall and Taurus Fountain Remnant	1925 (wall) and 1875 (Bull's Head)

Below are detailed physical descriptions and significance summaries of the park's contributing resources. They are listed in the same order as above. All of the resources are on public land, but some structures require a key for access. The Superintendent's House and Casino are leased by the city to nonprofits or other city agencies. Noncontributing resources are listed at the end of this Description section. Resources that once stood in the park but are no longer extant are discussed in the Significance Statement.

1870 for livestock and implement storage and "rebuilt" after a fire in 1881.[4] The building is significant under NR criteria A and C for its association with the development of the Baltimore city park system in the period after the Civil War and for its architecture.

The 1881 structure gained four feet over its original, to expand hay and feed storage capacity. The interior plan also was altered. The three-part, 5-to-1, common-bond brick building is characterized by its protruding, two-story, center section and by its clipped gable roofs, decorated with wooden scrollwork. The roof features three cupolas at the ridge, and an oculus in the peak of the south-facing gable.

Like the Gatekeeper's House, models for a stables depicted in one of the picturesque style can be found in the literature of the day, such as Vaux's *Villa and Cottage Architecture*.[5] The Gothic Revival style of the building echoes that selected by Frederick for his Druid Hill Park Stables, also of the same time period and known to us via a drawing located at the Maryland Historical Society. The three-part plan of the Patterson Park Stables presumably served the same purposes identified in the plan for the Druid Hill Park stables. Specifically, the center section presumably was used for livestock, one wing housed tools and implements, and a second wing stored carriages and wagons.

The building exhibits damaged brickwork due to sandblasting, poor repointing, and portions of new brick due to various alterations over the years; some dating to the pre-1915 period. The roof also has been replaced with asphalt shingles. Despite the damage to the brick, the building remains in otherwise good condition. It is currently used as the office of the Park Superintendent and maintenance staff.

3. The Mansion House (Casino): 1893

Built in 1893 by Cornelius Sheehan to the design of Charles H. Latrobe, then General Superintendent of the City's parks, the Mansion House was constructed to be the new focal point of expanded park grounds. This building is significant under NR criteria A and C for its association with the development of the Baltimore city park system in the late 19th century and for its architecture .

The Mansion House was intended to rival Druid Hill Park's mansion house in prominence, and picked up on its primary feature, the wraparound porch. This two-story plus basement, rock-faced, ashlar stone structure is articulated in a Rustic Style. The use of rock-faced stone is intended to suggest indigenous construction.

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[4] *Twenty-Second Annual Report of the Park Commission for the Fiscal Year Ending December 31, 1881* (Baltimore: King Brothers, 1882), 13. Also, Board of Park Commissioners, "Public Parks No. 2" (Baltimore, 1917) 23, says the 1870 structure was "destroyed," so it appears that "rebuilt" signifies, essentially, reconstruction, as opposed to substantial repair.

[5] See Vaux, *Villa and Cottage Architecture*, 202 and 244.

The building features three stone chimneys, porch columns of stone in the main section, and Classical porch columns of wood in the building's bowed east section. Based on a partial set of original drawings (housed at the City of Baltimore Department of Recreation and Parks) and on early photographs of the building, we know that the original windows were three-over-three light sash in the single openings and four-over-four light sash divided by wood panels in the paired openings. Today, the windows are steel and feature small, multi-light panes. Similarly, the original documents reveal that the first porch railing was constructed of wood in a simplified Chinoiserie design and the word "Casino" was spelled out within a turned wooden lattice that filled the building's west pediment. Today, the porch railing is an unsympathetic metal element, and the pediment infill also has been replaced inappropriately.

The original plan called for a basement tool house and park office, an upper story suite of residential apartments, and public "closets," presumably on the first floor.[6] Although not mentioned as part of the original plan, the first use for the structure was as a refreshment stand. The building proved difficult to rent, however, and in 1899, the Park Commission established its offices there. Future tenancy wavered over the years. The building suffered a series of fires in the 20th century, the worst of which, in 1978, nearly caused its demolition. Saved by a local city councilman, the building is currently undergoing renovation for use by the City's Commission on Aging as a day-care facility for the elderly.

4. The Field House: 1905

This 1905 structure was designed by the architects Wyatt and Nolting of Baltimore, with Howard Sill, after an original concept and review comments on interior arrangement provided by the Olmsted Brothers.[7] This building is significant under NR criterion A as an example of early 20th century development of the Baltimore city park system and criterion C for its architecture as an example of the use of exotic design sources in early 20th century park buildings (reflecting the continuing influence of the 19th century romantic movement).

Because the Olmsted firm was responsible for the orderly arrangement of comprehensive athletic facilities in this section of the park, it insisted that a field house be located close to the new facilities and bathing pond.[8] This Tudor Revival style building was the second field house in the park, replacing a 1900 field house characterized as both "too small" and "temporary."[9]

The extant building is built into a slope near the northern boundary of the 1882 Extension. The

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[6] *Thirty-Fourth Annual Report of the Public Park Commission for the Fiscal Year Ending December 31, 1893* (Baltimore, William J.C. Dulany, 1894), 23.

[7] Information from Olmsted Brothers' correspondence housed at the Library of Congress, Manuscripts Division.

[8] Letter from the Olmsted firm to Major Richard H. Venable, March 22, 1905. Located in "B" File no. 2414, Olmsted Associates Records, Manuscript Division, Library of Congress.

[9] *44th and 45th Annual Reports of the Board of Park Commissioners for the Fiscal Years Ending December 31, 1903, 1904* (Baltimore: Wm. J.C. Dulany Company, 1905), 60.

building is constructed of Flemish bond brick (painted today) and imitation half-timbering. The rectangular building has a recessed central section on its north face, which contains the original entrances. Two-thirds of the way up the wall are grouped window openings. A broad hipped roof with overhanging eaves, exposed rafter ends, and dormers on the east and west slopes, completes the composition. The stylistic choice for this facility has English precedents, such as the 1872 timber framed boathouse in Sefton Park, Liverpool, as well as American ones, including the late 19th century gymnasia at Gallaudet Collect in Washington, D.C.

The Olmsted Brothers also specified extensions for the field house to accommodate bathing booths.[10] These were ultimately constructed by the Free Public Bath Commission. Currently, the structure is in poor condition and abandoned. Its windows are missing and its asphalt shingle roof in disrepair. The wood-framed bath house wings which extended out on the diagonal from the building's lower, basement story on the south face were lost to fire in 1970.

7.2.2 SITE: 1827-1925

The entire Patterson Park site represents a *designed landscape* of the 1827-1925 period and meets NR criterion C for its landscape architecture significance. (Note: The period of significance for the entire Patterson Park historic district is 1814-1925 to embrace Rodgers' Bastion, which predates the park usage of the land.)

The designed landscape within the proposed district is its most important feature and the basis for the nomination. The condition of the site is good, but could benefit from improved maintenance. The site's five historical tracts exhibit the continuum of landscape architecture for public park use over the course of a century. The history of the design of these tracts is described below in order to explain how the current physical environment reflects the period and associations for which the site is significant. Following each historical synopsis is a paragraph summation of the landscape's appearance today:

***The 1827 Public Walk*:** William Patterson acquired the land that is now Patterson Park as part of a 200-acre purchase at public auction in 1792. In 1827, he donated 5.96 acres of this larger tract to the City for its use as a "Public Walk." This portion of the park is today contained by Patterson Park Avenue on the west, Lombard Street on the north, Milton Street on the east, and Pratt Street on the south. The Walk featured a space 100 feet wide - inclusive of the existing side streets - on each of the four sides of the donated land, to be used specifically for a promenade.[11] The prominent height of the donated land was already well known in the city, and was visited by city residents for its views to the harbor.[12]

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[10] Report of Visit to Patterson Park by Frederick Law Olmsted, Jr., March 9, 1907. Located in "B" File no. 2414, Olmsted Associates Records, Manuscript Division, Library of Congress.

[11] Board of Park Commissioners, *Public Parks of Baltimore, No. 2*, 6.

[12] Ibid, 6, citing Thomas Scharf in his *History of the City of Baltimore*.

Patterson himself embellished the grounds, "to enhance the desirability of the hill as a place of residence,"[13] planting over 200 trees of 14 varieties in straight rows. The species planted were: Ash, Beech, Catalpa, Cedar, Elm, Horse Chestnut, Linden, Mulberry, Sassafras, Silver Maple, Poplar, Sweet Gum, Wild Cherry, and Willow. The majority of these trees were fast-growing trees which would have been planted for a quick effect. With its geometrically arranged promenade and formally aligned trees, the Public Walk appears to have been a Classical composition.

In 1829, the City first assumed responsibility for "improvements" to the Walk, spending $57.56 on unknown improvements.[14] William Patterson died in 1835, leaving his heirs to inherit the acreage surrounding the walk. In 1850, the City appropriated $600 to enclose the walk with a wooden fence, and the area began to be called "Patterson's *park*," as opposed to just the "walk." Enclosing the grounds with a fence was a typical treatment of the mid-19th century, one that would define public parks for another fifty years. In 1851, the park received ten benches and a wooden shed. The following year, more trees and benches were installed. Patterson's selection of fast-growing but highly brittle trees would have necessitated such planting. On July 13, 1853, the park was formally dedicated in a festive celebration complete with fireworks witnessed by 20,000 Baltimoreans.

In 1860, the City's Park Commission was founded and the boundaries of Patterson Park expanded. The original walk thus became incorporated into a bigger scheme for a pleasure ground. The 5.96 acres began to be "remodeled"[15] to fit prevailing romantic notions, with meandering drives, informal tree arrangements, and water features. During this process, a great number of the trees planted by William Patterson managed to be saved.[16]

Overall, the character of the Public Walk portion of Patterson Park reflects more of its Victorian remodeling than its Classical origins. It is unlikely that any of the 1827-1860 trees still exist.[17] What does remain from the 1827 section is a bastion from 1814. Although this has been altered over time, as early as 1887,[18] the crescent-shaped earthworks set atop the park's highest hill remains a landmark that dates to Patterson's lifetime.

***The 1860 Purchase*:** In 1860, the citizens of East Baltimore demanded that Patterson Park be

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[13] Ibid.

[14] Ibid.

[15] *Report of the Public Park Commission for the Fiscal Year 1863*, p. 433.

[16] *Report of the Public Park Commission for the Fiscal Year 1863*, p. 433. Ibid.

[17] An archaeological investigation to determine fencing and a circulation system would add significantly to the body of knowledge on this early portion of the Park and its integrity.

[18] *Twenty-Eighth Annual Report of the Park Commission for the Fiscal Year Ending December 31, 1887* (Baltimore: The Baltimore Publishing Company, 1888), 21. The *Report* describes the reshaping of the Battery, the addition of three flights of steps to make it accessible, the grading of its top for benches (which were anchored down), its guttering, and draining.

enlarged under the auspices of a new ordinance establishing a Park Commission to purchase land for public parks. The citizens were outraged that northwest Baltimoreans were receiving a park much more magnificent in size than their own, and demanded that Patterson be increased to compensate. Approached by the City, Patterson's heirs agreed to sell roughly 31 acres for the park's expansion on three sides. Thus, Patterson Park came to be bounded by Patterson Park Avenue on the west, Baltimore Street on the north, Luzerne Street on the east, and Gough Street on the south. The new Board of Park Commissioners began the task of authorizing the grading and filling of the new ground, which contained several ravines and the cuts and embankments of proposed streets.

The landscaping of this new ground was approached in altogether different fashion than had been Patterson's Classical walk of thirty-some years prior. Instead of a formal promenade, the expanded park was to be molded into the romantic ideal inspired by the writings of Andrew Jackson Downing and Frederick Law Olmsted, and glorified in Olmsted and Calvert Vaux' work at Central Park in New York City. The design of a Romantic park was characterized by both natural and built resources laid out in the "Beautiful" and "Picturesque" modes first popularized in England in the century before. A Romantic landscape set within a major city was intended to serve as an escape from the congestion and strife of urban life. Nowhere was congestion more apparent in Baltimore than in its east side. The park was intended to serve as a restorative sanctuary for working-class folk living in dense row housing and with poor means of sanitation.

Inspired by the new romantic movement, the Board of the Public Park Commission authorized the laying out of meandering gravel paths and a serpentine carriage drive, and the planting of over 2,000 trees in studied groups rather than formal rows. It also introduced pleasing and fanciful structures into the landscape to accommodate the park's expanded role within the community: a gatekeeper's house, fountains, refreshment stands, a music stand/kiosk, and comfort stations. Despite the openness of the park's interior, the grounds as a whole remained enclosed by fencing and gates, which were administered by gatekeepers stationed in watch boxes.

A key natural feature of the 1860 portion of the park was a spring that flowed through the site between Pratt and Gough Streets. Initially, the spring appears to have been simply cordoned off by fencing as an interesting natural attraction. By 1869, however, the spring was formally sheltered as a functioning watering hole, where people could partake of its cooling waters under an exotic kiosk.[19] Between 1875 and 1876, the water was impounded in a decorative marble structure with a prominent bull's head, and named, appropriately, the "Tarus Fountain" (later called the "Taurus Fountain"). This structure was designed by Peter Hamilton, a stonecutter who also designed the sundial that would be exhibited at Druid Hill Park. Today, the bull's head element of the fountain remains but in a different setting within the park. (See "Objects" below.) The fountain's spring water ultimately dried up and was replaced with city water, but the fountain remained as a key park attraction from 1876 until 1924, when it was removed.

[19] The kiosk was originally built as a music stand and located farther north in the park, but was removed at this date to shelter the spring.

The major, man-made feature of the new ground was a boat lake, originally completed in 1864 as a small but irregularly edged water feature based on English precedent. When residents spontaneously used the lake as a skating pond in 1865, the Board acknowledged the worthiness of the endeavor and expanded the boat lake southward to accommodate skating as well as boating.

The circulation system, tree planting scheme, and Boat Lake instituted in the 1860s suggested the Beautiful mode of landscape gardening. These elements were characterized by their roundness, smoothness, and the effect of calm they produced upon the viewer. The buildings constructed within the park during the 1860s and 1870s, on the other hand, were more allied with the Picturesque school of landscape gardening (also noted as the "Gothic" style of landscape gardening), which used the more rugged, spiky evergreens for a dramatic, vertical effect. The park buildings of this era were typically Gothic Revival or Italian Villa in style and were asymmetrical in profile, rural (or suburban) in nature, comprised of various arched openings, and suggested indigenous construction.[20]

Augustus Faul was responsible for the design of the 1860 grounds. He was a civil engineer who had developed the city's 1851 Boundary Plan before becoming the first General Superintendent of the city parks. Faul was charged with the sizeable task of providing the Commision with a plan of improvement for the park, which was described by the Commission in 1863 as:

> ". . . a bare common, in many parts intersected with great ravines, and bounded by either cuts or embankments for projected streets, with a few trees arranged, years since, more after the manner of an orchard than with a view to any one requisition of Landscape gardening . . . "[21]

The first President of the Board of the Public Park Commission, John H.B. Latrobe, also was apparently responsible for much of the park's mid-19th century character. An enlightened and progressive thinker, Latrobe traveled widely, including to Russia and the Far East, and is thought to have worked closely with George A. Frederick, Park Architect, on early park structure designs, especially those with more exotic references.

Today, the 1860 portion of the park has strong integrity, with the circulation system and boat lake intact, and plants from the period still in evidence. The boat lake is in need of restoration to restore it to its original Beautiful appearance, as it suffers from an overabundance of marine grass and aquatic plants. The spring/Taurus Fountain is no longer evident, although its location is known. In 1915, the Saengerfest Statue was added within the 1860 bounds; part of a movement by city residents starting in the late 19th century to commemorate events and or cultural heritages on park grounds. Today, these sculptures add to the historic significance of the landscape.

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[20] A true Picturesque landscape may or may not have existed, and is hard to ascertain because historical tree planting information is vague as to location. Such picturesque landscape scenes would have featured rough tree canopies and a mixture of species planted together for the effect of ruggedness.

[21] *Report of the Public Park Commission for the Fiscal Year 1863*, p. 420.

Newer landscape changes include the city gardens beside the maintenance area, which date to the late 1970s or early 1980s.

***The 1873 "Southern Addition"*:** Almost immediately after the 1860 purchase, the citizens of the area and the Park Commissioners began worrying about the loss of the park's greatest asset: its unrivaled view down to the harbor. In the second half of the 19th century, prior to major road grading projects, the park's dramatic topography was more evident. Seeking primary to protect its vistas, the Commission authorized enlargement of the park by Ordinance No. 116, approved June 23, 1871. In 1873, the Commission succeeded in purchasing additional land to the south of the existing holding in order to preserve this view. The cost of the purchase was $127,318. The park's boundaries now extended southward to Eastern Avenue.

This increase in acreage allowed for the continuation of the romantic aesthetic, and was based on the Commission's experience at nearby Druid Hill Park and direct knowledge of work carried out at Central and Prospect Parks, the great national examples of the new landscape gardening trend. Augustus Faul, who visited the two New York parks at the Board's request in 1869, again provided the plan for the expanded ground. The earliest extant plan of Patterson Park dates to this time and indicates Faul's contributions. The plan is dated 1881, but is based on a survey and drawing done by Faul in 1876. **(See Figure 1: 1881 Plan of Patterson Park Based on 1876 Survey by Aug. Faul.)**

Faul's plan, described in *Annual Reports* of the Public Park Commission, included the extension of the carriage drive into the new territory; broader walks possible because of the difference from the "more condensed old field of operation;" a second expansion of the boat lake to twice its size; the creation of a formal Mall; the planting of many more trees; and the designation of the southeast corner of the park for a nursery and greenhouses.[22]

When completed in 1875, the boat lake's expansion resulted in an oblong reservoir with a brick retaining wall. In the center of the lake, a small island there was planted with trees and shrubs, and, eventually, decorative displays.[23] The "Mall" of 1874, the park's only architectonic element, was a copy of a feature from Central Park.[24] Running in a north/south direction, the Mall was an axial, graveled pathway 40 feet wide by 800 feet long, lined with maple trees and anchored, in 1892, by centrally placed "Swann Avenue iron vases" like those featured along Druid Hill Park's main entrance.[25] The Mall began at the Taurus Fountain and reached south to a small, circular

[22] *Sixteenth Annual Report of the Park Commission From Nov. 1, 1874 to Oct., 31, 1875* (Baltimore: John Cox, 1876), 12-13.

[23] Some changes to the Boat Lake over the years include the placement there of a model of the Lumber Exchange Building from the 1893 Columbian Exposition (no longer extant), and the surrounding of the Lake in 1932 by a hairpin iron fence, which still remains.

[24] The Mall in Central Park appears in the 1857 "Greensward" plan for the park, prepared by Olmsted and Vaux.

[25] *Thirty-Third Annual Report of the Public Park Commission for the Fiscal Year Ending December 31st, 1892* (Baltimore: John Cox, 1893), 24-25.

terminus.[26] In 1875, trees of "unusual size"[27] were planted in the Southern Addition to give it the immediate effect of a country park. Younger trees were planted in the park's new nursery and flowers began to be propagated in the park's various conservatories. William Frazer, first Park Gardener, planted the park's first flowers in 1874: cannas and yuccas. These were soon to be followed by the elaborate carpet bedding schemes of the "Gardenesque" school, the final phase of the English landscape gardening movement. It was Frazer who would establish a national reputation for Patterson Park's conservatory collections over the next few decades. (The Conservatory was dismantled in the 20th century.)

Throughout the 1880s and early 1890s, this section of the park was well maintained and increasingly devoted to floral displays. Circa 1897, Patterson Park's first children's playground was located near a storm shelter (an above-ground pavilion), built in 1890 near the Conservatory. This change represented the first introduction of active recreation into this section of the park.

Today, the 1873 portion of the park's designed landscape maintains strong integrity, with walks and the carriage drive intact, trees from the era still in place, and the Mall clearly evident but in need of greater maintenance. A children's playground was reintroduced into the area just south of the storm shelter in 1948.

The 1882-1883 Extension: The park was again extended between 1882 and 1883, this time to the east, both to maintain the view to the harbor and to capitalize on the park's popularity as a recreational destination. The 57 acres of new park ground resulted from a $121,103 purchase authorized by Ordinance No. 120, approved October 19, 1882. These grounds required significantly more engineering than the previous additions. A wide, crooked ravine named Harris Creek ran through the Extension in a north/south direction, and an abandoned railroad embankment spanned it to the east/west. Given the engineering required for the site, the Public Park Commission hired Charles H. Latrobe, a highly regarded civil engineer, to prepare a topographical survey and plan for the "difficult surface."[28] Two years later, Latrobe succeeded Faul as General Superintendent of the parks when Faul died from a protracted illness (caused by repeated exposure to the elements).

Latrobe's plan for the 1882-1883 Extension is the second extant plan of the park. **(See Figure 2: 1899 Plan of Patterson Park by C.H. Latrobe).** It dates to 1899 and shows the 1882 Extension as originally designed. Latrobe's simple design transformed the marshy area into a romantic counterpart to the earlier park. Specifically, the plan called for a grassy, terraced esplanade at the north of the site; the canalling of the creek into an underground sewer; another large, irregular

[26] Whether or not there was any sort of early focal point to the terminus is not mentioned in the *Annual Reports*. The 1876 Hopkins Map and the 1881 Faul Map show a small circular element in the center of the terminus, perhaps suggesting a fountain or statue. A 1915 Olmsted Brothers plan shows a flower bed placed within the circle.

[27] *Sixteenth Annual Report*, 13.

[28] *Twenty-Third Annual Report of the Park Commission for the Fiscal Year Ending December 31st, 1882* (Baltimore: King Brothers, 1883), 8.

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boat lake to take the place of the creek and surrounding marsh; "south terraces"[29] below the lake, and the continuation of the carriage drive around the area's perimeter.

Latrobe recognized that a lake would avoid the need for heavy filling in the wettest area of the park while providing "the most attractive feature that could possibly be developed."[30] Latrobe and park planners also constructed a puddle dam halfway across the lower valley of the Extension, in the event that a "swimming tank, aquarium, or fish pond"[31] should ever be constructed there. The 3 3/4-acre lake, not finished until 1892, featured a Gate-valve Tower in its center to house overflow and drain outlets. Designed by Latrobe, this medieval-inspired structure provided a picturesque focal point to the large lake. The esplanade, like the Mall, was based on a landscape feature at Central Park. It was intended to be a viewing point to the new lake and surrounding valley, and was to be enclosed by fencing. The engineering of the Extension took over 20 years to complete, given the difficulty of tunneling Harris Creek and its tributary, Oseir's Run. Once it was accomplished, in 1893, trees, shrubs, tulips and hyacinths were planted there. At approximately the same time, the park's entire perimeter was planted with shade trees and with hedge rows.[32]

It was not long after Latrobe's plan was finally implemented, however, that its characteristic Romantic landscape became subject to wide scale changes. Three years after completion of the lake in this section of the park, and two years after the start of tree planting in the northern esplanade and surrounding the lake, the first of several athletic improvements occurred. In 1895, in an unnamed section of the Extension, a baseball grounds was laid off. Five years later, in 1900, an entire athletic field was laid out in what would have been the substantially planted esplanade. The field contained a 1/4 mile cinder track encircling a baseball and football field. The first athletic dressing house, a small temporary structure, was placed upon the grounds near the fields. On June 28, 1902, the Municipal Games were held in the athletic field and over 15,000 persons attended. In the winter of 1904, the Commission completed an outdoor gymnasium in the 1882-1883 Extension. A crowd of 8,000 persons attended formal, opening ceremonies on June 4, 1904. Located west of the Extension's boat lake at its north end, the gymnasium included flying rings, climbing poles and ropes, and leather horse and buck.[33] That same year, a portion of the park near its eastern boundary was set aside as a children's garden at the request of a volunteer

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[29] *Thirty-Sixth Annual Report of the Public Park Commission for the Fiscal Year Ending December 31, 1895* (Baltimore: John B. Kurtz, 1896), 32.

[30] *Twenty-Fourth Annual Report of the Park Commission for the Fiscal Year Ending December 31, 1883* (Baltimore: John B. Piet & Co., 1884), 40.

[31] *Twenty-Fifth Annual Report of the Park Commission for the Fiscal Year Ending December 31, 1884* (Baltimore: John Murphy & Co., 1885), 46.

[32] The first hedge was osage orange, a Victorian favorite. The shade trees on the southern slope were described in the 1884 *Annual Report* as "a regular forest." At the turn of the century, the hedge was changed to English Hawthorne.

[33] Barry Kessler and David Zang, *The Play Life of a City, Baltimore's Recreation and Parks, 1900-1915* (Baltimore City Life Museums and Baltimore City Department of Recreation and Parks, 1989), 14.

group called the School Gardens Association, which ran programs to teach children the principles of gardening. In 1904, the General Superintendent noted in the *Annual Report* that the location of the playgrounds at Patterson were "nearly in accord with a good design for the park as a whole, with the possible exception of the children's playground."[34] The Superintendent recommended that it be moved from its storm shelter location to the 1882-1883 extension's eastern border, in order to consolidate recreational activities in one area.

Starting in 1905, the firm of Olmsted Brothers was hired to provide improvements to the eastern section of the park increasingly devoted to athletics. The firm's contract arose naturally from its 1904 comprehensive park plan for the city's 1882 annexed land, or "suburban zone." That citywide plan, titled *Report Upon the Development of Public Grounds for Greater Baltimore,* was undertaken for the Municipal Art Society, a group promoting City Beautiful Movement ideals. It also was transmitted to the Board of Park Commissioners.[35] The *Report's* revolutionary vision embraced a system of parks along the lines of Boston's Emerald Necklace. The Olmsted Bros. defined six different types of open space for the city - small parks, large parks, valley parks, parkways, cross connections, and outlying reservations - and suggested joining them in a network of green. The various landscape entities would provide open space, fresh air, a variety of scenery, and active and passive recreation to Baltimore's citizenry. According to the Olmsted Bros.' vision, all of the city's major parks - Druid Hill, Clifton, and Patterson - would be linked by a series of connector parkways or alamedas (parked boulevards). Likewise, all of the city's stream valleys - Gwynn's Falls, Jones Falls, and Hering Run - would be developed as picturesque parkland, and connected with these more traditional parks. Specific to Patterson Park, the firm suggested that connector streets link it to Clifton and Montebello parks to the north, and to the Back River and Herring Run to the east. According to the Olmsted Bros., the most urgent action with regard to Patterson Park was the city's acquisition of land to its east to increase the park's size. (See below.)

Beyond that specific recommendation, the firm noted that provision for exercise in the open air was a general requirement of parks and concurred with the Park Commission that it was the municipality's responsibility. The firm responded to the Commission's charge, therefore, to make Patterson Park a pioneer in the active recreation movement. The firm's first recommendation to the Park Board was to add a bigger and permanent field house between the existing athletic field and the lake in the Extension, recently converted at its north end to swimming. It also recommended that a play area for very little children be developed immediately.

The Olmsted plans for the area, developed between 1905 and 1915, saw the Field House as the center of four "departments": 1) baseball field and running track; 2) bathing pool and beach; 3)

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[34] *44th and 45th Annual Reports of the Board of Park Commissioners for the Fiscal years Ending December 31, 1903, 1904* (Baltimore: Wm. J.C. Dulany Company, 1905), 32.

[35] The Olmsted Plan was published in 1904, and reprinted in 1987 by Friends of Maryland's Olmsted Parks & Landscapes as *Report upon the Development of Public Grounds for Greater Baltimore by Olmsted Brothers.*

open air gymnasium for men and boys; and a little children's lawn.[36] A permanent field house according to the Olmsted vision was built just north of the lake in 1905. The Olmsted Bros.' plans called for shade as an amenity near the field house, with an 18 foot- wide promenade of linden trees planted on its northern side that still exists. In 1906, the entire lake was reconfigured and regraded to create a clay-bottomed bathing pool, after lobbying by the Free Public Bath Commission (see below). According to Olmsted Brothers plans, a beach-like slope was created at the lake's north end and filled in with sand. The Field House also featured bath house wing(s) with dressing rooms built by the Bath Commission to Olmsted Brothers specifications. One year later, with surging summer crowds in attendance, the pool's area was increased to take in the entire lake.

The Olmsted Brothers firm also provided tennis courts in a series of stages along Linwood Avenue, beginning around 1905 and through 1915.[37] And in 1915, the firm participated in the design of a Quoit House to be located adjacent to the quoit field on the west side of the swimming pool.[38]

The third extant plan of the park dates to 1915 and is titled "Plan of Patterson Park." It represents the existing conditions of the park in 1915 and was developed by the Olmsted Bros. firm based on a topographical survey completed by Harry Gross, Park Engineer.[39] The Plan shows the firm's pronounced contribution to the layout of athletic facilities and landscape plants between the years 1905-1915 in the 1882-1883 Extension, as well as earlier park features and trees throughout. It also shows the firm's 1912 landscape design for an athletic "annex" in the Linwood Street extension. (See below.) **(See Figure 3: Plan of Patterson Park, June 30th, 1915, by the Olmsted Brothers.)** In comparing the 1915 map with the preceding 1899 map, several changes are noticeable. The Olmsted Brothers' clay-bottom swimming pool retains the amoeba-like outline of its predecessor lake, but the plan uses increasingly geometric forms, including tracks, ball fields, volley ball courts, and tennis courts.

Today, the 1882-1883 portion of the park displays little from Latrobe's plan, but much of the Olmsted Brothers' work. The landscape does not indicate, however, the desires of the Olmsted Brothers that were never implemented. These include the screening around different park areas to shelter features "from views from other part of the park and to increase the effectiveness of the appearance of the several features."[40] Nor does it indicate thick plants that were supposed to

[36] Letter from Frederick Law Olmsted, Jr. to Major Richard H. Venable, June 18, 1905. "B" file No. 2414, Olmsted Associates Records, Manuscript Division, Library of Congress.

[37] A 1915 Plan of the Park by the Olmsted Brothers indicates what appear to be tennis courts to the south of the swimming pool as well.

[38] The Quoit House was not built until 1925, although its original appearance seems to match the Olmsted specifications. The originally wood-clad, generously glazed structure has been destroyed by a new precast concrete veneer. See Noncontributing Resources list.

[39] On March 20, 1905, the Olmsted Bros. Firm received a block plan "topo" of Patterson Park dated March, 1899. From List of Plans from the National Park Service, Frederick Law Olmsted National Historic Site at Fairsted.

[40] Letter from Frederick Law Olmsted, Jr. to Major Richard H. Venable, June 18, 1905, "B" file No. 2414, Olmsted Associates Records, Manuscript Division, Library of Congress.

surround the bath house wings of the field house. Finally, and to the frustration of the firm, a coherent path system to link athletic facilities was never implemented either.

Twelve more tennis courts were added to the 1882 section in the 1910s. After the Olmsted Brothers' involvement ended in 1915, the 1882-1883 section of the park was maintained as an athletic center. In 1923, a World War I Memorial Flag Staff was added at the southeast corner of the park in the grassy roundabout by the Gold Star Mothers. In 1942, a monument to Casimir Pulaski, "Father of the American Cavalry," was executed by Hans Schuler, but it was not erected in the park until 1951. It is located near the flag staff at the southern end of the 1882-1883 section of the park. While this heroic, bronze bas-relief set in a 20-foot-square of marble and brick is an impressive fixture in the park, it postdates the park's period of significance.

The 1908-1915 Patterson Park Extension: In its 1904 report to the Municipal Art Society, the Olmsted Brothers firm laid the groundwork for Patterson Park's final extension. Listed as an "immediate" priority, was the need for additional acreage in Patterson Park. The firm desired that Patterson Park take its place as the city's eastern "country park," the likes of the more spacious Druid Hill to its west:

> ...the circumstances justify a further and very considerable increase, sufficient indeed to make possible the development of a self-contained rural park for the eastern section of the city. The extension which we suggest will not make quite as large a park as is desirable, but one upon which by the exercise of skill in planning and by *consistent* application of improvement funds a park can be created in the course of the next thirty years which will offer to the working people of East Baltimore a conveniently accessible body of refreshing scenery, retired to a great degree from the turmoil of the city.[41]

The firm suggested that the park be extended to the east as far as Highland Avenue, where the existing buildings prevented further extension, and that a southern extension to the park link it to the undeveloped Canton Square, located southeast of the park. Although the proposed southern addition would be cut off from the existing park by Eastern Avenue, the firm saw a solution in the changing of Eastern Avenue's grade, such as was done in the sunken transverse roads of Central Park.

Unfortunately, the City only succeeded in purchasing 22 ½ acres east of Linwood Avenue for the Patterson Park Extension, a far smaller amount than the 123-acres that had been recommended in the 1904 Olmsted report. The land was purchased from the successful industrial concern, the Canton Company (which also happened to own Canton Square), which was operating it as a clay pit. In the short span of time between 1904 and 1908, when the acquisition was finally consolidated, the goals for the park had solidified to those of active recreation, and the "refreshing scenery" envisioned by the Olmsteds had become a thing of the past.

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[41] Olmsted Brothers, *Report Upon the Development of Public Grounds for Greater Baltimore*, 53.

Thus, the Olmsted Brothers presented a plan for the new extension in 1912 that focused solely on athletics. It featured a crescent-shaped, guttered baseball and football field surrounded by a pedestrian path system lined with lindens. An axial walk on the west side of the field ran along Linwood Avenue, and two separate flights of steps bridged the steep slope between the field and street level. Between 1912 and 1915, the annex's landscaped was completed. When this new athletic "annex" was opened for baseball and football in 1914, the original baseball fields in the 1882 section were reconfigured into three uses: 1) small diamonds for young boys, 2) croquet, and 3) quoits, a disk-throwing game popular with older men.

Today, the appearance of this section is intact to a high degree, with very little change. The gutter around the ball field is now concrete, and an iron railing that does not appear on the 1915 Plan but is not recent, is in poor condition with missing elements, and only a centrally located flight of steps leads down to Linwood Street.

7.2.3 STRUCTURES

1. Rodgers' Bastion: 1814

This structure consists of an earthen battery which runs in a north/south direction in the 1827 section of the park. It meets NR criterion C for its association with the park as a "picturesque" landscape feature retained as an amenity. It has been significantly graded since its origin in 1814, but the outline of the bastion and its curtains are still distinguishable from the surrounding park terrain. The bastion was one of a chain of several fortifications erected during the War of 1812. These forts stretched in two long lines from Harris Creek northward for about a mile and were under the command of John Rodgers. At the time of the Walk's opening in 1827, the bastion was a very discernible feature in the landscape. It was identified as being such in the 1860s, when Annual Reports of the Public Park Commission note the Board's wish to retain the bastion as an "element of the picturesque."[42] In 1887, the battery was regraded for greater public access and in 1903, the Park Commission received three cannon from the Society of the War of 1812 and placed them in the area. Initially, these cannons were located in the sloping ground on the west side of the north curtain.[43] Today, there are five cannons in this same general location, but they are mounted on concrete pedestals and sit atop a smaller embankment. A lone cannon on the southern curtain is inscribed with a plaque commemorating the site as Rodgers' Bastion. The plaque states that the line of fortifications known as Rodgers' Bastion held 12,000 men and 100 guns during the War of 1812. Despite the regrading of the terrain, the earthworks are still visible, and the view down to the harbor from the hill is still impressive. These conditions make the bastion significant from the perspective of its contribution to the park's picturesque aesthetic.

To the immediate east of the earthworks at its center is a small bronze statue commemorating the writing of the Star Spangled Banner by Francis Scott key. (See Objects for Description of

[42] *Report of the Public Park Commission for the Fiscal Year 1863*, 422.

[43] The cannon appear in this position in a 1907 *Standard Guide to Baltimore* located at the Enoch Pratt Library.

statue.)

2 and 3. Storm Shelters: 1890

Constructed in 1890, these two octagonal structures were designed to shield park patrons from rain in the event of a sudden shift in weather. They were designed by Superintendent Charles H. Latrobe, and the drawings exist at the City of Baltimore's Department of Recreation and Parks. They are significant under NR criteria A and C for their association with the Baltimore city park system in the late 19th century and for their architecture.

They exemplify an unusual decorative use of the metal framing technology of the period; riveted strap and angle sections--essentially utilitarian and industrial in character--are employed to create curved braces and lattices reminiscent of the ornamental woodwork of the Queen Anne and Stick styles. The floor of the structures are laid in rectangular asphalt block laid on the diagonal. A metal latticed handrail lines the structure's edge. The roof is made of wood, supported by a central steel column and thin wood bracing. A decorative finial at the top of the roof are missing on both structures today. Otherwise, they are in very good condition, have high integrity, and are used by the public as picnic and resting areas.

4. Observatory (Chinese Pagoda): 1891

Opened in 1891 and enclosed on the ground story in 1892, this Oriental-influenced structure was designed by Charles H. Latrobe and constructed by Cornelius Sheehan. It is significant under NR criteria A and C for its association with the Baltimore city park system in the latter part of the 19th century and for its exotic architecture. Given Latrobe's background as a bridge designer and civil engineer, the structure's iron execution is fitting. The Pagoda is similar to one at Kew Gardens outside of London, which was based on the Tower at Nanking. The structure reflects the persistence of the Picturesque mode in park architecture even late in the century.

The four-story, 60-foot high edifice is octagonal in footprint. It is built from a prefabricated iron superstructure and rests upon a granite base. It features a series of primarily arched window openings, but each floor displays a different decorative window treatment. The upper three stories feature balconies with protective railings supported by metal brackets. The entire composition is capped by a metal roof with wide overhanging eaves. Four flights of marble steps lead to the entrance level. In 1892, eight marble vases (two at each of the four openings) were placed upon the granite base as a gift from the Trustees of Johns Hopkins University.

The Observatory was first closed to the public in the 1950s due to vandalism. A renovation in the 1960s opened it again. Today, the Observatory is enclosed by an iron picket fence (a 20th-century feature) bordered by a row of hedges and is, once again, closed to the public. Inside the fence at the foot of one of the steps stands a pair of Chinese lions given as a gift of the Taiwanese government in 1984. The observatory is currently undergoing renovation by the Butchers Hill Citizens Association.

5. The Circulation System: 1860-1925

The contributing portions of the circulation system include the carriage drive within the 1860, 1873, and 1882-1883 portions of the park and a walkway system throughout the entire park that pre-dates 1915. **(See National Register Sketch Map 2 titled: "Historic Resources, Circulation System" with this Nomination.)** The system meets NR criteria C for its embodiment of the distinctive characteristics of a romantic park layout.

The circulation system was one of the first elements constructed within the park, with work on the "Drive" commencing in 1862. This carriage drive is a paved, continuous, serpentine roadway that once accommodated carriages seeking out the park's tranquility. In the original and early additions to the park, the drive was graveled. The drive in the 1882-1883 Extension was macadamized upon its completion in 1894. In 1914, the Superintendent of the park urged the replacement of the remaining gravel drive sections with a hard surface to accommodate automobiles. In 1917, the drive was rebuilt, presumably with asphalt, which is the material of the drive today. In 1940, the drive was closed to automobile traffic, and thus still remains a symbol primarily of the pre-automobile age.

The walkway system was the pedestrian counterpart to the carriage drive. Each of the major entrances within the park provided access to it through a central carriage drive opening and a pair of flanking footpath openings. In addition, there were independent footpath entrances (both steps and railing/step combinations) from smaller side streets that were restricted to pedestrians. One of the most prominent of these footpath entrances is the set of poured concrete steps at Eastern Avenue and S. Lakewood Street. The footpaths within the park were paved in a variety of materials over the years, as problematic materials were replaced with better performing varieties. The only formal element in the otherwise curvilinear footpath scheme was the Mall, first opened in 1874 with a gravel top and repaved in 1891 in asphalt block. A diagonal extension of the Mall that represents a City Beautiful element within the park, leads to the northeast from the Taurus Fountain site and was installed in 1909.

The earliest walks were gravel laid over earthen pipes and cess-pools that collected the water that washed over the site. Constant repair of the walks led to their being paved with "asphaltum" in the late 1870s, brick in the 1880-1900s, and asphalt block in the late 1890s and 1900s. Most walks had brick gutters in the late 19th century. Wooden steps that originally connected differing levels of terrain within the park were replaced with reinforced concrete steps in the first decade of the 20th century.

Today, one can see evidence of all but the gravel walks and wooden steps. There are concrete walks and steps, brick walks, and asphalt block steps (of rectangular, wavy rectangular, and polygonal shape). The steps that lead from the side streets into the park are primarily of poured concrete in various stages of disrepair. Overall the system of drive, walks and steps is intact to a period dating from 1862 to 1915, and reflects the emphasis on pedestrians and carriages that marked the park's history.

7.2.4 OBJECTS

Gates and Steps: The entrance gates to the park are evidence of the breadth of architectural style associated with park design over a roughly 60 year period. They are discussed in a clockwise fashion, beginning with the park's first gate on Patterson Park Avenue.

1. The Lombard Street Gateway: 1869

This served as the original gate to the park and was designed by George A. Frederick in 1869. It meets NR criteria A and C for its association with the development of the Baltimore city park system in the period following the Civil War and for its architecture.

This gate symbolized the prominence of the park and the transition point from city to country park. This Renaissance Revival style gateway was to be a counterpart to the Italian Villa Gatekeeper's House. The architectural link between the gateway and the Gatekeeper's House can still be seen in the reference to quoining at the house's corners and the marble quoined pylons of the gateway. The pylons also are decorated with fasces on both east and west elevations.[44] Above the fasces are guilloche that provide a base for marble urns. The marble work was done by Messrs. Whitelaw & Fenhagen and elaborate iron gates were produced by "Mr. Pagels." Gilding (presumably on the gates) was completed by Messrs. Harrington & Mills.[45] The gates were operated by a gatekeeper, who was employed to stand guard over the entranceway in one of several, small, wooden Stick Style watch boxes located along the park's perimeter.[46] The stone pylons of the gate that remain today are in excellent condition.

2. The Baltimore and Patterson Park Avenues Gate: ca. 1921

A 19th century gate once graced this corner, but was replaced ca. 1921. This gate meets NR criteria C as one of many gates that, together, throughout the park, represent a significant and distinguishable entity whose components may lack individual distinction. Throughout the first 60 years of its existence, the park's major entrances were marked by formal gates.

This gate resembles the gate kitty-corner across from it in the park, at the intersection of Eastern Avenue and South Linwood Street, which is known to have been designed in 1921, since a copy of the original drawing is housed at the City of Baltimore's Department of Recreation and Parks. It consists of a pair of poured-in-place concrete pylons decorated minimally with flush rectangular panels and exposed aggregate caps. Unlike the earlier, Lombard Street gate, this one did not feature actual gates, but was simply a marker designating the entrance to the park. The iron lanterns that originally rested on top of the pylons are missing on this gate. Otherwise, the gate is

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[44] These elements were sketched in by hand on the finished Frederick drawing located at the Maryland Historical Society.

[45] *Annual Report of the Public Park Commission for the Year 1869*, 10.

[46] The one at this gate, and the others, were removed circa 1899.

in good condition.

3. The Baltimore Avenue and North Lakewood Street Gate: 1895

This granite gate is executed in a rather severe rendition of the Renaissance Revival style and was erected in 1895. This gate meets NR criteria C as one of many gates that, together, throughout the park, represent a significant and distinguishable entity whose components may lack individual distinction. Throughout the first 60 years of its existence, the park's major entrances were marked by formal gates.

The structure neatly accommodates carriage and footpath entrances in a unique configuration that features a pair of post and lintel structures over the pedestrian entrances. Only one of the two original bronze lamps still remains on this gate. The ironwork elements originally featured on this gate is missing. The condition of the granite pylons is good.

4. The Baltimore Avenue and North Kenwood Street Gate: ca. 1913-1914

This pedestrian gate, executed in a castellated mode reminiscent of Jacobean design, may have been designed by the Olmsted Brothers during their work on the conversion of the 1882-1883 Extension which took place in the 1913-1914 period. This gate meets NR criteria C as one of many gates that, together, throughout the park, represent a significant and distinguishable entity whose components may lack individual distinction. Throughout the first 60 years of its existence, the park's major entrances were marked by formal gates. The medieval, picturesque nature of this gate contrasts with the imposing, Classical lines of the Lombard Street gateway. The gate is in good condition.

5. The Baltimore Avenue and North Linwood Street Gate: 1916

This gate was fabricated of poured concrete in 1916 and has a formal character. This gate meets NR criteria C as one of many gates that, together, throughout the park, represent a significant and distinguishable entity whose components may lack individual distinction. Throughout the first 60 years of its existence, the park's major entrances were marked by formal gates. The drawings for it are located at the City of Baltimore's Department of Recreation and Parks. The gate features wing walls which gradually merge into the taller pylons at its center. The west pylon contains a metal lamp, but not the gate's original iron lantern. The condition of this gate is good to fair, with some spalling evident.

6. The Eastern Avenue and S. Linwood Street Gate: 1921

This is another example of a poured concrete pylon gate within the park and dates from 1921. This gate meets NR criteria C as one of many gates that, together, throughout the park, represent a significant and distinguishable entity whose components may lack individual distinction. Throughout the first 60 years of its existence, the park's major entrances were marked by formal gates. The drawings for this gate exist at the City of Baltimore's Department of Recreation and

Parks. This example also contains metal lamps. The gate, in general, is in good condition.

7. The Eastern Avenue and S. Lakewood Street Footway Entrance: 20th century

This footway entrance is more highly articulated than the straightforward, concrete steps which appear around the park's perimeter. This footway meets NR criteria C as one of many entrances to the park that together represent a significant and distinguishable entity whose components may lack individual distinction. It consists of a set of a run of concrete steps, framed by four concrete newel posts - two at the bottom and two at the top. The newel posts are short, muscular elements with heavily molded caps and recessed panels.

8. The Patterson Park and Eastern Avenues Gate: Late 19th century

This simple, late 19th-century gate is Romanesque Revival in its execution. This gate meets NR criteria C as one of many gates that, together, throughout the park, represent a significant and distinguishable entity whose components may lack individual distinction. Throughout the first 60 years of its existence, the park's major entrances were marked by formal gates. It is composed of two, rounded sandstone pylons which act like enormous bollards. None of the original ironwork remains. The stone is in good condition but requires cleaning.

9. The Gough Street Gate: 1893

This 1893 gate is composed of two, rough granite pylons with crosses carved into smooth panels midway up their height. This gate meets NR criteria C as one of many gates that, together, throughout the park, represent a significant and distinguishable entity whose components may lack individual distinction. The stone appears to be the same as that used for the church directly west of the gate on Patterson Park Avenue. The meaning of the crosses remains unclear, but may be tied to the construction of the church. These gates have lost their ironwork, but the pylons are in good condition.

10. The Eastern Avenue and S. Ellwood Street Gate: ca. 1913-1914

This is the only gate within the 1908-1915 Patterson Park Extension. It is similar in style to that of the North Baltimore Avenue and Kenwood Street Gate, and therefore may represent the work of the Olmsted Brothers, known to be active in both sections of the park circa 1913-1914. This gate meets NR criteria C as one of many gates that, together, throughout the park, represent a significant and distinguishable entity whose components may lack individual distinction. This gate is more of a small wall than an actual gate. It is composed of randomly coursed, ashlar granite blocks set in walls that frame a central opening then taper down to near sidewalk level. The walls feature parapeted tops enclosing gutters. Light posts once sat at the ends of these walls, but are no longer extant. Otherwise, the gate is in very good condition.

11. The Marble Fountain

This 1865 "Display Fountain" stands immediately inside the Lombard Street gateway and is the earliest built structure in the park. Located within the grounds of the Public Walk, it is a symbol of the space's early conversion from a promenade to a country park. It meets NR criterion A and C for its architectural/sculptural significance and for its association with the development of the Baltimore city park system in the period after the Civil War.

This fountain features a circular white marble basin fifty feet in diameter that originally held a progressively more delicate spraying element. Surrounding the fountain is a wrought-iron fence. The fountain's water originally was supplied from the City, and its waste water conducted to the Boat Lake, where it provided a fountain there as well. Originally, the fountain was a gathering spot for those visiting the park. Benches lined its perimeter, and real-life size casts of park animals (such as sheep and deer) were placed at its edges to evoke the naturalness of the scene. Today the fountain is inoperative because of clogged drainage leading to the Boat Lake. It is surrounded by a paved parking surface, and is in need of repair.

12. Park Perimeter Fence Remnant: 1865-1899

The granite base of a perimeter fence that enclosed the park between 1865 and 1899 still remains. It can be found along the length of Patterson Park Avenue and on Eastern Avenue and Baltimore Street to an area just beyond their intersection with Port Street. Like the gates around the park, this artifact meets NR criterion C as a significant and distinguishable entity whose components may lack individual distinction.

The fence remnant is comprised of large granite blocks located at the juncture of the park's lawn and the City's sidewalks, with holes drilled in the granite to receive iron railings which are no longer extant. The blocks are falling out of alignment in some places, and there is evidence of spalling, but the fence still recalls the time when enclosure of the park was both aesthetically desirable and necessary.

13. The Star Spangled Banner Statue: 1914

This 1914 statue stands directly to the east of the earthworks known as Rodgers' Bastion. It was designed by sculptor J. Maxwell Miller and dedicated by the Star Spangled Banner Centennial Commission to honor the centenary of Francis Scott Key's composition of the national anthem in 1814. It meets NR criterion A for its association with the development of the Baltimore city park system in the early 20th century.

Miller was a prominent, early 20th century sculptor who studied first at the Maryland Institute and then on a traveling scholarship throughout Paris. When he returned home, he taught at both the Maryland Institute and the Corcoran School of Art in Washington, D.C. He later became Director of the Rinehart School of Sculpture at the Maryland Institute from 1922 until his dealth in 1933. Other public works by Miller include "The Confederate Women's Monument" and "The

Latrobe Monument," which he also completed with Edward Berge.

He initially created this sculpture as the centerpiece of a float for a celebratory parade through the city in 1914. Later that year, it was installed in Patterson Park at the site in the park tied to the defense of the city in 1814. The bronze sculpture (51" high x 38" wide x 27" deep) rests on a granite boulder and features two small children holding a scroll containing the story of how and why the National Anthen was written. The sculptor, assisted by Edward Berge, chose two neighborhood children as models for the piece. The children are represented in great detail. The sculpture is in fairly good condition.

14. The Saengerfest Statue: 1915

This 1915 statue sits within the park, near the Gough Street gate. It meets NR criterion A for its association with the development of the Baltimore city park system in the early 20th century. It commemorates the taking of first prize by the United Singers of Baltimore at the 24th National Saengerfest in Brooklyn, New York in 1915.

The sculpture depicts Conradin Kreutzer, a Russian composer who wrote opera, chamber music, and "lieder." The bronze bust on a granite pedestal was sculpted by R.P. Golde, a German emigre who came to New York in 1884. Kreutzer's head, neck and chest are shown in the work. The sculpture is in good condition.

15. Gold Star Mothers Memorial Flagst aff: 1923

This 1923 flag and memorial stand in the center of the circular plot at Eastern and Linwood Avenues. It meets NR criterion A for its association with the development of the Baltimore city park system in the early 20th century. The memorial tablet pays tribute to the soldiers of World War I who came from East Baltimore. Below the tablet are 154 names cast in bronze relief.

16. Kiddie Pool Stone Wall and Taurus Fountain Bull's Head Remnant/1875

Contained within the 1827 portion of the park is the site of three music pavilions. In 1925, the last of the three pavilions was torn down and replaced with a Kiddie Pool and Skating Rink. This too has been lost as a working feature, but the rubble stone wall that enclosed the rink/pool remains, today framing a grassy plot lined with benches. Set within this wall is the Taurus Fountain's bull's head, which was removed from the spring site when the Fountain was dismantled in 1924. This marble bull's head was designed by Peter Hamilton, the same person who designed a sun dial for Druid Hill Park. This unusual combination of features meets NR criterion A for its association with the development of the Baltimore city park system in the 19th and 20th centuries.

7.3 NONCONTRIBUTING RESOURCES

Noncontributing resources are listed below with dates of construction/alteration if they are known. They are also noted as to type of resource: B=Building; S=Site; ST=Structure; and O=Object.

Name of Resource	Type	Date
1. Quoit House	B	1925/1980s?
2. Pulaski Monument	O	1951 placement
3. Baby Pool	ST	1953
4. Swimming Pool	ST	1953
5. Contemporary Bath House	B	1970
Utz Twardowicz Field Resources:		
6. Viewing Stand	ST	Post-1952
7. Restroom Facility	B	Post-1952
8. Ticket Booth	ST	Post-1952
Mimi DiPietro Skating Center Resources:		
9. Changing House	B	1952/1986
10. Ice Rink	ST	1968/1986
11. Vietnam Memorial	O	1970s
12. Maintenance Structure near Stables	B	1970s
13. Maintenance Structure near Stables	B	1970s
14. Virginia Baker Center	B	1974
15. Baltimore and Luzerne Gate (lacks architectural character)	O	Unknown

8. SIGNIFICANCE

8.1 SUMMARY

Patterson Park is one of the earliest parks established in this country and is culturally significant within the context of 19th and 20th Century Park Planning in Baltimore. Patterson Park experienced three major stages of growth, each of which is integral to an understanding of American social history and landscape architecture. From its origins as a formal "Public Walk" in 1827, to its development as a Romantic landscape between the 1860s and 1900s, to its early 20th century conversion and expansion into the city's most comprehensive athletic center, Patterson Park is a unique reflection of the changing ideals of American leisure over the course of 100 years.

The proposed district meets Criterion A as the site of two events: 1) it is the first and only known "public walk" in the city, and 2) it is one of the two parks originally established under authority of Ordinance No. 227, approved June 4, 1860, which created the first Park Commission.[47] Patterson Park, along with Druid Hill Park, marks the initiation of the Baltimore City park system and reveals Baltimore's status as one of the earliest cities in the country to embrace the new country park tradition spawned by Central Park in New York City. The period of significance for the park stretches from 1814 (the date of construction of a War of 1812 bastion which was featured as a picturesque element in the later 19th century park landscape) to 1925 (the date of the last significant landscape/recreational feature, a kiddie pool).

The proposed district also meets Criterion C as a strong example of a designed landscape of the years 1827-1925. Landscape resources located in each of the park's various historic parcels and shown on three historic park plans are still in evidence today. In addition to its significance in the area of landscape architecture, the proposed district also has architectural and engineering significance. The park's limited but excellent built resources exemplify the Victorian penchant for architectural eclecticism, and, in the late 19th and early 20th centuries, the search for exotic sources. Finally, the park's landscape forms are evidence of the complicated engineering required to mold a varied topography and difficult terrain into a pleasure ground for passive and active recreational use.[48]

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[47] The first park site to be selected was the Lloyd Nicholas Rogers Estate, which became Druid Hill Park.

[48] With extensive further research, Patterson Park may be proven to have significance beyond the local level. National significance may be justifiable if one can document, through scholarly research, two themes: 1) that Patterson's Public Walk was, in essence, different than contemporary or earlier city "squares" or "commons" in being the country's first "public park." (Central Park is generally credited with that honor) and 2) that the scope and scale of Patterson's organized athletics was indeed "pioneering," when viewed within a national, active recreation context.

8.2 CHRONOLOGICAL HISTORY AND SIGNIFICANCE

The chronological history and cultural significance of the proposed Patterson Park Historic District is described below in the following fashion:

1. The Pre-Park History: 1781-1826
2. William Patterson's "Public Walk": 1827-1859
3. The "Country Park" Movement: 1860-1905
4. The Active Recreation Movement: 1895 to 1925
5. The Modern Era: 1925-Present

8.2.1 THE PRE-PARK HISTORY: 1781-1826

Contained within the original core of Patterson Park, just south and east of the Lombard Street Gate, is a hill, described in the public record since 1829 as "Hampstead Hill."[49] The first indication of Hampstead Hill's strategic importance to the city occurred in 1781, during the Revolution, when the Hill's unobstructed views indicated British ships located off of North Point, to the park's southeast. At that time, the land surrounding the hill was owned as a plantation by Benjamin Rodgers. His estate ran from the Patapsco River northward, almost to the present site of Johns Hopkins Hospital, and was comprised of two tracts known as Parker's Haven and Kemp's Addition. Eleven years later, in 1792, the country was at peace, and Rodgers' 200-acre parcel was sold at public auction to an Irish-born shipping merchant named William Patterson. Patterson first came to this country in 1766 from the County of Donegal Ireland. He settled in Philadelphia at age fourteen, apprenticing himself to an Irish shipping merchant. At the age of 21, in 1773, Patterson embarked on a career in the merchanting of sea vessels. His shipping business took him from Philadelphia and New York to Dutch St. Eustatia and French Martinique, where he traded goods under the various foreign governments in power there. He became keenly interested in the American Revolution, realizing that a lack of arms would greatly hinder the American cause. He traveled to France in 1775 to bring back gunpowder and arms to Revolutionary soldiers in Philadelphia, returning in March, 1776. He made a handsome profit from the venture, and settled in Baltimore prior to 1778, vowing to invest the money made from his shipping endeavors in real estate, "having made it a rule never to purchase real property on speculation with a view to sell again. . ."[50] Patterson went on to become one of Baltimore's most prominent citizens, serving as a founding director of the B & O Railroad and President of the Bank of Baltimore.

Patterson apparently did little with the extensive land he bought in East Baltimore in 1792. In 1813, the Hill on his property was again utilized for military purposes. In August of that year,

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[49] *Public Parks of Baltimore No. 2* (Compiled by the Board of Park Commissioners, 1927), pages 9 and 10 note the question of whether or not Hampstead Hill is really the hill that we see today in the park, or whether it was a different hill, located further north and west. In any event, Ordinance No. 47 of 1829 designates that a park keeper should be assigned to the public square at "Hampstead Hill."

[50] Preface from William Patterson's Will, 1835, located with the William Patterson Papers at the Manuscript Division of the Maryland Historical Society.

British ships approaching the city were sited once again from Hampstead Hill's vista. Seeing the breastworks established by the citizens of Baltimore, the British never landed, and no major skirmish resulted. In 1814, however, the British were more daring, and Hampstead Hill, in particular, was instrumental in the events that turned them back to sea.

Following the destruction of Washington by the British in August, 1814, Baltimore prepared herself for attack. Entrenchments were erected by the local citizenry all over the city, with slaveholder and slave, working side by side to construct them.[51] J. Thomas Scharf, in his *History of Maryland from the Earliest Period to the Present Day*, described the fortifications that arose on the city's east side:

"Chief fortifications constructed by the citizens consisted of two long lines of breast-works, extending from Harris Creek northward across Loundenslager's or Hampstead Hill (now the site of Patterson's Park), about a mile in length, along which at short distances, semi-circular batteries were thrown up, armed with cannon on field carriages. Behind these, on more elevated sites, commanding the lower line, were several additional batteries, one of which, known as Rodgers' Bastion, may still be seen well preserved, on the harbor side of Patterson Park.[52]

On August 11, 1814, the entire British fleet was sighted at North Point on the Patapsco. The soldiers in Baltimore headed east to meet them. At the decisive Battle of North Point, the British leader, General Ross, was killed, causing a setback for the British. Nonetheless, British Admiral Cochrane planned to bombard Fort McHenry. The British Army commander, Colonel Brooke, advanced his troops from the east and viewed the 15,000 American troops stationed on Hampstead Hill with less confidence. The British plan was to have the Navy create a diversion in the Ferry Branch of the Patapsco in order to rid Hampstead Hill of some of its troops. The British high command, however, was daunted by the thought of heavy casualties on Hampstead Hill and suggested Brooke retreat instead. The bombardment of Fort Henry proceeded, but the attack on Hampstead Hill never happened.

In the years following the War, Rodger's Bastion was quiet. Nothing is recorded of Patterson's use of the land thereafter except that he established a ropewalks there, which is shown on the 1822 Poppleton Map of the city. "Patterson's Rope Walk" was located along Wilks Street (now Eastern Avenue) from Gist (now Patterson Park Avenue) almost to Luzerne.

8.2.2 WILLIAM PATTERSON'S "PUBLIC WALK": 1827-1859

In 1827, Patterson deeded two squares of ground including Hampstead Hill to the City for a "public walk." In 1827, the term "park" had not entered the popular vocabulary as a place for the public, but was, instead, a private spot for English gentleman and huntsmen.

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[51] Walter Lord, *The Dawn's Early Light* (New York: WW Norton & Co., Inc., 1978), 235.

[52] J. Thomas Scharf, *History of Maryland from the Earliest Period to the Present Day, Volume III* (Baltimore: John B. Piet, 1879), 100.

A "public walk" was defined by Samuel D. Walker in his 1835 pamphlet, *Rural Cemetery and Public Walk*. In this work, Mr. Walker published his 1833-1835 writings on the subject of establishing both a sizeable public walk and a "rural cemetery" for the City of Baltimore. (See Section III: The Country Park Movement: 1860-1905 for description of rural cemeteries.) He described the attributes of a public walk:

> A public walk is a commonwealth, a kind of democracy, where the poor, the rich, the mechanic, the merchant and the man of letters, mingle on a footing of perfect equality, and where the rough corners of character become smoothed by the attractions of genteel intercourse. . .[53]

Walker described international examples of public walks: Paris' boulevards, Naples' villa real, Florence's cachina, Seville's Prado, and London's parks and water works. In this country, the only cities Walker credits with "walks" are Boston, with her "Mall;"[54] New York, with her park and battery; and Philadelphia, with her squares and waterworks. Walker noted that, in these places, "occasionally the inhabitants repair to refresh the spirits from the fatigues and cares of business, and to enjoy an hour of repose and leisure."[55] Not even mentioning Baltimore's Patterson Park (which, at 5.96 acres undoubtedly seemed too small to qualify), Walker suggests that Monument Square, had it not been so built up, represented the most obvious site for a Baltimore walk.[56]

Despite its lack of recognition, Patterson's 1827 Walk may, in fact represent one of the earliest "public parks" in this country. A public park has been defined as: "an outdoor recreational space on land acquired and owned by the people themselves, developed with public funds and open indiscriminately to all."[57] Many historians cite the creation of Victoria Park in London (1842) and Birkenhead Parks (1847) in England as the first public parks to fit that definition. Those same historians typically cite the passage of the 1851 First Park Act by the State of New York as the turning point in the American movement to sanction public parks.

Patterson's Public Walk, however, was deeded to the people of Baltimore in 1827 (much earlier, in fact, than 1851). Although originally planted with trees by Patterson himself, the ground was first improved with public funds in 1829, when the City spent $57.56 on improvements. In 1850, still prior to the New York Act, the City appropriated another $600 to enclose the walk with a wooden fence and in 1851, the park received ten benches and a wooden shed. The Park was, as far as we know, open to all Baltimore citizens, in accordance with Walker's emphasis on democratic principles.

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[53] Samuel D. Walker, *Rural Cemetery and Public Walk* (Baltimore: Sands & Neilson, 1835), 5.

[54] Apparently, Boylston Street was considered the "Mall" in its early days. (Information from the Massachusetts Historical Trust.)

[55] Walker, *Rural Cemeteries and Public Walks*, 5.

[56] Beginning in 1839 with the proposal for Franklin Square, Baltimore received several city squares designed to enhance private residential development. Also in 1839, Greenmount Cemetery was opened as the City's first "rural cemetery."

[57] Newton, *Design on the Land*, 267.

That Baltimore should be graced with such an early example of what might be called a public park likely stems from the extraordinary financial success and worldliness of the park's originator, William Patterson. Promenades, or "breathing zones" as they were called at the time, existed on the continent in public domain even in advance of those in England. Patterson had been in France between 1775 and 1778, and may have toured some of France's formal gardens, developed over the course of the 17th century. Patterson also may have been exposed to French and European culture through discussions and/or correspondence with his daughter Betsy, who married Prince Jerome Bonaparte in 1804, the younger brother of the Emperor.[58]

8.2.3 THE "COUNTRY PARK" MOVEMENT: 1860-1905

In 1860, the character of Patterson Park as a small public walk was poised for change. In 1859, the City negotiated a deal with four vieing horsecar railway competitors looking for operational franchises. The horsecar businesses were required to pay 1/5 of their gross proceeds to the city in order to obtain franchises. This money would either be spent on fulfilling an 1851 "Boundary Plan" for a new city boulevard, or for purchasing and maintaining a public park(s). The City decided the money should go for the latter, and the Mayor then established a Commission in 1860 to select and purchase a site or sites for the proposed park(s) in 1860. Four members were selected to sit on the first Commission: John H.B. Latrobe, who had been instrumental in the creation of the Boundary Plan and was the son of architect Benjamin Latrobe; William E. Hopper; Robert Leslie; and Columbus O'Donnell. The Mayor served as Chairman. The site selected for the city's first park was the Lloyd N. Rogers property, consisting of 475 acres in the northwest section of town. Druid Hill Park, as it was to be named, was thus born. The selection of Druid Hill Park in northwest Baltimore angered the citizens of East Baltimore, however, who lobbied the local government for the expansion of Patterson Park as compensation for the city's east side. Thus, in 1860, under the ordinance establishing the Commission, 31 acres were added to Patterson Park. For the next 40 years, the Commission, aided by its superintendents, set out to make Druid Hill and Patterson Parks examples of country parks such as those developed in England.

<u>The English Landscape Gardening School and Andrew Jackson Downing's Role as Interpreter</u>

The movement for English-derived country parks was spearheaded in this country in the 1840s by two writers: Andrew Jackson Downing, in his publication the *Horticulturist*, and William Cullen Bryant, editor of the New York *Evening Post*. Both writers focused their efforts on New York City, advocating that land be set aside for a rural park in the great metropolis before it was too late. Their model for publicly landscaped parks was London, which had succeeded in the 1840s in introducing what had been previously private estate landscape designs into the public realm.

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[58] The Emperor sought to have the marriage annulled by the Pope, since Ms. Patterson was Protestant. William Patterson may have traveled again to France after 1804, when Betsy resided there. An extensive collection of his and Betsy's papers are located at the Maryland Historical Society Manuscript Division, and would provide further background into the possibility of Patterson's direct or second-hand knowledge of formal landscape gardening in Europe.

In books and articles, Downing in particular introduced this "English landscape gardening school" to the American public. He was inspired to press for English style public parks because of the recent success of the "rural cemeteries" in this country, also inspired by the English landscape school. The rural cemeteries were park-like burial grounds which featured romantic elements such as winding drives, small lakes, secluded groves, etc. The rural cemetery movement was initiated in Boston in 1831 by the efforts of a local doctor and the Massachusetts Horticultural Society to create a place of burial that was seen as healthful. Their collaboration resulted in a spot that became popular not only with families of the dead, but with other visitors and sight seers. The melancholy beauty of these new cemeteries drew people to stroll, relax, and even picnic amongst picturesque mausoleums and markers. Writing in 1849 that New York, Philadelphia, and Boston all had their great cemeteries, Downing wondered why the principles of the same English landscape school could not be applied to places for the living.

In his *Landscape Gardening and Rural Architecture*, published in 1841, Downing described the English landscape school of the 18th century as the "modern" school of landscape gardening for 19th century America. Downing contrasted this school with the formal landscape gardening practiced by the "ancients." The modern school was an attempt to create a seemingly natural portrayal of Nature through great manipulation. The practitioners of the school were inspired by painters of the prior century - Nicholas Poussin, Salvatore Rosa, and Claude Lorrain - who painted dramatic canvasses of an ideal and/or powerful nature.

The first of the practitioners of the new school was Sir John Vanbrugh's, who created a romantic landscape for Blenheim Palace in 1700. His vision was carried forward and crystallized in the work of Charles Bridgeman, William Kent, and Capability Brown, culminating in the work at the end of the century by Humphrey Repton. The English landscape school continued into the next century through the popular "Gardenesque" theories of botanist John Claudius Loudon, whose writings focused on the display of exotic plants in the landscape, before being picked up in America.

These gardeners were inspired not only by painters, but by a theoretical argument underway in literary circles regarding the best means for turning aside the formality and geometry of French and Dutch inspired landscapes. The consensus of the literary elite was to embrace a more "natural" line, but the method by which this was to be achieved was hotly debated. Three distinct approaches to representing the natural ideal emerged: the "Beautiful," the "Picturesque," and the "Sublime."[59] The Beautiful was epitomized by the work of Capability Brown, whose gardens featured encircling belts of trees to contain views, clumps of trees to enrich a middle distance, serpentine lakes, and smooth unbroken areas of lawn. The Picturesque was launched as an attack on Brown's version of landscape gardening. To those advocating the Picturesque, Brown's landscape forms were too soft, round, and smooth. The Picturesque aesthetic, defined by Sir Uvedale Price and Richard Payne Knight, sought rougher, more rugged, irregular, and dramatic landscape imagery. The third strain, the Sublime, never really entered the realm of landscape

[59] The Sublime was reserved for the most rugged, dangerous, cataclysmic scenes of nature. Edmund Burke probed the notion in his 1757 work *Inquiry into the Origin of our Ideas of the Sublime and Beautiful.*

gardening practice, as it could hardly be effected by the hand of man. Sublime landscapes were meant to overwhelm the viewer and remind him of his powerlessness in the face of Nature. Rough seas, jagged mountain peaks, and threatening storms were the elements of the Sublime.

The argument over whether or not landscapes should be Beautiful or Picturesque was never fully resolved, but the work of Humphry Repton, the first person to use the term "Landscape Gardener," resulted in something of a combination of the two. Repton's primary consideration was the natural character of the place at hand. In the last years of the 18th century, Repton transformed Brown's Beautiful aesthetic into a landscape rooted in practicality. He saw a fitting place for more formal elements immediately around a house, and more rugged or pastoral elements father away from the house. Through his "red books," showing before and after versions of landscapes, Repton incorporated elements of the Picturesque and Beautiful in single compositions.

In a slightly different approach, Downing suggested that the two major strains of the English Landscape Gardening School - the Beautiful and the Picturesque - should be kept distinct from one another in small landscapes, such as those of the cottage dweller or small estate owner, but that in big landscapes, the two elements could be combined, as long as they were kept distinct. Like Loudon, Downing was a nurseryman, and he too stressed the importance of showcasing individual species.

At the start of the 19th century, this high-brow aesthetic argument moved out of the realm of the elite and into the hands of social reformers. Advocates for the poor in the London of the 1820s and 1830s London wanted parks that were not owned by the King, but by the people. They, and Cullen and Downing in America a decade later, were responding to the crush of industry and the massive construction transforming cities into dirty, overcrowded, diseased places. In 1833 England, a report from the Select Committee on Public Walks was appointed to consider "the best means of securing open space in populous Towns, as Public Walks and Places of Exercise calculated to promote the Health and Comfort of its Inhabitants."[60] Still called "public walks," to distinguish them from the royal parks, these open spaces were seen as the antedote to urban ills, especially the consumption of liquor. In the 1840s, the first of London's public parks opened.

Frederick Law Olmsted and the Design of Central Park

If Downing and Cullen's writings became the basis for political action to create a public park in New York, Frederick Law Olmsted's writings and his application of the English landscape gardening school onto American soil became the basis for artistic action to implement country parks in major American cities. Olmsted had grown up in Connecticut taking family trips through New England and upstate New York "in search of the picturesque."[61] He spent three years as a gentleman farmer in Connecticut and New York before traveling to England in 1850 where he

[60] George F. Chadwick, *The Park and Town: Public Landscape in the 19th and 20th Centuries* (New York: Frederick A. Praeger, 1966), 50.

[61] Daniel Shaffer, ed. *Two centuries of American Planning* (Baltimore: The Johns Hopkins University Press, 1988), 91.

spent time in Birkenhead Park, developed as one of London's earliest public parks in 1847 and laid out by Joseph Paxton.

In 1851, the New York Legislature passed the First Park Ave, authorizing the city to buy land for a park. The following year, Olmsted was in England, writing *Walks and Talks of an American Farmer in England*. He observed: "Five minutes of admiration, and a few more spent in studying the manner in which art had been employed to obtain from nature so much beauty, and I was ready to admit . . . that in democratic America there was nothing to be thought of as comparable with this People's Garden."[62] Olmsted also wrote articles on agriculture and social conditions in the south, where he traveled in the mid-1850s. Overall, he was a well-known writer by mid-century.

Settled in Staten Island, Olmsted found work in 1857 as Superintendent of the labor force for the construction of Manhattan's new Central Park. That same year, the Commissioners of the Central Park sponsored a competition for actually laying out the park's grounds. Calvert Vaux, an English architect brought to this country by Downing, persuaded Olmsted to join him in submitting a design. Their plan, titled "Greensward," was awarded first prize on April 28, 1858.

Based on his knowledge of the English landscape school, and sharing Downing's belief that large landscapes permitted more than one strain of treatment, Olmsted and Vaux combined the various strains in a landscape large enough to capture a variety of evocative set pieces. They employed both the curving and straight walk, the mixing of multiple species and the massing of another, and a "Beautiful" lake and a "Picturesque" rocky ledge. All approaches began with the existing conditions and/or constraints of the land. Olmsted and Vaux' main objective at Central Park was to draw man into a relationship with nature by creating rural scenery that would contrast with the hard-edged city. For Olmsted, the key to landscape design was the evokation of emotional response, whether that response be mystery, calm, or awe. Park visitors would then be drawn into a relationship with the landscape by an unconscious process whereby the scenery would promote a relaxation of the mind.[63]

The Development of Patterson Park

This was the creative climate against which the Public Walk was transformed into Patterson Park three years later. Baltimore was in the vanguard of cities to grasp the concept of a rural pleasure ground. In addition to New York's Central Park and Philadelphia's Fairmount, Baltimore's two parks (Patterson and Druid) were on the cutting edge of public landscape design. Baltimore would continue to remain in the forefront of park planning for the next few decades, with the Park

[62] Schaffer, *Two Centuries of American Planning*, 92.

[63] Charles E. Beveridge, "Frederick Law Olmsted's Theory on Landscape Design," *Nineteenth Century, the Journal of the Victorian Society of America* 3, no. 2 (1977): 38-43.

Commission sending its planners and architects to study the latest trends in zoological gardens, aquariums, and general landscape theory.

In 1861, work on the fledgling Patterson Park consisted of grading and enclosing the grounds. Very little could be accomplished, however, as the land was occupied by the Union army. Baltimore, a conflicted, pro-slavery state within the Union, was essentially overtaken by the federal government during the war year to prevent the city's upheaval. Hampstead Hill on the city's east side became an obvious site for military encampment. The first Civil War occupant of the park grounds was the 10th Maine Regiment. In 1861, it established Camp Washburn on the site, erecting tents on the grounds east of the earthworks. The regiment departed in November of 1861, only to be replaced by the Seventh Maine V. Regiment. Shortly thereafter, the 110th Regiment of New York Volunteers set up "Camp Patterson Park" on the site. Next came the Ninetieth Pennsylvania Volunteers. They were eventually displaced from their camp when the site was declared necessary for a military hospital. The U.S.A. General Hospital at Patterson Park next established itself as the most enduring tenant of the site, occupying the grounds from 1863 until 1865. The hospital consisted of two-story barracks converted into wards (by the addition of two-story porches) and a formally landscaped parade ground. Fort Marshall, a four-pointed star redoubt, also is noted in some sources as being on the Patterson Park grounds, but this information is incorrect. It was located in Highlandtown, on the site of what it today the Sacred Heart Catholic Church. The hillside upon which it stands was known as Potter's and then Murray Hill.[64]

Improvements to the park were precluded in 1862 due to the occupation of the grounds by the military, with the exception of the commencement of "the Drive." Executed in "suitable serpentine lines,"[65] the Drive was begun as the main thoroughfare upon which carriage riders could view the grounds. In 1863, grading operations resumed, and the land was levelled and ravines were filled in. Despite the persistence of the military encampment, the beginnings of a park design were slowly taking shape. The Drive was substantially completed in 1864.

Unique to Patterson Park was a landscape feature not shared by either Central or Druid Hill Parks: a magnificent hilltop view down to a busy harbor and bay. Throughout their planning, the Commissioners viewed this as the park's greatest asset. A significant part of the view experience was the location on the hilltop within the park of a former bastion. In the 1860s, the bastion featured not only the battery, but a parapet and ditch, the entrance to a magazine, and an indication of "curtains" on either side. The Commissioners vowed to retain the battery as an "element also in the picturesque."[66]

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[64] Information from Scott Sumpter Sheads, Historian at Fort McHenry National Park and Civil War expert. Sheads resarched the location of all 43 Civil War forts in Baltimore by studying the National Archives records and maps.

[65] *Annual Report for 1863*, 435.

[66] Ibid, 422.

By 1864, the Commission had converted the southeast corner of the grounds into a lake and had filled all ravines. Upwards of 2,000 trees were set out upon the "bare common,"[67] with "great success."[68] The last of the military occupants left the site in 1865, and the grading operation resumed, as did the construction of walks, the carriage drive, and an iron fence along Gist Street. Earthen drainage pipes and fire plugs were laid throughout the park site. The first heavy use of the park was indicated by the enlargement of the lake un 1865 resulting from its popularity as a skating pond.

In 1865, the first structure built specifically for the park was erected. It was a marble fountain located at the park's main entrance, near a dilapidated keeper's house (an old brick federal-style dwelling dating from the time, at least, of Patterson's ownership). It was probably designed by George A. Frederick, the first park architect. In 1862, the Park Commission appointed George Aloysius Frederick park architect, a position he held until 1895. During his tenure, Frederick also designed buildings for private commissions as well. He was well connected politically and an influential member of the city's German population. He trained in two of Baltimore's most prestigious architectural offices: Lind and Murdoch, and Niernsee and Neilson, and became tremendously successful. At the age of twenty, not only was he working for the Baltimore parks, but he was chief architect for the government's new City Hall. The fountain, which still stands, was Classical in character. The fountain revealed how Patterson Park's construction was directly tied to infrastructure improvements at the city level. It was supplied from the start with City water piped to the park under Gist Street. The waste water from the fountain was then conducted to the park's lake, where it formed another fountain, the basin of which was the lake itself.

One year later, in 1866, the old keeper's house was demolished and a new Gatehouse was built near the entrance at Gist and Lombard Streets. Designed by Frederick, this structure was an Italian Villa, a perfect, picturesque set piece for a country park. That same year, the Park Commissioners first recognized the potential for a grander, more sweeping park that could take in more land and ensure the protection of the park's vistas from residential construction. Since some of the grounds surrounding the park were as yet unsubdivided, it was a priority to protect the plantings of the park from stray farm animals. The Gist Street (now Patterson Park Avenue) iron railing was completed and a wooden fence was posted along the other portions of the park. Inside the park's fence, however, a live stock inventory was growing yearly to match that of Druid Hill's zoo collection.[69]

In 1867-68, a small music stand was built southeast of the Gatekeeper's House to house regular instrumental concerts. This exotic kiosk, presumably designed by Frederick,[70] was almost

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[67] *Annual Report for 1863*, 420.

[68] *Annual Report for 1864* (no publisher), 13.

[69] *Annual Report for 1866*, p. 36, cites live stock inventory: 3 deer, 2 China geese, 9 ducks, 6 pea fowls, and 4 wild geese.

[70] The original music stand at Patterson Park resembles other kiosks designed by Frederick and seen in his drawings housed at the Maryland Historical Society.

immediately moved, however, to serve as a shelter for the park's spring. (See below.) In 1869, 250 shade and evergreen trees were added to the park, along with 30 settees for visitors. Deer running at large in the park led to concerns over plantings, and they and the sheep were removed from the grounds, to be replaced at some point with life-size animal casts. In 1870, Frederick designed two structures in the Gothic Revival style for the park: an outbuilding to store livestock and implements, located almost due east of the Gatekeeper's House, and a building for the use of skaters and visitors to the pond in cold weather, located on the western bank of the Boat Lake. (Neither of these building's stands, although the outbuilding was rebuilt in a design similar to that of original structure after an 1881 fire, and still stands.) The Park was increasingly used by visitors, whose numbers inspired the setting out of 100 more settees in the early 1870s. A new music stand was also built in 1870, on the same site as the original music kiosk, to serve as the setting for park concerts. (This building no longer stands.) In 1871, a building for refreshments and the "convenience of visitors" was erected for those visiting the skating pond. This structure, later called the Ice Cream Saloon or "Little Casino" was located near the present Observatory and was also Gothic Revival in character. (This building no longer stands.)

In 1873, a sizeable addition, known as the "Southern Addition" was made to the south of the existing park grounds. This acreage allowed for the extension of the Boat Lake, the creation of an axial "Mall" and the provision of ground for nursery and propagating purposes. More structures were built; both follies and utilitarian buildings.

In 1874, a small ice house was built into a slope of ground adjacent to the south edge of the Boat Lake to be used for the storage of ice for cooling the Park's various drinking fountains. (This structure no longer stands.) In 1875, a small iron "pagoda" was placed on a rise near the Gough Street gate. Having originally served as an advertisement, the folly stood on the site until later in the century. (It no longer stands.) Also in 1875, the Spring was improved by its containment within a formal marble edifice that would come to define it as the "Taurus Fountain." The architecture of the Taurus Fountain, like the springs of Druid Hill Park, was based on English models. These fountains were generally given as gifts to the parks by prominent patrons. (The fountain and its kiosk were removed in 1924.)

In the southeast corner of what were then the park's boundaries, a series of greenhouses were built to support the growing of plants for the park. In 1876, the first conservatory was built, a wood-framed structure designed and installed by conservatory specialists, Lord & Burnham of New York. The first propagating house for flowers was built in 1878 by the builder T. Jones. It was 25 x 50 feet in dimension.

In 1882-1883, the park was extended eastward. The "Extension," as it was called, was laid out by the engineer Charles H. Latrobe. It originally featured a second lake, surrounded by a terraced lawn and valley. Engineering work on this section of the park proceeded slowly, and improvements continued to be made upon earlier tracts.

A second greenhouse, or "summer house," 75 x 15 feet, was built in 1882 in the Southern Addition of the park, and was considered a temporary accommodation of camellias and azaleas.

It was enlarged one year later. In 1884, a new landing shelter was built at the Boat Lake. Throughout the 1880s, a series of benches were fashioned for the Park, based on stock models and more "rustic" styles. In 1887, the battery was reshaped and made accessible by three flights steps. It was also graded on the top for benches. In 1890, two storm shelters were built in the park. In 1891, the Observatory (Pagoda) was built to the designs of Charles H. Latrobe, and in 1893, the Mansion House (Casino) was built, also according to designs by Latrobe. In 1893, the Conservatory was practically rebuilt and a new propagating house completed, built against a wall of the original propagating house. In 1900, the wood-framed conservatory was closed to the public and removed in 1904. In 1905, an all-iron conservatory was built to replace the original wooden one. Due to the interest at the time in ornamental flowers and carpet bedding, more greenhouses were erected southeast of the Boat Lake. (All but one range of the propagating houses were dismantled in 1913, the remnant reserved for the use of the Quoit Club. In 1948, the iron Conservatory, in poor condition, was razed to make space for a children's playground.)

By the turn of the century, therefore, Patterson Park had been developed into a sizeable pleasure ground for urban dwellers. "Rural scenery" was abundant in the tremendous variety of flora within. "Passive" recreation was available in the form of boating, skating, strolling, or driving by carriage. Picturesque follies, such as the Observatory and the Bastion, allowed people to be transported to another place or another time. Settees provided for relaxation and concerts, enlightenment, all within a pleasing, natural setting.

8.2.4 THE ACTIVE RECREATION MOVEMENT: 1895-1925

While this passive, "country" experience suited the minds of 19th century reformers and planners as the antedote to urban ills, a more active, "athletic" experience was being touted by 20th century reformers as the solution to urban ills. Advocates of the pastoral landscape school touted its unconscious, harmonizing effect, but, increasingly, there were those who pressed for athletics within park bounds on the grounds that active sport promoted moral improvement. It was no longer enough just to observe nature's scenery; one had to engage in physical exercise. Indeed, the turn-of-the-century parks had to compete with private amusement parks then enjoying great popularity. The ushering in of baseball grounds within Patterson Park in 1895 represented the first instance at the park of the emerging trend in the national psyche.[71] In 1899, the Park Commissioners acknowledged this transition and began to cautiously embrace the fledgling movement of organized recreation; what has since been called the "active recreation" movement:

> There has been for some time an earnest desire expressed by many of our citizens that the Board should give a decided encouragement to the welfare of young people by providing athletic fields in some of the parks. . . We can only urge upon your Honorable Body the

[71] The *Annual Report for 1901*, p. 26, notes that the ball field "at lower end of the athletic ground" was put in good condition that year. This is the only reference to the location of the baseball field.

appointment of a special committee to investigate thoroughly the whole subject and ascertain the result of this experiment in other cities. . ."[72]

The fact that it is described as an "experiment" suggests the newness of the endeavor in 1899. In 1900, most major cities were inspired by the Progressive political movement to consider a shift towards athletics as imperative to the moral betterment of its citizens. In Baltimore, the Park Board was strongly in favor of retaining the seemingly natural character of the parks they had worked so long and hard to create, but public pressure for these highly engineered public spaces could not be ignored. Tennis, bicycling, baseball and football were the first sports to be initiated into the public park setting on a national level, and unlike the meandering paths and serpentine boat lakes, these required fenced off areas; large, unadorned fields; clay and grass tennis courts; and supervision of a new kind.

The two strongest movements within the active recreation umbrella were the playground and boys' athletics movements. In Baltimore, two private reform groups sponsored the incorporation of these national movements into the city's public parks: the Children's Playground Association (CPA) and the Public Athletic League (PAL).[73]

The earliest children's playgrounds were formed in Boston, where reformer Joseph Lee and his followers established them in slum districts. Boston's "Sand Gardens," for example, were first established in 1885.[74] Baltimore followed in 1897, when Eliza Ridgely and Eleanor Freeland formed the Children's Playground Association of Baltimore City and arranged for the first park playground shortly thereafter at Druid Hill Park.[75] By 1902, the organization had received a permit to operate children's playgrounds in all City parks and had established a training program for its teachers which was the second of its kind in the country.[76] Within four years, the organization's mission had broadened to include libraries, summer reading, cooking classes, and children's gardens, one of which was located in Patterson Park.

In 1900, the Public Park Athletic Association (the forerunner of the Public Athletic League) was founded with native Baltimorean and Olympic gold medalist Robert Garrett at its helm. Whereas the CPA served young children, the PPAA served boys over seven and young men. The PPAA applied to the Park Board for space and funds to establish athletic fields inside the city's parks. As with all reformers of the active recreation movement, the PPAA linked athletics to self reliance and the young person's ability to survive the stress of a congested urban life. That same year, Patterson Park received its first athletic field, laid out under the auspices of the Commission. Its

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[72] *40th Annual Report of the Public Park Commission for the Fiscal Year Ending December 31, 1899* (Baltimore: Wm. J.C. Dulany, 1900), 11.

[73] The Public Athletic League (PAL) is not to be confused with the current Police Athletic League of the same acronym.

[74] Cheryl L. Jordan, "The Evolution of the Baltimore City Board of Recreation: 1940-1988" (Diss.: University of Maryland, 1993).

[75] Barry Kessler and David Zang, *The Play Life of a City: Baltimore's Recreation and Parks, 1900-1955*, 7. Another source cites the actual first playground at a city schoolyard.

[76] Ibid, 7.

cinder track encircled a combination baseball and football field. The field was popular immediately.

A third group, the Free Public Bath Commission, had an equally moral mission but catered to all age groups of the city's many urban neighborhoods. Recognizing that poorer households of the city wanted for lack of bathing facilities, the Commission constructed and ran public baths and "recreative swimming baths"[77] at public park pools to encourage cleanliness and water sports.

In 1905, the Commission hired the Olmsted Brothers to provide plans for athletic improvements. The firm's first priority was the design of a permanent field house, which would be the centerpiece for all athletic facilities. The Olmsted Brothers provided the Commission with a field house plan and advised architects Wyatt and Nolting on its interior arrangement. The Field House was situated adjacent to the clay-bottomed swimming pool that had been fashioned from the Park's 1892 lake. The firm also provided site and planting plans and directions for the athletic area, specifying where allees should be, as opposed to open groves, fences, vistas, etc.

After the summer of 1906, the bathing pond at Patterson had become so popular that the Commission wanted to use the entire lake for swimming and provide a raised bathing beach. The Olmsted Brothers provided the plans for these improvements and for bath house wings which extended out from the building proper featuring dressing rooms and lockers. The Commission requested that the Olmsted Brothers provide a plan with which the Free Public Bath Commission would be required to comply. (The Free Public Bath Commission operated Patterson's and other park's pools from early in the century until 1917, when they were turned over to the Public Athletic League.)

In the following years, the Olmsted Brothers worked with Park Engineer Harry Gross on lights, fencing, and surfaces for the athletic areas. Beginning in 1912, their plans also embraced an "annex," added to the east of Linwood Street in 1908. For the annex, the firm developed a plan for open fields, bordered by a linden path.

Patterson Park became recognized citywide for the extent of its athletic facilities, which spanned 35 acres in 1916, and drew huge crowds to its special events. In 1922 the PPAA and the CPA merged into the Playground Athletic League (PAL), and continued to administer the athletic facilities in the city's parks through partial funding from the city budget. By 1925, with Patterson Park as a key resource, Baltimore's athletic facilities outnumbered those of any other city.[78]

8.2.5 THE MODERN ERA: 1925 TO PRESENT

Not much new work appears to have been undertaken in the park during the 1930s and 1940s due to the Depression and war, but active recreation continued to claim the majority of park resources

[77] *The Baltimore Book* (1912), 35. (Located at the Enoch Pratt Library)

[78] Kessler and Zang, *The Play Life of a City*, 21.

in the modern era.[79] In 1940, the Playground Athletic League was absorbed into the City government as the Department of Public Recreation. In the 1950s, more baseball and softball fields, and tennis courts were added to the Park in its eastern portions. These were designed by the Department and were not necessarily part of a grand design for the park as a whole. Patterson Park High School installed a field and field house in 1952 in the southern section of the 1882-1883 Extension. In 1953, the clay-bottomed swimming pool, or bathing lake, was replaced with an Olympic-sized swimming pool. In 1968, a outdoor ice rink was built. In 1970, the Utz Twardowicz field was built south of the pool on a former Patterson Park High School field. That same year, a concrete bath house for the pool was constructed. A new maintenance structure was erected next to the stables in 1973, which has been used in modern times as the park Superintendent's office. In 1974, the Virginia Baker Recreation Center was built in the north central section of the park on the site of the former music pavilions. In 1985, the original 1900 athletic field was renovated into Ortmann Field (and presumably underwent renovations in between as well). In 1986, a tension structure was added over the ice rink and the ice rink building (the former Patterson Park High School Field House) was expanded and connected to it.[80]

Today, Patterson Park contains elements of both the passive and active recreation worlds. The western portion of the park recalls its 19th century heritage, while the eastern sections and "annex" display the passion for organized athletics that dominated public park landscape architecture in the early 20th century. One can stroll through the western half's meandering paths, or play sports on one of the eastern half's many fields. Currently the object of a master planning study commissioned by the Baltimore City Department of Recreation and Parks, Patterson Park will continue to be a capsule of the evolution of American landscape design for urban open spaces.

[79] The *Annual Reports of the Park Commission* end in 1917. *Public Parks of Baltimore No. 2*, the brochure on Patterson Park, carried the history forward through 1927. Park data supplied by the City of Baltimore Department of Recreation and Parks indicates activity occurring in the 1950s.

[80] The tension structure was recently lost to a storm.

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10. GEOGRAPHICAL DATA

UTM References

A /1 /8 / /3 /6 /3 /3 /0/ 5/ /4 / 3 /5 /0 /1 /5 /9 /
Zone Easting Northing

B /1 / 8/ /3 / 6/4 /5 / 9/ 0/ /4 /3 /5 /0 /1 /7 /8 /
Zone Easting Northing

C /1 /8 / /3 / 6/ 4/ 0/4/ 9/ /4/3 /4 /9 /9 /2 /2 /
Zone Easting Northing

D / 1/ 8/ /3 /6 /4 /3 / 0/ 4/ /4 / 3/4 / 9/9 / 3/5 /
Zone Easting Northing

E /1 / 8/ /3 /6 /4 /3 /1/ 2/ /4/ 3/ 4/9 /5 /2 /2 /
Zone Easting Northing

F /1 / 8/ /3 /6 /3 / 3/ 2/ 1/ /4 / 3/ 4/9 /4 /9 /5 /
Zone Easting Northing

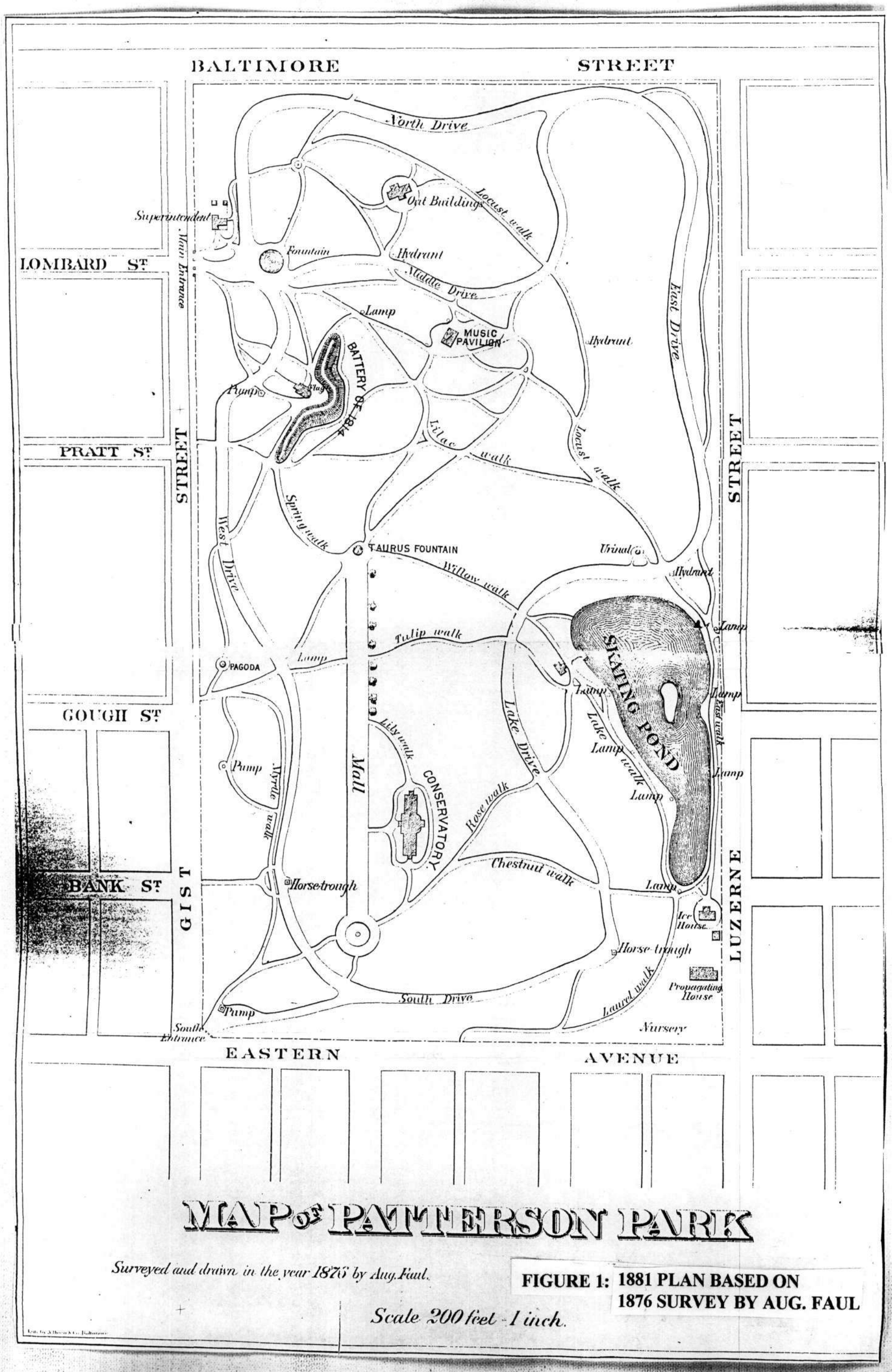


FIGURE 1: 1881 PLAN BASED ON 1876 SURVEY BY AUG. FAUL

B-4607

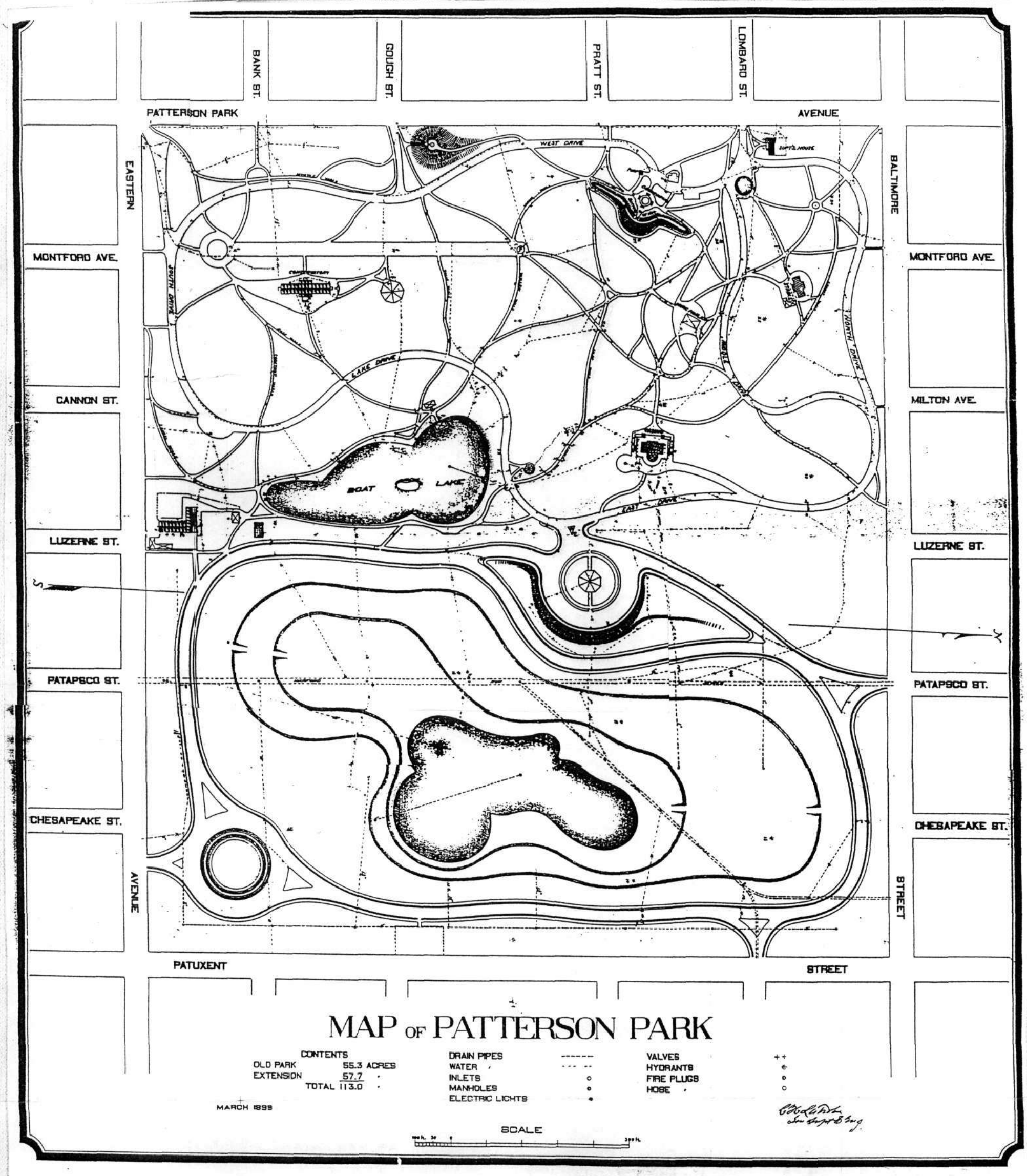


FIGURE 2: MAP OF 1899 BY C.H. LATROBE

B-4007

B-4607

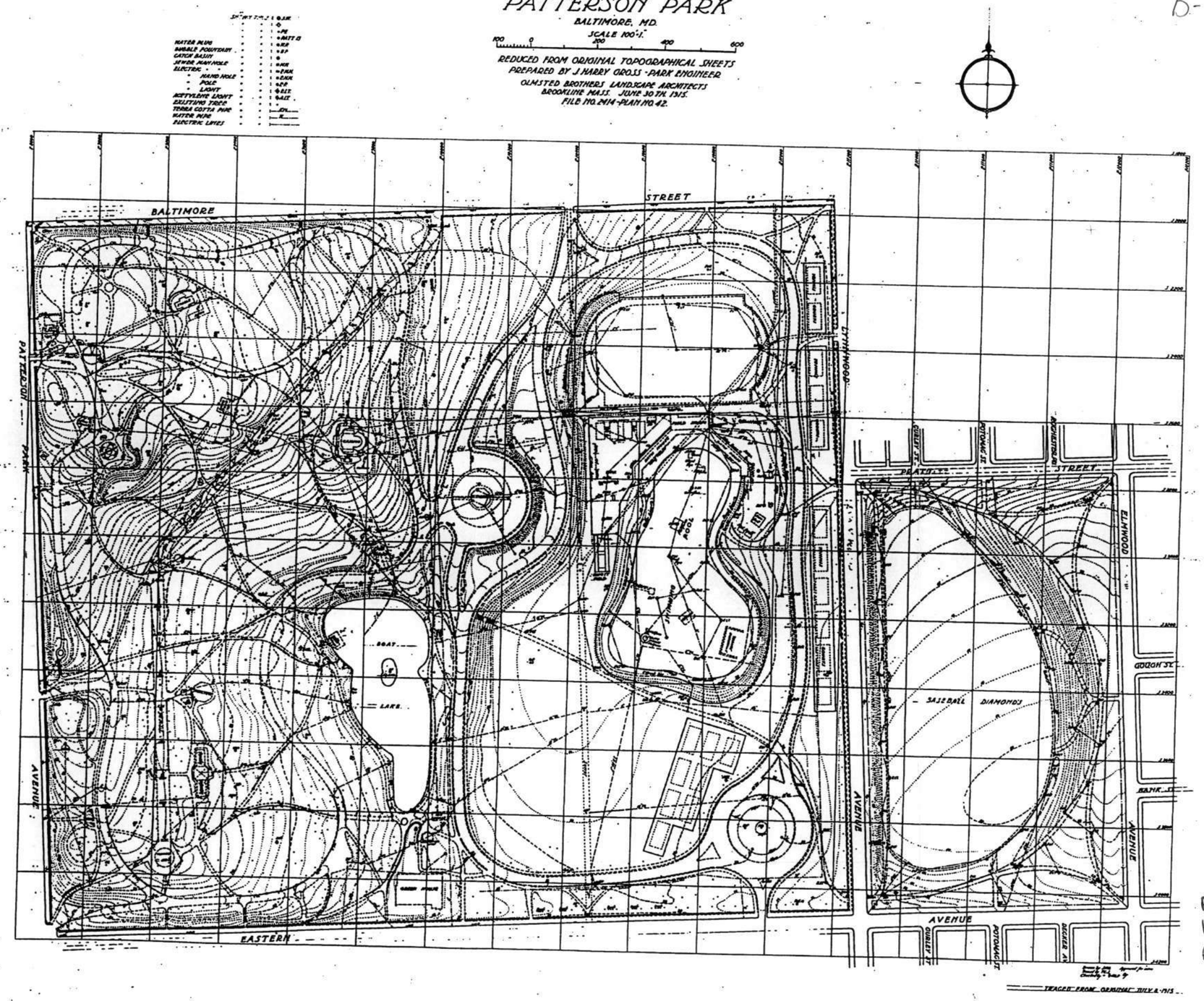
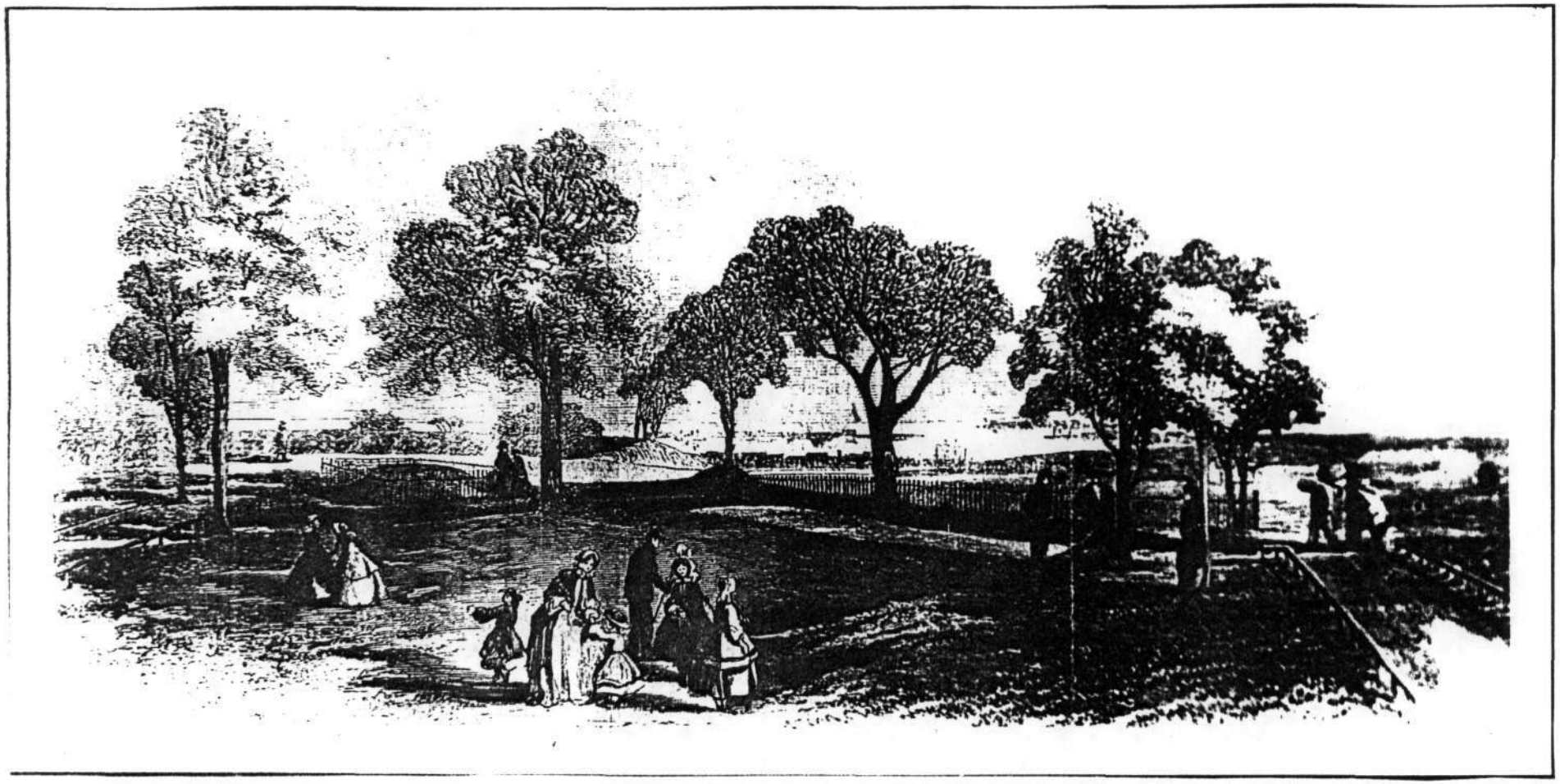


FIGURE 3: 1915 OLMSTED BROS. PLAN

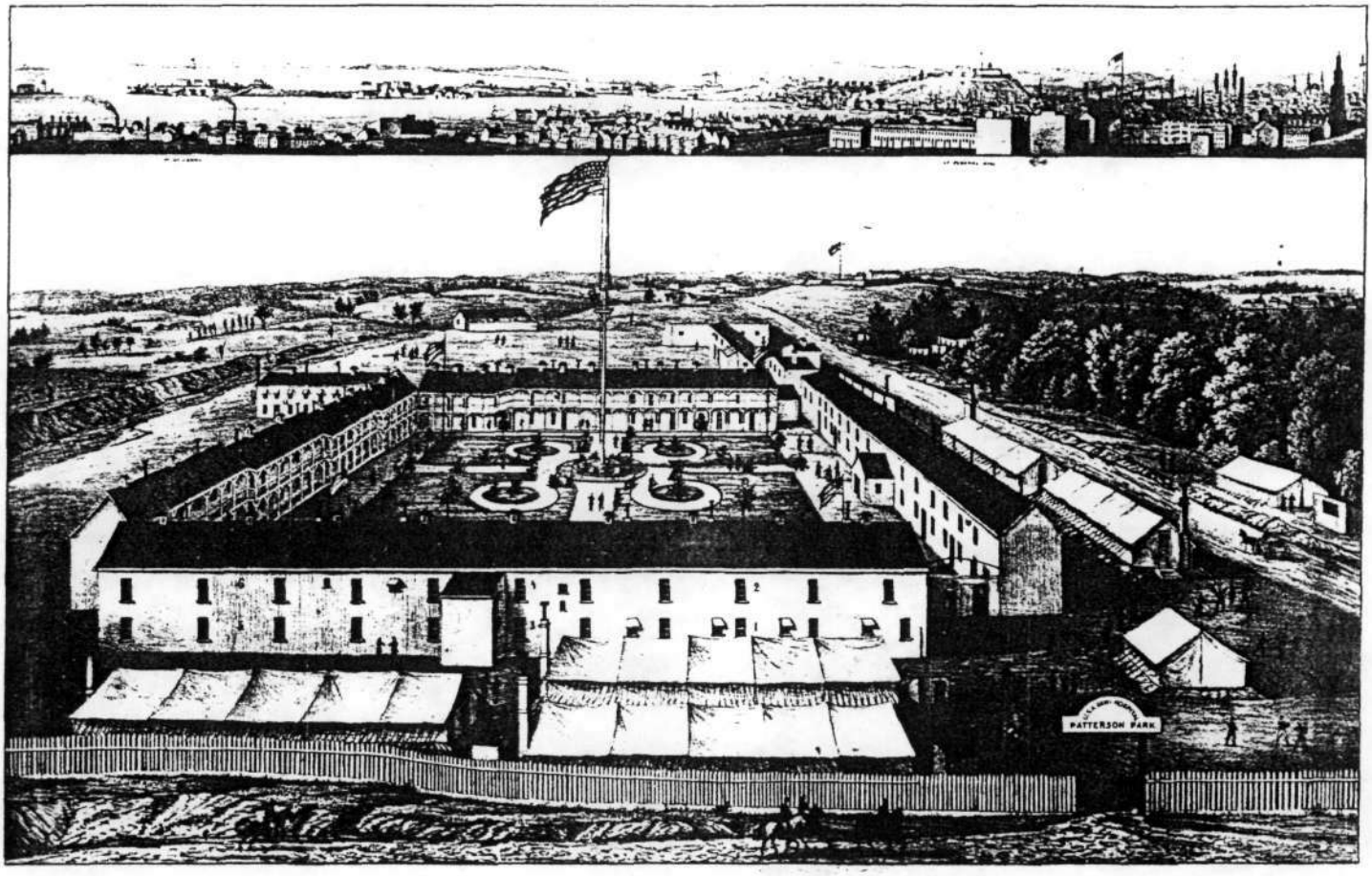
Please Credit National Park Service
Please Drawings
Olmsted



View of Patterson Park facing east showing Rodgers' Bastion at center left and fenced-in spring (?) at left.
Source: *Leslie's Illustrated Weekly*, 1864. (Enoch Pratt Public Library, Maryland Room, Photographic Collection)

B-4607

B-4607



Thomas Sim. Surgeon U. S. Vol. in Chg.

REV. R. S. VINTON, CHAPLAIN, U. S. A.

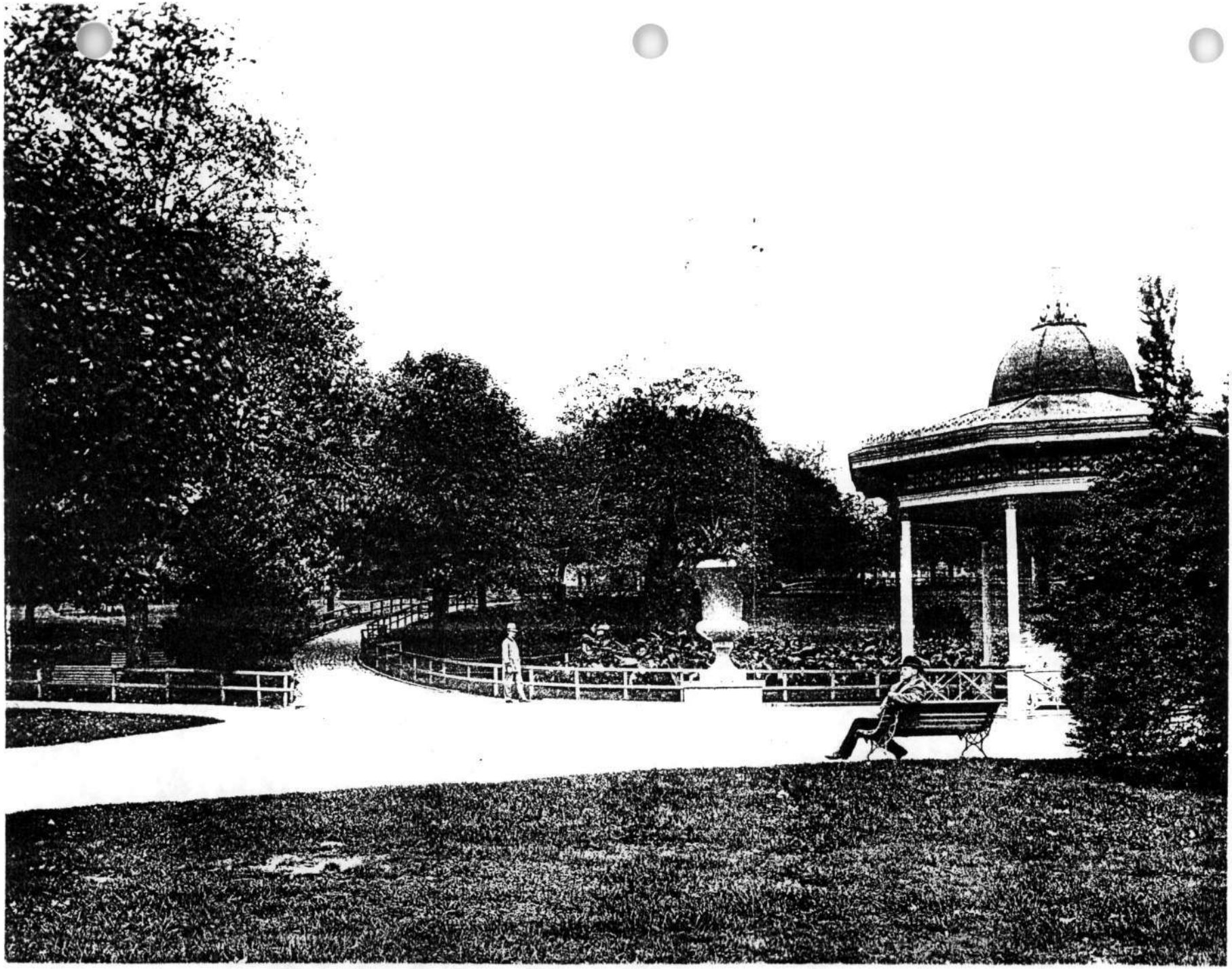
U.S.A. General Hospital, Patterson Park, Baltimore, Maryland.
Source: Lithograph and Print by E. Sachse & Co., 1863. (Maryland Historical Society, Prints and Photographs Division)

The Boat Lake showing Landing Shelter on left bank and Building for Skaters at far left.
Source: *Art Work of Baltimore*. Chicago: W.H. Parish, 1893 (Enoch Pratt Public Library)

S-4607

Lombard Street Gateway with the Gatekeeper's House at far left and "Watch Box" at right.
Source: *Art Work of Baltimore, Maryland*. Gravure Publishing Company, 1899. (Enoch Pratt Public Library, Maryland Room)

B-4607

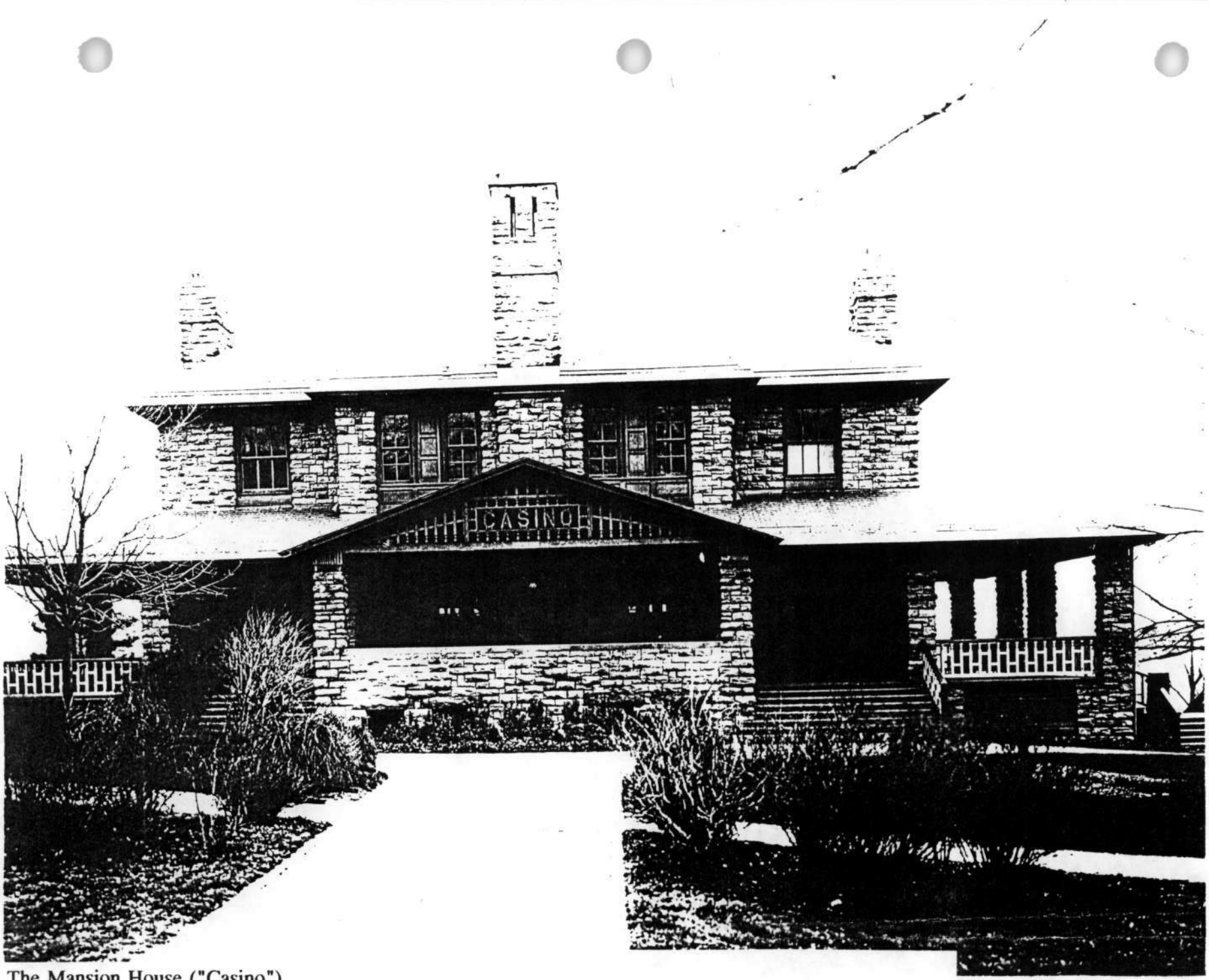


Taurus Fountain Pagoda and Walkways
Source: *Art Work of Baltimore, Maryland*. Gravure Publishing Company, 1899. (Enoch Pratt Public Library)

B-4607

Avenue in Patterson Park (The "Mall") showing Swann Avenue vases in center, Taurus Fountain Pagoda at far end, and Conservatory at right.
Source: *Art Work of Baltimore, Maryland*. Gravure Publishing Company, 1899. (Enoch Pratt Library, Maryland Room)

B-4607



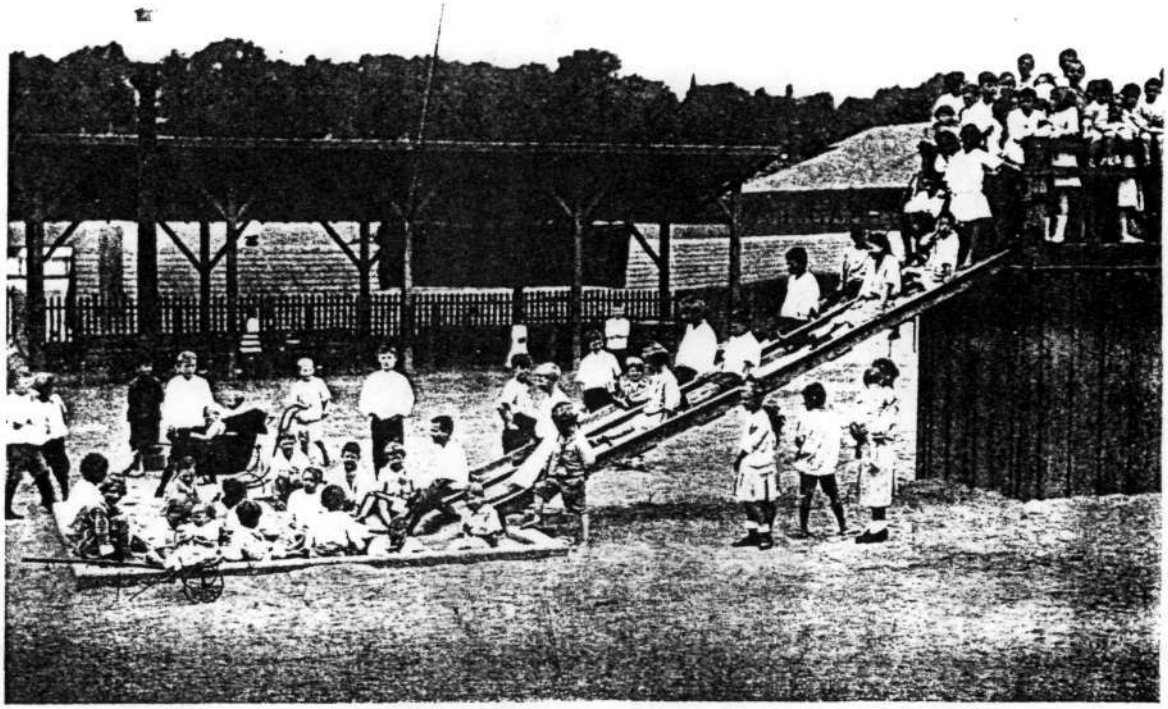
The Mansion House ("Casino")
Source: Undated Photograph. (Enoch Pratt Public Library, Maryland Room, Photographic Collection)

B-4607

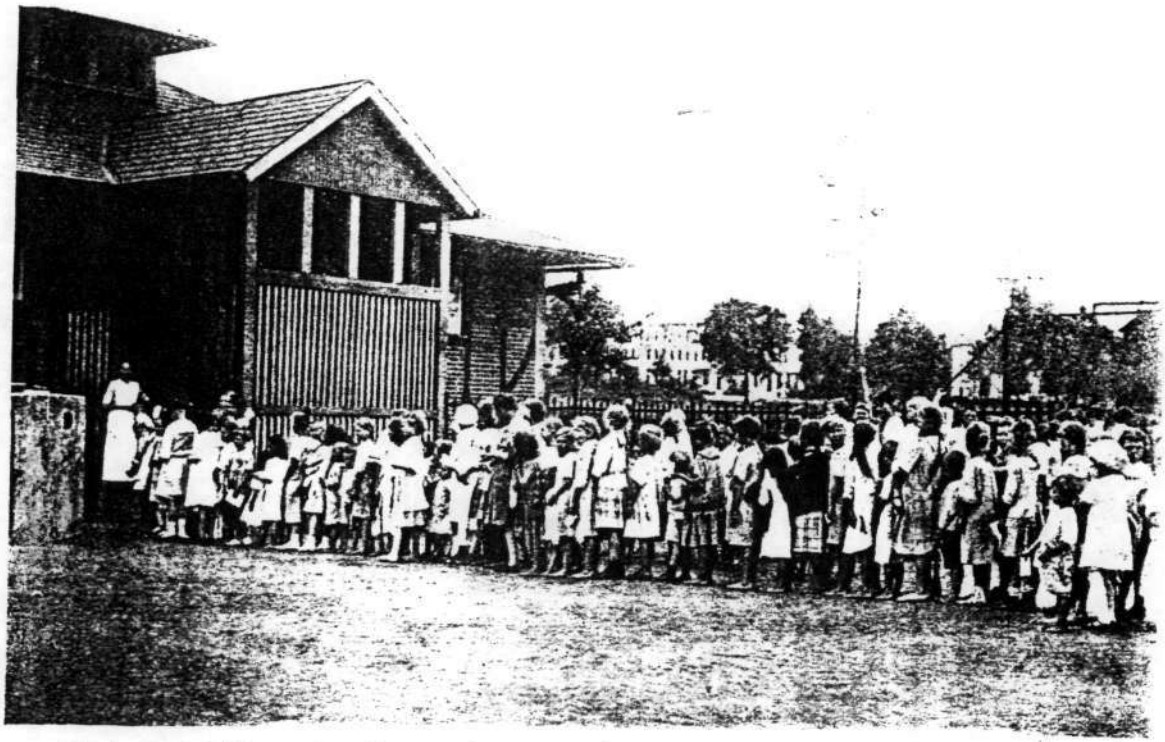
Watching athletic games at the Patterson Park Athletic Field, ca. 1900s.
Source: Undated Photograph. (Enoch Pratt Public Library, Maryland Room, Photographic Collection)

B-4607

B-4607



A typical scene at Patterson Park Playground.



One hundred children waiting their turn for a bath at Patterson Park. (Health Department C. P. A.)

Scene at Patterson Park playground (top) and children waiting for a bath in front of Field House (bottom).
Source: Children's Playground Association. *Report of Baltimore Playgrounds for 1916-1917-1918. 1919* (Enoch Pratt Public Library)

B-4607

HISTORIC RESOURCES

BUILDINGS, SITES, STRUCTURES, AND OBJECTS

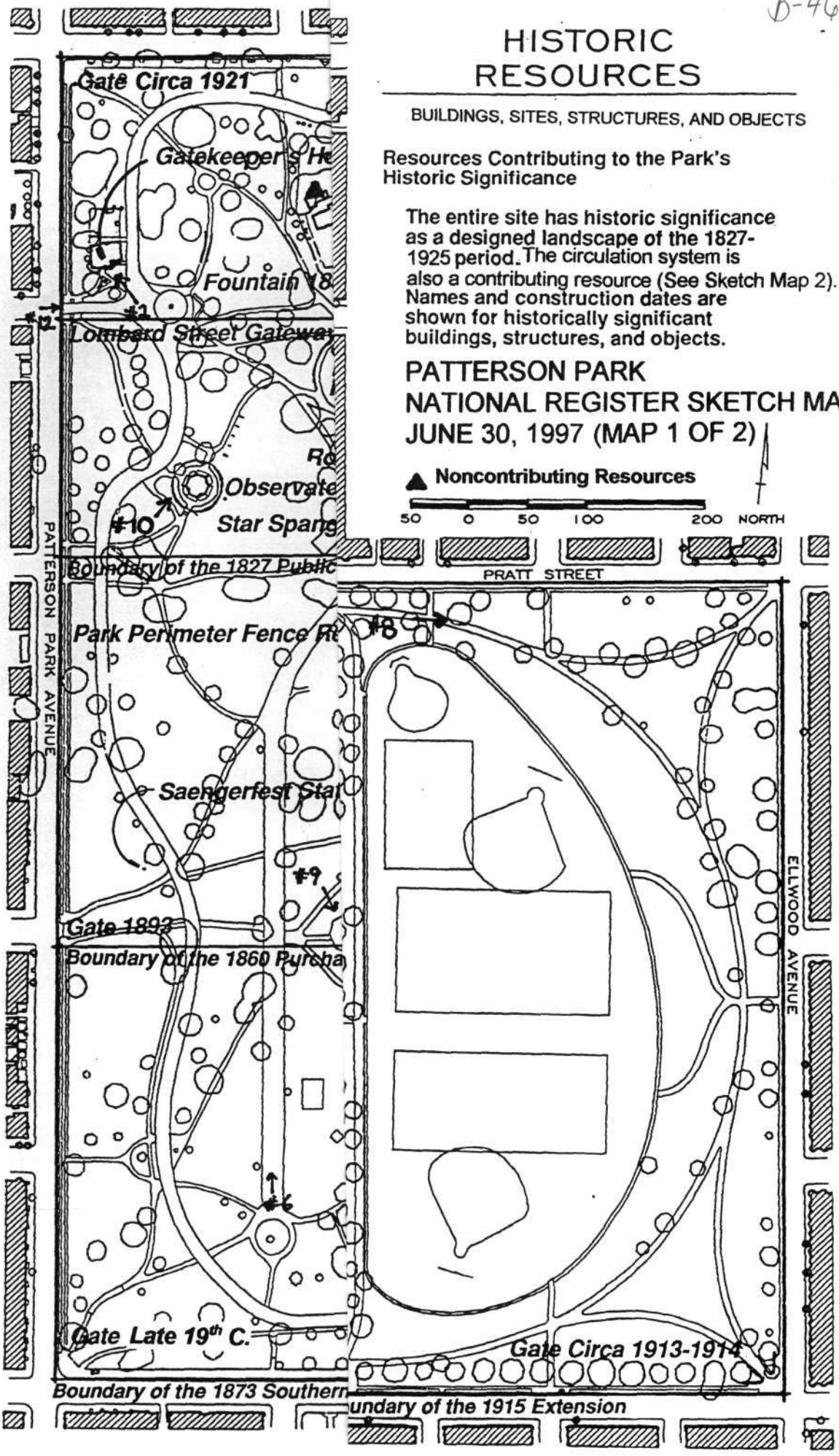
Resources Contributing to the Park's Historic Significance

The entire site has historic significance as a designed landscape of the 1827-1925 period. The circulation system is also a contributing resource (See Sketch Map 2). Names and construction dates are shown for historically significant buildings, structures, and objects.

PATTERSON PARK NATIONAL REGISTER SKETCH MAP JUNE 30, 1997 (MAP 1 OF 2)

▲ Noncontributing Resources

50 0 50 100 200 NORTH



HISTORIC RESOURCES

B-4607

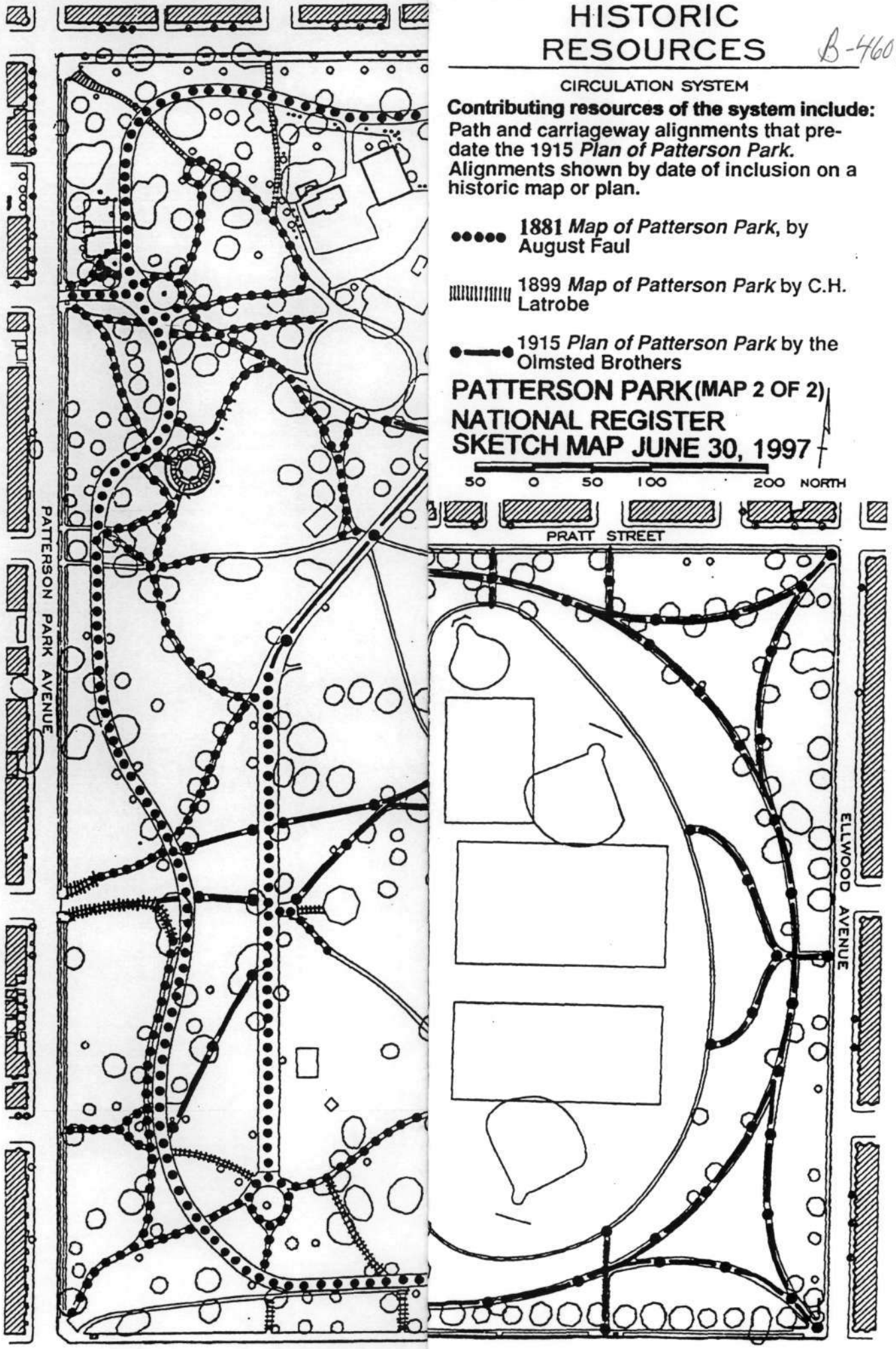
CIRCULATION SYSTEM

Contributing resources of the system include:
Path and carriageway alignments that predate the 1915 *Plan of Patterson Park.* Alignments shown by date of inclusion on a historic map or plan.

- ●●●●● **1881** *Map of Patterson Park*, by August Faul
- ||||||||||| 1899 *Map of Patterson Park* by C.H. Latrobe
- ●—● 1915 *Plan of Patterson Park* by the Olmsted Brothers

PATTERSON PARK (MAP 2 OF 2)
NATIONAL REGISTER SKETCH MAP JUNE 30, 1997

50 0 50 100 200 NORTH



B-4607
Patterson Park
Baltimore City
Baltimore East, MD quad
BALTIMORE
PENN CENTRAL
Henderson Sch
Patrick Henry Sch
St Alphonsus Cemetery
Armistead Gardens
Orangeville
Tilghman Sch
Johns Hopkins Hospital
Paca Sch
Reading Clinic and Sch
Vocational Sch
John Rodgers Sch
St Elizabeth Sch
Church Home Hospital
Round House
Patterson Park Jr-Sr High Sch
Highlandtown Sch
Baltimore City Hospitals
Weglein Sch
PATTERSON PARK
Hampstead Hill Jr High Sch
Highlandtown
Holy Rosary Sch
Patterson Sch
Ruhrah Sch
Mt Carmel Cemetery
Armory
Feil Sch
Radio Towers
Feils Point
30 FEET NOV 1941
NORTHWEST
Locust Pt
HARBOR
Latrobe Park
Locust Pt Marine Terminal
Whetstone Pt
Fort McHenry
Canton Yard
Lazaretto Point
Canton
FERRY BAR CHANNEL (EAST SECTION)
HARBOR TOLL TUNNEL
PATAPSCO RIVER
Point Breeze
(CURTIS BAY)
5662 II NE
SCALE 1:24 000
1 MILE
7000 FEET

B-4607

HISTORIC RESOURCES

BUILDINGS, SITES, STRUCTURES, AND OBJECTS

Resources Contributing to the Park's Historic Significance

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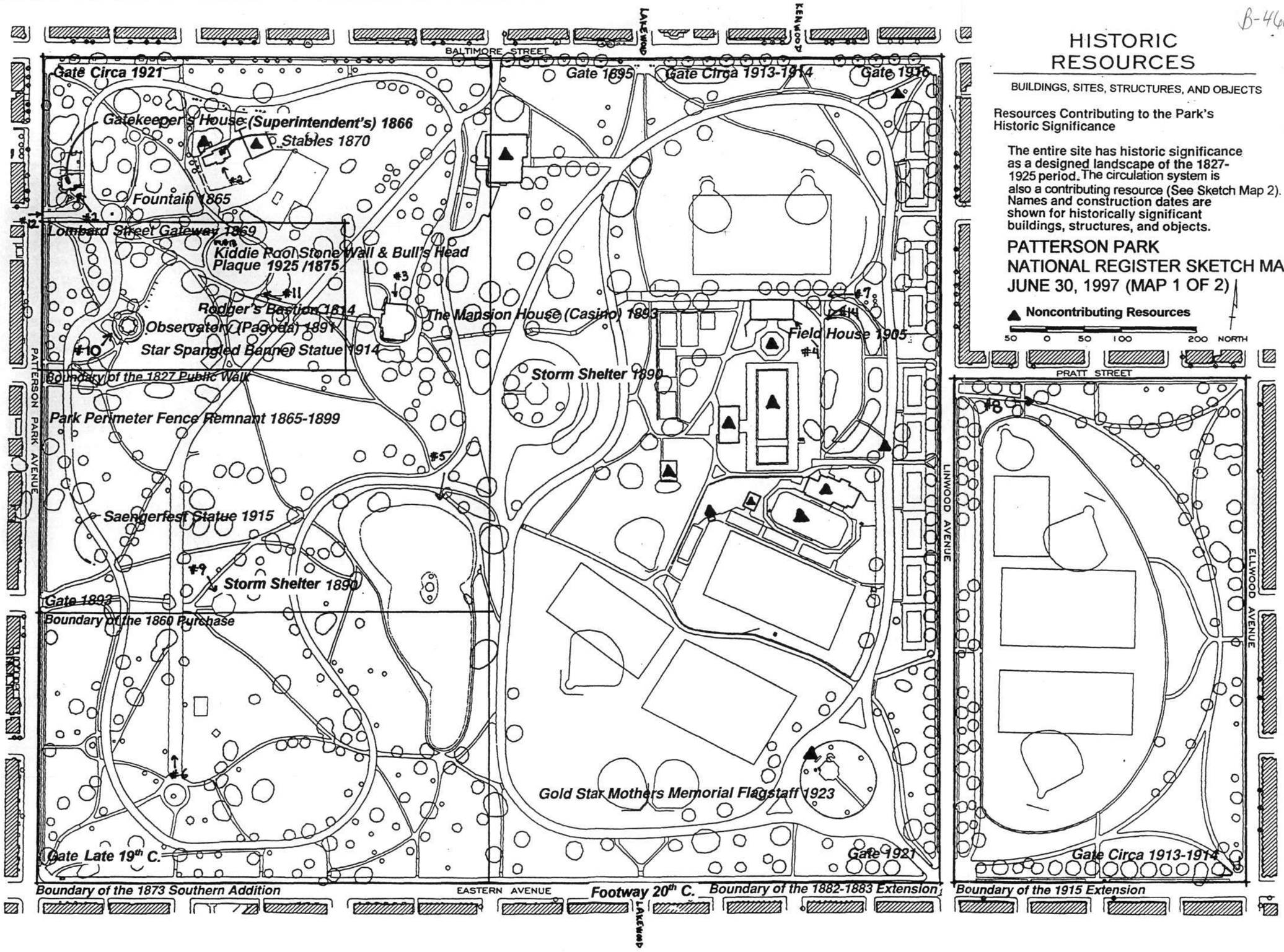
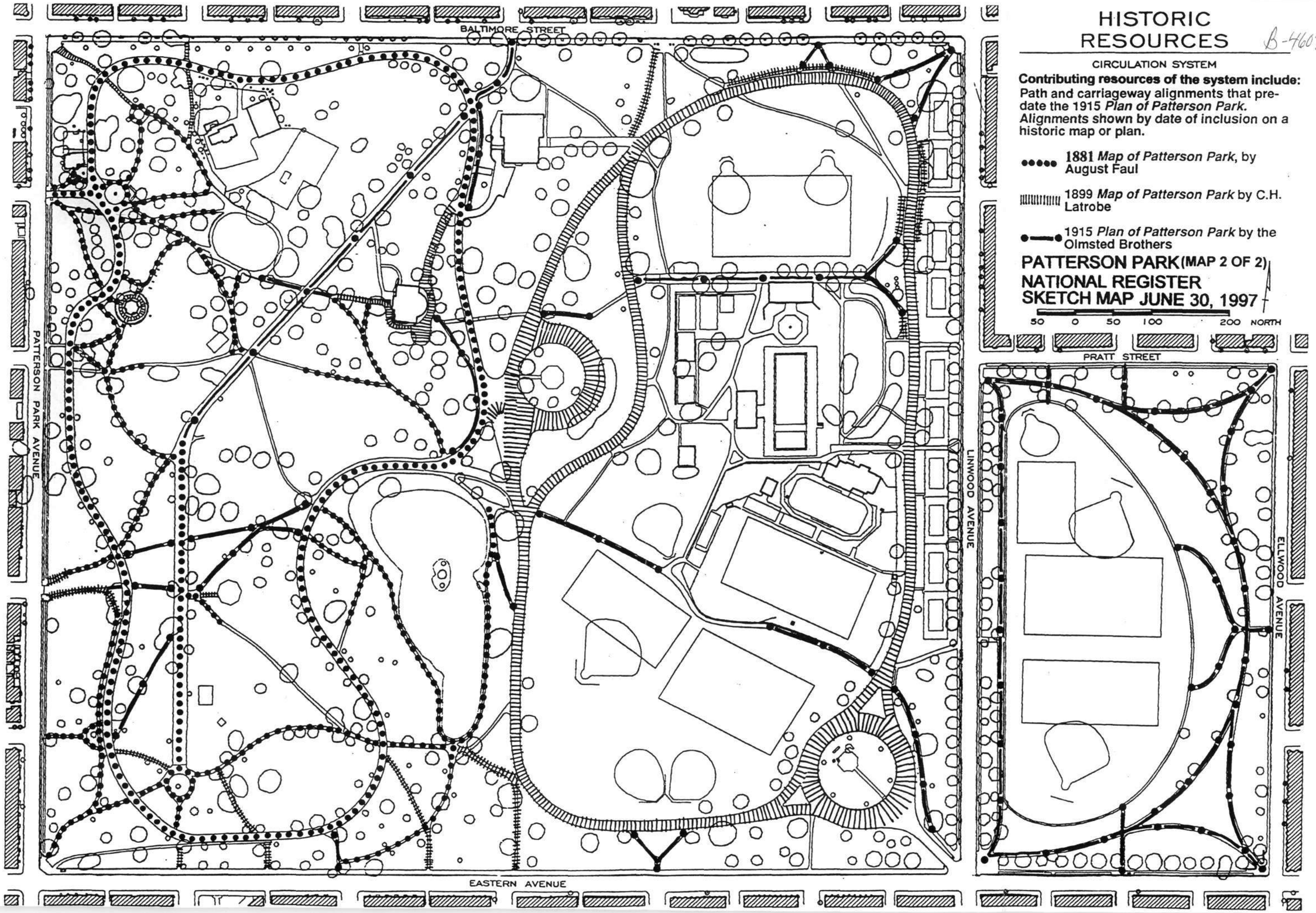
PATTERSON PARK NATIONAL REGISTER SKETCH MAP JUNE 30, 1997 (MAP 1 OF 2)

▲ Noncontributing Resources

50 0 50 100 200 NORTH




HISTORIC RESOURCES
B-4607
CIRCULATION SYSTEM
Contributing resources of the system include:
Path and carriageway alignments that predate the 1915 Plan of Patterson Park.
Alignments shown by date of inclusion on a historic map or plan.
1881 Map of Patterson Park, by August Faul
1899 Map of Patterson Park by C.H. Latrobe
1915 Plan of Patterson Park by the Olmsted Brothers
PATTERSON PARK (MAP 2 OF 2)
NATIONAL REGISTER
SKETCH MAP JUNE 30, 1997
50 0 50 100 200
NORTH
BALTIMORE STREET
PATTERSON PARK AVENUE
LINWOOD AVENUE
PRATT STREET
ELLWOOD AVENUE
EASTERN AVENUE

B-4607
Patterson Park
Baltimore City
Baltimore East, MD quad
BALTIMORE
PENN CENTRAL
Patrick Henry Sch
St Alphonsus Cemetery
Henderson Sch
Armistead Gardens
Orangeville
Tilghman Sch
Johns Hopkins Hospital
Paca Sch
Reading Clinic and Sch
Vocational Sch
John Rodgers Sch
St Elizabeth Sch
Church Home Hospital
Patterson Park Jr-Sr High Sch
Round House
Highlandtown Sch
Baltimore City Hospitals
Weglein Sch
PATTERSON PARK
Hampstead Hill Jr High Sch
Highlandtown
Holy Rosary Sch
Patterson Sch
Fell Sch
Armory
Radio Towers
Feils Point
Ruhrah Sch
Mt Carmel Cemetery
30 FEET NOV 1941
NORTHWEST
Locust Pt
HARBOR
Canton Yard
Latrobe Park
Locust Pt Marine Terminal
Whetstone Pt
Fort McHenry
Light
Fort
Lazaretto Point
Canton
Point Breeze
PATAPSCO RIVER
FERRY BAR CHANNEL (EAST SECTION)
HARBOR TUNNEL
(CURTIS BAY)
5662 II NE
SCALE 1:24 000
1 MILE
7000 FEET

B-4607
PATTERSON PARK, BALTIMORE, MD
ELIZABETH Q. LAMPL
8/1995
MD SHPO
THE GATEKEEPER'S HOUSE
VIEW FACING NORTHWEST
1 OF 14

S022 +2 T00266 P034

NISSAN

B-4607
PATTERSON PARK, BALTIMORE, MD
PETER E. KURTZE
1995
STABLES / OUTBUILDINGS
VIEW FACING NORTH
2 OF 14

S02ZMOR 100648 P037

B-4607
PATTERSON PARK, BALTIMORE, MD
PETER E. KURTZE
1995
THE MANSION HOUSE
VIEW FACING SOUTH
3 OF 14

S022 -1 100667 P018

B-4607
PATTERSON PARK, BALTIMORE, MD
PETER E. KURTZE
1995
FIELD HOUSE
VIEW FACING NORTHWEST
4 OF 14

S022 -1 100749 P042

B-4607
PATTERSON PARK, BALTIMORE, MD
ELIZABETH QO LAMPL
8/96
MD SHPO
BOAT LAKE
VIEW FACING SOUTH
5 OF 14

S022 +2 100334 P024

B-4607
PATTERSON PARK, BALTIMORE, MD
ELIZABETH 90 LAMPL
8/96
MD SHPO
THE MALL
VIEW FACING NORTH
6 OF 14

S022 +3 100252 P026

B-4607
PATTERSON PARK, BALTIMORE, MD
ELIZABETH ϕ LAMPL
8/96
MD SHPO
LINDEN WALK
ADJACENT TO FIELD HOUSE
VIEW FACING WEST
7 OF 14

S022 +3 T00240 P012

B-4607
PATTERSON PARK, BALTIMORE, MD
ELIZABETH Qo LAMPL
8/96
MD SHPO
1908 "PATTERSON PARK EXTENSION"
VIEW FACING EAST
8 OF 14

S022 +3 T00245 P019

B-4607
PATTERSON PARK, BALTIMORE, MD
PETER E. KURTZE
1995
THE STORM SHELTER
VIEW FACING SOUTHEAST
9 OF 14

S022 -2 100730 P040

B-4607
PATTERSON PARK, BALTIMORE, MD
PETER E. KURTZE
1995
MD SHPO
THE OBSERVATORY
VIEW FACING NORTHEAST
10 OF 14

S022 -1 T00662 P035

B-4607
PATTERSON PARK, BALTIMORE, MD
ELIZABETH Qo LAMPL
8/96
MD SHPO
CONCRETE STEPS / PARK CIRCULATION SYSTEM
VIEW FACING NORTHWEST
11 OF 14

5022 +3 100277 P023

B-4607
PATTERSON PARK, BALTIMORE, MD
ELIZABETH QO LAMPL
8/96
MD SHPO
LOMBARD STREET GATEWAY
VIEW FACING EAST
12 OF 14

S023NOR 100182 P031

B-4607
PATTERSON PARK, BALTIMORE, MD
ELIZABETH Q. LAMPL
8/96
MD SHPO
BULL'S HEAD FOUNTAIN REMNANT
IN KIDDIE POOL STONE WALL
VIEW FACING NORTHWEST
13 OF 14

S022 +1 T00222 P022

B-4607
PATTERSON PARK, BALTIMORE, MD
ELIZABETH 90 LAMPL
8/96
MD SHPO
SWIMMING POOL (1953) WITH QUOIT SHED BEHIND AND
TO RIGHT (1925, ALTERED), AND ICE RINK TENSION
STRUCTURE TO FAR LEFT (1986). ALL "NONCONTRIBUTING"
VIEW FACING SOUTHWEST
14 OF 14

S023NOR 100229 P030