

United States Department of the Interior
National Park Service

National Register of Historic Places Registration Form

This form is for use in nominating or requesting determinations for individual properties and districts. See instructions in National Register Bulletin, *How to Complete the National Register of Historic Places Registration Form*. If any item does not apply to the property being documented, enter "N/A" for "not applicable." For functions, architectural classification, materials, and areas of significance, enter only categories and subcategories from the instructions.

1. Name of Property

Historic name: Jackson, Lillie Carroll, House

Other names/site number: Lillie Carroll Jackson Civil Rights Museum; B-853

Name of related multiple property listing: Civil Rights in Baltimore, Maryland: 1831-1976

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

2. Location

Street & number: 1320 Eutaw Place

City or town: Baltimore

State: Maryland

County: Baltimore City

Not For Publication:

Vicinity:

3. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act, as amended,

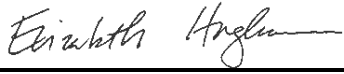
I hereby certify that this x nomination request for determination of eligibility meets the documentation standards for registering properties in the National Register of Historic Places and meets the procedural and professional requirements set forth in 36 CFR Part 60.

In my opinion, the property x meets does not meet the National Register Criteria. I recommend that this property be considered significant at the following level(s) of significance:

 national statewide x local

Applicable National Register Criteria:

 A x B C D

	February 24, 2023
Signature of certifying official/Title: <u>Maryland Historical Trust</u>	Date
State or Federal agency/bureau or Tribal Government	
In my opinion, the property <u>meets</u> <u>does not meet</u> the National Register criteria.	
Signature of commenting official:	Date
Title :	
State or Federal agency/bureau or Tribal Government	

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4. National Park Service Certification

I hereby certify that this property is:

- entered in the National Register
 determined eligible for the National Register
 determined not eligible for the National Register
 removed from the National Register
 other (explain:) _____

Signature of the Keeper

Date of Action

5. Classification

Ownership of Property

(Check as many boxes as apply.)

- Private:
Public – Local
Public – State
Public – Federal

Category of Property

(Check only **one** box.)

- Building(s)
District
Site
Structure
Object

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Number of Resources within Property

(Do not include previously listed resources in the count)

Contributing	Noncontributing	
<u>2</u>	<u>0</u>	buildings
<u>0</u>	<u>0</u>	sites
<u>0</u>	<u>0</u>	structures
<u>0</u>	<u>0</u>	objects
<u>2</u>	<u>0</u>	Total

Number of contributing resources previously listed in the National Register 2

6. Function or Use

Historic Functions

(Enter categories from instructions.)

DOMESTIC/Single dwelling
DOMESTIC/Secondary structure

Current Functions

(Enter categories from instructions.)

RECREATION AND CULTURE/Museum
EDUCATION/Research facility

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7. Description

Architectural Classification

(Enter categories from instructions.)

LATE VICTORIAN/Italianate

Materials: (enter categories from instructions.)

Principal exterior materials of the property:

foundation	<u>BRICK</u>
walls	<u>BRICK, STONE/Limestone</u>
roof	<u>ASPHALT, SYNTHETICS/Fiberglass</u>
other	<u>N/A</u>

Narrative Description

(Describe the historic and current physical appearance and condition of the property. Describe contributing and noncontributing resources if applicable. Begin with a **summary paragraph** that briefly describes the general characteristics of the property, such as its location, type, style, method of construction, setting, size, and significant features. Indicate whether the property has historic integrity.)

Summary Paragraph

The Lillie Carroll Jackson House in Baltimore, Maryland, is a beautifully restored circa-1868 brick rowhouse in the Bolton Hill Historic District (B-64). The property lies on the southwest side of Eutaw Place, a divided boulevard with a landscaped median containing mature trees, walking paths, and statuary. The surrounding blocks contain three- and four-story rowhouses in brick, brownstone, marble, and granite. Late-nineteenth- and early-twentieth-century churches, synagogues, schools, and public buildings are interspersed. The three-story, 5,016-square-foot rowhouse with a raised basement is built to the property line and has a northeastern façade with three bays. Paired doors are set within a limestone-trimmed, arched opening that is accessed by granite and marble steps. Most windows are two-over-two with marble sills and jack arch lintels. A bracketed Italianate-style cornice caps the façade. The southwest (rear) elevation contains a two-story oriel window on the second and third stories. A one-story, early-twentieth-century brick garage and courtyard sit southwest of the house and are accessed by Morris Street. The nominated property contains two contributing resources: the house and the garage.

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Narrative Description

The current owner, Morgan State University (MSU), acquired the property and museum contents in 1996. (The Jackson-Michell family used the property as a museum from 1978 to 1996). In 2008, MSU began a four-year-long rehabilitation of the property that was completed in 2012. As part of that work, some spaces, particularly the front parlor and Jackson's bedroom, were restored to their appearance at the time of Lillie Carroll Jackson's ownership. Other spaces were adapted to the property's renewed use as a museum (which re-opened in 2016) while retaining and repairing significant historic features. Overall, the building remains substantially similar to its appearance during Lillie Carroll Jackson's occupancy between 1953 and 1975

Rowhouse

Exterior

The Lillie Carroll Jackson House is a three-story, three-bay rowhouse on Eutaw Place, located northwest of downtown Baltimore (Figures 1 & 7). The front facade is red brick set in a running-bond pattern with thin mortar joints. The house is accessed by six marble steps, and a marble front stoop in the southeast bay. The side walls are granite with cast-iron railings with a scroll-work design. The entry is contained within a limestone arch surround with a pronounced keystone with a three-leaf clover design. The double front doors are painted green and have a single-pane window with a raised wood panel below. These doors lead to a vestibule. A half-round transom tops the doors. The two first-story windows, northwest of the entry, are full height and contain two-over-four wood windows. The second and third stories each have three wood two-over-two double-hung windows. All the windows are topped with brick jack-arch lintels and rest on marble sills. A white bracketed wood cornice at the roof was refurbished during renovations. A marble belt course runs between the first story and the basement. The raised basement is clad in marble and contains two rectangular openings, each with two single-pane windows covered by security bars.

The house's southwest (rear) elevation is also red brick but set in a 7:1 American bond. The first and second stories contain a three-sided oriel window with four one-over-one windows. Tuscan pilasters separate the windows. Under the windows are recessed wood panels (Figure 8). The oriel window is supported by two round metal posts at the basement and is covered by a metal roof. The third story has two six-over-six windows with jack arch lintels and stone sills. A projecting brick cornice runs along the roof. Half-round gutters and round downspouts have been added to the roof and oriel window. This elevation has a fully exposed basement with two entrances. The northwest entrance has an ADA service entry with paired solid metal doors topped by a segmental brick arch. The other door holds the main entrance, a four-panel metal door flanked by two rectangular three-light windows and two period lamps. Southeast of this door is a one-over-one window with a stone sill and segmental arch lintel with two brick header courses.

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The roof is a modified bitumen with a built-up asphalt cap sheet. It has three restored chimney stacks with new masonry. All six fireplaces and associated chimney stacks have been sealed closed. The lightwell was originally exposed to the elements. Due to damage caused by prolonged exposure, it was covered with a polycarbonate skylight during the restoration.



Figure 1: Lillie Carroll Jackson House, northeast façade (Karl Connolly Photography, March 21, 2012)

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Interior: First Floor

The floor plan of the house is typical of Italianate rowhouses found in Bolton Hill and other west Baltimore neighborhoods with a side hall plan, transverse stair, and narrow rear wing.

Entry

The house's front section runs the property's width and is entered through the double doors, which lead to a 5'5" x 6'6" vestibule. This space has brown and white harlequin marble flooring and a barrel-vaulted ceiling. Its walls have raised trim arranged in rectangular sections to give the appearance of paneling. A chandelier hangs from the ceiling. The paired interior doors have single etched-glass panes with raised wood panels below; above is a leaded-glass, fanlight transom. The doors lead to a side hall, which is painted white. The walls are adorned with crown molding, chair rails, baseboards, picture rails, and raised wood trim meant to evoke paneling. This trim, and throughout the house, is painted a shade of mint green.

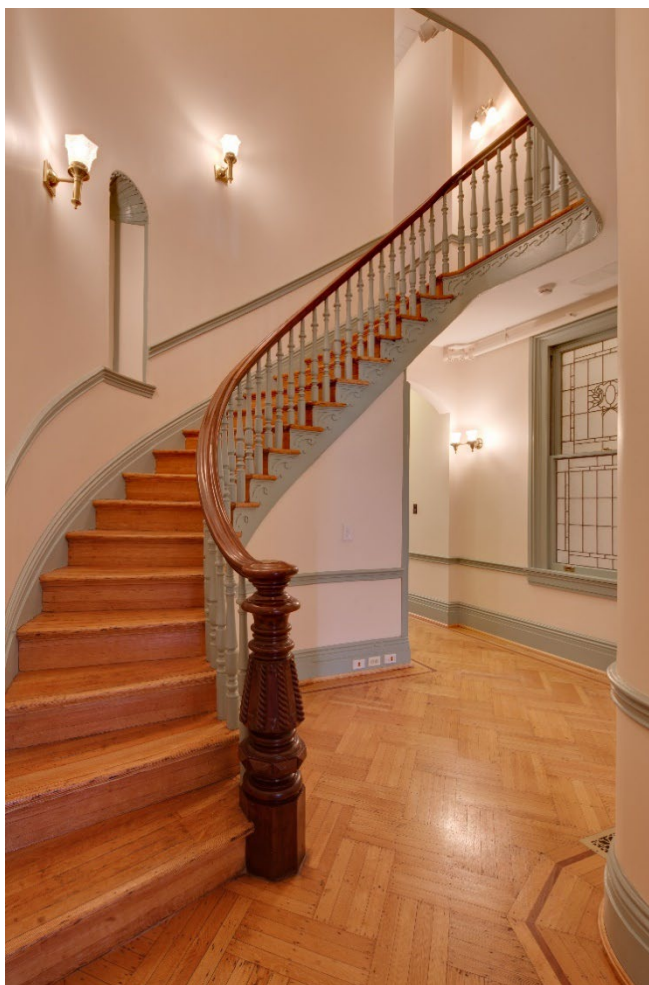


Figure 2: Lillie Carroll Jackson House, Stair Hall (Karl Connolly Photography, March 21, 2012)

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The hallway has white oak in a double herringbone pattern flooring with a mahogany border. It leads to a large arch, painted mint, like the rest of the hallway trim. Beyond the arch is a transverse stair hall with a gently curving, freestanding white oak spiral staircase that ascends to the upper floors (Figure 2). The staircase has a massive walnut newel, Baroque-style walnut spindles, and scrollwork patterns on the open stringer. It is trimmed with a baseboard, chair rail, and a semi-circular niche.

Front Parlor

Northeast of the hall is an area that was originally one large parlor but was divided into two spaces by Lillie Carroll Jackson. These two spaces are interpreted as Jackson's living spaces and contain original and period artifacts. The northeast parlor is 16'10" x 15'2" and is accessed through a 5' x 10'4" opening with wide wood trim.

Before renovations, the parlor was equipped with a set of painted turquoise double doors, which were removed. Originally painted white, its walls had been damaged by water, with the paint yellowing and cracking. There were two period lanterns, but the main chandelier was missing. The approximately 14-foot-tall ceiling is adorned with an oval plaster ceiling medallion with floral and foliate designs; an ornate period brass chandelier hangs from the center. The room has mint green crown molding, chair rails, baseboards, and raised wood trim that gives the appearance of panels. The floor is a white pine double herringbone design with a white pine border.

At what would have been the center of the original parlor is an ornate white marble fireplace that was sealed – as with all of the fireplaces – during the renovation. It has an arched opening with foliate designs in the keystone and spandrels (Figure 3). Flanking the opening are pillars with recessed marble panels. The hearth is marble, and the metal fireback is decorated with a *fleur-de-lis* pattern.

The two large, vertically oriented windows face Eutaw Place. The windows have folding shutters with brass latches (three sets per window) that tuck into the window jambs. Between the two windows is a brass mirror that nearly reaches the ceiling. The room's lighting comes from a wall-mounted period lamp with a smoked glass cover.

Bedroom and Office

Lillie Carroll Jackson used the southwest room as her bedroom and office. Prior to renovations, the walls were painted white with turquoise trim for the chair rail, wall molding, crown molding, and baseboards. The bedroom opening is 5'4" x 7'0" and is surrounded by simple wood trim. At the ceiling is a row of louvered vents. The bedroom measures 11'6" x 15'2" and has an original opening on the southwest wall that leads to the transverse stairs. The room contains a 3'1" x 9'6" leaded art glass window flanked by wooden shutters on the southwest wall, which connect to the lightwell. It has white pine floors in a double herringbone design with a white pine border. The walls are painted white and have mint green accents at the baseboards, crown molding, and

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picture rails. Earlier, the room was equipped with one wall-mounted light fixture on the southwest wall that was removed and replaced with an ornate fixture with a smoked glass cover and a metal base.



Figure 3: Lillie Carroll Jackson House, Northeast Parlor (Karl Connolly Photography, March 21, 2012)

Orientation Room

Positioned on the southwest side is a large 16'5" x 20'10" parlor, which now serves as the orientation room for the museum. While Jackson lived in the house, the kitchen sat in this room, although when the house was constructed, it was likely located in the basement. The room had significant water damage to the walls and ceilings. An integrated cabinet along the northwest wall was removed during renovations. Copper pipes ran through the ceiling, which was also removed. A restroom sat in the northeast corner of the room in the space now occupied by the elevator.

A white marble fireplace topped by an ornate gold-leafed mirror is centered on the southeastern wall (Figure 4). The fireplace has an arched opening with a prominent keystone and a shell design. The firebox is black painted brick with rectangular designs on the walls leading to the flue. A decorative centerpiece in the firebox depicts a lantern surrounded by a wreath. The

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ceiling has crown molding and a large plaster medallion from which hangs a restored ornate crystal chandelier.

A large bay window that breaks up the southwest wall overlooks the back garden and former garage. The bay window opening is 10' x 5.' There are four one-over-one windows. Each window has integral shutters which join together with a brass latch. The walls are covered with murals and images illustrating Lillie Carroll Jackson's life. The southeast wall imagery depicts Lillie Carroll Jackson, her honorary doctorate diploma, and Sharp Street Methodist Church. The northeast wall contains a quote from Jackson and a timeline illustrating her family tree. The wood floor has a central area of plain tongue-in-groove white oak bordered on all sides by a herringbone pattern with mahogany trim. A small projector hangs from the ceiling. The northwest wall houses the controls for the screen. The room is used to orient visitors and as the site of lectures and presentations.



Figure 4: Lillie Carroll Jackson House, Southwest Parlor (Karl Connolly Photography, March 22, 2012)

Rear Hallway

A narrow hallway runs between the Orientation Room and the Bedroom and Office. Along its northwest wall is a leaded art-glass window at the lightwell. The double-hung window has frosted diamond-pattern sash, bordered by creamy opaque lights. Three doorways stand along the

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hallway's southwest wall. The center opening leads to narrow servants' stairs. The stairs ascend all three stories by a dog-legged arrangement of steps. Its plaster and wood walls are painted white. A paneled wood door to the left gives access to the basement. A similar door to the right opens to a storage closet under the servants' stairs.

Second Floor

The second-floor plan mimics that of the first story. It is dominated by three large rooms, two at the front of the house and one at the rear.

Margaret Carey Room: Gallery Five

The northeast room holds the Margaret Carey Room gallery, interpreting the life of Margaret Carey, a white Quaker abolitionist and ally of Lillie Carroll Jackson. Measuring 16'9" x 21'2", it has three two-over-two windows overlooking Eutaw Place (Figure 5). The blue-colored plaster walls are highlighted with white baseboard crown molding that matches the white casing on the entryways, windows, and closet. The southeast wall displays a mural depicting Margaret Carey and her family. The plastered ceiling is colored white. There are two openings located in the same position where the room's original doors stood, one leading to the hallway on the southeast and the other to the middle room on the northeast. Above each entryway are two-light transom windows with iron lever openers. This general arrangement of original and altered doorways is found throughout the upper stories.

A short, white marble fireplace stands at the northwest wall. The fireplace's plinth and pilasters have a simple design. The black-painted iron fireback has a *fleur-de-lis* pattern, and the brick firebox floor is black. The arched opening holds a shield-shaped center keystone. A wooden board frames the marble hearth extension. Two gold double-headed wall sconces are situated above the mantel.

Southwest of the fireplace is a recessed closet with mirrored door and storage drawer beneath. The floor is a combination of wood parquet and plain pine. There is a replica ceiling light and two sets of track lighting. The track lighting, having the same color as the ceiling, is discreet and used in all the galleries in the former home. Three decorative brass grilles cover each of the air vents in the room. Two vents are on the ceiling, while the other is on the southwest interior wall. These types of grilles repeat in the other galleries. A partial-height wall used for exhibits extends from the southwest wall.

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Figure 5: Lillie Carroll Jackson House, Second Story, Northeast Room
(Karl Connolly Photography, March 22, 2012)

Early Freedom Fighters: Gallery Four

The middle room, holding the Early Freedom Fighters gallery, measures 11'2" x 15'0." The plastered ceiling is colored white; the burnt toffee-colored plaster walls have a white baseboard crown molding that matches the white casing on the entries. There are three entryways to the room. Two are located in the same position where the original doors stood; one leads to the hallway from the southwest wall, the other from the front room on the northeast wall. Each is topped with a two-light transom. The third entry, at the southwest wall, was altered to accommodate an ADA bridge over the lightwell. A mechanical closet occupies the southwest corner.

Clarence M. Mitchell Jr. Room: Gallery Six

The southwest room, containing the Clarence M. Mitchell Jr gallery, measures 16'5" x 20'10." The space interprets the contributions of Juanita Jackson Mitchell and Clarence M. Mitchell, Jr. to the NAACP. Juanita was Lillie Carroll Jackson's daughter. The room has a bay window overlooking the garden. Each window has two sets of interior shutters with brass latches. The taupe-colored plaster walls have a white baseboard crown molding, matching the white casing on the entryway. The plastered ceiling is also white. A mural of the Scottsboro Boys spans the

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northeast wall; the southeast wall features a mural of Juanita Jackson Mitchell, Clarence M. Mitchell Jr., and Lillie Carroll Jackson. A small intrusion in the room is a mechanical closet sitting in the southeast corner.

A white Carrara marble fireplace stands on the southeast wall. Like other fireplaces in the home, it has a mantel, a black iron firebox, and is sealed. The firebox is ornamented with a *fleur-de-lis* design. The mantel shows a simple arched opening with a prominent keystone. A large ornate gold mirror is directly above it. The hearth extension is also white marble and is bordered by wood. A partial-height, temporary wall used for exhibits stands in the middle of the room. The room's floor is a combination of wood parquet and plain pine. Two single-light wall sconces flank the bay with frosted white glass shades and gold bases. There is a replica ceiling light and two sets of track lighting.

The room has two entries. One is located in the same position where the room's original door sat and leads to the hallway on the northeast wall. This entryway has three wooden steps. The second entryway stands on the northeast wall and gives access to the elevator.

Third Floor

The third floor is the same plan as the first and second stories. It is dominated by three large rooms at the front, two at the front, and one at the rear.

The NAACP: Gallery Three

The northeast room holds the NAACP gallery, measuring 16'9" x 21'2." The northeast wall has three two-over-two windows overlooking Eutaw Place. The room has pine tongue-and-groove flooring. The apricot-colored plaster walls are trimmed with white baseboard molding that matches the casing on the entries, windows, and closet. The plastered ceiling is also white. The southeast wall contains a mural depicting when the Baltimore Chapter of the NAACP hosted the 27th National Conference in 1936.

A fireplace with a white Carrara mantel and an iron firebox sits at the northeast wall. The firebox has a *fleur-de-lis* design and a black-painted brick floor. The straightforward mantel has an arched opening with a keystone. Its hearth extends with marble, framed by wood. Southwest of the fireplace is a recessed 2'8" x 7'5" closet with a leaded-glass door with diamond-shaped panes. Extending from the southwest wall is a partial-height wall employed for displays. There is a replica ceiling light and two sets of track lighting. Three decorative brass grilles cover each of the air vents in the ceiling.

The room has two entrances on the southwest wall located in the same position where the original doors stood, one leading to the hallway and the other to the middle room. Each entry has a two-light transom and iron opener rod.

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Youth Leadership: Gallery Two

The middle room, measuring 11'2" x 15'0," holds the Youth Leadership gallery. The room's light grey colored plaster walls have a white baseboard crown molding that matches the white casing on the entries. The murals on the northeast and southeast walls show African American youth protesting. A sealed fireplace spreads across the northwest wall. Like the other fireplaces in the home, it has a white Carrara marble mantel, a black iron firebox with a *fleur-de-lis* design, and a black-painted brick floor. Above the fireplace is a mounted three-frame gold-leafed mirror. Northeast of the fireplace is a recessed closet with a mirrored-glass door and storage drawer beneath. The floors are tongue-of-groove of hardwood pine. The plastered ceiling of the room is colored white and contains a replica ceiling light and two track lighting fixtures. Two lantern sconces with gold bases are mounted on the southwest wall. Three decorative brass grilles cover the ceiling's air vents. A small mechanical closet stands at the southwest corner.

There are three entries to the room; two are in their original position, with one leading to the hallway on the southeast wall and the other to the front room on the northeast wall. A two-light transom with an iron opener tops each entry. A third, altered entry stands on the southwest wall and opens to a lightwell bridge.

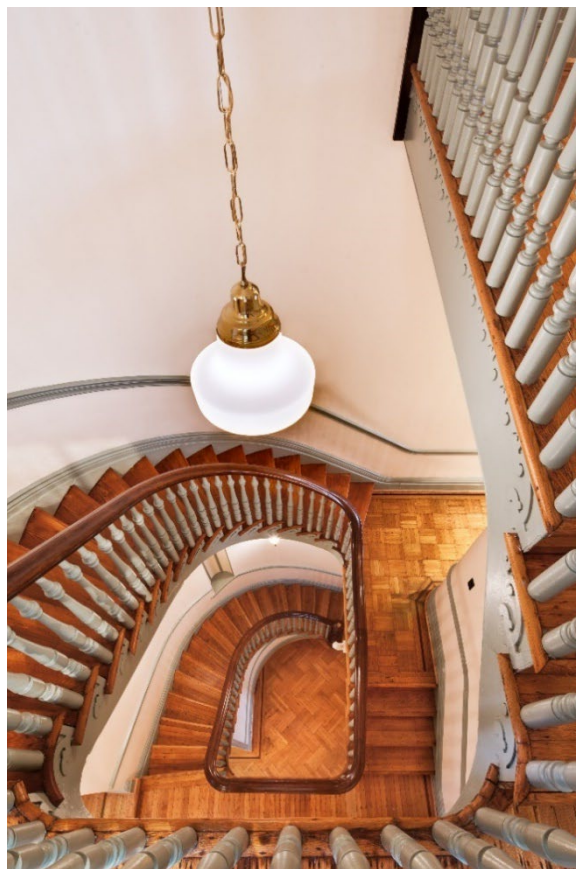


Figure 6: Lillie Carroll Jackson Civil Rights Museum, Stair Hall from third floor (Karl Connolly Photography, March 22, 2012).

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The third-story hallway includes hardwood floors trimmed by mint-colored baseboard molding and a matching chair rail (Figure 6). The floors have a simple inlaid border. Northwest of the main stair is a window that faces the lightwell. Unlike the other lightwell windows, this third-story window is not leaded glass but a six-over-six sash with mint-colored trim. Southwest of the main stair is the servants' stair and a utility closet with a ladder that leads to the roof.

The Family Room: Gallery 1

The southwest room, titled the Family Room gallery, measures 16'5" x 20'10." It interprets the Jackson-Mitchell family and their experiences in Baltimore, working to end racial inequality.

The room has two six-over-six windows overlooking the rear garden courtyard. The room's lemon chiffon-colored plaster walls have a white baseboard molding that matches the white casing on the entryways and windows. The southeast wall contains an enclosed chimney breast. On either side are murals: one depicting Lillie Carroll Jackson and her immediate family and another of Jackson and her extended family. There are two entryways to the room. One entrance in its original position leads to the hallway on the northeast wall. This entryway has a wooden step to enter the room from the hallway. The second entryway is on the northeast and leads to the elevator. Set in the middle room is a partial-height wall used for exhibits. The room has tongue-in-groove floors. The plastered ceiling is white. There is a replica ceiling light and two sets of track lighting. Three decorative brass grilles cover the air vents. Two air vents are on the ceiling, while the other is situated on the northeast wall.

Lightwell and Elevator

A historic lightwell is situated near the center of the building. The 10'x7' shaft, spanning between the first and third floors, contains an elevator and is spanned on two floors by ADA bridges (Figure 9).

It originally included nine windows—three on the first, second, and third stories. In the historic pattern, the northeast-facing window opened to the middle room, the southeast to the hallway, and the southwest to a bathroom at the back of the house. Some windows had double sash configurations, with the upper sash made of leaded glass and the lower of opaque. Others were standard frame sashes. The lightwell's original walls were made of glazed bricks to reflect light. Over time, the original roof glazing deteriorated, and during the renovation, it was covered with a polycarbonate skylight. The well's bricks were repointed and painted a lemon chiffon color.

To provide wheelchair access to the second and third stories, a 6'5" x 6' elevator shaft was inserted into the well. Several alterations were made to accommodate the elevator. The original three bathrooms were removed, and glass bridges were installed across the lightwell at the second and third stories. As part of the process, the first- and second-story southeast-facing sash windows were restored to include the leaded glass sashes.

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Basement

The basement holds the utilitarian functions of the museum and is not interpreted or open to the public. It includes within its footprint a custodial closet, a mechanical room, restrooms, an elevator machine room, an electrical room, a small closet, an office, a service entrance, and a kitchenette. It has a variety of finished and unfinished spaces, with most of the floors made of poured concrete. The servants' staircase or one of two entrances along the southwest wall gives access to the basement. The northeast wall has two two-light cellar windows parallel to Eutaw Place. A hallway snakes through the underground maze of rooms. Several modifications were made to the basement during renovations to accommodate the museum's needs. It included building new rooms and a hallway to access them.

Garage

Southwest of the house, tucked into the corner of the property, stands a 19'2" x 16'4" former two-car garage constructed between 1914 and 1950. During renovations, it was converted into a resource center and storage area. Students and museum interns research local and national civil rights issues in these areas. Before renovations, the garage was in a deteriorated condition. The roof leaked, and panes were missing from its windows.

The flat-roof, rectangular plan building is made of red brick laid in a 5:1 American bond. The parapeted façade faces southwest to the alley known as Morris Street. At the roof is a projecting brick cornice below a brick parapet. The original vehicular bays have been infilled with vertical wood-board paneling. An electric service penetrates one of the panels. The concrete floor has been leveled to create a step from the bays to the alley. The northwest elevation has a single metal door topped with a segmental arch constructed of two brick header courses. The northeast elevation faces the courtyard and has three six-over-six wood windows with stone sills and segmental arches with two brick header courses. There is mechanical equipment on the flat roof, and the brick parapets are covered with a white metal cap.

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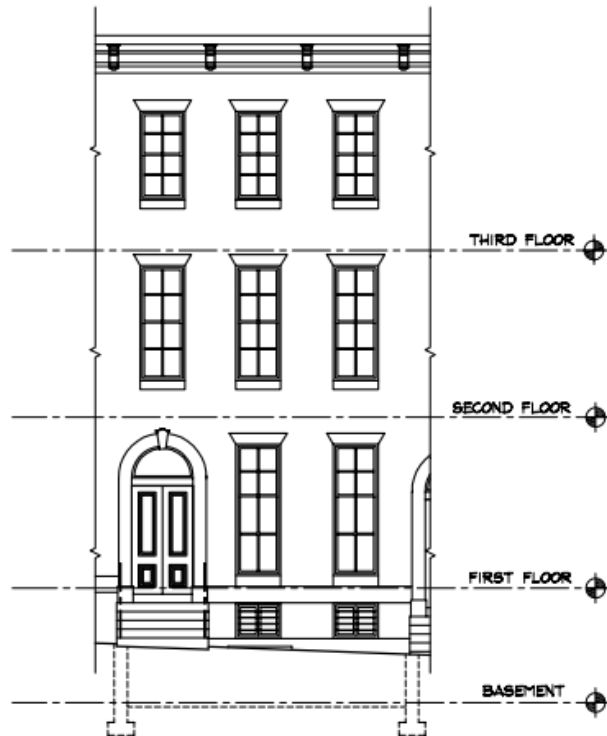


Figure 7: Northwest Facade

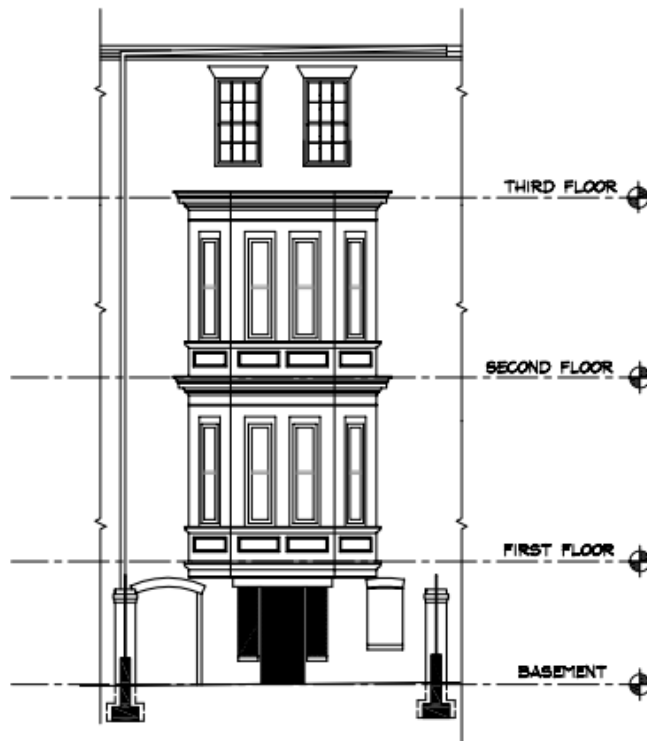


Figure 8: Southwest Elevation

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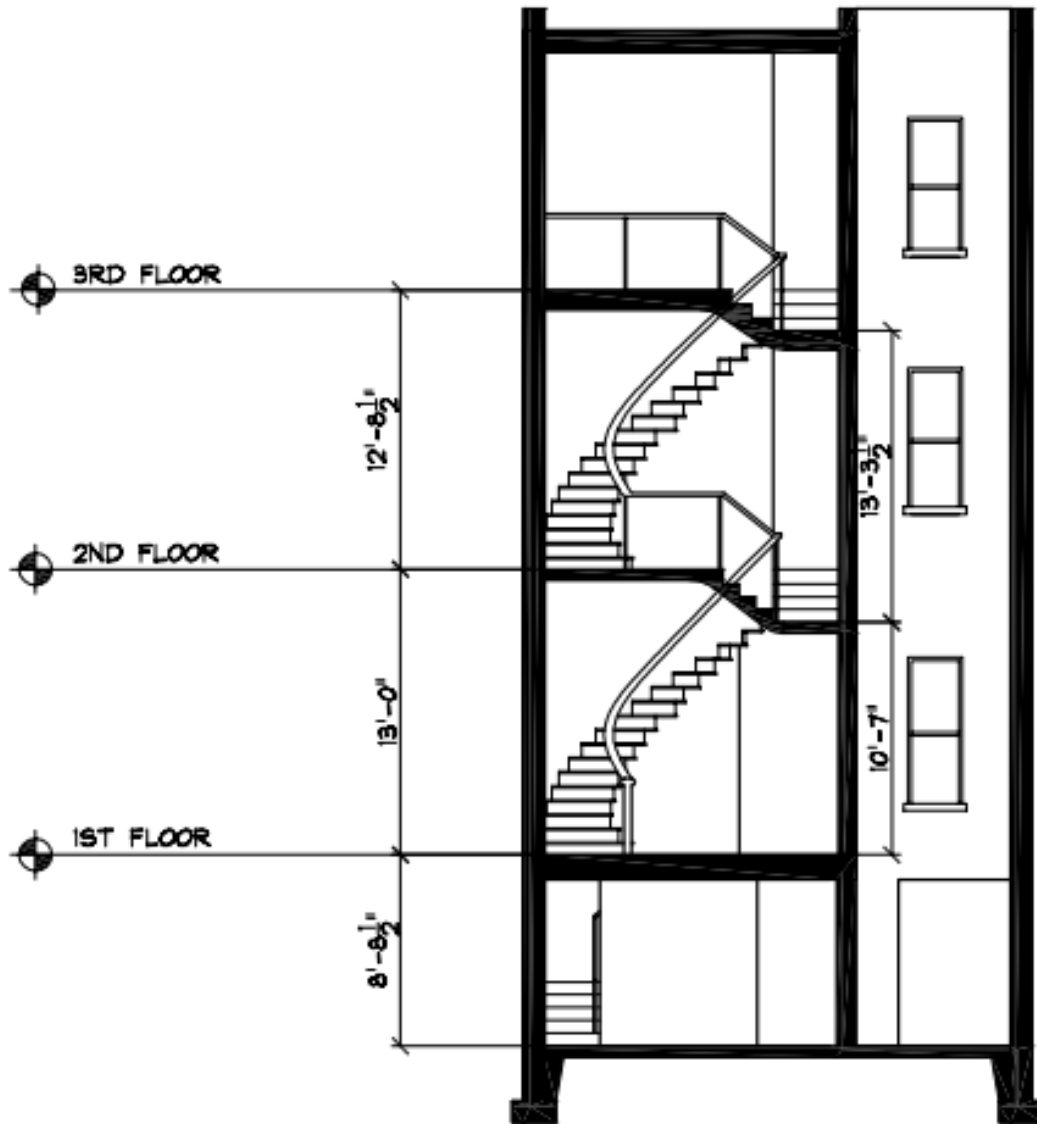


Figure 9: Section Drawing

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8. Statement of Significance

Applicable National Register Criteria

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

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

Criteria Considerations

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

- A. Owned by a religious institution or used for religious purposes
- B. Removed from its original location
- C. A birthplace or grave
- D. A cemetery
- E. A reconstructed building, object, or structure
- F. A commemorative property
- G. Less than 50 years old or achieving significance within the past 50 years

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Areas of Significance
(Enter categories from instructions.)

Social History – Civil Rights

Period of Significance

1953–1970

Significant Dates

1953; 1970

Significant Person
(Complete only if Criterion B is marked above.)

Lillie Carroll Jackson

Cultural Affiliation

N/A

Architect/Builder

N/A

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Statement of Significance Summary Paragraph (Provide a summary paragraph that includes level of significance, applicable criteria, justification for the period of significance, and any applicable criteria considerations.)

The Lillie Carroll Jackson House at 1320 Eutaw Place was the home of prominent Baltimore civil rights leader Lillie May Carroll Jackson between 1953 and 1975. The house meets National Register Criterion B for its association with Jackson, who was the leader of the Baltimore Branch of the National Association for the Advancement of Colored People (NAACP) between 1935 and 1970. As president, she led efforts to secure political, educational, social, and economic equality for blacks in Baltimore. Under her leadership, the Baltimore NAACP became one of the country's largest branches and won many important legal victories for civil rights. Jackson worked to end racial violence, discrimination, and police brutality. Her Bolton Hill home was not only her residence but also a regular meeting place for organizing civil rights campaigns. Lillie Carroll Jackson lived 22 years in the house, representing the maturation of her civil rights work, taking into account many of her significant accomplishments, including the full integration of Baltimore City Public Schools in 1954 and increasing the number of black voters in Baltimore City to more than 100,000 by 1959.

The house is being nominated under Criterion B, for its association with Lillie Carroll Jackson, at the local level of significance. It meets the requirements of "Properties Associated with Prominent Persons," outlined in the "Civil Rights in Baltimore, Maryland, 1831-1976" Multiple Property Submission, and was identified in this document as an individually eligible resource. The period of significance begins with Lillie Carroll Jackson's purchase of the property in 1953 and ends in 1970 when she resigned as president of the Baltimore NAACP.

Narrative Statement of Significance (Provide at least one paragraph for each area of significance.)

Background of 1320 Eutaw Place: 1868–1953

Baltimore grew rapidly in the mid-nineteenth century due to its prosperous manufacturing base and strategic location along both water and railroad transportation routes. The population swelled with an influx of immigrants, mostly Germans, who labored in the city's growing industries. To accommodate this growth, the city's development was pushed further north and west, facilitated by horse-drawn streetcar lines and new bridges over the Jones Falls. A streetcar line along Madison Avenue, at the Western boundary of Bolton Hill, provided easy access to downtown. The opening of Druid Hill Park in 1860 along the same streetcar line made the community more attractive to wealthy German immigrants.¹

¹ Mary Ellen Hayward and Charles Belfoure, *The Baltimore Rowhouse* (New York: Princeton Architectural Press, 1999), 51–3; Preston Parish, "Bolton Hill Historic District," National Register of Historic Places Registration Form 71001031 (Washington, DC: National Park Service, 1971), 8-0.

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The house at 1320 Eutaw Place was constructed circa 1868 when Charles H. H. Brown purchased an unimproved lot and immediately built a home for his family. The 1880 census describes Brown as a retired merchant who lived at the house with his son Frederick S. Brown, his daughter Fannie W. Brown, and two servants. Fanny Brown Torrence inherited the property upon Mr. Brown's death in December 1881 and, in June 1886, sold it to Emma Dammann. Her husband, Earnest A. Dammann, was listed in the 1900 census as a German immigrant and woolen importer. At that time, the house's occupants included Emma and Earnest Dammann, their son Ignatius, daughter-in-law Blanche, and their four young children. The house had three servants, a cook, a butler, and a nurse.

When Earnest Dammann died in 1908, he bequeathed 1320 Eutaw Place to Ignatius Dammann. Ignatius mortgaged the property and quickly defaulted on the loan from the Eutaw Savings Bank. A trustee was appointed by the court to sell the property, and on April 12, 1909, he executed a sale, through a strawman, for the sum of \$8,650. The ultimate purchaser was the Vice President of the Eutaw Savings Bank, Edward L. Robinson, and his wife, Hester. The 1910 census indicates that Robinson and his wife lived at 1320 Eutaw Place with their teenage children, Richard D. and Martha, and their black servant, Lula F. Harper.

On August 31, 1925, Edward L. Robinson and his wife sold the house to the Dental Alumni Club of Baltimore, Inc., a chapter of the Alpha Omega International Dental Society. The group was founded in Baltimore in 1907 to fight discrimination against Jewish students. It served as a fraternity house for the next 28 years. In 1953 the property was sold by the Dental Alumni Club of Baltimore Inc. to Dorothy R. Kleiman and David Kleiman, who held the property briefly, then sold it to Lillie M. Jackson and her daughter Juanita Jackson Mitchell in December of 1953.²

² United States Census, 1900, 1910; Alpha Omega International Dental Society, "About," accessed August 23, 2020, <https://www.ao.org/about/about-us>; Lillie Carroll Jackson Civil Rights Museum, "History of 1320 Eutaw Place," accessed August 23, 2020, <https://www.lilliecarrolljacksonmuseum.org/history>. Maryland State Archives, Baltimore City Land Records, mdlandrec.net, MLP 9348, 191.

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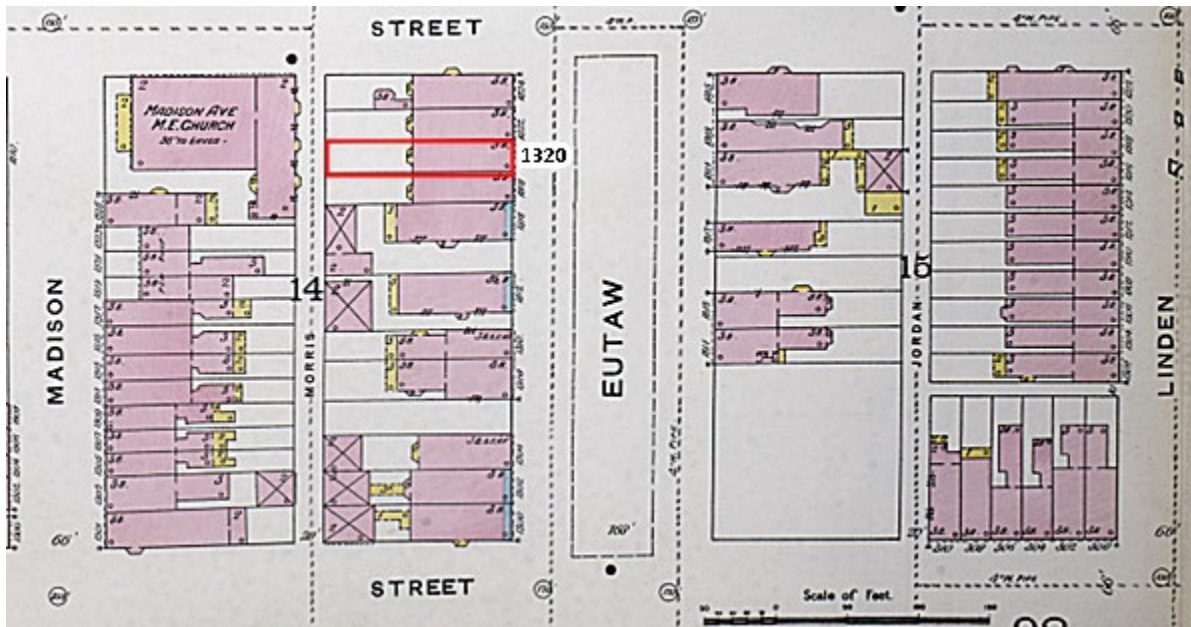


Figure 10: Detail of 1890 Sanborn Fire Insurance Map showing 1320 Eutaw Place.

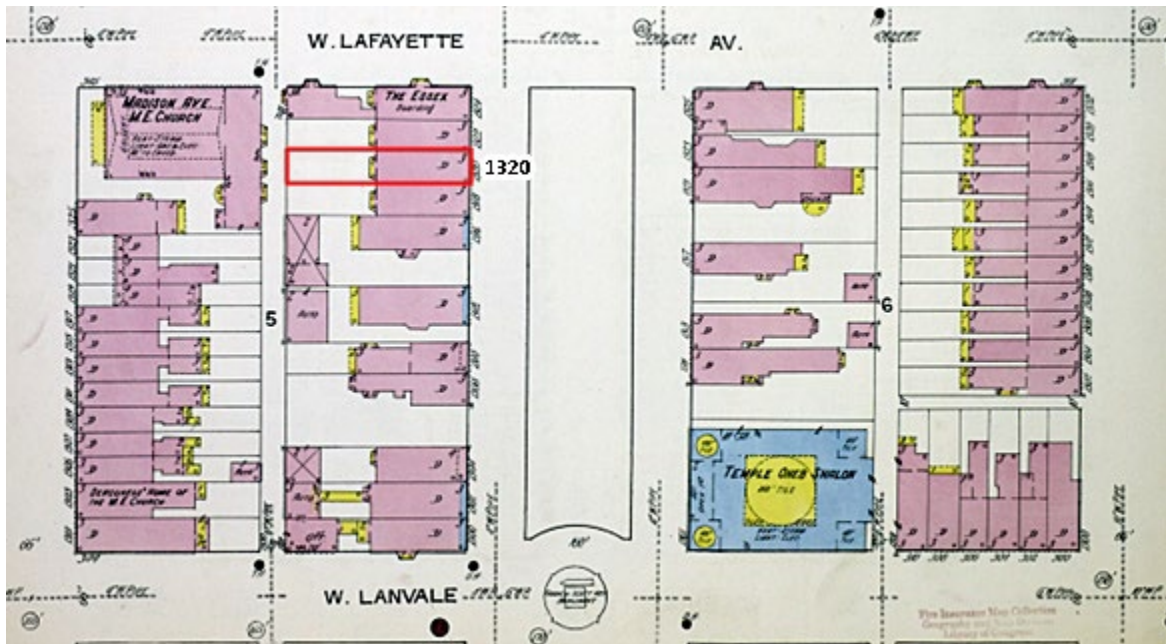


Figure 11: Detail of 1914 Sanborn Fire Insurance Map showing 1320 Eutaw Place.

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Lillie Carroll Jackson and the NAACP

Lillie May Carroll Jackson was born in Baltimore in 1889, just twenty-four years after the abolition of slavery. She was the seventh of eight children born to Charles Henry Carroll and Amanda Bowen Carroll. Her father was a Methodist minister, and her mother ran a boarding room service that Lillie assisted with throughout her childhood. Jackson attended Baltimore's Colored High and Training School (now Coppin State University). After graduating in 1908, she began teaching second grade at Biddle Street School. In 1910, she married Keiffer Albert Jackson, a Methodist evangelist and native of Mississippi. The two traveled the country showing religious films. The couple had three daughters and eventually moved back to Baltimore to provide their children with a more stable living environment. A son was later born in Baltimore.³

The spark that led to Jackson's near-lifelong career in civil rights occurred in the 1920s when her daughters, Virginia and Juanita, were refused admission to the Maryland Institute College of Art and the University of Maryland, respectively, because of the institutions' discriminatory policies against African Americans. Ultimately, Virginia enrolled in the Philadelphia Museum of Art and Juanita in Morgan College, then later in the University of Pennsylvania; however, the unfairness of these school policies stuck with Jackson, and she worked to ensure that future children would not face such a fate. At this same time, Lillie Carroll and Keiffer Jackson began investing in real estate. The rental income from their investments included the property at 1805 Madison Avenue (B-1373-2), which would later be owned by Congressman Parren Mitchell (the first black Congressman from Maryland). This money allowed her to support her family and become more active in civil rights activities.⁴

The Baltimore branch of the NAACP was established in 1912, three years after the establishment of the national organization, but struggled under uncertain leadership and limited funding for the first two decades. Much of the organization's early focus was on anti-lynching legislation, but it soon shifted to other areas, including school desegregation and legal challenges to discriminatory policies. In 1933, persuaded by Carl Murphy, the publisher of the *Afro-American* newspaper, Lillie Jackson agreed to serve as chairperson of the reorganization committee of the Baltimore NAACP; two years later, she was elected president. Under her leadership, the NAACP membership rose from less than 200 in 1935 to over 25,000 by 1946. This would be eclipsed by the late 1950s when, through her efforts, it grew to 100,000, becoming one of the largest branches in the country.

By the 1930s, the NAACP's legal strategies were seeing success in school desegregation efforts. Donald Gaines Murray became the first black man admitted to the University of Maryland law

³ Lillie Carroll Jackson Civil Rights Museum, "Dr. Lillie May Carroll Jackson," accessed August 23, 2020, <https://www.lilliecarrolljacksonmuseum.org/dr-jackson>.

⁴ Ibid.

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school after it was essentially re-segregated after the 1896 US Supreme Court decision in *Plessy v. Ferguson*. Black and white teacher salaries had also been equalized.⁵

Under Jackson's leadership, the Baltimore NAACP formed strong bonds with organizations such as the Baltimore Urban League and the Congress of Industrial Organizations (CIO) that had mutual goals, such as seeing equal employment for black residents. The Baltimore NAACP led a 1942 March on Annapolis to protest police brutality. In 1947, it launched a multi-year-long battle to desegregate Ford's Theatre on Fayette Street. In 1951, it won a lawsuit opening up a limited number of classes for black students at Polytechnic High School. Lillie Carroll Jackson lived at a brick rowhouse at 1216 Druid Hill Avenue during this time.⁶

Lillie Carroll Jackson at 1320 Eutaw Place

Despite the large population of black residents in Old West Baltimore, just west of Eutaw Place (now known as historic Marble Hill), the neighborhood now known as Bolton Hill remained predominantly white, mainly through the actions of the Mount Royal Protective Association, which was established circa 1910 by white attorney William Marbury. Using deed restrictions, the organization sought to keep out black residents, taverns, and liquor stores. As late as 1947, the organization was still boasting of its efforts to remove black residents from the neighborhood; however, over the early twentieth century, neighborhood demographics had begun to change.

Bolton Hill no longer housed elite residents and was redlined on the 1937 Home Owner's Loan Corporation (HOLC) map making mortgage financing difficult to obtain. Like so many city neighborhoods in the 1940s, houses, including most of the buildings on the 1300 block of Eutaw Place, had been divided into apartments to meet the high demand for wartime housing (Figures 11 & 12).⁷

⁵ Eli Pousson and Nicole A. Diehlmann, "Civil Rights in Baltimore, Maryland: 1831–1976," National Register Multiple Property Documentation Form (Crownsville, Maryland Historical Trust, 2019), 35, 73.

⁶ Pousson and Diehlmann. *Civil Rights in Baltimore*, 78–82.

⁷ Antero Pietila, *Not in My Neighborhood: How Bigotry Shaped a Great American City* (Chicago: Ivan R. Dee, 2010), 71, 187. The Sun, "Blighted Areas," November 8, 1935, 12; Meijer, Elizabeth. "White Viewpoint: As I See It," *Afro-American*, June 14, 1947; M6; Sanborn Fire Insurance Company Maps, Volume 2, 1950, 190.

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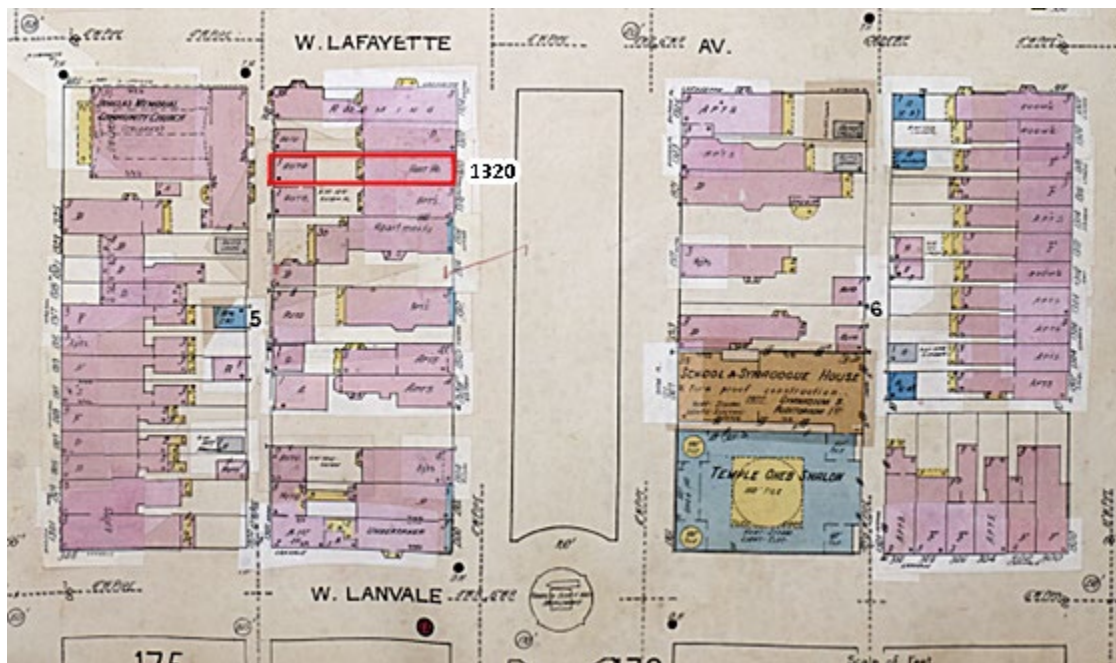


Figure 12: Detail of the 1950 Sanborn Map showing 1320 Eutaw Place.

The Dental Alumni Club advertised an auction for its vacant property at 1320 Eutaw Place on July 19, 1953. It was described as “suitable for conversion into apartments or professional offices or fraternities.” It was improved with “a large 3-story brick building containing 2 bathrooms, steam heat, [and] double brick garage.”⁸ However, the Dental Alumni Club transferred the property to Dorothy R. Kleiman on July 2, 1953. On December 2, 1953, Dorothy Kleiman assigned the property to Lillie Carroll Jackson, now aged 64, and her daughter, Juanita Jackson Mitchell.⁹

It is unclear how Lillie Carroll Jackson was received when she moved to Eutaw Place. Jackson first became acquainted with 1320 Eutaw Place at age 10 when she delivered laundry to the Dammann family, for whom her mother washed laundry. She had heard about the pretty buildings on Eutaw Place and wanted to see them for herself. She delivered the laundry to the front of the house rather than at the back service entrance, where black people were expected to call. When asked why she used the front door instead of the back door, she replied that one day she would be able to use the front door anytime she pleased because she would own the house.¹⁰

This early experience of “Jim Crow” segregation which peaked in the early twentieth century, clearly influenced Jackson’s efforts to end the unequal treatment of black citizens.

⁸ *The Sun*, “Classified Ad 48,” July 19, 1953, SS34D.

⁹ Maryland State Archives, Baltimore City Land Records, mdlandrec.net, MLP 9348, 191.

¹⁰ Lillie Carroll Jackson Civil Rights Museum, *Orientation Video*, (Baltimore: Lillie Carroll Jackson Civil Rights Museum, 2016).

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Despite being located in Bolton Hill, the Lillie Carroll Jackson House was adjacent to what is now known as Old West Baltimore (B-1373), encompassing several neighborhoods, including Marble Hill and Upton. These neighborhoods comprise Baltimore's oldest and most affluent African American neighborhoods and housed many notable individuals and institutions who advocated for equal rights. Churches, such as Union Baptist, Bethel AME, and Sharp Street Memorial, were situated in the neighborhood and provided a strong base for civil rights activism throughout the twentieth century. Individuals such as John Murphy, who founded the *Afro-American* newspaper, attorneys George W. F. McMechen and W. Ashbie Hawkins, politicians like Henry Sythe Cummings, and many others lived in the neighborhood and were civil rights activists. Proximity to these powerful individuals and institutions allowed Lillie Carroll Jackson access to influential decision-makers and large congregations and often to the funding they could provide for her efforts.

After taking possession of the house, Jackson altered the front parlor, dividing it into two rooms. The northeast section remained a parlor, but the southwest section was turned into her bedroom and office. The museum interprets these two spaces as such and contains many original and period pieces of furniture, including the desk that Jackson kept in her bedroom. Jackson often hosted meetings in the home with civil rights leaders.¹¹ In a letter to Gloster B. Current, the Director of Branches for the National Office of the NAACP, Mrs. Jackson invites Mr. Current to “come directly to [her] house, 1320 Eutaw Place” to confer on NAACP matters, including to “discuss the best procedure [they] should follow to set up multiple branches,” and other prevailing issues (Figure 13).¹²

¹¹ Lillie M. Jackson, Lillie M. Jackson to Gloster B. Current, July 3, 1958, Letter, From Library of Congress, National Association for the Advancement of Colored People Records, Part III: Branch File, 1958, Box III: C56, <https://lccn.loc.gov/mm78034140>.

¹² Lillie M. Jackson, Lillie M. Jackson to Gloster B. Current, February 6, 1968, Letter, From Library of Congress, National Association for the Advancement of Colored People.

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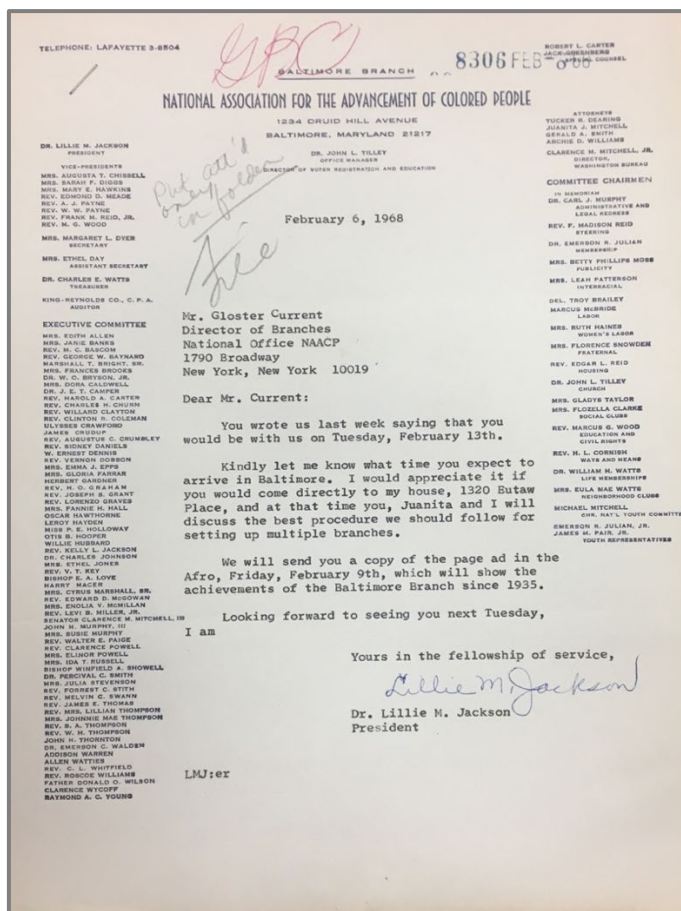


Figure 13: Letter from Lillie Carroll to Gloster Current.

The remainder of the house was used by family members and guests who visited. Notable historical figures, including Rosa Parks and Jackie Robinson, stayed at or visited the house.

Civil Rights Leader

As the Baltimore NAACP president from 1935 to 1970, Lillie Carroll Jackson was integral in local, state, and national Civil Rights Movement, working to end racial discrimination and to gain equal rights under the law.¹³ Under Jackson's leadership, the Baltimore NAACP challenged the color line in the city and throughout the state. The Baltimore NAACP sought jobs for blacks, fought residential segregation, and protested exclusion from public accommodations. She worked closely with and was associated with prominent and influential civil rights activists.¹⁴ The Baltimore *Sun* lauded Jackson's more than three decades of service, stating, "The successful

¹³ History.com Editors, "Civil Rights Movement," *History*, last modified August 28, 2019, <https://www.history.com/topics/black-history/civil-rights-movement>.

¹⁴ "Thurgood Marshall Timeline," *SoftSchools.com*, accessed November 15, 2019, http://www.softschools.com/timelines/thurgood_marshall_timeline/83/.

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struggle for civil rights in Maryland was a defining achievement of this century; Lillie Carroll Jackson was a key general in that battle.”¹⁵

Through Jackson’s leadership, the local branch fought successfully for integration on several fronts. It included in 1953 (the year Jackson acquired the house) protests and lobbying efforts that compelled the Baltimore Fire Department to accept black firefighters, thus integrating this city-wide service.¹⁶ The same year, Jackson led the Baltimore NAACP in a series of lawsuits to integrate the Mergenthaler School of Printing and Western High School.¹⁷ The following year, she coordinated the Baltimore NAACP’s efforts to press for full integration of Baltimore City’s Public Schools.¹⁸

She successfully led the Baltimore branch’s campaign to desegregate municipal swimming pools, tennis courts, and state parks through a sequence of 1953 lawsuits associated with Smallwood Municipal Beach and Sandy Point State Beach. The case went to the US Supreme Court in 1955, setting a national precedent.¹⁹ Work toward integration continued through the 1960s. In 1962, under Jackson’s leadership, local gas and telephone companies hired 60 black workers through a “selective buying drive,” which sought equal employment opportunities for black workers.²⁰ Jackson and the Baltimore NAACP’s work for integration extended beyond the city limits. In 1958, they led an effort to integrate the school bus systems in Charles County and Howard County, Maryland.²¹

Lillie Carroll Jackson was also instrumental in coordinating protests that resulted in changes in discriminatory policies. In 1955, Jackson advised Morgan State Students and the Civic Interest Group as they undertook what would be an eight-year-long sit-in protest to integrate the Northwood Theater located in the Northwood Shopping Center in Baltimore near Morgan State University.²² This included providing bail and legal defense arrested for students arrested for protesting. In 1960, she led the Baltimore NAACP to organize community-wide support of the sit-in demonstrations by Morgan State College students against racial discrimination in restaurants of the four large downtown department stores (Hochschild Kohn, Hutzler Brothers, Stewart’s, and the Hecht-May Company), which resulted in eliminating racial segregation in these restaurants after five weeks of intensive demonstrations.²³

¹⁵ “Lillie Carroll Jackson, Mother of a Movement,” *The Sun*, August 21, 1999, 12A.

¹⁶ Thomas Anthony Gass, “‘A Mean City’: The NAACP and the Black Freedom Struggle in Baltimore, 1935-1975,” Ph.D. diss., (The Ohio State University, 2014), 78.

¹⁷ Shanell Bryant, *Gender and Jane Crow Black Feminism in the lives of Lillie Carroll Jackson and Lillian Lottier*, (Michigan, Proquest, 2016), 51.

¹⁸ Lillie Carroll Jackson Civil Rights Museum, *Gallery Guide*.

¹⁹ Baltimore Timeline. *Information Sheet* (Baltimore: Lillie Carroll Jackson Civil Rights Museum, 2017).

²⁰ Lillie Carroll Jackson Museum, *Gallery Guide*.

²¹ Lillie M. Jackson, Lillie M. Jackson to Gloster B. Current, December 10, 1958, Letter of Annual Report, From Library of Congress, National Association for the Advancement of Colored People Records, Part III: Branch File, 1958, Box III: C56, <https://lcn.loc.gov/mm78034140>.

²² Thomas Anthony Gass, “‘A Mean City.’”

²³ Lillie M. Jackson, Lillie M. Jackson to Gloster B. Current, May 30, 1960, Letter of 1960 Annual Report, From Library of Congress, National Association for the Advancement of Colored People Records, Part III: Branch File, 1960, Box III: C56, <https://lcn.loc.gov/mm78034140>.

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This long and tireless work resulted in many recognitions and awards. In 1958, Jackson was recognized by the Washington Annual Conference of Methodist Churches as “a humanitarian, crusader for social justice, devoted church woman, and unselfish worker for service to God and Country.”²⁴ The same year, Lilly Carroll Jackson received the Thalheimer Award on behalf of the Baltimore NAACP at the 1958 NAACP National Convention.²⁵ The Thalheimer Award is the NAACP’s highest recognition to branches and units for outstanding achievements. The award demonstrated a national recognition of her work, service, and accomplishments in leading efforts toward positive change through civil rights reform.

In his 1962 book, *Fight for Freedom: The Story of the NAACP*, poet Langston Hughes proclaimed Lillie Carroll Jackson, the “mistress of the gavel” who “lives, works, eats and sleeps NAACP.” Baltimoreans knew her as “that NAACP lady.”²⁶ Longtime national leader of the NAACP, Walter White, called her a “gallant soldier” in the battle for freedom and democracy. Mrs. Jackson often referred to herself as a “Freedom Fighter.”²⁷ In 1986, Lillie Carroll Jackson was inducted into the Maryland Hall of Fame, and in 1999 she was named “Marylander of the Century” by the Baltimore *Sun*.

Lillie Carroll Jackson Civil Rights Museum

The house was rehabilitated between 2008 and 2012 with new interpretive features. The work included installing heating and cooling systems and an elevator. The museum reopened with a ceremony on June 11, 2016. It is fitting that Lillie Carroll Jackson received an honorary doctorate from Morgan State University, as Morgan is the only institution of higher education in the region with a Civil Rights Museum. Her house is a testament to her legacy. It displays many of the plaques awarded to her and celebrates her leadership in reforming segments of American life that once oppressed people of color.

Comparison to Related Properties

Before acquiring 1320 Eutaw Place in 1953, Lillie Carroll Jackson, and her husband, Keiffer Jackson, lived in a similar but smaller brick rowhouse a few blocks distant at 1216 Druid Hill Avenue. From public records, the couple lived in this house from the late 1920s to her purchase of the Eutaw Place property. The earlier house appears to have been owned by her husband, who ran a real estate business. The earlier property fell within Lillie Carroll Jackson’s formative period as an emerging civil rights leader. During this time, she successfully worked to increase

²⁴ Bowen K. Jackson, Bowen K. Jackson to Gloster B. Current, January 5, 1958, Letter, From Library of Congress, National Association for the Advancement of Colored People Records, Part III: Branch File, 1958, Box III: C56, <https://lccn.loc.gov/mm78034140>.

²⁵ Lillie M. Jackson, Lillie M. Jackson to Gloster B. Current, July 3, 1958, Letter, From Library of Congress, National Association for the Advancement of Colored People Records, Part III: Branch File, 1958, Box III: C56, <https://lccn.loc.gov/mm78034140>.

²⁶ Langston Hughes, *Fight for Freedom: the story of the NAACP* (New York: Norton, 1962), 115.

²⁷ Lauren R. Silberman, *Wild Women of Maryland: Grit & Gumption in the Free State* (Charleston, S.C.: The History Press, 2015).

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the NAACP's membership and was named the organization's Baltimore president in 1935. Starting in 1942, she headed the organization's state conference, keeping that position through her move to 1320 Eutaw Place until 1962. While not interpreted, the house at 1216 Druid Hill Avenue could hold significance for Jackson's pioneering work in membership drives.

However, her most meaningful work occurred in the 1950s and 1960s, an intense period of struggle for social justice when African Americans sought equal rights under the law. Her leadership during this period, coordinating campaigns against segregation, closely reflects this chapter of the national Civil Rights Movement. In this way, the house at 1320 Eutaw Place best represents Lillie Carroll Jackson's most productive years and historic contributions.

Conclusion

Lillie Carroll Jackson spent 17 years of her 35-year tenure as the Baltimore NAACP president residing in and working from her home at 1320 Eutaw Place. She spearheaded many civil rights victories for the Baltimore NAACP during this period. She worked closely and had personal relationships with iconic figures of the Civil Rights Movement, who often visited her home. Thurgood Marshall, the first African American Supreme Court Justice and legal director of the national NAACP between 1940 and 1961 and a mentee of Lillie, often visited her home. Clarence Mitchell Jr., Lillie's son-in-law, chief NAACP Washington Lobbyist, and "the 101st Senator," was a frequent visitor, along with his wife Juanita Jackson Mitchell, Lillie's daughter, and the first African American woman to practice law in Maryland.²⁸

During her long tenure, the Baltimore NAACP became one of the country's largest branches and won many important legal victories for civil rights. Through her strong leadership and fundraising skills and with the help of Carl Murphy, Chairman of the NAACP's Legal Redress Committee, attorney Thurgood Marshall, and many, many others, the Baltimore NAACP succeeded in desegregating many private and public facilities, including public schools and institutions of higher education, achieving equal employment for many citizens, electing of African Americans to public office, securing appointments of African Americans to leadership positions, and revamping discriminatory laws.

Representing her, and the Baltimore NAACP's successful campaigns against segregation, the Lillie Carroll Jackson House is being nominated under Criterion B, for its association with the recognized civil rights leader, at the local level of significance.

²⁸Amy Brown, "Juanita Jackson Mitchell (1913- 1992)," *Black Past*, last modified June 10, 2019, <https://www.blackpast.org/african-american-history/people-african-american-history/mitchell-juanita-jackson-mitchell-1913-1992/>.

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Previous documentation on file (NPS):

- preliminary determination of individual listing (36 CFR 67) has been requested
 previously listed in the National Register
 previously determined eligible by the National Register
 designated a National Historic Landmark
 recorded by Historic American Buildings Survey # _____
 recorded by Historic American Engineering Record # _____
 recorded by Historic American Landscape Survey # _____

Primary location of additional data:

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

Name of repository: _____

Historic Resources Survey Number (if assigned): B-853

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10. Geographical Data

Acreage of Property approximately 0.08 acres

Use either the UTM system or latitude/longitude coordinates

Latitude/Longitude Coordinates

Datum if other than WGS84: _____
(enter coordinates to 6 decimal places)

- | | |
|-------------------------|-----------------------|
| 1. Latitude: 39.181581N | Longitude: 76.373705W |
| 2. Latitude: 39.181566N | Longitude: 76.373708W |
| 3. Latitude: 39.181468N | Longitude: 76.373827W |
| 4. Latitude: 39.181484N | Longitude: 76.373846W |

Or

UTM References

Datum (indicated on USGS map):

NAD 1927 or NAD 1983

- | | | |
|----------|-----------|-----------|
| 1. Zone: | Easting: | Northing: |
| 2. Zone: | Easting: | Northing: |
| 3. Zone: | Easting: | Northing: |
| 4. Zone: | Easting : | Northing: |

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Verbal Boundary Description (Describe the boundaries of the property.)

The property is known as 1320 Eutaw Place and consists of the Baltimore City tax parcel Ward 11, Section 06, Block 0399, Lot 010.

It is described in the Baltimore City Land Records (Liber SEB 5670, folios 0163–0172) as follows:

Beginning for the same on the line of the southwest side of Eutaw Place at the distance of 262 feet northwesterly from the corner formed by the intersection of the southwest side of Eutaw Place and the northwest side of Lanvale Street which place of the beginning it designed to be in the center of the partition wall between the house erected on the ground now being described and the house of the ground thereto adjoining to the southeast and running thence northwesterly binding on Eutaw Place 22 feet to the center of the partition wall between the house erected on the ground now being described and the house erected on the ground next adjoining to the northwest thence southwesterly binding on Morris Alley 22 feet to intersect a line drawn from the place of the beginning southwesterly through the center of the partition wall first above mentioned and parallel with Lanvale Street and thence northeasterly reversing the line so drawn and binding thereon 130 feet more or less to the place of beginning. The improvements thereon being known as 1320 Eutaw Place.

Boundary Justification (Explain why the boundaries were selected.)

This boundary encompasses the entire parcel owned and occupied by Lillie Carroll Jackson between 1953 and 1975.

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11. Form Prepared By

name/title: Iris Leigh Barnes, Charles L. Chavis, Shana E. Rochester, Taylor Brookins, Malik Nkosi, Nicholas Anderson, Rafael Serra-Flynn, and Nicole A. Diehlmann
organization: Morgan State University/Lillie Carroll Jackson Civil Rights Museum
street & number: 1320 Eutaw Place
city or town: Baltimore state: Maryland zip code: 21217
e-mail: lcjmuseum@morgan.edu
telephone: 443-885-5300
date: August 23, 2020

Additional Documentation

Submit the following items with the completed form:

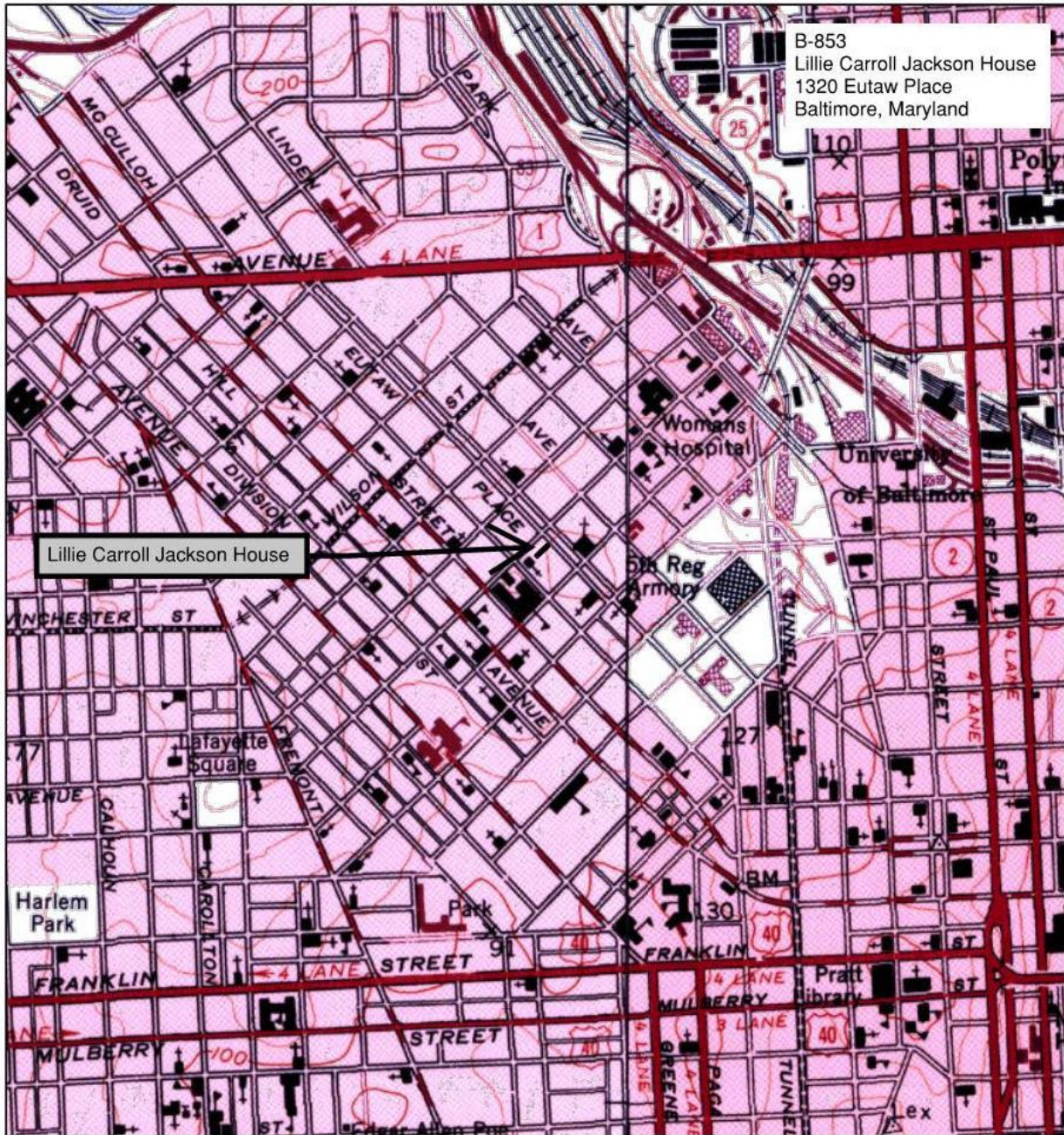
- **Maps:** A **USGS map** or equivalent (7.5 or 15 minute series) indicating the property's location.
- **Sketch map** for historic districts and properties having large acreage or numerous resources. Key all photographs to this map.
- **Additional items:** (Check with the SHPO, TPO, or FPO for any additional items.)

Photographs

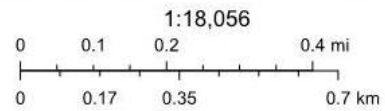
Submit clear and descriptive photographs. The size of each image must be 1600x1200 pixels (minimum), 3000x2000 preferred, at 300 ppi (pixels per inch) or larger. Key all photographs to the sketch map. Each photograph must be numbered and that number must correspond to the photograph number on the photo log. For simplicity, the name of the photographer, photo date, etc. may be listed once on the photograph log and doesn't need to be labeled on every photograph.

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September 4, 2020
USGS Baltimore West



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PHOTO LOG

Name of Property: Lillie Carroll Jackson House

City or Vicinity: Baltimore

County: Baltimore City

State: Maryland

Photographer: Nicole A. Diehlmann

Date Photographed: August 19 and 28, 2020

Photo 1 of 20

MD_BaltimoreCity_CivilRightsMPS_LillieCarrollJacksonHouse_001.tif
Northeast façade, facing northwest

Photo 2 of 20

MD_BaltimoreCity_CivilRightsMPS_LillieCarrollJacksonHouse_002.tif
Detail of front entrance, facing northwest

Photo 3 of 20

MD_BaltimoreCity_CivilRightsMPS_LillieCarrollJacksonHouse_003.tif
Southwest elevation, looking northeast

Photo 4 of 20

MD_BaltimoreCity_CivilRightsMPS_LillieCarrollJacksonHouse_004.tif
Northeast elevation of garage, looking southwest

Photo 5 of 20

MD_BaltimoreCity_CivilRightsMPS_LillieCarrollJacksonHouse_005.tif
Southwest elevation of garage, looking southeast

Photo 6 of 20

MD_BaltimoreCity_CivilRightsMPS_LillieCarrollJacksonHouse_006.tif
First-story hallway, looking southwest.

Photo 7 of 20

MD_BaltimoreCity_CivilRightsMPS_LillieCarrollJacksonHouse_007.tif
Doors to vestibule, looking northeast from first-story hallway.

Photo 8 of 20

MD_BaltimoreCity_CivilRightsMPS_LillieCarrollJacksonHouse_008.tif
Front Parlor, looking northeast

Photo 9 of 20

MD_BaltimoreCity_CivilRightsMPS_LillieCarrollJacksonHouse_009.tif
Front Parlor, looking northwest into Lillie Carroll Jackson's bedroom

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MD_BaltimoreCity_CivilRightsMPS_LillieCarrollJacksonHouse_010.tif

Front parlor, looking southwest into Lillie Carroll Jackson's bedroom

Photo 11 of 20

MD_BaltimoreCity_CivilRightsMPS_LillieCarrollJacksonHouse_011.tif

Southwest parlor, looking southeast

Photo 12 of 20

MD_BaltimoreCity_CivilRightsMPS_LillieCarrollJacksonHouse_012.tif

Southwest parlor, looking northeast at elevator

Photo 13 of 20

MD_BaltimoreCity_CivilRightsMPS_LillieCarrollJacksonHouse_013.tif

Second story northeast room, looking south

Photo 14 of 20

MD_BaltimoreCity_CivilRightsMPS_LillieCarrollJacksonHouse_014.tif

Second Story, middle room looking northeast to front room

Photo 15 of 20

MD_BaltimoreCity_CivilRightsMPS_LillieCarrollJacksonHouse_015.tif

Second-story stair landing, looking northwest

Photo 16 of 20

MD_BaltimoreCity_CivilRightsMPS_LillieCarrollJacksonHouse_016.tif

Third story, northwest room, looking southeast

Photo 17 of 20

MD_BaltimoreCity_CivilRightsMPS_LillieCarrollJacksonHouse_017.tif

Third story, looking southwest from northeast room, through the middle room, to the lightwell bridge and elevator

Photo 18 of 20

MD_BaltimoreCity_CivilRightsMPS_LillieCarrollJacksonHouse_018.tif

Third Story, middle room, looking southeast

Photo 19 of 20

MD_BaltimoreCity_CivilRightsMPS_LillieCarrollJacksonHouse_019.tif

Third-story clear-glass window, glass floor, and elevator in lightwell, looking south

Jackson, Lillie Carroll, House
Name of Property

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Photo 20 of 20

MD_BaltimoreCity_CivilRightsMPS_LillieCarrollJacksonHouse_020.tif
Servants' stair, looking down from third story to second story

Jackson, Lillie Carroll, House
Name of Property

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Paperwork Reduction Act Statement: This information is being collected for nominations to the National Register of Historic Places to nominate properties for listing or determine eligibility for listing, to list properties, and to amend existing listings. Response to this request is required to obtain a benefit in accordance with the National Historic Preservation Act, as amended (16 U.S.C.460 et seq.). We may not conduct or sponsor and you are not required to respond to a collection of information unless it displays a currently valid OMB control number.

Estimated Burden Statement: Public reporting burden for each response using this form is estimated to be between the Tier 1 and Tier 4 levels with the estimate of the time for each tier as follows:

- Tier 1 – 60-100 hours
- Tier 2 – 120 hours
- Tier 3 – 230 hours
- Tier 4 – 280 hours

The above estimates include time for reviewing instructions, gathering and maintaining data, and preparing and transmitting nominations. Send comments regarding these estimates or any other aspect of the requirement(s) to the Service Information Collection Clearance Officer, National Park Service, 1201 Oakridge Drive Fort Collins, CO 80525.

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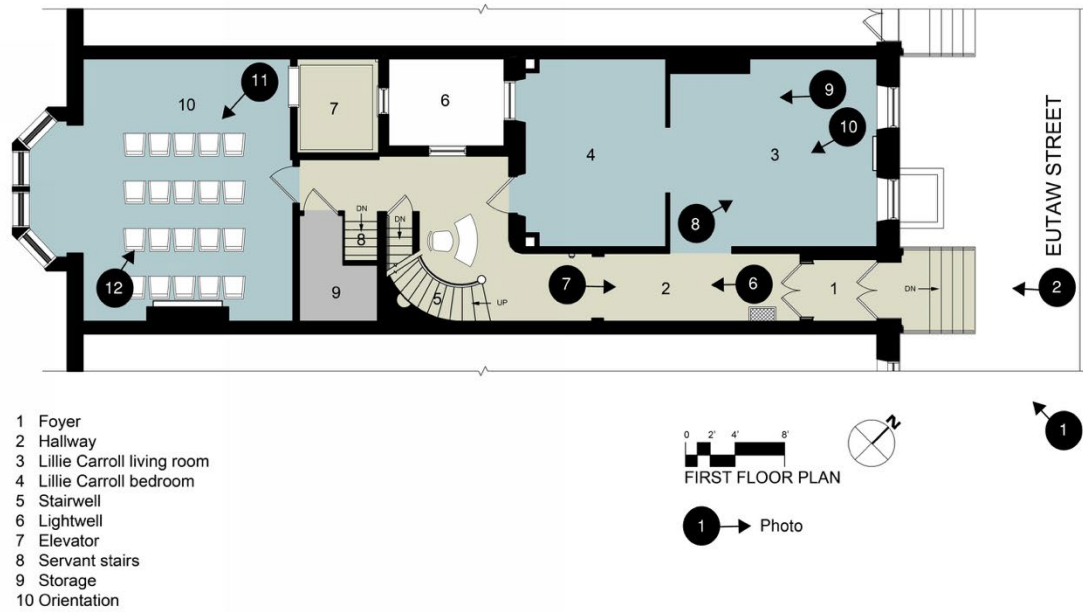


Figure 14: First Floor Plan and Photo Locations.

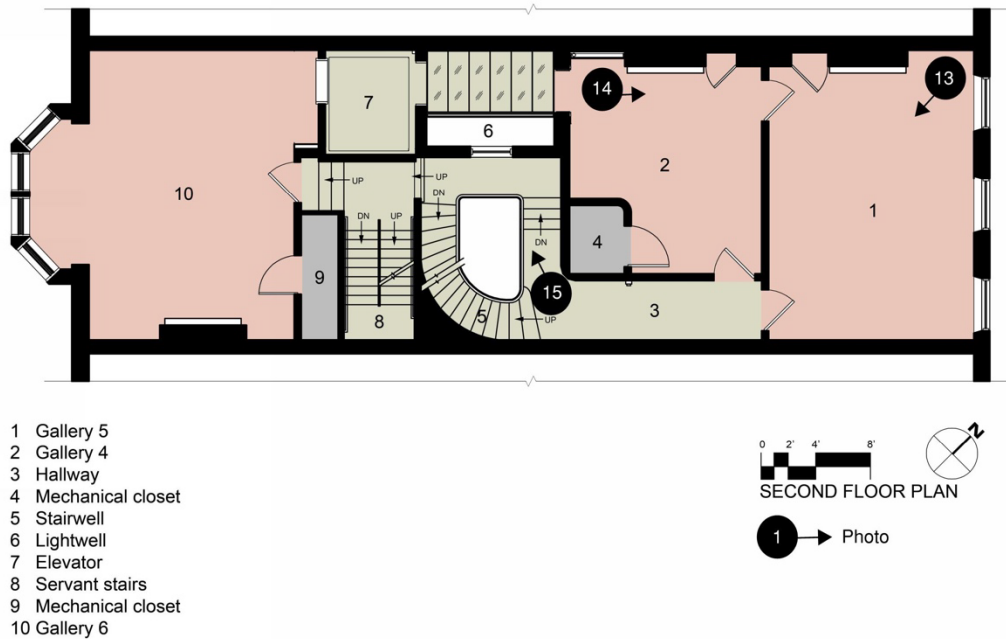


Figure 15: Second Floor Plan and Photo Locations.

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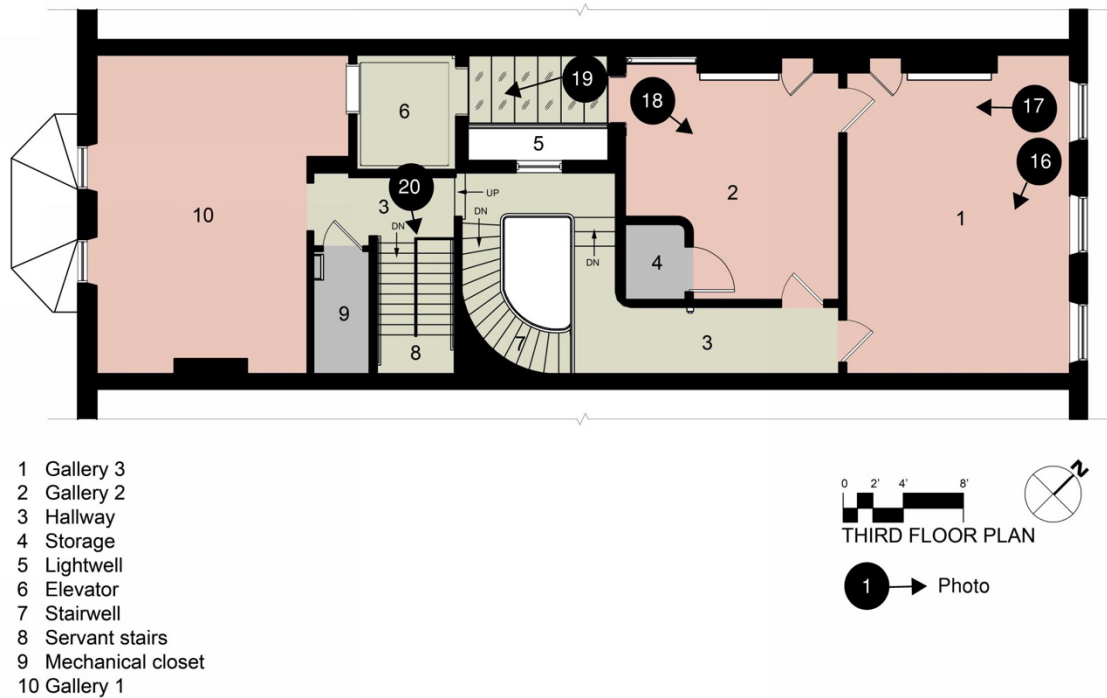


Figure 16: Third Floor Plan and Photo Locations.

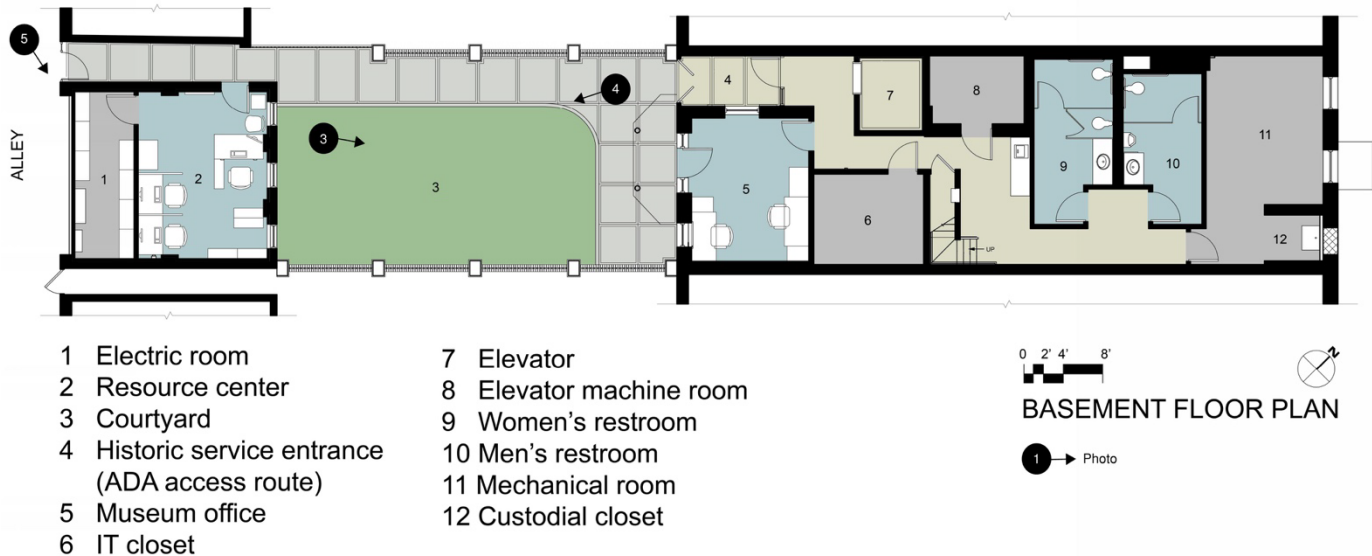


Figure 17: Basement Floor Plan and Photo Locations.

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Northeast façade, facing northwest.

Jackson, Lillie Carroll, House
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Photo 2 of 20
Detail of front entrance, facing northwest

Jackson, Lillie Carroll, House
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Photo 3 of 20
Southwest elevation, looking northeast

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Photo 4 of 20
Northeast elevation of garage, looking southwest

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Southwest elevation of garage house, looking southeast

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First-story hallway, looking southwest.

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Doors to vestibule, looking northeast from first-story hallway.

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Front Parlor, looking northeast

Jackson, Lillie Carroll, House
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Photo 9 of 20
Front Parlor, looking northwest into Lillie Carroll Jackson's bedroom

Jackson, Lillie Carroll, House
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Front parlor, looking southwest into Lillie Carroll Jackson's bedroom

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Photo 11 of 20
Southwest parlor, looking southeast

Jackson, Lillie Carroll, House
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Photo 12 of 20
Southwest parlor, looking northeast at elevator

Jackson, Lillie Carroll, House
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Photo 13 of 20
Second story northeast room, looking south

Jackson, Lillie Carroll, House
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Photo 14 of 20
Second story, middle room looking northeast to front room.

Jackson, Lillie Carroll, House
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Photo 15 of 20
Second-story stair landing, looking northwest.

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Photo 16 of 20
Third story, northwest room, looking southeast.

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Third story, looking southwest from northeast room, through the middle room, to the lightwell bridge and elevator.

Jackson, Lillie Carroll, House
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Photo 18 of 20
Third Story, middle room, looking southeast

Jackson, Lillie Carroll, House
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Third-story clear-glass window, glass floor, and elevator in lightwell, looking south.

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Servants' stair, looking down from third story to second story.