

223 Congress Street *James F. O'Brien's Shoe Store & Apartment Building, 1896 -1909*
Contributing



Architectural Description

The four-story, two-by-five bay building at 223 Congress Street is constructed of Flemish bond brick and features a flat roof and Italianate details. Facing southeast, 223 Congress Street has a storefront on the first floor (to the west) accessible by a recessed entrance, with the entrance for the rest of the structure being located at the building's eastern corner. This blue- and gray-painted entrance has a paneled door with central elongated oval stained glass window, wooden door surround, and carved white solid wood fanlight above. Brick pilasters capped with wooden entablatures flank this entrance, topped with a decorative blue- and gray-painted wooden beltcourse that runs the width of the building. A three-story bay window painted in the same blue and gray tones at the first story runs vertically up the west side of the building, with a central six over six window, and four over four windows on either side. To the east of this bay window is a single, narrow, six over six window on each level—this window has a segmented brick arch over the window on the second and third story, while the fourth story window has a decorative arch brickwork. Each story is distinguished by a wide beltcourse with alternating recessed bricks, that spans the width of the building—these recessed bricks give an overall pierced appearance. The roof is flat, with a wide overhanging white- and blue-painted wooden cornice that extends across the front façade of the building, with decorative brackets. This central façade is the only adorned elevation on the building.

Historical Narrative

The current four-story brick building was constructed sometime between 1896 and 1909, perhaps in about 1903, as City Directory entries for 1902 show two families listed at 225 and only one business listed at 223, while the 1904 edition has one business and three families listed at 223. Thomas H. Scully had operated his barber shop at the location until sometime between 1892 and 1896 when he moved into an address that appears in the directories as 225 ½ Congress Street. The 1896 Sanborn map shows a one-story structure wedged in between 223 and 225. Scully perhaps moved his barber shop in to the space during the construction of the new building next door. The 1924 tax photograph shows that he was still there at that time, although he moved east, to 111a Congress Street, shortly thereafter.

In 1902, there are still only two families listed in the directory as occupying the apartments at 225 Congress. One of them was headed by Mrs. Bridget Halpin whose grown daughter, a chocolate maker, and seven sons, ages 4 to 20, lived with her. Two of her sons worked for the Portland Company and a third was an apprentice there.

By the 1904 directory, Mrs. Halpin and her family are listed as living at 223 Congress Street, along with two other families, with James F. O'Brien's boots and shoes business occupying the storefront.

In 1909, the storefront was still occupied by James F. O'Brien, boots and shoes. The three apartments above housed Mrs. Bridget Halpin, Mrs. Mary Brockmann, and Mrs. Minnie Will.

In about 1918, the Farris brothers moved their dry goods shop from 249 Congress Street to this building at 223. Abraham Farris immigrated to this country from Syria in about 1900 when he was twenty or twenty-two years old, living first with his brother Salim, a salesman of dry goods, on Fore Street. In 1902 and for several years thereafter, Abraham appears in the city directories as a peddler. The brothers, along with a third, Ned, opened a dry goods store in their name either in or a little before 1909, at 249 Congress Street, living together at 251 Congress Street. Abraham Farris is listed as the building's owner in 1924. In 1928, the store at street level is Catir & Salim Co. dry goods, the Farris Brothers having moved back down the street to 239 Congress. Catir & Salim occupied the ground floor into the early 1930s, but by 1940, the store had moved to 231 Congress Street and the Munjoy 5 cents to \$1 store moved in to the space. The Munjoy Department Store occupied the space in 1950.

In 1928, the little one-story barber shop had a new proprietor, Frank W. Bove. In 1940 and 1950, the Congress Meat Market occupied the space. The meat market's proprietors were Joseph and Rosa Vacchiano, owners of the Florence Hotel on India Street which burned in 1930.

In 1950, residential tenants included Mary Garbarino and Joseph Asali.

225-227 Congress Street
Contributing

Duddy Family Grocery Store & Dwelling, ca. 1870



Architectural Description

227 Congress Street is a three-story gable-front Italianate brick building facing southeast. The first floor of this building has a commercial storefront, with a large two-paned window on either side of a recessed entrance. These storefront windows have paneled wooden surrounds painted sage green, and are flanked by brick pilasters. A granite beltcourse and cornice runs the width of the building, separating the first and second floors. The second floor has two six over six windows with wooden surrounds on either side of center—two narrow recessed brick panels in the middle of this floor suggest there were once windows in that location. The third floor has two narrow four over four windows directly above these recessed panels. These windows have wooden surrounds and are each capped with a decorative rounded brickwork arch. The gable roof is painted with blue highlights and has a white-painted dentil course beneath the cornice and cornice return. A line of rope-like carving runs beneath the roof's overhang, tracing the path of the building's roofline. Two smaller structures flank either side of the building—a two-story, flat-roofed masonry one-bay wing to the west, and a single-story, wooden shingle-clad, one-bay structure to the east.

Historical Narrative

The two-and-a-half-story brick building at 225-227 Congress Street appears on the 1882 map in much the same form as it appears now. The 1924 tax assessment gives its age as 50+ years.

The owner in 1882 was Richard J. Duddy. As early as the 1875 City Directory, there was a Richard Duddy, laborer, living at the address. In 1877, several Duddy males – Edward D., Patrick F., Richard, and Thomas F. – lived at 225 and engaged in a grocery business at the same site. In 1880, Richard J. gave his occupation as “rent collector,” living at the address with his wife Ann and sons Patrick Flood and Thomas F. In 1887, an Edward J. Duddy also lived there; he worked as the assistant yard master of the Grand Trunk Railroad yards down the street. Richard J. died in 1887. His widow, Ann, was listed at 229 Congress Street in 1890.

There was much movement about the street in the 1870s and 1880s, with various Duddy family members shifting about from 223 to 235 Congress, and other shopkeepers, like Charles W. Hadlock moving also from 223 in 1881 to 225 in 1883 to 227 in 1885.

For much of the 1890s, there was a James F. O'Brien who dealt in boots and shoes at 227 Congress. O'Brien appears to have moved into the newly constructed storefront at 223 Congress when it was built around 1903. In 1904, with O'Brien down the street, Charles Garbarino moved his fruit store into the space. There were several Garbarinos with the first name of Charles or Carlo. At least two Charleses immigrated from Italy. In the late 1880s, there is a Charles Garbarino in the city directories who worked as a fruit peddler. In 1890, he had a fruit stand at the corner of Preble and Congress. By at least 1903, there appears to be a Garbarino dynasty, with fruit stores at 223 Congress, 227 Congress, 245 Congress, and Congress at the corner of Preble. The fruit store was still there in 1950, when it was under the management of son or grandson Anthony.

Various tenants lived in the apartments upstairs, including still in 1950, Anthony Garbarino.

229-231 Congress Street
Contributing

Duddy & McPhee Store & Apartments, 1909 -1914



Architectural Description

The building at 229-231 Congress Street is a four-story masonry structure with a flat roof and prevalence of three-story, white-painted clapboard-clad bay windows. Laid out in running bond brick pattern, this three by thirteen bay building has first floor commercial space on the main, southeast-facing façade distinguished from the rest of the building by large single-pane glass windows, and a central recessed entrance. This commercial space is entirely clad in white-painted, diagonally- laid out wooden clapboards. The rest of the main façade is laid out symmetrically, with two narrow, one over one windows with granite sills at the center, flanked by white clapboard-clad bay windows that extend the remaining height of the building. These bay windows have a one over one pane fenestration. The roof of 229-231 Congress Street is flat, with a slightly overhanging cornice enhanced by decorative white-painted wooden brackets.

Historical Narrative

The four-story structure was built sometime between 1909 and 1914. Between 1900 and 1918, the building was home to Duddy & McPhee dry goods. The proprietors were Margaret M. Greeley (née Duddy) and Margaret T. McPhee. Until Margaret M. married, they lived together at 229 Congress. (In 1900, they lived with Margaret M.'s parents, Edward J., the undertaker, and Mary. Only 22 at the time of the census, Margaret M. was already the proprietor of her dry goods store. Margaret T. McPhee is listed as a boarder in the household.) Margaret T. seems to have moved to Washington D.C., where she lived as a lodger and worked as a clerk in a department store. Margaret M. and her dentist husband moved, with her parents, to Cottage Road in South Portland shortly after they closed the store.

Catir Bros Dry Goods was at the address in 1919. By 1924, Michael and Jacob E. Rubinsky, father and son team of the Portland Candy Co. located on Plum Street, owned the building. Catir Bros moved out (only for a time as they were back by 1935) and Ray S. Woodbury, baker, moved in.

In 1944, the building housed Tshamler's Home Bakery and Catir Dry Goods. In 1950, Catir Inc. was listed at the address.

235 Congress Street
Noncontributing

Daniel Lucy Watch Store & Apartment House, ca. 1881



Architectural Description

235 Congress Street is a three-story, clapboard clad structure with a first-floor commercial space and gable-front roof. With the exception of the storefront (which has been finished in wood paneling), the entire building is clad in clapboards—on the main façade, they are plain and weathered, while on the sides of the building they have been painted white. Oriented southeast along the street, this building’s first floor commercial space is painted white and blue, with two entrances, one to the west, and one to the east. The entrance to the west is recessed, accessible by a set of wooden steps—the door is paneled, with a large single-pane window. The entrance to the east is flush with the street, and has a two-paneled door with a nine-paned window above. The first story is distinguished on this main façade by a small wooden shingle roof, lined by a small dentil course. The second and third levels of the main façade have three evenly-spaced, one over one windows with white wooden surrounds. At the point of the gable roof is a white-painted circular vent.

Historical Narrative

According to City of Portland Assessment records the three story building was built c1900, however it was built before 1882, as a dwelling on the site in 1871 has a different footprint. That building was owned by H Bennett, who constructed a one story shop between 235 and 239 Congress Street 1871-1882. The 1924 tax photo shows a gabled Italianate building with one window tucked into the front gable end of the two-and-a-half story building at 235 Congress Street. The third floor was added in the 1980s or 90s to accommodate the three windows on the building as it looks today.

A rectangular building on this site appears on the 1882 map. Daniel Lucy came to Portland c1881 from Washington County and moved from Quebec Street to the dwelling on Congress Street c1882. Daniel Lucy was a watchmaker and had his shop on the first floor, and lived upstairs until c1886. Also upstairs at 235 ½ in 1884 are the Henry Stuart and George Johnson families. On the 1886 Sanborn Insurance map, the first floor was occupied by a drug store.

For many years, the ground floor was occupied by McDonough’s Drug Store (from the mid- to late-1890s until at least 1960). Edward C. McDonough came over from Ireland in

1882, lived on Adams Street for a while, then settled at 141 Cumberland Avenue, a home he purchased and where he lived with his single siblings, Ellen, Peter, Catherine, and, later, Bridget. None of the siblings worked; apparently he was able to provide for them all with the income from the drug store. In the 1930 Census, he is retired, living with his clan on the West End, although the drugstore bearing his name survived for at least another thirty years at the same location.

In 1924, the three family dwelling and store-front building was owned by Mahala Preston. Edward C. McDonough's Drug Store still occupied the first floor.

Various tenants over the years included Affel (Alfred) George Hider and his wife Nellie, Syrian immigrants who lived in this building in 1920. At the time of his WWI draft registration card, Hider worked as a hammer operator for the Thomas Laughlin Company. The Hiders moved off the peninsula in later years. Also in 1920, George and Katherine Penley rented one of the apartments, living with two boarders who worked in a canning factory. This pattern is not uncommon – many of the apartment dwellers, renters themselves, took in boarders or lodgers who in turn paid rent to them.

239 Congress Street
Noncontributing

E Thomas Apartments & Store, ca. 1871-1882



Architectural Description

The structure located at 239 Congress Street is a two-and-a-half story, three by one bay gable front building clad in a mix of white-painted wooden clapboard and light green wooden shingles. Facing southeast, the building's first floor has commercial space defined by three large single-pane windows at the center of the building, with entrances on either side. The storefront entrance to the east is accessed by a small set of wooden steps, has a paneled door with a nine-pane window, and is sheltered by a green half-circle awning. To the west on the ground level is a slightly recessed two-panel door with a nine-pane window accessible by a mixture of wooden and granite steps. The second story on this main façade has two windows, slightly out of horizontal line with one another. The window to the east features two single-pane windows side by side, while the window to the west has a one over one pane configuration. This style window is mirrored again on the half story, directly beneath the angle of the gable roof. The northeast elevation of this building has a simple one over one window on each floor, centered in the middle.

Historical Narrative

According to City of Portland Assessment records the two-and-a-half story apartment building was built c1905. However it appears on the 1882 map and 1886 Sanborn Insurance map. Like the former gable front building at 235 Congress Street it was probably built c1875. In 1882 it was owned by the E Thomas Estate. The 1884 street directory indicates the building was occupied by Mrs. Francis A Jacobs and Mrs. Elizabeth Matthews. Mrs. Matthews was the widow of John Matthews. She lived at 239 Congress Street 1883-1887.

Between 1871 and 1882 a one story shop at 237 Congress Street was built in the alley between 235 and 239 Congress Street. In 1882 it was owned by H Bennett. In 1884 it was the shop of George C Littlefield. It was occupied in 1924 by a tailor shop. The one-story connecting shop has been demolished.

This building has been severely altered from its appearance in 1924, with one window on the second floor likely a late 20th century alteration. Like its neighbors, the building housed a shop on the ground floor and residential tenants above. At the time of the 1924

tax photo, Brown & Bishop fish and meats shared the address with Israel Platkin, tailor.
In 1950, the building housed a launderette.

241 Congress Street
Contributing

Edward W. Murphy Store & Apartments, 1888



Architectural Description

Facing southeast on Congress Street, the building located at 241 is a three-story, Flemish bond brick structure with commercial space on the first floor, and a central two-story bay window above. The first floor is distinguished by two large four-paned windows with red awnings spaced between two entrances, all with painted wood surrounds. The entrance to the east is a four-paneled door with two small windows at the top, accessible by a single stone step. The entrance to the west, located between both storefront windows, is recessed, with a nine-paneled door, accessed by a single stone step. This first floor is distinguished from the upper stories by its use of dark red-painted brick with a stone beltcourse in painted in the same color above. The second and third stories are essentially identical, with some small differing details. A two-story bay window of white-painted wood with one over one windows runs up the center of the building, and a single narrow window with a one over one pane configuration is located to the east. This window is slightly smaller on the third story. Both are encased in white casings, with a granite lintel. A plaque to the west of the third story bay window reads “Murphy 1888.” The roof is flat, with an overhanging cornice with a row of dentils.

Historical Narrative

A stone set into the façade is inscribed: “Murphy, 1888.” The building was designed by John Calvin Stevens.¹

The 1891 City Directory shows that Edward W. Murphy lived at 241 Congress Street, and ran a drugstore, Murphy Bros., out of the same address. Also living at that address was Mary, widow of Patrick. The 1900 Census shows that Edward and his wife Mary, his mother Mary, brother Thomas, and six children, were living at 253 or 263 Congress. Ten years later, Edward and his sons, Thomas A., also worked in the drugstore, older son William E. was in college, daughter Edith worked as a teacher. In 1920, the family owned the home at 241 Congress Street. Son William E. worked in the drugstore with his father and uncle Thomas, while son Thomas A. moved on to work as a garage man. He

¹ Earle G. Shettleworth Jr. *John Calvin Stevens on the Portland Peninsula 1880-1940: A Listing of his Work by Address, Client, and Chronology* (Portland, ME: Greater Portland Landmarks, Inc, 2003).

lived at the same address with his wife Genevieve, their 2-year old daughter, and a 28 year old boarder from Colorado named Dorothy. Uncle Thomas J. lived down the street, renting an apartment at 247 Congress.

At various times, there were different renters in the rear of the building, including, in 1910, Jessie M. Orr, a widow who immigrated from Scotland in 1904 with her four children. In 1910, 17 year old daughter Isabelle worked as a sewer, while 15 year old Andrew labored as a cutter in a shoe factory. The family decamped to Cumberland Avenue by 1920, and by 1930, Jessie, now about 70 years old, was living with her daughter Isabelle's new family in South Portland.

James A. Cunningham and his wife Grace were other occupants of 241 Congress in 1910.

Sometime between 1920 and 1924, the Murphy Bros drugstore closed. While the 1924 tax assessment documents indicate that the building's owner was Mary Murphy, the storefront at that time was the Grand Union Tea Company (there until at least 1935). By 1936, John J. Brown meats and grocery occupied the ground floor, while in 1950, the storefront was occupied by John Peverada's Variety Store. The apartments upstairs in 1950 were occupied by Charles Vacchiano and James Sabatino.

243-247 Congress Street
Contributing

Edward W Murphy Block, 1923 & 1924



Architectural Description

The four-story Classical Revival inspired structure at 247 Congress Street is constructed of Flemish bond brick with commercial space on the first floor and a flat roof. Oriented southeast along Congress Street, this structure has the appearance of two identical buildings connected as one; a central dividing line cuts the building in half vertically, and the bricks on either side do not quite match. The building has two storefronts at street level, both with large paned glass windows flanking a recessed entrance with three-light transom and three-quarter sidelights. The brick structure between the storefronts has been painted red. This main façade has eight one over one windows on the second, third, and fourth stories, all capped by simple granite sills and lintels. A granite panel placed at the center of the building between the third and fourth levels reads “E.W. Murphy 1924.” The elevation on the southwest side of the building has four vertical sections, each with five bays. There are two four-story red-painted wooden bay window sections on this elevation. These bay windows have a one over one pane configuration, with plain recessed wooden panels below. The remaining two sections have two one over one windows arranged horizontally and vertically on each story. A wide wooden cornice with a slight overhang runs along this side of the building. The northeast elevation has six windows on each level, arranged both vertically and horizontally, with one over one windows.

Historical Narrative

According to the 1924 tax document, the eastern half of the building was built in 1924, with the western part (on the left as you stand looking at the building) was built in 1923. The stone inscription reads “E W Murphy 1924.” Tax assessors list the owner as Mary A. Murphy, the wife of Edward W. Murphy. In 1888 Edward W. Murphy built the store and apartment building designed by JC Stevens at 241 Congress Street. His drug store, Murphy Bros., was located on the first floor of that building.

In 1924 the building at 243-247 Congress Street had storefronts at street level, with six apartments above. In 1924, one of the shops was Arthur E. Thorndike's variety store. By 1928, the apartments were known as the Fairfield Apartments (#243) and the Oakland Apartments (#247). The Murphy dynasty continued – William E. had a real estate business at the address and lived there as well. The 1930 Census shows that he had moved off the peninsula but his occupation is landlord, real estate. In 1936, tenants included Elias Crasnick in apt. B, Russell C. Scribner in Apt. C, and Dominic Candelmo in Apt. D. The Star Hat Cleaners, Angelo Morelli shoe repair, and a sub station of the U.S. Post office occupied the storefronts. One long-term resident of the Oakland was Zavil Levine. He lived in one of the apartments and ran a dry goods store at street level. He is listed in the street directories from at least 1936 until 1950. Zavil immigrated from Russia in 1908. One of his neighbors in 1940 was Mendel Neiss. Neiss and his wife Sara and teenage son were Polish Jews who had been living in Germany in 1935. Neiss was the sexton of Etz Chaim. According to the 1950 City Directory, he and his wife, Fannie, still lived at the same address, while their son was a student in New York City. Except for the Neiss family, all the other residents of the 247 Congress Street apartments in 1940 had been living in the same place in 1935, indicating a degree of stability.

Dominic Candelmo opened his shoe and hat repair shop at 243a Congress in the 1930s. Born in Italy around 1903, he immigrated to the United States when he was 13, arriving at Ellis Island in New York with his parents. They made their way to Portland and he eventually married Rebecca Dansky, one of the children of Israel and Etta Dansky of 61 India Street (see below). The business prospered during the war years, since shoes were rationed and hats still fashionable. After the war, however, with a newfound prosperity in the air, people tended to buy new shoes rather than repair their old ones, and Panama hats went out of style, so the business faltered. Rebecca helped out in the shop, taking up seamstress work in later years. She had dropped out of junior high school in order to help out her family, but decided to study for her high school diploma when she turned 80 years old. Dominic attended services at St. Peter's; Rebecca was active with Shaarey Tphiloh.¹

The one-story shop building next door, 1924 tax photo indicates it was 10 years old, although it does not seem to be on the 1914 map. In 1944, Joseph Chude ran a grocery store at the address.

¹ Will Bartlett, obituary of Dominic Candelmo, *Portland Press Herald*, Nov 21, 1996, and David Connerty-Martin, obituary of Rebecca Candelmo, *Portland Press Herald*, May 17, 1999.

248 Congress Street
Landmark

North Street School, 1867



Architectural Description

The former North Street School is oriented northwest along Congress Street, and bordered to the east by Eastern Cemetery. Built in 1867 by architect Levi Newcomb, it is constructed of Flemish bond brick with a stone block foundation. The four-story main block is rectangular, with two protruding central sections. To the southeast is an ell running east to west. The elevation facing Congress Street is the narrow part of the rectangular main block, and is broken into three sections, lined vertically by painted brick sections designed to imitate quoins. This façade features groupings of two one over one windows, with white casings and small unadorned painted brick lintels on the first and second stories. The third story has four one over one arched windows. There is a granite belt course just below the fourth floor, which has parapet-style granite trim and two small central one over one windows. The east elevation is broken into six sections, defined on the main block by the same painted brick “quoins” found elsewhere on the building (but not on the ell). Windows on this elevation are aligned horizontally. The section to the north, as well as the protruding wing toward the middle have one over one windows beneath an integrated single arched pane of glass—most of these windows are capped by a painted brick arch. The other sections of this elevation feature the same arched windows, but also groups of four one over one windows with simple white casings. The parapet-like granite trim, granite belt course, and small one over one windows found on the elevation facing Congress Street is echoed around the perimeter of the structure. The southwest elevation is much like the northeast elevation, with the exception of a large clock tower rising above the central protruding wing of the main block. The tower has a clock on all four sides, the faces of which are surrounded by granite, with a keystone at the top and bottom. A copper roof with a single finial caps this structure. Home of the former North School, a section of stone stairway leading to the building is engraved with the dates “1867-1922.” This building is listed on the National Register of Historic Places.

Historical Narrative

Constructed 1867, designed by Levi Newcomb. Altered 1920-22.

The Great Fire of 1866 destroyed at least four schools, including the former North School on the same site.¹ The North School was built to accommodate all 1300 students, becoming the largest elementary school in the state to date. It was also the first school in Maine to be designed specifically to allow for separate grades in separate classrooms.

The school adapted over the years to meet the needs of its many immigrant students, implementing a manual training program in classrooms built in to the Mansard attic in 1894, and instituting a school banking program.

In the early 1920s, John Calvin Stevens modernized the building, creating “open air classrooms” with large windows. In the process, the mansard roof was removed.

The North School operated as a school until the mid-1970s.²

¹ Edward Henry Elwell, *The Schools of Portland From the Earliest Times to the Centennial Year of the Town 1886* (Portland, ME: William M. Marks, Printer, 1888).

² National Register Nomination Form.

249 Congress Street
Contributing

Farris Brothers Dry Goods Store, ca. 1912



Architectural Description

249 Congress Street is a small single-story, flat-roofed commercial unit that faces southeast. This building's storefront is white-painted wood, with two large single-paned glass windows flanking a central recessed entrance. There are panels of brown-painted wood below the pane glass, and a wide entablature above. The roof is flat, with a simple, slightly overhanging cornice.

Historical Narrative

According to City of Portland Assessment records the one story commercial building at 249 Congress Street was built c1912. In 1912, the city directory indicates 249 Congress Street was occupied by Farris Bros. dry goods store. By 1920, the store was Catir Brothers department store operated by George and his brother Salim N Catir. The brothers were the sons of Salim J Catir, a dry goods merchant who immigrated to the United States from Syria. The brothers also had a store at 231 Congress Street. The brothers later kept their department store at 231 Congress Street and opened a store at 683 Forest Avenue in the mid 20th century.

251 Congress Street *Mrs. Parks Bakery and Excel Cleansers & Dyers Inc., 1924-1935*
Contributing



Architectural Description

Located at the corner of Congress and Smith Streets, 251 Congress Street is a one-story, flat-roof commercial building constructed of Flemish bond brick. It has several entrances on both Congress and Smith Streets, and multiple storefronts. Lining Congress Street, the building has a tripartite appearance, distinguished by brick pilasters with a painted wooden block entablature topped by a carved flower panel. The storefront to the east has two large nine-paned windows with a three-light transom flanking a central, recessed entrance at street level. The configuration of the storefront windows is mirrored in the recessed area, leading to a nine-paned, paneled door with a one light transom above. This entrance and windows are encased in white-painted wood, with green recessed panels located under each window. Around this storefront is a surround of weathered wood. There is a wide brick cornice that runs around the perimeter of the building. The next storefront (to the west) is accessible by a recessed entrance to the east, and a large, four horizontal paned-window to the west, covered by a blue awning. This awning, door, and window are encased by cream-colored wood, with brick extending from street level to the bottom of the window. The third storefront's entrance is oriented to the south, directly to the spot where Smith Street and Congress Street intersect. This storefront has a large four-paned glass window with overhanging black awning lining Congress Street, and a three-paned window with identical treatment lining Smith Street. The brick extending from the bottom of these windows to the street has the appearance of a veneer. The centrally located entrance is recessed, with a glass door. Directly above, the wide cornice that encircles the building at roof level becomes a parapet, with an inlaid granite diamond at its center.

Historical Narrative

The 1924 tax photograph shows a four-story brick apartment house with shops on the ground floor. By 1950, the Sanborn map shows adjoining one-story shops, the corner one a restaurant. In 1935, it was probably in its one-story form as the directory for that year Mrs. Parks Food Shop Bakery and Excel Cleansers & Dyers Inc. In 1944 the directory lists the following tenants: Mrs. Parks' Bakery, Excel Cleansers & Dyers Inc., and 255 was vacant. In 1951, 255 was Mayberry's luncheonette.

267 Congress Street
Landmark

Etz Chaim Synagogue, 1921



Architectural Description

267 Congress Street, the home of the Etz Chaim Synagogue and Maine Jewish Museum, is a three-story, flat-roof structure facing southeast. This stretcher bond brick structure is set back from the street a good distance—access to the building is granted by a brick-lined pathway through the sizeable lawn interspersed with trees and shrubs of various sizes. Symmetrical in design, 267 Congress Street has a central recessed entrance accessible by a set of stone stairs. This entrance features pilaster-like columns on either side, supporting an arched entryway. This arch in turn supports wooden posts, extending to the small gable roof that protects the entrance. On either side of this entrance is a narrow one over one window. The gable roof at the entrance extends into the second story, and an arched one over one window lies at either side on this level. The third story keeps the symmetry and verticality of the building in line, with a central wide arched stained glass window with interior leaded glass arches and inlaid Star of David at the top center. On either side is an arched window matching those on the second story. Above the three windows on this third story are simple inlaid granite rectangular panels—the central panel is carved with a tree of life motif, while the two on the side have Hebrew characters. All windows have a simple granite sill. The flat roof is accented by a parapet, emphasized by white-painted wood trim at the top.

Historical Narrative

Constructed in 1921, this is the only surviving example of a traditional European synagogue that is still being used for religious purposes.¹ It was founded by a dissident group that was not pleased with the way things were going at Shaarey Tphiloh. Until the 1930s, the Synagogue building was blocked from view by another building which fronted on Congress Street. This building was razed and the congregation improved the grounds and the entrance, marking the improvements with a dedication ceremony in 1941.

¹ Ann S. Kim, “A Portland Synagogue Begins a Renovation,” *Portland Press Herald*, (Portland, ME), Dec. 14, 2009, B1. <http://search.proquest.com.ursus-proxy-9.ursus.maine.edu/mainenews/docview/277398207/13E76036B727DB60C6E/21?accountid=17222>

272 Congress Street
Noncontributing

Maine Medical Center Family Practice Center, 1999



Architectural Description

272 Congress Street is a two-story commercial building at the corner of Congress and India Streets. Constructed of stretcher bond brick, the building has a flat roof and granite detailing. Oriented northwest, the building's main entrance is on Congress Street, accessible by a set of two-pane glass doors. It is recessed from the main corner of the building, which is marked by a brick column. The first floor surrounding this main entrance consists of several large office-front windows of multiple-paned glass. A granite belt course encircles the perimeter of the building, and is echoed in the simple granite cornice that distinguishes the building's first and second stories. The second story has uniform one over one windows around its perimeter, usually in groups of two, but also singly in several places. A granite belt course runs beneath this horizontal line of windows, forming lintels for each opening. A simple granite cornice caps the building's flat roofline.

Historical Narrative

From 1920 to 1997, Levinsky's occupied the sprawling house on the corner lot. In 1997, when the store moved to new quarters downtown, the house was razed and in 1999, the Family Practice Center, an outpost of the Maine Medical Center, was constructed on the site.

273 Congress Street
Contributing

John W. Swett House, ca. 1865



Architectural Description

The structure at 273 Congress Street is a three-story brick building mostly laid out in Flemish bond, with commercial space on the first floor and Italianate details. This storefront protrudes from the rest of the building and is marked by stretcher bond brickwork, large single-paned glass windows, and an off-center, recessed entrance. A black awning shelters much of this storefront, with a wide cornice above and flat roof. The rest of this façade is split into three vertical sections, with the central section protruding slightly. The second story has a central tripartite window with decorative arched brickwork above. On either side is a segmented arch two over two window with decorative brick arch above. The third story has simple two over two windows with no embellishment. On either side of this main block is a side-gabled wing with brick quoins down the sides. The wing to the west has four arched windows arranged vertically down the center with a four over four pane configuration; the window one the first floor and that breaking through street level from the basement have been infilled brick. This building extends back quite a distance, in a plain rectangular shape with a gabled roof and two over two windows throughout.

Historical Narrative

The 1882 map shows a house, owned by J. W. Swett, occupying the same basic footprint as the existing building. John W. Swett died between 1870 and 1880, leaving the house to his widow, Jane. She lived there until her death in 1896. In 1880, it seems the house contained three apartments: one in which Jane lived, one in which the family of Melvin Milliken, piano teacher, lived, and a third housed the young couple Edgar and Phebe Fossett [?]. In 1889, Dr. W. B. Moulton had his home and office in the building. In 1890, Miss Amelia Barnes, a milliner, lived in an apartment at the rear.

In 1900, another widow was at the helm – Frances H. Billings. She lived with her three grown children and a boarder. She was still there in 1910 and 1920, living with her unmarried daughter Jennie. Granville Hodgdon, a shipping agent, was another long-term resident, appearing as early as 1912, and still living there at the time of the 1920 Census. In 1900, Granville lived next door at 267 with his wife and daughter and a roomer, an English sailor. In 1910, he and Hattie had acquired a new boarder, a 72 year-old Scottish-Irish ship's cook named Peter Ferguson. Daughter Fredrika was in college. When she

returned, she went to work as a teacher. In 1920, Hattie and Granville rented out a room to Jacob Melnick, a young Russian doctor.

At the time of the 1924 tax photo, the building was owned by Morris and Samuel J. Socknoff. According to the tax assessment document, it had been remodeled a year ago, presumably when the front addition was added, as well as the third floor, which is not present in the 1909 Sanborn map. The street level shops included a Gordon G. Bernard furniture and a bakery and delicatessen. Granville Hodgdon still lived in the rear part of the building.

In 1930, a Great A & P occupied the storefront and Kerialos and Mary Mikalaros lived in the rear of the building. Kerialos, whose name is anglicized to Charles in the 1932 through 1935 directories, worked as a cook at 547 Congress Street, the Georgian Restaurant.

In 1935, the A & P was still there, but different tenants occupied the apartments: Mrs. Alice H Shannon and Mrs Gertrude C Hutchins.

In 1944, the storefront housed the Congress Hardware & Paint Co. Tenants in the rear and upstairs were Raymond F. Orange, Dudley Coyne, and Orlando Napolitano. Orlando and Ernestine Napolitano lived there into the 1950s.

277 Congress Street
Contributing

James Cunningham House, 1871-1882



Architectural Description

277 Congress Street is an eclectic Queen Anne style three-story building laid out in stretcher bond brick and accentuated by gray-painted wooden trim. Oriented southeast, the building's main entrance lies at the southern corner and is accessible by a set of stone steps. This entrance has double single-paneled doors, each with a single pane of glass, and is sheltered by a small pitched roof supported on either side by carved decorative wooden brackets. Next to this entrance is a single-story bay window with one over one windows and gray- and white-painted wooden surrounds. This bay window is topped with a small roof, supported by a series of white-painted brackets. To the east is a two-story addition, with a small arched window on the first floor. The second story of the main block has two one over one windows unevenly placed on the façade, with simple gray-painted sills and lintels. The second story on the building's addition is constructed of wood, and is lined with narrow one over one windows above decorative panels painted with a heart and petal design. The third story of the main façade features a central one-story bay window with one over one windows above decorative panels painted with various shapes, including shields and curly cues. The roof is hipped and clad in asphalt shingle (as are the roofs on the bay window and main entrance), supported by decorative white-painted brackets, and featuring a small line of dentils. The northeast façade is similar to the building's main façade, with a one-story bay window on both the first and third floors, one over one arched windows, and an entrance sheltered a small pitched roof.

Historical Narrative

The house appears on the 1882 map, but not the 1871 map. By the time of the 1886 Sanborn map, the side porch has been added.

Owned in 1882 by James Cunningham and possibly built by him. Upon his death in 1913, it passed to his sister, Ellen, who for many years had lived with James and his children. (James was widowed before 1900). James, a prominent mason and contractor,

was born in Ireland. His company built several landmark buildings in Portland, including the Lafayette Hotel, the Baxter Memorial Building, and Union Station.¹

By 1924, ownership of the building had passed to St. Paul's Parish, perhaps because Ellen left behind no heirs. According to the tax assessment report, the house was 48 years old, placing its date of construction in 1876. Its condition was listed as "poor" inside and out, and it served as a rooming house. Among its residents in 1924: Dr. Jacob Melnick who had both his home and office here (he is probably the same Dr. Jacob Melnick who lodged with Granville Hodgdon next door in 1920), Almer Beale, Chester Hatt, Marino Galizia, Elmer W. Calley, and Goforth Vincent. Chester Hatt worked as a fish cutter, his wife Ethel as a laborer in a tin can manufacturing company. The couple immigrated from Canada in 1923, perhaps because Chester had a sister living here. Elmer W. Calley, an undertaker, lived there with his wife Hazel. Perhaps it was a coincidence, or perhaps one of them helped the other find either a job or a room, another undertaker lived at 277 Congress: Goforth Vincent, or, as he appears in most other directory listings, Vincent Goforth. Vincent came to Portland from Missouri, where he had been working as an undertaker. He took up the same line of work in Portland, but stayed only a few years before moving to Somerset County and then to Florida.

In 1935, tenants included Jack H. Chude, proprietor of the Park Fruit Store at 329 Congress Street.

Rocco Alberti, his wife Lucy, and their five daughters lived in one of the apartments from 1935 and throughout the 1940s and were still there in 1950. Rocco owned a restaurant next door at 271 Congress Street (gone).

¹ Matthew Jude Barker, "Portland Site #12, *Maine Irish Heritage Trail*, http://www.maineirishheritagetrail.org/lafayette-hotel_012.shtml, accessed 8/7/2013.

279 Congress Street
Landmark

St. Paul's Church & Rectory, 1869



Architectural Description

279 Congress Street consists of two connected buildings—St. Paul's Church to the west, and a shingle-sided rectory to the east. Constructed in 1868 by architect George Browne Pelham, St. Paul's is situated on the corner of Locust and Congress Streets, and set back from Congress Street enough that there is a small lawn. This gable front rough-cut, regular coursed stone building has two long and narrow stained glass windows facing Congress Streets with a large round stained glass above, with panes in the shape of a flower head. At the center of each petal are varying figural depictions. Almost all of the windows on this structure are done in stained glass, featuring various floral and geometric patterns. Stone buttresses on either side of this main façade are topped with granite caps. The steeply pitched roof is clad in slate shingle with bands of decorative fish scale-cut sections, and is topped at the roof's peak with a copper cross. To the southwest of this main block is a small, one story, wooden stick-style addition, with a steeply pitched slate roof. An arched window has been infilled with brick where the roof of this addition meets the main block. From the main block, the building extends northwest, with four buttresses topped with granite caps, with interspersed long, narrow arched windows. At the western corner is a two-story, entrance with a steeply pitched gable roof. A red paneled door with an overhead arched two-line transom is accessible at street level. At the center of the rear (northwest) elevation is a central decorative window consisting of interlocking triangles of decreasing size. This elevation is clad in flush wood shingle. The other building on the 279 Congress Street property is located to the east of St. Paul's, and is a two-and-a-half-story wood shingled rectory connected to the church at its northeast side. This building does not have a main entrance along Congress Street; instead, that elevation has a group of two long and narrow three-paned vertical windows at the center, with a plain white-painted wooden sill and geometric-designed window crown. The second story has the same window and treatment, although it is of a smaller size. To the west is a small round porthole window. Above is an arched window with the same treatment as the ones below, situated in a steeply pitched gable roof dormer. The roof on this building is asphalt shingle. A window has been placed at an angle on the southernmost corner of the rectory, forming an overhang supported by decorative wooden brackets and an upside-down carved finial. The second story on this corner has two windows abutting each other and forming the corner of the building. The southwest elevation on the rectory has a covered walkway enhanced by a series of arches on the first

floor. The second floor has the same narrow windows as the elevation lining Congress Street, and a central steeply-pitched gable dormer pierces the roofline at this elevation's center. St. Paul's and the adjoining rectory are both listed on the National Register of Historic Places.

Historical Narrative

After St. Paul's burned in the Great Fire of 1866, the new church and rectory were designed by George Pelham and constructed in 1869 in an "appropriately and fashionably Gothic" style.¹

The church was built of "native slate-rock," according to Edward Elwell, an early Portland historian. The rectory was built of wood which was grooved and painted to look like stone.

¹ Patricia McGraw Anderson, *Portland* (Portland, ME: Greater Portland Landmarks, Inc., 1986), 133.

281 Congress Street
Contributing

James Cunningham Carriage House, 1896-1909



Architectural Description

281 Congress Street is located directly behind (to the northwest) of 277 and 279 Congress Street. A two-story square Flemish bond brick building with a flat roof, this structure is eclectic in its design and execution. There are two entrances—the door to the first floor is located on the east side of this main, southeast-facing façade, and is accessible by a set of black-painted stone steps. The four-paneled door with integrated two-light transom is sheltered by a free-hanging, slightly hipped roof. To the west of this entrance are two six over six windows with simple granite sills. The second story is accessed by a set of wooden steps that begin at the main façade’s west end, leading to a simple door with a single large pane of glass on the upper half. Directly west of this door is a six over six window like those found on the ground level. To the east of the door is a bay window encased in black-painted wood, with one over one windows. To the east of the bay window is a small one over one window. A single one over one window has been integrated into the structure on the main façade’s east side, in between the level of the first and second floors. The variance in brick color throughout the structure makes it obvious that the building has a history of masonry repairs and repointing.

Historical Narrative

The 1896 Sanborn map shows an outbuilding perpendicular to the street. By the time of the 1909 map, it is oriented parallel to the street. It is associated with the dwelling at 277 Congress Street owned c1882-1913 by James Cunningham. James Cunningham was a prominent mason and contractor, was born in Ireland. His company built several landmark buildings in Portland, including the Lafayette Hotel, the Baxter Memorial Building, and Union Station.¹ Upon his death in 1913, it passed to his sister, Ellen, who for many years had lived with James and his children. (James was widowed before 1900). By 1924, ownership of the building had passed to St. Paul’s Parish, perhaps because Ellen left behind no heirs. On the 1909 amended to 1950 Sanborn Insurance map, the brick structure is labeled a “hall.” The 1950 and 1951 City Directories lists the building as the Community Center for St Paul’s Church at 277a Congress Street.

¹ Matthew Jude Barker, “Portland Site #12, *Maine Irish Heritage Trail*, http://www.maineirishheritagetrail.org/lafayette-hotel_012.shtml, accessed 8/7/2013.

284 Congress Street
Noncontributing

Catir Apartments, altered 1928



Architectural Description

Oriented northwest, 284 Congress Street is an overall symmetrical rectangular three story building, with a flat roof and one over one windows. The main façade, facing Congress Street, has a central recessed entrance with a green four-paneled door with integrated two-light transom. On either side of this central entrance is a group of two windows. A small, slightly angled roof spans the width of the building at the top of these windows. The second and third stories are identical on this main façade, with a central small window flanked by a group of two windows. The roof is capped with a simple, slightly overhanging cornice that extends on three sides of the structure. The southwest elevation features the same one over one windows as the main façade, laid out in a mostly symmetrical pattern, with five windows of varying sizes arranged horizontally, and mirrored on each subsequent level. The first story has an additional small window to the south of the elevation, and a recessed entrance accessible by a set of wooden stairs on the elevation's southern corner. The uniformity of the otherwise flat roof is broken by the southeast (rear) elevation. Here the roof seems to be broken into thirds—the westernmost third has a roof section that is slightly pitched toward the back of the building, while the easternmost third has a slightly angled roof pitched toward the northeast elevation. The middle third retains the flat roof found on the remainder of the building. The window placement on this rear elevation is uneven, with windows of varying sizes extending from the west horizontally on each level about two-thirds of the width of the building.

Historical Narrative

According to City of Portland Assessment records the three story apartment building was built c1915. However it was built in the 1860s as a two-and-a-half story Second Empire dwelling, originally owned by Robert Dresser, a clothier on Middle Street circa 1871. It was owned for most of the 20th century by the Catir family. Salim J Catir came to the United States from Syria c1900. He was a dry goods dealer with a shop at 71 Middle Street where his family lived above the shop. He acquired the dwelling, then a lodging house, at 284 Congress Street prior to 1924. In 1928 the Catir family extensively remodeled the building, filling in the rear ell, removing the front porch, and replacing the roof. The multi-family dwelling was known as The Catir Apartments. In 1933 he gave the Congress Street building to his son George. George and his brother Salim N Catir operated Catir Brothers, a department store at 249 Congress Street. The brothers later

moved their department store to 231 Congress Street and opened a store at 683 Forest Avenue in the mid 20th century. In 1981 members of the Catir family sold the building to Philip Levinsky. In 2013 it is owned by Shalom House, an organization that provides affordable housing to adults with mental illness.

290 Congress Street
Noncontributing

Congress Plaza, ca. 1971



Architectural Description

290 Congress Street, home of Congress Plaza, is a one-story, flat roof commercial building oriented northwest on Congress Street. The three storefronts in this building are constructed of a combination of stretcher bond brick and painted stucco, and sheltered by a wide overhanging cornice supported by red-painted wooden columns. The columns have wide, unadorned block bases and entablatures. The roof's cornice is cream-colored stucco, highlighted by white trim. An off-center main entrance to the largest commercial space in the building is accentuated by a peak in the roofline, mimicked on a smaller scale below in white trim. This peak is purely decorative—it is held upright from behind by a simple series of supports. The building's southwest and northeast elevations are constructed of a stone foundation, and cinder blocks, all painted white.

Historical Narrative

In 1971, the City Council voted to rezone part of the block bounded by Congress, India, Federal, and Hampshire Streets. Michael Taliento of Federal Super Markets requested the zoning change because his business (Federal Super Market at 94 Federal Street) had been hurt by the construction of the Arterial and he hoped to build a shopping center on the lot. Approval was granted, and twenty-one families had to be relocated to accommodate the construction of a 14,000 square foot supermarket, 2,400 square foot laundromat, 3,500 square foot drug store, 1,500 square foot doctor's office, and 100 parking spaces. The buildings at 69-79 Federal Street and 90-104 India Street were spared the wrecking ball.

306 Congress Street
Contributing

Captain Charles & Emma Chase House, 1867



Architectural Description

The commercial property at 306 Congress Street rests on a brick foundation that abuts Congress Street and Hampshire Street. The previously residential structure is largely intact with the exception of replacement windows. The main block of the house is a side facing gable with a five bay primary facade facing Congress Street. The entry is located at the central bay and retains all of its original fabric including an elaborately carved Italianate entry hood, a cased alcove entry with shallow arched top, recessed wood panels at the sides and wood coffered ceiling within the alcove. The original wood entry doors are accessed by a short flight of painted wooden stairs. The first, second, fourth and fifth bays at the first level each feature a two-over-two vinyl replacement double hung window, but each retains its original, ornamental surround. These surrounds feature highly profiled and shaped casings that have eased corners at the tops, stubby carved brackets below their sills and a carved wooden keystone. The second story of the primary facade is five bays, all in alignment with the first. The central bay contains a vinyl two-over-two replacement double hung, but retains its decorative surround and hood. The Italianate hood is highly ornamented with elaborately carved brackets, swooping metal hipped roof and coffered ceiling. The casing matches the heavy profile of the first floor windows but features an arched top. The windows at the remaining four bays are two-over-two vinyl replacements and retain their original casings and sills. These casings are flat and feature a carved medallion at the upper two corners and similar to the first floor, but smaller stubby brackets appear below the sills. A small street facing gable appears at the attic level above the central bay. This gable features a fixed pane wood half round window with elaborate casing. The casing features a ribbon of carved cylinders and a carved keystone. A stubby bracket appears below each end of the sill. A similar window treatment appears at the secondary, Hampshire Street elevation. This facade is three bays deep and the attic is two bays. The attic windows are a shorter version of the second story window, but feature a fixed pane half arch transom. Both arched casings have a carved medallion at the top. The walls are all painted wood clapboards and original painted wood water table, corner boards, frieze boards, eaves and rakes all remain. The projecting eaves and rakes feature pairings of elaborately carved brackets, as do the tops of the corner boards. A two story cross gabled ell appears at the rear of the house. A one story porch is nestled between the main block and the front gable section of the ell. The front gable ell is

one bay wide and features a single one-over-one vinyl double hung with flat stock casing at each of its two levels. The eaves and rakes of the ell project and feature built-up painted wooden trim. The roof is asphalt shingle with open metal valley flashings. A corbelled brick chimney appears at the north facing roof plane towards the Hampshire Street facade.

Historical Narrative

Although City assessment records indicate the dwelling was built c1920, an earlier survey completed by Martha Deprez dates the house to 1867. It was the home of Captain Charles Chase, of Littlejohn & Chase, ship brokers. His wife had bought a house on this site in May of 1866, but it probably burned in the Great Fire of 1866 and the family rebuilt as the building is noted as unfinished on the 1867 city valuations.

On the 1882 map, the house is owned by M.E. Merrill. Around 1895, Dr. John T. Palmer Jr., son of a ship's captain/master mariner of Cherry Street, moved his home and office into the house at 306 Congress where he stayed with his wife, Annie, and son Edward until his death sometime between 1920 and 1924. In 1910, his household included his wife, son, daughter, and a Canadian born domestic servant. He had practiced throughout the 1880s first at 338 Congress and then just down the street at 294 Congress (site of Congress Plaza). He was president of the Cumberland & York Homeopathic Medical Society and, according to the Board of Trade Journal for 1911, was one of only 25 people in Portland to own a Knox automobile, which he likely purchased from the Portland Company, as they were the only Knox distributors in the state. He and Mrs. Jane Swett (see 273 Congress) were among several who had a booth in Lincoln Park during the city's centennial celebration in July of 1886.

In 1924, Dr. F. Donald Dorsey took over the home and office and kept his practice there for several years. Mrs. Annie M. Palmer, Dr. John's widow, continued to live there at least until 1944. In 1950, Edwin L. Palmer lived here, as did Daniel and William Rowe, physicians, who also had their practice here.

**172-196 Cumberland Avenue &
289-311 Congress Street**
Landmark

*Cathedral of Immaculate Conception &
Bishop's House, 1869*



Architectural Description

307 Congress Street is a large Gothic Revival building complex home to Portland's Cathedral of Immaculate Conception and Bishop's House, extending all the way from Congress Street to Cumberland Avenue. Consisting of four defined buildings, all adjoined, 307 Congress Street is constructed of brick with granite detailing. The complex's entrance on Congress Street is a three-story building with a one-bay ell to the southwest, and a central one-story round tower extending from the roof. This building's main block has a central rectangular entrance protruding from the first floor, accessible on the west side by a recessed door. On either side of this entrance are one over one windows with a pointed arch granite lintel. The second story has a central bay window with arched windows above the main entrance, flanked on either side by an eight over eight window (the top panes being arched), with simple granite sill and same pointed arch granite lintel as the first floor. This same style window is repeated three times on the third story, aligned vertically with the façade's other openings. Above the lintel of these windows is a decorative granite circle—open at the center—resting beneath the angle of three steeply pitched gable roofed dormers. The embellishments and elements found on this main façade are generally repeated throughout this building. The roof on this structure is asphalt shingle. From the building facing Congress Street, the complex extends northwest, and includes a tall one-story ell that extends at a right angle to the northeast. This ell is constructed of brick, has a hipped roof, and long, narrow arched windows. To the south east is a rounded one-story tower beginning at street level. A two-and-a-half story tower with an elongated spire topped with gold balls and a cross rests at the northwesternmost corner of this ell, accessible by an arched doorway at street level. This section of the complex has slate roofing tiles, with two bands of lighter grey and red shingles on either side of the ell's roof. Lining Cumberland Avenue is the Cathedral of Immaculate Conception, a four-story Gothic Revival style brick structure accentuated with granite detailing and buttress caps. This building's main entrance is centrally located, accessible through a free-standing, steeply pitched gable roof portal with carved granite arch and paneled arched doorway. There is a carved Pope's hat with trailing ribbons at the angle formed by the gable roof. A smaller, less monumental arched entrance is located on the west side of this elevation. On either side of the main entrance are small narrow arched windows with a simple granite sill and arched granite lintel. This style of window is repeated throughout this elevation in different sizes and groupings. Above the

central entrance is a large circular stained glass window with interior trefoil and clover shapes. To the east is a small tower with four vertical windows, ending in a spire. To the west is a large tower with buttresses topped with granite caps on each corner. This four-story tower has a series of vertically aligned arched windows in different groupings, terminating in a tall spire topped with a golden cross. The roof of the church and accompanying spires are clad with slate shingle.

Historical Narrative

The cathedral was begun before the Civil War, but work was halted by the war and the Great Fire of 1866. The fire destroyed the elementary school, the girls' academy, a convent and the unfinished Cathedral. Finished in 1869 the cathedral was designed by architect P.C. Keeley, and it is listed on the National Register of Historic Places. The chapel was dedicated in December of 1866.

The Cathedral faces Cumberland Avenue rather than Congress Street because “the bishop [then Bishop Bacon] chose not to irritate his neighbors whose acceptance of the Catholics was, at best, lukewarm. Thus, he turned his church away from their principal street.”¹ In 1875, James Augustine Healy was appointed bishop of the Roman Catholic Diocese of Portland, becoming the first black Catholic bishop in the country. The son of an Irish immigrant father and a mother who was a former slave, Healy’s background seems particularly fitting for his role in the diverse community of the India Street neighborhood.

Writing in 1876 about the Cathedral, early historian Edward H. Elwell claims that the Cathedral is “the largest and most costly church in Maine,” and in a dismissive statement, pronounces the 236’ spire “simply hideous, lapping over the tower like an extinguisher on a candle.”²

¹ Aileen M. Carroll, *The Cathedral of the Immaculate Conception and its Bishops* (Portland, ME?: Diocese of Portland?, 1994), 29.

² Edward H. Elwell, *Portland and Vicinity* (Portland, ME: Loring, Short, & Harmon, and W.S. Jones, 1876), 47.

312 Congress Street
Contributing

The Bristol Apartment Building, ca. 1910



Architectural Description

Oriented northwest on Congress Street, number 312 is a four-story brick building laid out in stretcher bond with a flat roof and symmetrical design. A central recessed entrance on the building's main façade lining Congress Street is accessible by a set of stone steps, and is flanked by two white-painted Ionic columns supporting a plain granite entablature. The door is paneled with a single pane of glass. At either side is a three-light, three-quarter transom and a white wooden surround. This façade is separated into three vertical sections, with a four-story bay window on either side of a flat section. These bay windows have one over one windows with granite sills and lintels—this style is mirrored on the central window on each story (beginning on the second floor above the building's entrance). The flat roof overhangs this main façade slightly, is cream-colored wood, and features a decorative line of dentils. The building's southwest and northeast elevations are identical, with a grouping of two one over one windows on all stories and a four-story bay window on the building's north and south side, with a grouping of three one over one windows at the center.

Historical Narrative

Built after 1909, probably c1910.

In 1910, Dr. Clarence A. Baker and his wife Mary, his sister, and an Irish servant lived at 312 Congress Street. By 1920, Dr. Baker was widowed and living alone. Most of the other apartments in the dwelling were occupied by couples without children. Another Baker, Charles, lived in one of the apartments with his wife and grown daughter Winifred, a school teacher. Another tenant was Mary Norton, a clerk for the City of Portland, who lived with a lodger named Isabelle Kerr. Thomas Foley and his wife lived in yet another of the apartments. He worked as a carpenter in the theater.

In 1924, the building was known as the Bristol. It was owned by Bessie Santosky and held 20 apartments, 18 of them were three rooms plus bath, with two being two rooms plus bath. Bessie and her husband Max moved in to an apartment in the building around 1935.

In 1935, tenants included Henry Tabachnik, physician, and Max Santosky. In 1944, William R. Needleman, a doctor, had his office and home in the building. Bessie Santosky

and Max, who served as the building's janitor, still lived there, as did Gladys Wheeler and Elwood Holmes. In 1950, physician Francis Fagone lived and worked here, and other tenants included Louis Santosky, Belle Ogens (manager of the apartment building and daughter of Max and Bessie Santosky), Earle Dumas (accountant on Forest Avenue), George Lopez.

316 Congress Street
Contributing

George S. Swasey House, ca. 1867



Architectural Description

316 Congress Street is a three story Second Empire style building facing northwest with a mansard roof, stretcher bond brick construction, and a painted brick foundation. The building's main recessed entrance is located on a later addition to the original block (a two-story addition on the west side of the main façade with a flat roof) and accessible by a short series of stone steps. This recessed entrance has a two-paneled blue door with two long and narrow windows, and a three-light transom above. The entrance surround is green-painted wood, and a domed light fixture is in place above the top step. To the east of this main entrance is a grouping of two one over one windows capped by a decorative arched brick lintel. Directly below is evidence of a former window that has since been infilled with bricks of a different color. The second story has a grouping of three long and narrow windows at the center of the main block, with the middle window slightly wider than those flanking it, and capped by a white-painted wooden arch. This entire group is topped by an arched brick lintel much like that found on the ground level. To the west is a group of two one over one windows on the later addition. The building's third story, which was not extended to the later two-story addition to the west, is capped by a mansard roof with decorative multi-colored fish scale-shaped slate shingles and accented with white-painted wooden trim. These slate shingles are on the upper part of the main façade's mansard roof only; the rest of the building's roof is clad in asphalt shingle.

Historical Narrative

The 1871 and 1882 maps shows a brick building on this site owned by G.S. Swasey. George S. Swasey owned a billiard saloon in Market Square as early as 1858 and he lived at 80 Hampshire Street (probably the site now occupied by 316 Congress Street). Hampshire Street was destroyed by the 1866 Fire, but Swasey wasted little time – he had two billiards saloons by 1877 as well as a new brick house at 316 Congress Street. He lived at 316 or several years, although city directories show other residents in the mid-1880s, then Swasey took up residence again at the time of his death in 1886. In 1880, he lived at 316 with his wife, two daughters, and six boarders, including Hattie Holmes, a sewing machine operator, and Herbert Pinkham, a stock broker.

Beginning around 1902, Dr. Elias Caplan lived in the building and had his practice there as well. In 1910, his household included himself, his wife, two daughters, two sons, and a young woman who worked for them as a domestic helper.

In 1920, in contrast to the neighboring apartment building at 312, most of the tenants had children. Owned by Elias Caplan, the lodging house was run by Almeda Martin. Her tenants were all Maine-born, and held jobs as machinist, clerk in a paper store, meat cutter, etc.

In 1935, the building was known as The Belmont. Tenants included Jacob Melnick, a physician, and Clyde E. Carr, among others. 1944 tenants included Mary R. Terrill and William C. McDonald.

In 1950, tenants included Edda Mahoney, Mrs. Emily Gould, and D. Della Torre (cleaner at 443 Congress).

316A Congress Street
Contributing

Dr. Elias Caplan Office Building, 1909-1914



Architectural Description

316A Congress Street is a small, one-story two by two bay brick commercial building with a flat roof oriented northwest along the road. Laid out in stretcher bond brick, the structure has been painted white with purple trim at the window casings, roofline, and cornice above the building's entrance. Situated on the façade's eastern side, this entrance is recessed and accessible by a set of purple-painted wooden stairs. Directly next to this entrance is a large window with a single pane of glass topped with four rows of thirteen smaller panes. The building's southwest elevation has two evenly spaced one over one windows with a top arch. The elevation to the northeast have the same window openings, although they have since been infilled. The building's roofline is unadorned, with a very slight overhang.

Historical Narrative

A small masonry building at this site first appears on the 1914 footprint atlas. Before the widening of Franklin Street, this one-story storefront was wedged in between 316 Congress and 318-320 Congress, a three-story building with a hardware store on the ground floor (in 1924). In 1924, Elias Caplan, a general practice doctor, owned all three structures. Born in Russia, Caplan immigrated in 1891. He and his wife Edith raised four children while Caplan supported the family as a physician, running his practice out of 316 Congress from at least 1902 on. He was supposedly only Portland's second Jewish physician.¹ He moved into the little structure at 316a in about 1912 or 1913, where he stayed until 1953. The family owned their own home on Morning Street during the 1920s, moving in to the Eastland Hotel in 1929 for a year. Caplan served for a few months in 1918 in the medical corps and was the state chairman for the Jewish War Relief Sufferers. He was also a member of the Degel Zion Camp, one of the city's oldest Zionist organizations, founded in 1908. Mrs. Caplan was active in community affairs; she was president of the Daughters of Israel in 1912, and was instrumental in organizing a chapter of the national women's Zionist group, Hadassah, in 1915.

¹ Benjamin Band., 102.

317 Congress Street
Contributing

Guild Hall, Cathedral of the Immaculate Conception, 1923



Architectural Description

Located at the corner of Congress and Franklin Streets, the building located at 317 Congress Street is a two-story brick cathedral structure. A granite belt course running around the perimeter of the building delineates the basement level windows below, which are in groups of two small six over six windows surrounded by granite casings. Laid out in stretcher bond brick with granite detailing, the building's monumental recessed, arched main entrance is accessible on Congress Street by a series of granite steps. The recessed arch shelters large-paned glass doors, a single light transom, carved granite paneling above, and two one over one windows on the second story. Buttresses on either side of this entrance are enhanced and topped with granite caps. This central section, protruding slightly from the rest of the main block, is topped with a carved granite panel reading "Cathedral Hall" below a series of carved granite spires and finials. The central—and tallest—of these is topped with a carved granite cross. To either side of this central section are two groups of nine over nine windows encased by granite. Buttresses capped in granite extend the height of the building between each of these groups of windows. The east and west corners of this main façade have slightly protruding wings with a group of two nine over nine windows on the first floor, and a group of two one over one windows on the second story. These windows are encased by granite detailing, including carved granite panels between the stories, and an arched cap on the second story windows. The roofline on these corners is accentuated with a granite parapet and carved granite spires. The granite cornerstone at the building's southwest corner is carved with a cross, with the date "1927" below. The building's southwest elevation is marked by a series of two-story arched window openings, buttresses topped with granite caps, and a parapet-style roofline.

Historical Narrative

The Guild Hall is associated with the Cathedral of the Immaculate Conception. The Cathedral was built 1869 after the old church burned in the Great Fire of 1866. The Guild Hall at 317 Congress Street was constructed in 1923.

16 Federal Street
Noncontributing

John & Mary Parrs House, ca. 1870



Architectural Description

The two story residential building at 16 Federal Street has been drastically altered from its original five bay appearance. The original side gable massing with rear lean-to remains. The brick foundation abutting the sidewalk at the front has been parged, but remains exposed at the sides and rear. The original building was a side gable with central Italianate entry. The current configuration features the primary entrance at the west facing side facade. This current entry features an embossed six panel metal door with screen door. There is no entry stair so the door hovers a few feet above grade. The first story of the primary facade features two horizontally proportioned one-by-one vinyl slider windows. The second story features two tiny one-over-one wood replacement double hungs with storm windows. The facades are clad with vinyl siding that features a decorative double course of contrasting color vinyl at the facade base, below the first floor windows, at the second floor level, near the sill of the second level windows, and near the heads of the second floor of the second floor windows. The facade is capped with an ogee shaped metal gutter. The side gable facing west has an a tiny vinyl hung window towards the rear of the first floor, two vinyl double hung windows appear at the second level and one small, central double hung appears within the gable end. The roof is asphalt shingle.

Historical Narrative

Although the door has been moved and windows have been changed, this house has some significance as belonging to the Parrs family, an African American family who lived on Federal and Sumner Streets. John Parrs, a mariner, owned several buildings, according to an 1871 map.

John and Mary raised their children on Sumner Street and 2 Federal Street. John died in 1876. His widow moved in to 16 Federal with son Braxton, also a mariner, sometime before 1881. In 1883, Braxton was 2nd steward aboard the steamer *Lewiston*. The same year, he married Amelia Robberson, which might account for his career change -- by 1886, he was working as a porter for the Post Office, and then as a postal clerk until his death in 1893 at

the young age of 48. Amelia continued to live in the house until at least 1913. The 1900 Census for Old Orchard Beach shows her living there, working as a cook in a hotel. The Portland 1900 Census indicated that she was away for the summer. The 1910 Census shows her living at 16 Federal Street, working as a cook. She lived with her grown daughter Mary Robinson, born in Georgia, where Amelia herself was born of unknown parents. Mary worked as a servant in a private home. Mary died just five years later at the age of 42 of endocarditis. Her death certificate lists her father as Thaddas Robinson of Atlanta, Georgia and her mother as Amelia, maiden name unknown, also of Atlanta.

20 Federal Street
Noncontributing

Late 20th century



Architectural Description

The one story front gable building at 20 Federal Street is a late 20th century building. It is a simple 2x1 bay wood framed assembly set on a concrete foundation that abuts the sidewalk. The entry is to the right at the front. It features a metal panel door with two lights at the top and four embossed panels at base. The first bay of the front facade is 1x1 horizontal vinyl slider window. A secondary door appears towards the rear of the west facing facade and is covered with a metal awning hood. The building is clad in painted wood paneling and the roof is asphalt shingle.

Historical Narrative

This small dwelling was built in the late 20th century on the site of a c1867 three-story wood-framed building. It is now part of the parcel occupied by 26 Federal Street.

56-60 Federal Street
Contributing

1906-07



Architectural Description

The double three bay, triple-decker at 56-60 Federal Street rests on a rusticated concrete block foundation that fronts the sidewalk. The front entry doors are located at the center bay of the street facade and are accessed by a shared wooden stair. The original paired entry doors match and feature a square light near the top, a single horizontal panel above and three horizontal panels below. The original wooden door surrounds remain. The first and third bays each feature a three story projecting bay with square sides. Each of these bays contain a single one-over-one vinyl replacement double hung window per side and a pair of mullied vinyl double hungs at the projecting face. The window pattern is identical at all three levels of each bay. The area above the entry features two windows at both the second and third levels. All window casings and sills are clad in vinyl. The two secondary facades facing east and west respectively each feature a three story bay identical to the ones at the primary facade. A wide ell projects eastward and westward from these secondary facades, each containing a secondary entry at the ground level and a three story deck. Walls are clad with vinyl siding and the facades are capped with a projecting eave that appears to be clad over with vinyl.

Historical Narrative

This is a six-family house that the 1924 tax document says was about fifty years old at the time. Martha Deprez's survey dates it to around 1906-07. On the 1882 map, there is a pencil notation with the date Aug 1906 and an outline of the house as it currently appears. There is no listing for this address in the city directory until 1907.

Residents in 1909 included: Bernard Cohen (salesman), David A. Hannegan (temporary inspector at the Custom House), Aaron Z. Berman (fruit dealer). David A Hannegan moved to 84 India Street by 1913. Aaron Z. Berman moved out around 1915. He was living on Franklin Street in August of 1922, age 51, when he died of heat exhaustion. Aaron was the son of Shia Berman and Tobia Judelshon, two of the city's earliest Jewish residents.

In 1916, residents included James B Manchester (fireman), Carl Andersen (a Danish immigrant and salesman in a cigar store), and the building's owner, Isaac S. Santosky

Isaac S. Santosky owned the building from about 1913 on. In 1920, he lived in one of the apartments with his wife, Bella. Isaac had immigrated from Poland in 1889, Bella in 1890. He worked as a manager in a clothing shop. Isaac, with a new wife named Eva, lived there at least through 1939. In 1941, his address is listed as 158 North Street, the address of the Jewish Home for the Aged. Isaac was (most likely) the brother of Max Santosky, who, along with his wife Bessie, also owned several buildings and lived at 312 Congress Street (see above).

In 1940, Bartley J Connolly Jr, 28, was a senior clerk for the National Archives. His wife, Catherine E. LaRose, 24, was a transcriber for a Braille project. They lived at 58 Federal from at least 1935 until 1944. There seem to have been several generations of Bartley Connollys living in the neighborhood, working as laborers and longshoremen. Catherine was the daughter of John LaRose, another long-time neighborhood resident (see 69-71 Federal Street below).

1950 tenants included Frederick Nolan (wharf foreman for a coal company), Anthony Anania (Portland Fire Department employee), and Julia O'Brien.

63 Federal Street
Contributing

Lewis Garage, 1927



Architectural Description

The one story industrial building at 63 Federal Street is a brick building that abuts the sidewalk and is built into a concrete retaining wall at the rear and into the stone retaining wall of Eastern Cemetery towards the east. The primary facade is eight bays. The first bay is an oversized metal storefront window with twelve panes. What appears to once have been an access doorway has been infilled with a plywood panel. The opening has a simple canted brick sill. The second bay once provided vehicle access as evidenced by the built-up concrete ramp at the sidewalk. The large masonry opening is currently infilled with three horizontal panes of metal storefront and one panel of painted plywood infill and wood sill at the bottom. The third bay is taller than the first two and is infilled with metal storefront - four square panes appear on the left side and four horizontal panes appear on the right. The fourth bay matches the taller height of the third bay and features a full light metal storefront door on the right, two horizontal panes above and two smaller horizontal panes to the left of the door. The fifth bay is a single full light metal storefront door with a single pane above. The sixth bay contains a fiberglass overhead garage door and the upper half of the opening has been infilled with painted wood. The seventh bay contains a deep set, six panel overhead garage door with lights at the panel second from the top. The eighth and final bay is infilled with metal storefront with six horizontal panels, the top infilled with glass and the lower four infilled with painted plywood. The secondary wall facing west is three bay. The bay towards the street is an oversized metal storefront window with eight lights. The central bay is a narrow vertically proportioned metal storefront window with four lights and the first bay is a vertically proportioned metal storefront window with three lights. The walls are all unarticulated yellow-beige brick and the openings are supported with a simple steel lintel and a brick soldier course. The walls are capped with thin metal flashing trim. The flat roof is likely a membrane.

Historical Narrative

City of Portland assessment database indicates this commercial building was built 1927. An application for a building permit was issued in that year to Morris Lewis to construct a garage. Oscar I. Emerson of South Portland was the architect. Lewis saw how the times were changing: until 1927, he kept a livery stable, first on Newbury Street and then at 68 India Street.

In 2013, it is occupied by Cyclemania.

62-68 Federal Street & 85-87 India Street
Contributing

Simonds Dye House, 1868



Architectural Description

The building at the corner of Federal and India Streets is a three story brick structure that shares a facade along India Street and a roofline. The Federal Street side is three bays wide at India Street and seven bays deep along Federal. The India Street side is three bays along India and is six bays deep, stopping shy of the end of the Federal Street side. Three primary entries at grade appear along the six bay India Street facade. The first and third bays are boarded over window openings with granite lintels and sills. The second bay is a recessed entry with an angled wall sheathed in wood clapboards, leading to a modern entry door. The fourth bay is a tall recessed entry alcove with a corbelled and arched lintel at the head. The original paired entry doors with half lights and wood panels below remain. The masonry opening itself is infilled with a pair of modern metal storm doors with half lights and wood transom. The fifth bay is a modern wood one-beside-one storefront set within a simple masonry opening with steel lintel and brick sill. The final, sixth bay is a modern embossed metal door with half light and six panels below. The fifth and sixth bays serve a ground level business and are jointly covered with a canvas awning. The second level of the India Street facade is again six bays. The first three bays are original two-over-two wood double hung windows with metal storm windows. Each is set within a masonry opening with corbelled and slightly arching lintel and simple brick sill. The fourth bay appears above the entry alcove and has a slightly smaller masonry opening and a one-over-one vinyl double hung window. The fifth and sixth bays are one-over-one vinyl double hungs set within a masonry opening that is treated similarly to all the others, but is taller. The third floor has six masonry openings that match and align with those below. The first three bays at the Federal Street address have their original two-over-two double hung windows. The remaining three at the India Street side have been replaced with one-over-one double hungs. The India Street facade is capped with a corbelled brick frieze that features an inverted and serrated dentil pattern at its base. Paired wooden brackets appear between each window opening below and support a projecting wooden eave with metal ogee shaped gutter.

The first level of the Federal Street facade is seven bays. All the openings have been infilled with painted plywood and each has a simple, corbelled and slightly arching brick lintel and wooden sill. Six of the seven bays were window openings with the fifth being a taller entry.

The second level is seven similar masonry openings each with a two-over-two wood double hung with metal storm window. Again, the fifth bay is unique, smaller window resulting from the tall entry opening below. All windows have their original painted wood casings and brick moulding. The third level is seven bays of identical two-over-two wood double hung storm window combinations set in similar masonry openings. The facade is capped with a brick frieze and wooden cornice matching the India Street facade and an interior chimney appears towards the rear. A one-and-a half story wood framed lean-to appears at the rear. It has a single six panel metal door at grade and a horizontally proportioned awning window at the half level above. The lean-to is clad in painted wood clapboards and the roof pitches slightly towards the rear.

The south facing facade at the India Street side of the building is five bays deep at each level. The first level has a wide single pane wood storefront at the first bay. It is covered with a canvas canopy that matches the India Street storefront. The remaining four bays to the right and all five bays at the second and third floors each feature a one-over-one vinyl double hung window in a simple masonry opening. All of these openings have a flush, slightly arching brick lintel and metal clad sill. The window casings are all clad in painted metal and the brick and wooden eave matches the India Street treatment. A two story brick ell appears at the rear and contains a storefront entry at grade. The entry is a pair of full light metal doors with sidelight to the left. A canvas canopy covers the storefront and is stenciled with the name of the business beyond. Two one-over-one vinyl double hung window set in simple arched top masonry openings appear above. The facade is capped in a wide built-up wooden frieze. The flat roof appears to slope slightly down towards the rear.

Historical Narrative

Built 1868 by Marshall Symonds. The 1871 map shows a brick structure with a similar footprint at the site; the owner is Simonds. The 1882 map similarly shows a brick structure belonging to F. Symonds.

For many years, this was the home of the Simonds Dye House, founded in 1866 by Franklin Simonds. The faded lettering from the business can be seen in the 1924 tax photograph of the building. Franklin Jr. and Curtis H. Simonds lived at 87 India Street. Curtis H., son of the founder, took over running the business in 1890. Franklin's children, Ada and Otis, lived across the street at 82 India Street for many years. Otis attended Bowdoin College, then medical school to become an eye doctor. Ada worked for many years as a dressmaker. Curtis was involved with the business and lived here until about 1910 or 1911. The new proprietor was the aptly named Ralph W. Dyer.

In 1916, the Dye House still occupied #83. On the #87 side (68 Federal), Miss Nellie G Collins ran a grocery store, a business she would have until about 1940. Nellie lived with her sister Mary, and Mary's husband Alexander Gibson, a railroad clerk and the son of Scottish-born parents, at 81 ½ Federal Street from at least 1920 until 1940. In 1930, they had a 16 year old roomer named Eleanor Naples, daughter of an Italian father. By 1940, only Alexander and Nellie were left of the household.

In 1920, one of the apartments was occupied by Antonio Nobili and his wife Alberta. Antonio worked as a stone mason. Alberta operated the house as a lodging house. Many of her lodgers were single males involved in cement work, although one man lived there with his wife and young son.

In 1924, the building was owned by Abraham Lazarovitch. Its condition was noted as good. The apartments were heated with stoves and lit with gas lights.

In 1935, the building was occupied by Mrs. Maria Botto, who also ran a grocery store on the premises. She and the market were still there in 1944. Maria was still living at the address in 1950, although the storefront was occupied by a business called New York Market. The #87 side was vacant I 1944 and 1950, one of many vacancies on India Street at the time.

69-71 Federal Street
Contributing

John Gulliver Block, 1868



Architectural Description

The three story, twin townhouse at 69-71 Federal Street is set back slightly from the sidewalk and rests on a granite foundation. The building is four by bays and is constructed of brick. A small planting bed appears to either side of the entry doors between the facade and the sidewalk and a pair of granite entry stairs are each flanked with elegantly shaped granite sidewalls. The primary facade features four bays with a pair of entry doors and transom at each of the two center bays. The two entries share a single Italianate hood with four ornately carved brackets. The double entry doors are wood with a large light at the top, a small decorative panel immediately below and a larger simple panel at the bottom. A two pane transom appears above each set of double wooden doors. The original painted wood pilasters, casings and paneling remain. A two story attached wood-framed bay window appears at the first and fourth bays. The bays are identical with a large two-over-two vinyl double hung at the center and two smaller two-over-two vinyl windows to each side. The window casings and sills are metal clad and the wood panels below are modern replacements. The first and second levels of the two story bay are also identical and each retains its original decorative eave and frieze. These eaves possess a typical projecting built-up cornice moulding and are notable for their broad frieze with carved medallions and serrated trim. Each of the four eaves has a slightly pitching hipped roof clad with asphalt shingles. The windows openings at the second level align with the first story entries and each features a decorative arched and corbelled brick lintel and simple granite sill. The windows are two-over-two vinyl double hungs. The windows at the third story are identical to the two below with the exception that corbel work at the arched brick lintels is flat at the top, has a course of brick set in a serrated pattern and engages the decorative brick frieze. A projecting and corbelled three course brick beltcourse appears at both the second and third floor levels. These two beltcourses feature a band of brick set in a three dimensional serrated pattern. The facades are capped with a slightly projecting wooden eave that retains soffit, dentils and ornamental brackets. The crown moulding has been replaced with a modern metal ogee shaped metal gutter. Decorative brick work appears below the wooden portion of the frieze. The top three brick courses feature bricks set in an alternating, three-dimensional serrated pattern. Immediately below are two courses of corbels. The secondary elevation along India Street is five bays. The windows and openings at the second and third stories match the primary facade. The

windows at first level match the second story and a basement window with appears at bays one, two and four. Each of the basement windows has a granite lintel that projects above the granite foundation. A secondary entrance appears at the fifth bay. It is set within a slight recess and retains its original Italianate hood.

Historical Narrative

The corner lot on the 1871 map is vacant, but the 1882 map shows a brick double house on the lot (69-71 Federal/90-92 India). It is labeled as the property of a J. Gulliver.

The 1880 Census shows John Gulliver, a stevedore and contractor born around 1830 in Ireland, living on Fore Street with his wife Addie and his four children, a grown adopted son, a servant, and an 11-year-old girl who is described as a nurse girl. John died in 1904 at the age of 74. It does not appear that the family ever lived in the house on Federal Street.

Some early residents of the house include, in 1880, David Pratt, a railroad conductor, and his wife Aphia, and Henry Rippe, a sugar boiler. David and Aphia lived there until at least 1892. Otis E. Wood, an apothecary, lived there in 1890, but did not stay long.

John D. Murray was another resident. He moved in sometime around 1897 and lived there until at least 1900. A horse dealer, he owned a stable on Franklin Street. He was a 48 year-old widower in 1900, living with five children, ages 3 to 13. Tragically, he died just three years later of pneumonia. It is not known what happened to young Sophia, Florence, Mildred, Harold, and Henry. In 1900, Michael Conley, a boiler maker, lived with his family and three lodgers in one of the other apartments.

For just a few years around 1905, Thomas Tucker, a foreman at Randall & McAllister's, lived in one of the apartments.

Abraham Robinson was another tenant, from about 1908 to 1917. Around 1918, he moved to Wilson Street, although he is listed as the owner of the building in 1924. Abraham was a clothing merchant, or, as phrased in the 1920 Census – “gents furnishings.” He and his siblings immigrated from Russia in 1893. When he was just in his early 20s, he and his brother Jacob, only 19, kept a furnishing goods store. By 1924, he had made enough money to own the Federal Street building as well as a store and factory on Middle Street.

In 1920, John S LaRose lived here with his family: his wife Sarah, and daughter Catherine. John, whose father was French and whose mother was Irish, was a clerk for the Railroad. His draft card indicates he was a timekeeper for the Grand Trunk. By 1930, the family had moved across the street to 82 India Street (see below), and then they were back at 71 Federal around 1935, in time for the 1940 Census.

In 1944, tenants included Mary E Earnor, John S LaRose, Robert F Michaud, and on the 71 side, John A Oddi, George Hawley, and Bartley J Connolly.

In 1950, Mrs S. Elizabeth LaRose, and Bartley J. Connolly were still tenants.

73-75 Federal Street
Contributing

Horatio G. Quincy Block, 1867



Architectural Description

This two and a half story Second Empire, twin townhouse rests on a granite foundation at the primary facade and abuts the sidewalk. It is a four bay brick structure with a mansard roof. A pair of granite stairs with shaped granite sidewalls lead to the two recessed entries at the center of the building. The original paired entry doors remain with each featuring a single arched top light with wood panel below. The sides of the alcove are painted wood paneling and a double wood panel appears above each pair of doors. The two entry alcoves are each set within a masonry opening and share a 16" wide brick pier. The lintels at the alcove heads are brownstone, each with a slight peaked pediment and featuring carved scrollwork at the bottom. A single story attached bay window appears at the first story first and fourth bays. Both bays have two one-over-one vinyl double hung windows at the center wall and one one-over-one vinyl double hung at the flanking walls. The window surrounds and woodwork of the bay window to the east have been removed and are now clad in painted metal. The bay to the west retains its decorative eave with built-up cornice, dentils and frieze. The window casings, sills and bottom panels are all modern wood replacements. The roof of each bay is built-up tar. The second story of the primary facade is six bay and features windows spaced in a regular pattern. Each window is a one-over-one vinyl replacement with metal clad casings. The windows are set within a masonry opening with a decorative brownstone lintel with carved scrollwork and simple brownstone sill. The brick facades are capped with a slightly projecting wooden eave that receives the mansard roof. The eave soffits remain, but the cornice mouldings have been removed and replaced with an ogee shaped metal gutter. Below the wooden soffit is a twelve course decorative brick frieze. A three course meandering ziggerat shaped corbel appears near the top and a three course corbel marks the bottom of the frieze. The top level of the building features four shed roofed dormers set within the mansard. The first and fourth dormers each have a single one-over-one vinyl double hung window, and the two central bays each have a mulled pair of one-over-one double hungs. The dormer windows have simple painted wood casings and retain their cornice mouldings. The mansard is clad with fish scale shaped slate shingles as are the sidewalls of each dormer. The secondary facade facing east has three windows at the first level and two windows at the second level. All masonry openings have decorative brownstone lintels and sill matching the primary facade. An interior chimney appears towards the east facade.

Historical Narrative

The Daily Eastern Argus makes mention of the house in an article in 1867, noting that Quincy himself occupied one “tenement,” while the other tenement was for sale.

Horatio Quincy and his wife Mary lived at 75 in 1880, with their daughter Henrietta S., 38, an artist, and Abby, a 19 year old domestic servant. Horatio died in 1884. Henrietta, known as Etta, had spent some time in Italy studying painting. She had a studio in Portland and taught art. In 1884, she moved to Los Angeles where she lived until her death in 1908.

In 1884, another painter (a “sign and fancy painter”), George H. Cloudman moved in to the apartment and lived there for a few years. Samuel Smardon, the baker who worked at 67 India Street lived here for a few years around the turn of the century.

Edwin Parker, a ship chandler’s clerk and then a boardinghouse keeper, lived on the other side at #73, from at least 1880 until 1906. He lived with his wife Sarah J. , his mother-in-law Phebe Densmore, and six male boarders including one who worked as a jeweler and one who was a policeman.

From about 1916 until 1920, Barnard Shatz, a tailor with his own shop, and his wife Ida, both of whom came to Portland in the early 1900s from Russia, lived in one of the apartments. ; 75: Edward and Nellie Burke lived on the 75 side in 1920. He was a sargeant in the Army and she was a waitress in a hotel.

From at least 1935 until at least 1950, Joseph H. Fields and his family lived in one of the apartments. Joseph worked in a mattress factory. His son, Joseph H. Jr., and another son, worked in construction. Two daughters and a grand-daughter also lived in the apartment. In one of the other apartments, widow Mrs. Mary A. Griffin lived with her 22 year old daughter Eileen, who worked as a housekeeper for a private family, and her sons and young granddaughter.

68-76 Federal Street, 82-86 India Street *St. Peter's Catholic Church and Parish Hall, 1929*
Church and garage contributing, ancillary structures noncontributing



Architectural Description

The basilica-style church building is rectangular in plan and rests on a concrete foundation. The three by seven bay church has a central nave that is two stories in height with flanking one story side aisles. The central roof is a front gable pediment, and the side roof forms are shed roofs with parapets. The brick parapet has a concrete cap stone and decorative arch brick corbels. Centered in the second level of the central bay is a rosette window with decorative keystones at the four cardinal points. Under the rosette window is the main entrance, a pair of wood panel doors under a wood transom set into a recessed arched brick opening. The brick opening features a concrete

keystone and springer stones. On either side of the central entrance are two narrow fixed sash windows. Each side aisle also has an entrance, similar in style and detail to the central entrance, but lower in height. The brick pediment is topped by a concrete cross.

An early 20th century one story, front gable brick garage appears to the immediate right of the church. It is set back from the sidewalk approximately forty feet and approximately five feet from the west facing facade of the church. The area between the garage and sidewalk is paved. The front facade is one bay thrust slightly to the left and is infilled with a fiberglass overhead door with embossed panels. The masonry opening is cased in painted wood and a steel lintel supports a soldier course of brick at the head. A one foot square concrete medallion, set on a 45 degree angle appears near the top of the gable and a one foot wide by eight inch tall concrete insert appears at the top of the wall to either side. The gable is capped with a slightly projecting wooden rake that extends down to a projecting eave constructed of flat stock wood. The west facing secondary facade has a single entry opening. The roof is asphalt shingle and is flashed into the east facade of the building at 88 Federal Street.

The mid-Twentieth century building abutting the left facade of the church has a tall one story brick facade that rests on a concrete foundation that matches in height the granite foundation at the church. The building is a symmetrical five bay with central entry. It abuts the sidewalk and has a flat roof. The central entry is a large masonry opening with a simple frame of 12" wide surround of projecting brick. The opening is infilled with a pair of full light metal doors to the left and a single half light metal door to the right. The three doors are topped with a large, single light transom. The two bays to the left and the two bays to the right are regularly spaced and are all identical. Each contains a wooden frame that is broken into six sections. Two large infill panels appear at the top with two one-over-one wood double hungs appearing immediately below. The bottoms of each opening have two more infill panels which rest on the concrete foundation. A steel lintel supports the brick above. The facade is capped with a simple metal fascia and roof termination bar. A five foot tall cast concrete sculpture of the Virgin Mary appears above the fascia, on axis with the central entry.

A one story, flat roof three bay garage appears at the middle of the block. It is set back from the sidewalk approximately eight feet. Each of the three garage bays contains a painted wood overhead door with four lights at the top panel. The bays are separated by a 16" wide brick pier. Simple steel lintel support the brick facade above which terminates in a narrow band of metal fascia. A large, mushroom shaped exhaust fan appears at the center of the roof.

The final section of building associated with the church is a mid-Twentieth century brick block that abuts the sidewalk at Federal and India Streets. The building is five bays along Federal and has a flat roof. Each bay is identical and regularly spaced. The bays extend from the sidewalk up to the metal fascia cap and feature wooden frames each breaking down into twelve sections. The top two bays are square infill panels with two one-over-one wood double hung windows below them at the second story. Two tall infill panels appear below the windows with two more one-over-one wood windows below them. Two more infill panels appear below the first story windows and two short three pane wood awning windows appear at the basement level. A short section of concrete infills the space between the basement windows and the sidewalk. A section of 6'-8" wide brick wall separates the bays and forms each of the two ends. The facade along

India Street features one full height bay assembly separated from the northeast corner by a 6'-8" wide brick wall. A tall cross appears in the area to the left and is comprised of a series of 8" square concrete blocks each with an hourglass inset of glass block. The center block contains a round inset of glass block and the concrete blocks are outlined in a single corbel of brick. The facade is capped with a band of metal fascia with a thin band of metal roof termination flashing. The entry to the two story block is a small one story brick block tucked between the taller mass and the three bay garage to the west. It features a pair of full light metal doors with large transoms one step up from grade and slightly set back from the sidewalk. A one foot wide brick pier holds the west side of the street facade. The west facing side elevation has a pair of two-over-two wood double hung windows set high in the wall. The two facades are capped in a metal fascia and roof termination flashing.

Historical Narrative

The St. Peter's Catholic Church building was built in 1929, and built on the site of a wood-frame Italian church built 1909-1914.

It was designed by Michael J. Mastrangelo, an engineer and architect who immigrated to Boston in 1902 or 1907, graduated from Tufts College of Engineering in 1914, lived with his physician uncle at first in Chelsea before moving to Boston's North End where he practiced architecture. It was constructed by C. Galli & Sons, the construction company also responsible for Portland's Immanuel Baptist Church.¹

In the first half of the 20th century a one-story hall was built to the east of the church, and was connected to a two-story hall to the southeast, behind the synagogue on Newbury Street. In the second half of the 20th century the dwellings on the corner of India and Federal Street were demolished for a new two-story parish building. The new parish building is connected to the church and one-story hall by a three car garage. A one car garage to the west of the church was built before 1950.

¹ Vincent A. Lapomarda, *A History of the Italians in the State of Maine* (Lewiston: Edwin Mellen, 2010), 28.

88 Federal Street
Noncontributing

Taliento's Federal Street Supermarket, ca. 1965



Architectural Description

The building at 88 Federal Street is a simple utilitarian one story box. The foundation is irregular in plan and abuts the sidewalk along both Federal and Hampshire Streets. A three foot tall length of concrete foundation appears along the length of the Federal Street facade while no foundation material is visible along Hampshire Street. The building appears to be clad in painted stucco, perhaps over concrete block walls. The Federal Street facade is six bays with a deeply recessed flush metal door at the first bay; a separated pair of one-over-one metal double hung windows at the second, third and fourth bays; an oversized, garage-door-like punched opening which has been infilled at the fifth bay and a narrow, vertically proportioned single pane fixed metal window at the sixth bay. The secondary Hampshire Street elevation has four one-over-one double hung metal windows positioned near the rear. The facades are capped with a wide band of painted metal roof flashing.

Historical Narrative

The City of Portland assessment records indicate this commercial building was built 1951. In the 1950s, Dominic Taliento owned several three-story buildings on the site that he altered to accommodate his grocery store. After 1964, the existing masonry building was constructed. It is occupied in 2013 by Pine Tree Legal Assistance.

96 Federal Street
Contributing

Josiah Duran Block, 1867 (3rd story added 1909 – 1924)



Architectural Description

The three story, seven bay apartment building at 96 Federal Street rests on a rectangular brick foundation that abuts the sidewalk along Federal and Hampshire. The building is separated from its neighbor at 100 Federal by one foot. The entry appears at the central bay and is accessed by two brick stairs. The original, Italianate hood remains with its elaborately carved brackets. The entry door is slightly recessed in an alcove that has brick returns and a shallow arched ceiling. A modern wood replacement door with two small lights at the top and four panels below sits within a flat stock surround with an infilled transom panel above. To either side of the entry at bays two, three, five and six, a pair of original two-over-one wood double hung windows appears on center with a two story bay window above. Each of these four, separate windows sits within its own narrow masonry opening with a three course corbelled shallow arched lintel and projecting wooden sill. The windows retain their painted wood casings and brick mouldings. The upper two levels are five bays wide with a two story bay window appearing at the second and fourth bays. These bays retain all of their original fabric including large central two-over-one wood double hung windows, narrow one-over-one wood double hungs at the flanking walls, wood panels beneath all the windows and large, built-up frieze at the top. All remaining bays at each level contain a single two-over-one wood double hung set within the same masonry opening with decorative lintel. The original projecting cornice remains and is capped with the metal flashing that terminates the roofing system. The flat roof is likely clad in a membrane.

Historical Narrative

Josiah Duran was a grocer who, at the time of the 1880 census, suffered from paralysis. This is what would eventually kill him in 1887, at the ripe old age of 75.

In 1895, Frederick A. Lord, a furniture painter, lived in the house with his wife Lucy. They moved out sometime between 1905 and 1910, relocating to Neal Street. Frederick died in 1914.

Third story added between 1909 and 1924. By 1912, the building housed six families. In 1920, one of those families was that of Abram Schwartz, the building's owner and a shoemaker with "U.S. Fortification" (1920 Census). The Schwartzes lived in the building until the late 1920s.

Another family living there in 1920 was that of George Cady, a fireman with the Fire Department. Living with him and his wife were a son, a sailor on a steamboat, a daughter, and her husband, also a

fireman. Young Samuel Rubinoff, age 25, and his wife Rose, also lived in one of the apartments with their two babies. Samuel owned a picture framing shop. The couple immigrated from Lithuania in 1914. Frederick Ledou also lived in the building. He had immigrated from France in about 1890 and worked as a laborer in a shoe factory to support his family of five. Daughter Irene, 21, clerked in a department store to help out.

In 1930, tenants included Eli Lerman, a truckman for a furniture store, and his family. Hyman Lerman, an iron collector, and Benny Brenerman, a laborer in an iron shop. All three men hailed from Russia and had immigrated in the early 20th century.

Hyman Lerman was still living in the apartment in 1940. Another family was that of Mary Marotto, widow, and her six children. Mary worked as a stitcher in a pants factory (Kadish Brothers on Middle Street) along with one of her daughters, Virginia DePalmer.

1950, residents included Wilma Libby (who married Sam Ricci in 1953; the couple moved to Hancock Street), Antonio Morotto, and Hyman Lerman, who lived here and had a junk business on the premises.

111 Franklin Street
Contributing

Woodbury Apartments, ca. 1910



Architectural Description

The four story apartment building at Franklin Street is a brick building that is set far back from Franklin and is positioned immediately behind the building at 113 Franklin. Much of the primary facade is obscured by 113 Franklin. The entry appears to be set within a one story entry porch where a short flight of wooden stairs and a Tuscan column can be seen. This entry is positioned immediately behind the southeast corner of 113 Franklin. What is readily visible from Franklin is a four story wood framed bay at the right side of the building. Each story of the bay features on original, central broad two-over-one wood double hung window flanked by two smaller original two-over-one wood double hungs. All the windows are covered with metal storm windows. The surfaces of the bay have been covered over with vertical metal siding and break metal corner trim and sills. The base of the bay is brick. To the left of the wood framed bay is a brick facade that presents a regular bay pattern of original two-over-one wood double hung window/metal storm combinations. The windows retain their original painted brick mouldings and the openings are supported at the top by a recessed brick jack arch. The windows in the brick facade have granite sills. The base of the brick facade stands slightly proud of the facade above, and a double course of corbelled brick marks the second floor plate. A single band of corbelled brick marks the third and fourth floor levels. The original projecting eave appears to be capped with metal flashing and the roof surface appears to have been built-up over time as evidenced by the vertical section above the eave profile. The flat roof is likely clad in a membrane. A four story deck appears to the right of the structure towards the south. It is capped with a simple shed roof with exposed wooden rafters and the railing panels are flat stock wood with painted plywood infill.

Historical Narrative

The apartment buildings at 111 and 113 Franklin Street share a lot.

It is not until the 1909 City Directory that number 111 is listed (although it is vacant). In that same year, number 113 is listed as a lodging house run by Benjamin C. Gay. By the next year, both addresses are listed as the Woodbury Apartments. No individual tenants are listed in 1910, 1917, 1920, 1925

Tenants listed in 1950 include Charles Meserve, Elmer Brown, Mrs. Alice E. Kavanaugh, Zebulon Corey, and Mrs. Cecile Hill.

113 Franklin Street
Contributing

Woodbury Apartments, ca. 1910



Architectural Description

The four story apartment building at Franklin Street is a brick building that is set back slightly from the broad sidewalk. The brick base at the basement level stands slightly proud of the brick facade above and is capped with a granite water table. The building faces west and is three bays with the primary entry positioned at the center bay. The original entry portico remains in place, but cast-in-place concrete stairs, abutting concrete block sidewalls and metal clad columns are all later replacements. The original entry door remains in place and features a single large light at the top and a small horizontal panel at the bottom. The original sidelight appears to the left of the door. The walls of the alcove are clad in wood paneling and the ceiling of the portico is coffered. The central bay at the second, third and fourth stories features a single two-over-one wood double hung window with a metal storm window at each floor level. The window openings are supported by a projecting lintel that appears to be parged with a cementitious material. The projecting window sills also appear to be parged. A four story wood framed bay appears to the left and to the right of the central bay. Each bay floor level presents an original, broad two-over-one wood double hung window/storm combination flanked by two smaller original two-over-one wood double hung/storm combinations. The surfaces of the bay have been covered over with vertical standing seam metal siding that has been painted. The base of the bay is brick. The structure's original projecting built-up wooden eave remains in place. The flat roof is likely clad in a membrane. A four story tall, two bay deep wooden deck appears to the rear of the structure towards the south. It is capped with a simple shed roof with exposed wooden rafters and the railing panels are painted 1x1 vertical pieces.

Historical Narrative

The apartment buildings at 111 and 113 Franklin Street share a lot.

It is not until the 1909 City Directory that number 111 is listed (although it is vacant). In that same year, number 113 is listed as a lodging house run by Benjamin C. Gay. By the next year, both addresses are listed as the Woodbury Apartments. No individual tenants are listed in 1910, 1917, 1920, 1925

Tenants listed in 1950 include Charles Meserve, Elmer Brown, Mrs. Alice E. Kavanaugh, Zebulon corey, Mrs. Cecile Hill.

18 Hampshire Street
Noncontributing

Myer Lerman Slaughterhouse, circa 1957



Architectural Description

The simple one story brick building at 18 Hampshire Street has a flat roof and a truncated corner where the entry door appears. The north side of the building abuts the structure at 20 Hampshire and the area to the south of the building is paved for parking. The narrow face of the building abuts the sidewalk and has three bays. The first bay features the entry which appears at grade and in the truncated corner. The door is aluminum with a half light at the top and an infill panel below. A small transom appears above. The brick above is supported with a steel lintel. The two bays to the right are horizontally proportioned masonry openings with steel lintels and brick sills. Both are positioned fairly high in the wall and have been infilled with plywood. A tall and narrow section of brick parapet abuts the property at 20 Hampshire. The secondary facade is four bays with a flush metal door at grade appearing at the first bay. The remaining bays are all horizontally proportioned window openings positioned high in the wall with steel lintels and brick sills. The window at the send bay is a mulled pair of fixed four light wooden sash. The third bay is a fixed six light wooden sash and the fourth bay is a fixed four light wooden sash. The brick facades are capped with a wide strip of painted metal frieze with a thin strip of exposed metal roof flashing. The parapet section at the front is capped with a thin strip of metal flashing.

Historical Narrative

In 2013, this commercial building is occupied by Sangillo's Tavern.

20 Hampshire Street
Noncontributing

Zulofsky Bakery, ca. 1920



Architectural Description

The building two story, flat roofed building at 20 Hampshire Street has a rusticated concrete block base at the first story and a vertical, corrugated metal cladding at the second story. The concrete blocks at the base are all that remain of the original one story bakery that appear in the 1924 tax photograph. The primary facade currently is one bay where a fiberglass overhead garage door with two blank transom panels has replaced the original glass storefront entry of the bakery. The sections to the left and right of the garage door have been infilled with brick to fill in the remaining portions of original glass storefront. Surprisingly, the original cornice moulding of the one story facade either remains in place or has been replaced to match. The second story is an addition to the original structure that features a central, mullioned four pane vinyl window set on a goovy diagonal. The corrugated metal siding is capped with a historicist shaped metal cornice. The secondary north facing facade appears to have originally been three bay. Each of the three bays has been infilled with painted concrete block. A half light metal door appears near the rear. The second story of the secondary facade has two one-over-one vinyl windows near the front and a horizontally proportioned fixed pane vinyl window at the center. The sides of the secondary facade are capped with metal cladding and roof flashing.

Historical Narrative

Built c. 1920, the building housed a bakery owned by Simon Zulofsky in 1924. Simon and his family lived next door at 24 Hampshire.

The building has been altered by the addition of a second floor for residential use. The current owner is James Soley.

23 Hampshire Street
Contributing

Jotham G. Lewis House, 1867-68



Architectural Description

The two-and-a-half story residence at 23 Hampshire Street is a painted brick building that abuts the sidewalk. The primary facade is three bays and faces west. The entrance appears at the central bay and is recessed within an alcove. A flight of wooden stairs lead to the entry door. The original entry hood has been removed and replaced with a later arched metal cap. This cap flashes over the lower half of the original elaborately carved hood brackets. The cap itself has a slightly projecting hood and features a small keystone with an embossed "23". The alcove is cased with a shallow arched top with carved keystone and dentils and painted wood pilasters at the sides. The ceiling and sidewalls of the entry alcove are sheathed in wood paneling and the entry door and sidelights are modern replacements. The window immediately above at the second level is a two-over-one vinyl replacement double hung with vinyl clad casing and sill. The masonry opening is original and features a three course wide arched and corbelled lintel with a tall corbelled keystone that has a deep inset at the center. This is the only remaining original masonry opening at the front facade. The windows at the first and second stories of the first and third bays each feature a single two-over-one vinyl replacement window set within a masonry opening that was modified to match the side elevations. The current openings are smaller than the original two window wide openings and no longer align with the basement windows. These openings feature a projecting arched and corbelled brick lintel and a two course, projecting brick sill. The secondary facade facing south is a two bays deep and features a projecting ell with a secondary entry facing the street. This entry door is capped with its original flat roofed hood with a large wooden bracket. Each bay of this facade matches the first and third bays of the primary facade. The structure is capped in a mansard which retains its original eave, frieze and small carved brackets. Five regularly spaced brackets appear at the street facade, each resting on a two course wide corbelled brick beltcourse. Each bay of the primary and secondary facades features a dormer at the mansard. Each dormer is capped with a projecting peaked pediment and contains a single two-over-one vinyl replacement window. The mansard is capped with its original cornice moulding. The rear of the south facing ell has a modern rooftop addition that obscures the shape of the mansard. The mansard is clad in asphalt shingles and the flat roof is likely clad in a membrane.

Historical Narrative

Jotham Lewis, a ship joiner, is listed as living at 23 Hampshire beginning in 1883. The 1871 map shows the two lots on Hampshire and the corner of Hampshire and Newbury with brick houses thereon as belonging to Lewis. The 1882 map shows a brick dwelling at the location and the 1886 Sanborn map indicates that it was three stories high. Born to Jotham and Olive, farmers in Cornish, Maine, Jotham G. appears in the Portland directories in the early 1850s. By 1858, he had moved to 13 Hampshire Street. In 1871, he lived at 13 Hampshire Street and listed his occupation as architect. (Hampshire Street was re-numbered in the 1870s, leading to great confusion in the City Directories with regards to addresses.) In 1873, he lived at 154 Newbury, occupation carpenter. Jotham G. Lewis, carpenter, shipjoiner and draftsman, died in 1901 at the age of 79. He lived on Spring Street at the time. (His daughter Harriet is listed as a physician in the 1900 census, living with her father and his second wife.)

In 1890, residents included Jotham Lewis and Alfred B. Fernald.

In 1900, tenants included Abraham Moorgofski, a real estate agent, Simon Dorfman who had a clothing store, and Michael Ward in the apartment at the rear.

In 1910, tenants included John H. Hollywood, cigars, who lived with a servant named Mary whom he would marry in 1923. In the apartment at the rear lived Robert Saunders, an African American from Bermuda, who worked as a ship's cook and lived with his wife, Sally. (At the time of the 1920 Census, Robert and Sally Saunders lived at Fremont Place and Robert was the proprietor of a restaurant.)

In 1914, the heads of the three households were: Moses Koslovsky, Mrs. Esther G. Shelling (Shilling), who served on the Hebrew School's board of directors), and Moses Potornik.

In 1924, tenants included Abraham and Esther Wise and their daughter Emma, a student, Abraham Mordes (laborer), Percy Doherty (chauffeur), and in the rear, Miss Ragnhilde S Utterstrom.

1935 tenants included Carmine Napolitano (cigar store proprietor) and David Levinsky (peddler), while in 1944, Neal Pallotta and Mrs Jiovina Giandomenico called the address home. Neal Pallotta was a coal dealer who ran his business across the street at 22 Hampshire.

In 1950, residents included Salvatore Delano (driver), Neal Pallotta (coal dealer), and Richard Sweiger (watchman, Maine State Pier).

24 Hampshire Street
demolished

John S. Miller House, 1866-67



Architectural Description

The three story, front gable, side entry residential structure at 24 Hampshire Street rests on a rectangular concrete foundation that abuts the sidewalk. The foundation surface appears to be built-up over an original surface. The front facade is two bays and faces east. The primary entrance is positioned at the second bay and is recessed in an alcove. The original alcove trim has been removed and the entry door is a six panel embossed metal replacement door. A single, vinyl one-over-one double hung window appears at the first bay of the first floor. The second and third levels are two bays with one-over-one vinyl double hung windows with vinyl shutters placed in an irregular pattern. The space within the gable contains no window. The walls are clad in vinyl siding with section of asphalt shingle siding along the north side facade where the vinyl is has been removed. Original rakes and eaves are clad over with vinyl. Window casings are vinyl clad. The roof is asphalt shingle with an interior brick chimney at the south facing roof plane.

Historical Narrative

John S Miller was a silk dyer and Scottish immigrant. He built the dwelling on Hampshire Street 1866-1867 after the Great Fire in 1866 destroyed most of the neighborhood. The 1882 owner was J.M.. Carleton. The 1886 Sanborn shows a 3-story “tenement.” In 1890, residents included William Moore, Abram Berenstein, and three other families.

In 1900, Mrs Persis Graffam and her family lived in one of the apartments. Fifteen- year-old son Thomas was a sailor, presumably helping to support the two younger sons. Persis’s husband, Warren, died when he was only 29 in a railroad accident. In 1910, she worked as a cook to support her family which then included Frank, 23, an invalid, and Percy, 21, who worked on steamships.

In 1910, the entire building was listed as vacant in the City Directory.

1917, there were seven Italian families living here. Heads of household included Dominic Grisani, Benne Leo, and Giuseppe Marabati.

In 1924, Sam Zulofsky, who had bakery at #22 Hampshire, lived in one of the apartments. In 1944, Mauro Caizzi was one of the tenants. In 1950, tenants included Mrs. Anna Kovensky and Earnest McKenna.

26 Hampshire Street
Contributing

John Gower Heirs House, 1868



Architectural Description

The two story, front gable, side entry residential structure at 26 Hampshire Street rests on a rectangular painted brick foundation that abuts the sidewalk. The front facade is three bays and faces east. The primary entrance is positioned at the third bay and is recessed in an alcove. The original alcove trim has been removed and the entry door is a six panel embossed metal replacement door. A single, vinyl one-over-one double hung window appears at the first and second bays of the first floor. The second and third levels are three bays with one-over-one vinyl double hung windows aligning with the bays below. The space within the attic gable contains two one-over-one vinyl double hungs. The walls are clad in stained wood shingles and the window casings and sills have been replaced with flat stock stained wood. Original painted wood rake and eave trim remains. The roof is asphalt shingle.

Historical Narrative

John Gower Heirs house is one of many houses in the neighborhood quickly built after the Great Fire of 1866 destroyed most of the neighborhood. A wood frame house with a similar footprint appears on the 1871 map and 1882 map. In 1882, the owner was B.A. Donohue.

In 1890, Thomas F. Donahue lived at this address. By 1900, Thomas, who started out cutting out clothes, had a store in Monument Square, a Clothier, Hatter & Furnisher, and had moved the family to Deering Street. 1900 residents included John L Sweet and Nathan Silverman. Nathan Silverman and his wife Lizzie arrived here from Poland in the late 1880s and early 1890s. Nathan had a clothing store. The couple took in a lodger in 1906 named Louis Sulkowitch (Lizzie's maiden name, so perhaps her brother?) who worked as a salesman in an unnamed clothing store. Nathan Silverman is listed at the address until 1916. By 1920, the family had moved to Kellogg Street. Abraham Robinson was another tenant in 1906.

In 1910, tenants included Abraham Isenman, Nathan Silverman, and Santo Ferrant, laborer.

From at least 1924 until at least 1944, Jacob and Annie Kovensky lived in the house. Jacob ran a fruit store there and Annie had a poultry operation. Their son, Louis, was wounded in

World War II. Jacob, born in Riga, Latvia, worked as a peddler when he first started out in Portland. He died in 1945.

In 1950, tenants included Mrs Alice Weston, Mrs Inez Strout, and Howard S Strout, seaman.

28 Hampshire Street
Contributing

John Wescott House, 1868



Architectural Description

The two story, front gable, side entry residential structure at 28 Hampshire Street rests on a rectangular painted brick foundation that abuts the sidewalk. The front facade is two bays and faces east. The primary entrance is positioned at the first bay and is flush with the street facade. The original painted wood entry surround and four light transom remain. The entry door has been replaced with a modern embossed panel door with two small lights at the top. A single, one-over-one vinyl double hung window appears at the second bay of the first floor. The second level is two bays with an original two-over-two wood double hung and metal storm window combination at the first bay and a one-over-one vinyl double hung window at the second bay. The space within the attic gable contains one original wood two-over-two double hung and metal storm window combination. The walls are clad in asphalt shingles and the original wood window casings and sills remain. Original painted wood rake and eave trim remains. The roof is asphalt shingle with an interior chimney appearing at the north roof plane.

Historical Narrative

John Wescott House is one of many houses in the neighborhood quickly built after the Great Fire of 1866 destroyed most of the neighborhood.

A wood frame house with a similar footprint appears on the 1871 map and 1882 map. In 1882, the owner was John Wescott, a brick mason. At the time of the 1880 census, the tenants living in the second apartment of the house consisted of Esther A. Cole, a clairvoyant from Canada who shared the space with a boarder named Clara E. Coffin. Esther married Frank Whitney, a music teacher, in 1881. They seem to have moved to Franklin Street and then later to Pitt Street.

1890 tenants included Joseph F. Colley (teamster and then a driver of a mail wagon) until about 1896, Otis H Winslow (janitor), and George H Wilcox (rigger).

In 1900, Max Bernstein and his family lived here. Max kept a general store. He and his wife Sarah had immigrated from Poland in the 1880s. They had three sons and three daughters, as well as a servant named Fanny. Max's brother-in-law lived with them as well.

Rabbi Solomon Sprintz, his wife Freda, daughter Mary and Mary's son, Jacob Bernstein, also lived here in 1900. All four had come from Poland – Mary and her son in 1894, her parents in 1897.

In 1906, David Graff, a teacher at the Hebrew School, lived here. In 1910, Humphrey S. Sinnet, fisherman, lived at the address.

In the 1920s, 30s, and 40s, the house was owned and occupied by Alfonso Caiazzo. Alfonso worked as a laborer for the railroad and then as a paver for the electric company. He and his wife Annie raised eight children. In 1940, Alfonso, widowed, had returned to work for the railroad and lived here with a daughter and her infant son, and one of his sons, also a laborer with the railroad.

One of his tenants during those same decades was Frank Albano, a baker, cigar retailer, and then, in 1940, a bartender in a tavern. Throughout his career changes, he and his wife Jennie rented their apartment at 28 Hampshire.

Caiazzo also had a tenant named Anna Di Marco in 1920. She was twenty-two, single, and worked as a saleslady in a cigar store, unusual for women of Italian ancestry at that time.

In 1950, Alfonso Caiazzo still lived in one apartment, William E Caiazzo lived in another, and the third one was vacant.

32 Hampshire Street
Contributing

Woodbury D. & Dorcas Poole Hatch House, 1867-73



Architectural Description

The two story, front gable, side entry residential structure at 32 Hampshire Street rests on a rectangular painted brick foundation that abuts the sidewalk. The southeast corner of the foundation is faceted where access to a basement once appeared. The front facade is three bays and faces east. The primary entrance is positioned at the third bay and is recessed within an alcove. A set of painted wood stairs provides access to the entry door. The original hood with carved Italianate brackets remains above the entry alcove. The ceiling and sidewalls of the alcove are sheathed in wood paneling and the original wood door and transom remain. The entry door has a single half light at the top and two panels below. A single, two-over-one vinyl double hung window appears at the first and second bays of the first floor. The second level is three bays with a two-over-one vinyl double hung window at each bay. The second floor windows at the primary facade each have a modern, pedimented window hood. The space within the attic gable contains two original wood two-over-two double hungs without storm windows. The walls are painted wood clapboards and the original wood window casings and sills remain. Original painted wood rake and eave trim remain. An irregularly shaped ell with a flat roof appears at the northwest corner of the building. The roof at the main block of the house is asphalt shingle with an interior brick chimney appearing at the north facing roof plane.

Historical Narrative

Woodbury D. & Dorcas Poole Hatch House built 1867-73 is one of many houses in the neighborhood quickly built after the Great Fire of 1866 destroyed most of the neighborhood.

The 1871 map shows a frame house with a rectangular footprint that belonged to Mrs. Hatch. On the 1882 map, it has sprouted a wing towards the back and was owned by the estate of G.A. Hatch. The 1909 Sanborn map indicates that there was a shop in the basement.

Woodbury D. Hatch was the son of a Cape Elizabeth sea captain. He served in the 7th Maine Infantry in the Civil War and as a veteran, was active as a veteran, serving as secretary, poet and historian for the 7th Maine Regimental Association. He worked as a painter and served as a volunteer fire fighter. He helped to battle the fire that engulfed the Second Parish Church in

Portland in 1866, then painted a depiction of the event. The resulting oil painting is held in the collections of Maine Historical Society. He married Dorcas Poole of Portland in 1861.¹ Dorcas was the daughter of a sailmaker. Her brother William (see 40 Hampshire Street below) was also a sailmaker. In 1850, Woodbury, a 20 year-old apprentice painter at the time, and Dorcas, 22, were neighbors. They did not marry until eleven years later, however. They adopted a daughter named Mary. Dorcas died at age 52 in 1881. Woodbury died in 1904, still living at 32 Hampshire Street.

In 1910, Mrs. Fannie Sivovlos and several of her grown children lived in the house. Her husband, Simon, had died two years earlier of tuberculosis. They did not stay long, moving to 197 Newbury Street within just a few years. In 1937, Fannie's son Harry donated a new ark to Etz Chaim in memory of his parents.²

In 1916, Samuel Perlman lived here and had a grocery store on the premises.

From 1921 until at least 1924, Hyman Simansky, wife Ida, and sons (possibly) Abraham, Archibald, and Charles, lived at 32 Hampshire Street. Hyman worked as a peddler. In 1924, Con McCready, a barber, had his shop at what was listed as 32a Hampshire.

1935 residents included Greeley and Frances Asali. Greeley worked as a checker in a freight shed. He later took up work as a longshoreman, and they lived at this address into the 1950s.

Constantino and Dora Feroci ran a grocery store at 32a from about 1940 until the early 1960s. They lived at 40 Hampshire.

¹*The Maine Bugle*, Jan 1894,

http://books.google.com/books?id=J_RYAAAAMAAJ&pg=PA365&lpg=PA365&dq=%22Woodbury+D.+Hatch%22&source=bl&ots=F91EI-Cj7m&sig=rZ1D0SnBNy17W-ZDgMtlhr_oEAW&hl=en&sa=X&ei=yazmUbXdNK2x4AO2jIHgDQ&ved=0CDkQ6AEwBA#v=onepage&q=%22Woodbury%20D.%20Hatch%22&f=false. Accessed 7/17/13.

² Benjamin Band, *Portland Jewry: Its Growth and Development* (Portland, ME: Jewish Historical Society, 1955), 49.

33 Hampshire Street
Noncontributing

John Yeaton House, 1872 (altered 1912)



Architectural Description

The seven bay, four story residential building at 33 Hampshire Street rests on an "L" shaped, painted brick foundation that fronts the sidewalk. The brick foundation spans the full height of the first story. The first three bays are within a mass that projects in plan towards the curb. The facade of the remaining four bay is set back slightly from the facade of the first three bays. The primary entrance appears at the first bay and is at street level. The entry door is a modern embossed metal panel door with a nine lights at the top and two pressed panels below. The painted wood door casing is modern replacement material. The second two bays of the first floor are original wood two-over-two double hung windows with storm windows set within the brick and retaining their original wood brick moulding and sill. The four remaining bays at the first floor feature original but slightly smaller two-over-two wood double hung windows with storm windows, again retaining their original painted wood brick moulding. The seven bays at the second and third floor levels all feature a one-over-one vinyl double hung replacement window with vinyl clad casings and sills. The bay pattern at the fourth floor is again seven bays, but instead of three bays at the projecting facade - two bays appear, and instead of four bays at the recessed facade, five bays appear. Each bay again contains a single vinyl double hung window. First floor window are the tallest with the second floor slightly shorter and the third floor slightly shorter than the second. A slightly projecting eave caps all facades and is clad in vinyl. The flat roof is likely clad in a membrane and an interior chimney is positioned near the center.

Historical Narrative

According to an earlier survey completed by Martha Deprez, the dwelling was built in 1872 by John Yeaton after purchasing the lot to the rear of David Boyd's house on Federal and Hampshire Street. The two and a half story gable roof dwelling was substantially altered in 1912 by the construction of the rear projecting ell and the expansion of the dwelling to four stories. The dwelling was to be sheathed in galvanized iron – an early form of fireproof siding.

In 1917, a few years after the building was considerably enlarged, tenants included Oscar Tabachnick, proprietor of Franklin Drug Co., Morris Finkelman, Rabbit Shohet, who lived at

146 Newbury Street in 1915, and Bernard Cohen who also ran a grocery store on the premises.

The Tabachnicks lived there until sometime in the 1920s. In 1920, Oscar was the owner of a pickling works. His son Henry would go on to become a physician and to have a practice at 312 Congress Street.

In 1930, Diamante and Teresa Vacca lived here with their children. Two daughters, Fannie and Rose, worked as stitchers in a dry goods factory. Included in the household were married son John, proprietor of a drug store, his wife Anna, and their four year old son Diamante.

In 1940, the Vaccas still lived here. Patriarch Diamante died, leaving behind his widow, Teresa, who lived with daughter Emily and son Angelo.

In 1937, Mrs. Florence E. Willey, the widow of Hezekiah, who had been a cook in a restaurant, moved in and stayed until about 1950.

36 Hampshire Street
Contributing

William L. Poole House, ca. 1868



Architectural Description

The two story, front gable, side entry residential structure at 36 Hampshire Street rests on a rectangular painted brick foundation that abuts the sidewalk. The front facade is two bays and faces east. The primary entrance is positioned at the second bay and is recessed within an alcove. A set of painted wood stairs provides access to the entry door. The alcove surround has been replaced with a small piece of flat stock wood trim. The ceiling and sidewalls of the alcove are sheathed in modern wood paneling. The original wood double doors with single arched half lights and wood panel below remain in place. The door surround is modern painted wood flat stock. A single, two-over-one vinyl double hung window appears at the first bay of the first floor. The second level is two bays in alignment with the first floor and has a two-over-one vinyl double hung window at each bay. The space within the attic gable contains two two-over-one vinyl double hung windows. The walls are vinyl siding with a section of modern, painted vertical wood paneling at the base. Original wood rake and eave trim appear to remain under vinyl cladding. The roof is asphalt shingle with an interior brick chimney appearing at the north facing roof plane. A large dormer with a hipped roof and two two-over-one vinyl double hung windows appears at the south roof plane.

Historical Narrative

36 Hampshire Street is one of many houses in the neighborhood quickly built after the Great Fire of 1866 destroyed most of the neighborhood. Both the 1871 map and the 1882 map show a building on the site that belongs to W.L. Poole. Considerably altered from its appearance in the 1924 tax photo: there is a third floor dormer, the front doorway has lost its hood, window trim is gone, and there is new siding.

William L. Poole, a sailmaker, and Martha, are shown at this address in the 1880 Census. In the 1870s, the Directory lists their address as 20 Hampshire, but the street was renumbered during this decade, so it is quite likely they were living in the same house. William L. died before 1890; Martha lived in the house for a few years after. Martha died in Falmouth at the age of 78, from “chronic disease of brain.” She had been living in Falmouth for 20 years. The physician who attended her at the end was Harriet Lewis (see 23 Hampshire Street above).

By 1900, the house was occupied by Erving Sands, a plumber, in one apartment, and Zephirin (Zeffelin/Zephraim) Vannier, a French Canadian stevedore, in the other. Zephirin stayed until 1920, when he and wife Rosalie moved to 61 Hampshire where they lived for at least the next ten years.

Constantino and Dora Feroci owned and lived at 40 Hampshire Street from about 1924 (they got married in 1922) until 1960. Dora died in 1978; Constantino followed one year later. He worked as a laborer for the Cumberland Shipyard in South Portland. Around 1940, the Ferocis started a grocery store at 32a Hampshire which they ran until at least 1960.

39 Hampshire Street
Contributing

William Burroughs House, 1867-68



Architectural Description

The two story, crossed gable residential structure at 39 Hampshire Street rests on an irregularly shaped, painted brick foundation. The gable to the north faces the street and the gable to the south runs parallel with the street and contains the primary entrance. A two story ell addition appears at the south end of the property and is capped with a shallow hipped roof. The front facade is five bays and faces west. The primary entrance is positioned within the central cross gable at the third bay. The original hood remains without brackets. The entry door is an embossed metal replacement with a crescent shaped light at the top and four panels below. The entry door is protected with a metal storm door and the door surround is clad with flat breakmetal. A cast in place concrete stair provides access to the primary entry. A single, one-over-one vinyl double hung window appears at the first and second bays of the first floor and a one-over-one vinyl double hung appears at the fourth bay set within the ell. The fifth bay of the first floor is a secondary entrance with a nine light metal door covered with a half light metal storm door and cased with flat breakmetal. The second level is three bays with a one-over-one vinyl double hung window at the first three bays with a broad bay window filling in the entire width of the ell addition. The space within the street facing attic gable contains one vinyl one-over-one double hung and the space within the side gable contains one small vinyl one-over-one double hung. The walls are painted asbestos shingle with the exception of vinyl siding within the gable facing south. Original painted wood rake and eave trim remain as do scrolled eave brackets and dentils. Original window hoods remain, but the tops have been covered over with flat wood sheds, apparently in an effort to improve shedding of water. The roof is asphalt shingle with a central chimney appearing at the street facing gable to the north.

Historical Narrative

William Burrows (Burroughs/ Burrowes) was an Irish-born builder who lived on Danforth Street and later on Vaughan Street (in 1900). William and Mary were married in 1868. Daughter Ruth was a teacher; daughter Margaret a music teacher. They had two other daughters and three sons and an Irish servant named Sarah Flaherty. It does not appear that the family ever lived on Hampshire Street.

39 Hampshire Street is one of many homes built in the area after the Great Fire of 1866 destroyed most of the India Street neighborhood. In 1871 it was owned by the Berson family.

In 1890, Lawrence R Libby lived here. He was a steam fitter with a business on Market Street, Libby & Calhoun. In 1901, he married a milliner from New Britain CT.

In 1900, one of the residents was Michael T Quinn, a boiler maker. Mrs. Catherine E Quinn still lived there in 1916, after her husband passed away in 1914. The undertaker who attended him was Richard Duddy (see 21 Locust Street).

Marks Goodkovsky, a tailor, lived there in 1910.

In 1924, residents included David H Connors and Sebastiano Riccio. Sebastian and Rose owned the house at the time of the 1930 Census. Sebastian came over from Italy in 1903; Rose and their oldest son, James, then a baby, came over in 1905. Sebastian worked as a laborer for the railroad. James was a seaman. The family of three sons and two daughters rented a room to Tony Fusco, also from Italy, who also worked for the railroad. The Riccios (Riccis) lived in the house in the 1930s. By 1940, son James owned it. He lived there with his wife Julia, their four children, and James's two teenaged brothers. James drove a truck for a construction company. Nineteen year old brother Antonio worked for the Civilian Conservation Corps, working on a project to combat gypsy moths. James and Julia lived in the apartment through the 1950s.

42 Hampshire Street
Contributing

Charles W. Dinsmore House, 1866 (altered 1916)



Architectural Description

The two bay, triple-decker residential building at 42 Hampshire Street rests on a rectangular, painted brick foundation that fronts the sidewalk. The primary entrance is set within an alcove at the second bay. The entry is accessed by a set of painted wood stairs. The door is a modern embossed metal panel door with flat vinyl clad casing. The entry alcove is clad in vinyl siding and retains none of its original trim. The first bay of the first floor is a single one-over-one vinyl double hung window. The first bay of the second and third floor features a broad bay with three one-over-one vinyl double hung windows at each floor level. The two story bay features a faceted base with three angled surfaces that taper down to the head of the first floor window. A single one-over-one vinyl double hung replacement window appears to the right at the second and third levels. Walls are clad with vinyl siding and window casings and sill are clad in vinyl retain their original wood casings and sills. A projecting eave caps all facades and the original profile appears to be clad over with vinyl. The flat roof is likely clad in a membrane.

Historical Narrative

Charles W. Dinsmore purchased a house on the site in 1858. That house was destroyed the Great Fire of 1866. He rebuilt his home on this site following the fire. On the 1871 and 1882 maps, the owner is listed as Charles W. Dinsmore/ Densmore, but the house has a different footprint. Until about 1906, the building was home to Charles W. Densmore, blacksmith, his wife Martha and daughter Lillie. Charles died in 1902; Martha lived on there for a few more years.

In 1910, Barnard Rosenberg, a tailor who had come to this country from Russia around 1889, lived here with his family. His oldest daughter, Sarah, worked as a clerk in a notions store. In 1916 a permit to expand the house with an addition and new roof was granted to Charles Lester.

Among the residents in 1920 were the Max and Annie Needleman. Max worked as a cutter in a waist factory. His daughter Harriet was a bookkeeper. Son William was attending Bowdoin

College's Medical School at the time, class of '23. He would return to the neighborhood and establish his practice at 316 Congress Street, where he was at the time of the 1930 Census.

In 1930, one of the families that lived in one of the apartments was that of Earl McClellan, a watchman for the railroad. His wife, Mildred, twenty-two years younger than him, had three young sons from a previous marriage who lived with them, as well as their infant son Earl Jr.

Brothers Benjamin Lerman and Paul Lerman lived at this address in the 1940s and 50s and operated a junk shop on the premises.

56 Hampshire Street
Noncontributing

Tally's Wholesale Tobacco Company, 1952



Architectural Description

The small scale industrial/warehouse building at 56 Hampshire Street is a virtually windowless collection or irregularly shaped masses. The building footprint is irregularly shaped and is set back from both Hampshire and Federal Street. The area between the building and both streets is paved for parking and steeply slopes upward towards the entry. The primary block of the building is a wood-framed two story wedge shape with a shed roof that pitches westward towards the rear. The wedge is clad in asphalt strip siding and has a slight projecting eave at the Hampshire Street facade with built-up wood cornice. A slim exterior brick chimney stack appears at the front face of the wedge mass. Two painted concrete block parapet walls extend from either corner of the Hampshire street elevation and envelope a one story volume at the front. The front facade of this volume is painted stucco and features the main entry. The entry is accessed by a flight of pressure treated wooden stairs and galvanized steel handrails. A landing deck at the top is surrounded by a guardrail built from pressure treated framing with wire mesh infill. The entry door is a metal security door with a half light at the top. A second flush metal door in a deep recess appears to the immediate left. To the far right appears a vertically proportioned window with three fixed panes. A one story, approximately fifteen foot tall concrete block addition is attached to the southern face of the two story wedge/one story entry masses. The concrete block is painted the same red color as the stucco entry mass and has a single, small window high in the Hampshire Street facade. The facade facing Federal Street is featureless with the exception of three unit air conditioners projecting out from high in the wall. The concrete block addition slopes slightly towards Federal Street and has a simple painted 1x12 eaveboard. The shallow rake along the Hampshire Street facade is clad in painted T-111.

Historical Narrative

In 1952, John J. and Ralph Taliento, two of the several sons of Louis/Luigi and Michelina Taliento of 60 Hampshire Street, started a wholesale tobacco business in the barn on their parents' property. The barn was built 1882-1909 and was at one time Murray Brothers Livery.

The brothers had been operating two smoke shops in the city since the 1930s. The wholesale business was in operation until sometime after 2000.¹

¹“John J. Taliento, 87” *Portland Press Herald*, Feb 28, 2000.

60-62 Hampshire Street
Contributing

John Barbour and Jane B. Staples Block, 1867



Architectural Description

This two and a half story Second Empire, twin townhouse rests on a granite foundation at the primary facade and abuts the sidewalk. It is four bay brick structure with a mansard roof. The two central bays are identical primary entries set within recessed alcoves. Each retains its original Italianate hood with arched pediment and elaborately carved brackets. The alcove casing retains its built-up pilasters and arched header. Flanking wooden half-walls extend from the pilaster bottoms to frame the wooden entry stairs that lead to the entry doors. The alcoves are sheathed in wood paneling. A single story wood-framed bay window appears at the first story of the first bay and a two story bay window appears at the fourth bay. The one story bay window is comprised of three original one-over-one wood double hung windows at the front and a single one-over-one wood double hung at the flanking sides. The windows are covered with storm windows. The bay window retains all of its elaborative woodwork including pilaster window casings with carved brackets at their tops, projecting built-up wooden eave with dentils and arched mouldings at each window, denticulated window sills, built-up wood paneling below the windows and shaped watertable where the bay meets its brick base. This bay is capped with a tall, swooping mansard that appears to be painted metal. The two story bay to the right is identical to the one story bay at the first level with the exception that the windows are one-over-one vinyl double hung replacements and the arched moulding at the top has been infilled with a transom panel. The Second story of the bay is more simply detailed. It has five windows similar to below except they have a four-over one pattern and no arched transoms. The windows are cased with heavy half round mouldings that rest on a projecting wooden sill and simple wood panel base. The grouped windows are capped with a wide frieze board with dentils at the top. A simple projecting cornice terminates the bay. The three remaining bays at the second story each align with the bay below and each contains a vinyl replacement window and original painted brick moulding. The windows at the first two bays have a two-over-two pattern while the third bay has a four over one pattern. Each window opening has a simple granite lintel and projecting sill. The brick facade is capped with a slightly projecting wooden eave that receives the mansard roof. The eave wooden eave soffits and dentils remain, but the cornice mouldings have been removed and replaced with an ogee shaped metal gutter. Below the wooden soffit is a simple five course brick frieze built-out with two corbel courses. The top level of the building features four gable dormers set within the mansard. The dormers are each topped with an

wooden arched pediment. Their projecting eaves are supported by a carved bracket at each corner. All the windows are double hung vinyl replacements with the two to the right having a four-over-one pattern and the two to the left having a one-over-one pattern. The mansard is clad with asphalt shingles and the dormer side walls are painted wooden clapboards. The mansard is capped with its original built-up wooden crown moulding. The secondary facade of the main block of the house, facing north is two bays. A two-and-a-half story ell, inset and tucked behind the main block can be seen from the street. The secondary facade of the main block of the house has two bays at each floor level. Two windows appear at each floor level matching the primary facade. The dormers match the front as well. A three story fire escape is tucked between the ell and main block of the house. An interior chimney extends from the roof of the main block and a chimney appears towards the rear of the ell.

Historical Narrative

John Barbour and his son were leather and rubber merchants. The Barbour family lived at 60 Hampshire Street and the other half of the house at 62 Hampshire Street was occupied by Jane Staples.

Jane Staples lived with her son, Charles B., a master mariner, and daughter Caroline. In 1900, Caroline lived at 60-62 Hampshire Street with a companion named Mary Parker. Both women were in their 60s. Caroline continued to live there until 1915.

From around 1900 until at least 1930, Celia Dunlap lived here, first with her husband Charles, an insurance agent and the president and treasurer of C.F. Dunlap Agency, and then, after his death, with her son, Charles. Her son, Erlon Dunlap, also an insurance agent, lived at number 62 for a year or so around 1915.

In 1920, Max J. Silverman owned the 62 side. He was also the proprietor of a hardware store. Both he and his wife, Annie, had immigrated from Lithuania, as did Jacob Silverman and his wife, Tillie. They, too, lived at 62 Hampshire. Jacob was the proprietor of a clothing store. Each family had a baby son and daughter. Max and his family lived there until 1950 at least.

In the 1940s, the Taliento family also lived in the house. Louis Taliento owned a barber shop. He and his wife and nine children shared one apartment, while Dominic L Taliento and his family lived in one of the other apartments. Dominic was the proprietor of a grocery store. Many of Louis's sons clerked in a grocery store. Two others, Ralph and John, started Tally's Smoke Shop. Young Frank Taliento lived in the third apartment with his wife Nora. He worked as a chauffeur in the retail beer industry. The Talientos later owned Taliento Superette on Federal Street, on the corner next to St. Peter's, and after the widening of Franklin Street, pushed for the demolition of the houses and buildings to create the plaza that now houses the RiteAid. One member of this family was Bruce Taliento, grandson of Louis/Luigi, who became the youngest ever mayor of Portland, at the age of 25. He served for just a short time, 1977-78, before his career crashed when he was found guilty of embezzlement.¹

¹ Mark Shanahan, "Bruce A. Taliento, ex-mayor, dies at 48," *Portland Press Herald*, Dec 18, 1999. <http://search.proquest.com.ursus-proxy->

68 Hampshire Street
Contributing

J Davis House, ca. 1867



Architectural Description

The two story, front gable residential structure at 68 Hampshire Street rests on a rectangular brick foundation that abuts the sidewalk. The primary facade is two bays with a side entry at the second bay and an attached single story bay window holds the first bay. The bay window has a single fixed glass pane at both sides and a pair of fixed glass panes at the center. The entry door is set within a recess and is a modern wood replacement door with two small lights at the top and four panels at the bottom. A modern five light wooden sidelight appears to the left of the door. The entry is accessed by a short set of cast in place concrete steps. The original hood with carved Italianate brackets projects above the entry alcove. Both the bay window and the entry hood are missing their original eave cornice mouldings and the bay window has modern infill panels at its base. Two irregularly space windows appear at the second story and a single window appears at the center of the gable at the attic level. All windows are original two-over-one wood double hung sash with metal storm windows. The walls are painted wood clapboards and original corner boards, window casings, frieze, rakes and eaves remain. Carved ornamental brackets appear at the top of the two front cornerboard pilasters. The roof is asphalt shingle and a hipped roof dormer appears with a single two-over-one wood double hung appears at the north facing roof plane.

Historical Narrative

The 1871 map indicates a dwelling with a similar footprint belonging to J Davis was on this site in 1871. The dwelling was probably built c1867 after the Great Fire of 1866 destroyed most of the India Street neighborhood. The 1882 map shows a building with an ell that belongs to a C. Cressey. Portland City Directories indicate that a Cyrus Cressey, builder, lived on Green Street.

Residents over the years have included: in 1882, John Armstrong, seaman, and Joseph Levy, merchant tailor; in 1890, William A Jordan, clerk, and Joseph Levy; in 1900, George P Haskell and Roscoe E Brown, driver; in 1910, Hugh Lawless, a barber, and Harry W. Joy, a shoe cutter. In 1920, carpenter Henry Morse and janitor Jacob Elforrest Prescott.

In the 1940s, tenants included Peter J Napolitano, proprietor of a shop called Pete Naples Spa at 147 Commercial Street, and Joseph Menario, a trench digger. Both men still lived here in 1950.

45-47 Hancock Street
Contributing

Samuel Rumery and George Burnham, Jr. Block, 1877



Architectural Description

The two story, front gable, residential townhouse at 45 Hancock Street rests on a rectangular foundation that abuts the sidewalk. The facade at the basement level of the building is built out slightly from the facade above, creating a strong base. The primary facade of this brick structure is four bays and faces west. Two primary entrances appear at the second and third bay, each slightly recessed within their own alcove. A shared set of concrete stairs leads to the entry doors. The two entry alcoves share a single entry hood that features three heavy, carved Italianate brackets. The alcoves are set within deep brick returns with shallow brick arches at the tops, the remaining portions of sidewall and ceiling are painted wood panel. The entry doors are modern embossed metal with two lights at the top and two embossed panels below. Original door casings and transoms have been replaced with painted flat wood trim. The first and fourth bays of the first floor feature two-over-two metal clad double hung windows with articulated metal casings and sills. The four bays at the second floor align with the bays below with each featuring a similar two-over-two metal clad double hung. The attic level features two two-over-two metal clad double hungs. All the window openings feature a corbelled and arched brick lintel. The side facades are three bays deep with identical windows and decorative lintels as the primary facade. Eave and rake trim is painted wood. Corbelled brick work appears at the rake and a heavy corbelled frieze appears under the projecting wooden eaves. The roof is asphalt shingle and a brick chimney appears at the north facing roof plane along the exterior elevation.

Historical Narrative

On the 1871 map, the land, without the brick house, belongs to J. Parrs. John Parrs, an African American mariner, owned several buildings and parcels of land. His widow lived for many years at 16 Federal Street.

Samuel Rumery was one of the owners of Rollins & Rumery, a coffee and spice mill business on Commercial Street. George Burnham Jr. was the Burnham of Burnham & Morrill, the cannery on Franklin Street. Both men lived elsewhere.

In 1882, residents included Frank Dickerson, a tinsmith, and Charles Ham, also a tinsmith. On the #47 side, Eugene Akely lived. He had a stove and tinware shop at 274 Congress Street.

Residents in 1900 included Robert Shaw, a sailor/fisherman and his daughter, a candy maker, as well as Canadian George LaRou, a cooper, and Samuel F. Griffin, an engineer, possibly with the American Express company located at Monument Square. Residents in 1910 included Claude Leavitt, a storekeeper on Custom House wharf; Griffin still lived there as well. On the other side were Patrick Cranage, a foundryman who worked at the Portland Co. and Mrs. Mary Shaw.

Residents in 1920 included Thomas P. Clemens, a longshoreman, and Horace Brown, a clerk with E. Corey & Co. iron on Commercial Street. Patrick Cranage was also still living here.

49-51 Hancock Street
Contributing

Charles H. Chase Block, 1877



Architectural Description

The two story, front gable, townhouse at 49 Hancock Street rests on a rectangular brick foundation that abuts the sidewalk along Hancock and Federal Streets. The front facade is four bays and faces west. The pair of primary entrances appear at the second and third bays and are each recessed within their own alcove. A set of painted wood stairs and handrail leads to a shared landing. The two entries share a hood that no longer retains its brackets or original ornamentation. The ceiling and sidewalls of the alcove are sheathed in vinyl siding and the two entry doors are modern embossed metal replacements. The first and fourth bays of the first story feature a two-over-two vinyl double hung replacement window with vinyl casings, sills and shutters. The second story bays align with the first floor and feature four similar vinyl windows with shutters. The attic level has two similar vinyl window and shutters aligning with bays two and three below. The walls are clad in vinyl siding and original rakes, eaves are clad over with vinyl. The north facing secondary facade of the main block of the house is three bays deep and leads to a two story ell with a rear facing gable. The roof is asphalt shingle and a skylight appears towards the rear of the north facing roof plane.

Historical Narrative

Charles H. Chase was a ship broker.

Residents in 1882 included Miss Deborah Watts. In 1900, Danish-born Daniel Peterson, captain of the yacht *Cora* lived here with his family which included son Daniel, a deck hand on the steamer *Fannie G.*, and daughter Nellie, a corset maker. The Petersons later moved to 82 India Street. Alfred H. Whitmore, a clerk at Burbank, Douglass & Co., crockery and glassware, also lived here, as did William T. Morrison, an engineer on the tugboat *Belknap*. Morrison actually lived here from around 1889 until 1910. In 1910, Richard Jordan, carpenter, Joseph Shur, clerk in a fruit store, and Samuel Brickman, peddler, lived here as well.

In 1920, residents included John G. Simpson, laborer, and Michael E. O'Donnell, a stevedore with Randall & McAllister.

105 India Street
Contributing

Patrick Feeney House, ca. 1874



Architectural Description

105 India Street is a three-story long and narrow rectangular building laid out in stretcher bond brick with a gable-front roof with a cornice return. Oriented southwest along India Street, number 105 is a two by seven bay structure with white wood trim. The building's main entrance is located on the main façade's western corner—accessible by a set of brick stairs—and is sheltered by an arched red awning. The entryway has a six-paneled red-painted wooden wood flanked by single-pane half side lights. To the east of this entrance is a two-story bay window constructed of white-painted wood, with narrow one over one windows. Directly above the entrance on the second floor is a one over one window with decorative brick work above; this style is mirrored on the third story windows, which are aligned vertically to the openings below. Underneath the peak of the gable roof is an arched window. The roof, which has cream-colored accents, also has evenly dispersed red-painted wooden brackets. The building's northeast elevation has seven one over one windows on each story, all arranged horizontally and vertically. The northwest elevation has a more uneven pattern to its windows; the second and third stories are mirror images of each other, with four of the same one over one windows found elsewhere on the structure, and one small window in between to the northern corner. The first story repeats this pattern, but is missing the window on the building's southern corner.

Historical Narrative

The 1871 map shows a vacant lot at 105 India Street. The 1882 map shows a brick building on the site belonging to P.H. Feeney. Patrick Feeney built this dwelling ca. 1874. Like the other buildings on upper India, this one saw many different tenants over the early decades. In 1890, tenants included Frank W Merrill, Michael J O'Connell, and Edgar G Cole. In 1900, Francis M. Garden, an engineer, was a tenant; in 1910, Edward J. Logue.

Coleman J. Feeney, his wife Delia, and their sons, Marvin and Coleman J., owned the house and lived there from at least 1916 until at least 1950. Coleman and Delia were both born in Ireland. In 1920, Coleman worked as a foreman in a grain store. In 1930 and 1940, he was working as a stevedore.

In 1930, the Welches were also living in one of the apartments. By 1940, William Welch, who had worked as a messenger for the steamers, had died, and his widow Katherine shared the apartment with her daughters Katherine and Mary, both of whom worked in offices, and with a granddaughter.

One long-time resident on the 107 side was James D. Bryson. James and his wife Mary and their daughters Mary, Anna, and Margaret moved in sometime around 1911. James worked as a laborer. The sisters worked as telephone operators at 45 Forest Avenue. Around 1917, James took up work as a night watchman for the railroad on St. John Street, moving the family to that street around 1926. In 1920, while living at 107 India Street with two of their daughters, they also took in a boarder, a woman who worked as a housekeeper in a private home.

45 India Street
Contributing

Raphel and Felicia Cartonio's Store, ca. 1930



Architectural Description

The building at 45 India Street is a mid-Twentieth Century industrial brick building that houses Micucci's Italian Grocery store. The building rests on a tall granite foundation that is rectangular in plan and abuts India and Middle Streets. The front block of the structure is two stories while the rear section is one-and-a-half stories. The primary facade is two bays wide. The first bay is broad and spans two thirds of the facade, while the second is narrower, spanning only one third. Neither infilled bay has a granite base, but rather each has a short concrete base. The first infilled bay contains the primary customer entry which is set within an alcove with brick side walls that angle in slightly towards the door. The entry door is a single metal door with a full light. A square fixed pane metal window with half round transom appears to either side of the entry alcove. The second infilled bay contains one fixed pane metal window with half round transom. Both infilled brick bays share a broad, corbelled brick lintel with a wooden sign below. The second story of the front facade is five regularly spaced bays with a one-over-one metal double hung in each masonry opening. Each opening has a simple, flush granite lintel and slightly projecting brick sill. A recess panel identical in shape with the lintel appears immediately above four of the second story window. The recesses have been parged over and painted. The center second story window does not have a recess, but instead features a cast concrete memorial block with the year "1930" chiseled on the surface. The memorial block is slightly taller than the recessed panels and appears to be painted. A very short parapet spanning the center three bays of the second level terminates the facade. A thin band of metal flashing appears at the top of the facade. The secondary facade along Middle Street is quite long and has two distinct blocks. The two story block towards the front of the building has a secondary service entry set within an alcove and towards the rear. A one-over-one metal double hung window appears to the immediate left. The second story of this block has three regularly spaced one-over-one metal double hung windows, all with simple granite lintels and brick sills. The rear third of the front block has a tall parapet which somewhat obscures a small wood-framed, pitched roof penthouse behind. The one-and-a-half story block at the rear of the building is six regularly spaced bays with identical masonry openings. The first floor level has a tall opening with granite lintel at each bay. The openings at the first, second and fifth bays have all been infilled with brick. The third and fourth bays still have double hung windows and the sixth bay has an unused entry

door. The arched basement windows have all been infilled with brick, though it appears none ever existing at the second bay as it is solid granite. The upper level has four square openings with granite lintels and brick sills at the second through sixth bays. All of these openings have been infilled with painted plywood. The upper level opening at the first bay appears to have been infilled with brick and its lintel removed.

Historical Narrative

There is some mystery and confusion about the buildings that have occupied this site. Records indicate that Stephen Waite had a brick mansion on the site as early as 1857, but on the 1871 map, there is a wood frame hotel called the American House on this corner lot. The 1882 map shows a brick structure on the site called the Sailor's Home. This hotel could accommodate 100 sailors. By 1886, the hotel had been renamed the Eagle House. In 1891, under the management of A.E. Pratt, the hotel received a favorable write-up in a book about local businesses. It had 51 guest rooms, recently refurbished, nine personable employees, a first class livery stable.¹ In the 1890s, there was a barber shop attached to the hotel. James C. Robinson was the barber ("hairdresser," in the terminology of the day) in 1890; Ovide B. Meller (see 25-27 Middle Street) served that function in 1900, and in 1911, the barber was Anthony Capistano. In 1910, the hotel premises had acquired a pool hall that was run by John Martin.

Around 1915, the hotel took on new owners, Joseph and Rosa Vacchiano, and a new name, The Hotel Florence. In addition to hosting a barber shop, there was also a grocery store on the premises, operated by the Vacchianos for many years. In 1928, there was an unsolved murder in the hotel, and in 1930, arson claimed the building.² At the time of the fire, the hotel had been vacant for several weeks, except for a meat market on first floor, and the hotel owner, Joseph Vacchiano, was in jail, serving time for liquor charges.³ A.M. Siciliano applied for a permit to remove the top two stories of the fire-damaged structure in order to create a two-story tenement building with assembly room and store. In the mid 1930s and into the 40s, the store was owned and operated by Raphael and Felicia Cartonio. In 1950, it was Russo's Market. In 1965, Leo Micucci opened the Italian grocery store that still occupies the site.

¹ George Fox Bacon, *Portland: Its Representative Business Men and Its Points of Interest* (Newark, NJ: Glenwood Pub. Co., 1891), 142.

² Harold Boyle, "Arson Ended Hotel's Life," *Evening Express*, (Portland, ME), March 13, 1982.

³ "Officials Hunt for Person Who Set Hotel Fire," *Portland Press Herald*, (Portland, ME), April 18, 1930.

47 India Street
Noncontributing

Commercial Fruit Building, 1968



Architectural Description

The one-and-a-half story brick commercial building at 47 India Street is a side gable that rests on a short concrete foundation that is rectangular in plan. The simple structure houses a salon, a commercial office and a take-out deli. The primary facade is brick, stands approximately twelve feet tall and has three bays. The first bay is far to the left and consists of a vertically proportioned storefront window with a single fixed frame, adjacent is a full light glass door separated from with window by a thin brick pier. At the other end of the building the remaining two bays share a ribbon of storefront windows with short infill panels at the base. The second bay has a full light metal door to the left and the third bay has a full light metal door set within a recess at the right corner of the building. Each bay has its own canvas canopy with the business name stenciled on the surface. The canopy over the third bay wraps the corner. The secondary facade facing Middle street is blank with the exception of three square openings with brick sills high in the wall that have been bricked in. The gable end of the secondary facade is clad in vinyl siding and has one small single pane fixed window set off center and low in the wall. The shallow pitched roof is asphalt shingle and two commercial exhaust hoods appear near the south end of the ridge serving the deli.

Historical Narrative

City of Portland records indicate this commercial building was built in 1968. In the 1970s and 1980s it was occupied by Commercial Fruit. It is occupied in 2013 by Foodworks Gourmet food store.

50 India Street
Noncontributing

Jenney Manufacturing Company Service Station, ca. 1938



Architectural Description

The one-and-a-half story commercial/warehouse building at 50 India Street is a modern metal shed structure with a gambrel roof. It rests on a short concrete foundation that is rectangular in plan. The front facade is four bays wide and presents a one story section at the first floor level. The front face of the entry elevation is stucco. The first and third bays are vertical fixed pane windows with a built out stucco sill. The second bay is the entry door for customer access. The fourth bay is a fiberglass overhead garage door set in a deep stucco opening with a shallow arch at the top. The one story section is capped with an asphalt shingle shed roof that spans back to the gable end of the gambrel. The upper level is a single bay of five grouped metal windows. The two outermost windows are one-over-one double hungs and the three central windows are single pane fixed lights. The first floor level of the long north facing facade is featureless except for flush metal door near the front. The facade is clad in vertical, wide band corrugated metal siding. The upper level along the long north face has five irregularly spaced gable dormers that are flush with the wall below. The first dormer has a door that is built up from vertical sections of flat stock wood. The second dormer has a full light metal door and glass sidelight which lead to a metal fire escape leading towards the front of the building. The central dormer is somewhat larger than the other four and contains a metal one-over-one double hung window. The fourth and fifth dormers are identical to the first. All dormers are clad in painted T-111 siding. The four facets of the gambrel roof are asphalt shingle as are the two roof surfaces of each dormer.

Historical Narrative

City of Portland records indicate this commercial building was built 1940. Martha Deprez's survey indicates that it was built around 1938. In 2013 it is occupied by Port City Glass.

55 India Street
Noncontributing

1968



Architectural Description

The two story side gable commercial building at 55 India Street is a simple concrete block structure that houses a bakery. The foundation is concrete block, rectangular in plan and set back from the street. A paved parking lot appears in front of the building. The primary facade is an irregular three bay. The first bay is a pair of full light metal doors with screen doors. The second bay is the primary entry for customer access. The metal entry door has a half light at the top and two embossed panels below. A small gabled hood covers the entry door and features a cut-out pie. The third bay is a square grouping of nine glass blocks set high in the wall. The second story has three regularly space one-over-one vinyl double hungs with vinyl shutters and planters at the sills. All masonry opening have a concrete masonry lintel and all the exterior concrete block surfaces are painted. The soffit of the eave is clad in vinyl and the eave is an ogee shaped metal gutter. The roof is asphalt shingle.

Historical Narrative

City of Portland records indicate this commercial building was built in 1968. In 2013 it is occupied by Two Fat Cats Bakery.

61 India Street
Contributing

Larrabee House and Stable, 1866-67



Architectural Description

The brick building at 61 India Street is a collection of four distinct masses. The primary block of the house is a two-and-a-half story 2x4 with the entry along the south facing facade. The main block abuts the sidewalk and rests on a painted granite foundation. The roofline is a distinctive mansard extrusion with no mansard at the north and south facades. The main entry appears at the second bay within a recessed alcove. A short run of concrete stairs provides access to a pair of original wooden doors with arched half lights and panel below. The walls of the alcove are paneled in wood and the original Italianate hood with elaborately carved brackets appears above. The first bay is a two-over-two wood double hung window set in a simple masonry opening with modern granite lintel and sill. The two bays at the second floor match the first bay of the first floor and the two except the original wood double hung windows and wood casings and brickmould have been replaced with modern two-over-two double hungs. Two bay of smaller two-over-two modern wood double hungs appear slightly inset from the bays below. The primary facade is capped with a projecting eave profile that extends from the two mansard roof planes and the center flat roofed section. The four bay secondary facade that fronts India Street has all its original two-over-two wood double hung windows at both the first and second levels. All windows are set within their original masonry openings that have simple brownstone lintels and simple wooden sills. All painted wood casings and brickmoulds remain at these eight windows. The granite foundation wall has one small window between the first and second bays above and one opening that has been infilled with brick and appears between the third and fourth bays above. The India Street facade is capped with a mansard roof plane that does not wrap the corners. Two dormers appear within the mansard, each containing one two-over-two modern wood double hung window and an arched gable roof with projecting carved pediment. The mansard is slate shingle with metal snowguards at the bottom. The top is capped with a wood cornice and an interior brick chimney appears towards the north and south ends.

A long two story flat roofed brick ell connects the main block of the building to a three story ell towards the rear of the property. The two story block is five bays with a secondary entrance at the first bay. A wooden door with half light and three panels below is set within the masonry opening. The opening is capped with a corbelled brick arch with projecting crenolated supports. Two two-over-two wood double hung windows appear to the immediate

right, each set within a masonry opening with an identical corbelled lintel and with a modern granite sill. The final two bays are a pair of large arched openings that share a single cast iron column with decorative capital. These openings once served a stable, but now have storefront window and door infill set back slightly from the masonry opening. The second story of the ell has six bays of two-over-two wood windows each with a corbelled lintel identical to the first floor and a modern granite sill. The windows at the third and sixth bays are shorter than the others and appear to have originally been doors that have had their bottom sections bricked in. The wall is capped with a band of half round projecting brick set two courses below a wooden frieze and projecting eave.

The two story ell leads to a three-and-a-half story ell set toward the rear of the property. This brick mass is oriented perpendicular to the ell, matching the orientation of the main block at the front. The first floor has a single broad arched masonry opening where the arch has been infilled with brick. The lintel of the arch features a crenolated brick pattern. Modern storefront infill appears below the infilled brick arch and is set back somewhat from the masonry opening. Two modern two-over-two double hung windows appear at the second level above the large arched opening. Each of these windows is set in a masonry opening that matches the ell with crenolated and corbelled lintels and modern granite sills. Two identical, but somewhat shorter masonry openings with two-over-two double hungs appear above at the third story. A single broad masonry opening appears to the left and above the roof of the ell. this has a similar corbelled lintel and appears to contain a pair of double French doors accessing the rooftop. The brick facade is capped with a belt course of half round brick with a course of brick set in a three-dimensional sawtooth pattern below. A wooden frieze with projecting eave appears above and receives a modern rooftop addition. The roof is an inverted mansard with four dormers. Each gable dormer has a modern wood two-over-two double hung window and a projecting peaked pediment. The mansard is clad in flat seamed copper panels and terminates in a wooden cornice profile. The sides of the fourth story elevation appear to be clad in painted wood clapboards .

Finally, a three story flat roofed ell appears at the southeast corner of the property. The street facing facade is quite narrow and features a two-over-two double hung with corbelled lintel and modern granite sill and an entry door set on a diagonal at the left corner. The arched lintel at the door supports a triangular section of corbelled wall that rises to intercept the full square facade at the second story. The second and third levels each feature a single masonry opening with crenolated and corbelled lintel, modern granite sill and wood two-over-two double hung window. The third story opening has a full half round shape at the top rather than a shallow arch. The front facade terminates in a band of brick set in a three-dimensional serrated pattern. A painted wooden frieze appears three courses above and a projecting wooden eave appear caps the facade.

Historical Narrative

1871 Map shows a brick house and attached wooden outbuildings belonging to D. E. Larrabee. The 1882 map shows the outbuildings in brick.

Daniel F. Larrabee, the stable keeper, his wife Henrietta, daughter Anna and son Frank, all lived at 61 India Street beginning around 1870, until Daniel's death in 1919 at the age of 87.

“Larrabee, in choosing 61 India Street for the site of his house and stable, certainly put himself at a center of traffic.”¹ The neighborhood, as the 1871 maps shows, boasted three hotels within two blocks of the Grand Trunk station and the wharves. By 1880, Daniel had brought on a young helped, a hostler named Frank W. Bennett, who lived there into the 1920s. In 1920, although Larrabee was gone, Bennet, now 60, stayed on as the keeper of the livery stable, with Ida, 54, the housekeeper, and a 64 year old lodger who worked as a shipping clerk in a gum factory. When, by 1930, Frank had retired to Scarborough, Ida Davis accompanied him. Various tenants occupied the warren of rooms and apartments, including, in 1890, Charles K Winslow and William K Austin. By 1900, Robert L. Allen, a clerk in a candy store into the 1920s, and his wife Georgia, lived in one of the apartments until at least 1925.

From about 1939 until sometime after 1953, Israel and Etta Dansky lived in the building. Israel and Etta were both Jewish immigrants from Poland. Israel was a junk peddler; his grandson remembered that he never had a knack for bringing in much money. Etta was remembered by the Jewish community for providing a home for travelers and transients, many of whom did not pay for the services rendered. In his memoir, Philip Candelmo remembers the house as a sort of haunted house, full of shadowy rooms and corridors.² Two of the Dansky daughters worked as clerks in a dry goods store to help support the large family. Rebecca would marry a neighborhood man named Dominic Candelmo. The Italian Catholic family and the Eastern European Jewish family never warmed to each other or to the marriage.³

In the 1990s, the building was owned by the Klamans, the owners of a secondhand bottle shop on Fore Street.

¹ John Pancoast, “61 India Street file,” *Pancoast Files* at Greater Portland Landmarks.

² Philip Candelmo, *Shifftin Tides: Memoirs of an Ordinary Man* (Scarborough, ME: Fiddlehead Pub., 1998), 46.

³ *Ibid.*, 14.

65 India Street
Noncontributing

Bowdoin College's Edward Mason Dispensary, 1912



Architectural Description

The two story split level building at 65 India Street retains much of its original brick facade. A one story wood-framed addition has been added above and a telescoping wood-framed addition has been added along the south face. The building abuts the sidewalk and shares a party wall with the coffee shop at 67 India. The primary facade is three bays and with a central entry positioned halfway between the first floor and basement level. A short flight of concrete stairs leads to an alcove that is slightly recessed. The entry is capped with its original bracketed hood and the sides of the alcove retain original painted wood paneling. The entry door is a modern flush panel metal door with half light. The original wood hopper transom remains above. A large mullied set of three double hung vinyl windows holds bays one and three. The center window is eight-over-eight and the two flanking windows are four-over-four the casings are metal clad. The two window openings each retain their simple granite lintel and sill. All three bays are covered with a canvas canopy. The center canopy extends down and is attached to the top of the entry hood. It may conceal the original horizontal original horizontally proportioned window behind. The basement level has three large masonry openings to either side of the central entry. The facade to the left has a four-over-four vinyl double hung window to either side of a flush metal entry door accessed by a short flight of stairs set within the sidewalk. The right side of the basement facade features three masonry openings. The central opening is a wide six-over-six vinyl double hung with a four-over-four vinyl double hung set to either side. All basement windows retain their granite sills and each masonry opening has a flush brick jack arch lintel that is set within a 16" tall corbelled belt course. Another brick belt course appears above the first floor lintels and is comprised of a flush course of brick soldiers with two courses of corbels above. The seven course brick section of wall at the top of the original facade remains, but the center section where an engraved concrete entablature once appeared has been removed and infilled with brick. The second story wood-framed addition is three bays with a single residential scaled one-over-one vinyl double hung at the central bay and pair of one-over-one double hungs to either side. Each second story bay is capped with a canvas canopy similar to the canopies at the first floor openings. The facade is capped with a vinyl clad frieze board that presents four small painted wood brackets that support a slightly projecting eave board. The addition is clad in vinyl siding. The narrow additions that appear to the right are four distinct masses.

The first mass matches the height of the original brick building and has a single metal door with slit window at grade. The remaining three masses appear to be featureless and are clad in vinyl siding.

Historical Narrative

The site in the 1890s and early 1900s housed a coal and wood yard. In 1911, the land and funds for a dispensary building, to be called the Edward Mason Dispensary, were donated to Bowdoin College by Mr. and Mrs. Hugh J. Chisholm. John Calvin Stevens designed the brick building which was completed in 1912.¹

The Medical School of Maine operated under the aegis of Bowdoin College from 1820 to 1921. The Dispensary served as a facility for clinical teaching and offered free or low-fee services to the neighborhood's low income population. The clinics that it housed not only saw large numbers of patients (9,551 in 1919), but also engaged in anti-tuberculosis work and venereal disease control.² In addition, the city of Portland's Milk Station rented rooms in the building, and its nurse, Lillian O'Donahue, not only dispensed supplies of clean milk, but also worked to instruct neighborhood mothers. The milk station closed down by 1920; regulations insured a clean supply of milk, so the service was no longer needed. Bowdoin operated the Dispensary until 1921 when its Medical School closed down because it failed to live up to standards. The College gave the building to the city for continuing use as a dispensary. The Portland City Dispensary operated until after 1950. The building has since been the home of the India Street Community Center, the Arnie Hanson Center, and currently the Milestone Foundation.

¹ Earle G. Shettleworth Jr. *John Calvin Stevens on the Portland Peninsula 1880-1940: A Listing of his Work by Address, Client, and Chronology* (Portland, ME: Greater Portland Landmarks, Inc, 2003).

² "New England Notes," *The Boston Medical and Surgical Journal*, v. 183 (Boston: The Massachusetts Medical Society and the New England Surgical Society, 1920), 611
<http://books.google.com/books?id=dLo1AQAAMAAJ&pg=PA611&lpg=PA611&dq=%22Edward+Mason%22+dispensary&source=bl&ots=iK8uqqCSKq&sig=NHYN58hHMiSCQzJR9ZbEPdOKH6g&hl=en&sa=X&ei=NukAUslqqf7gA4DXgfgP&ved=0CDgQ6AEwAw#v=onepage&q=%22Edward%20Mason%22%20dispensary&f=false>. Accessed 8/6/2013.

67 India Street
Contributing

Giovanni Amato's Bakery, 1922



Architectural Description

The commercial building at 67 India Street is a one story flat roofed brick structure that abuts the sidewalk along India and Federal Streets and shares a party wall with the building at 65 India. It currently houses a locally owned coffee shop. The narrow facade along India Street is a single bay with a central entry. A short flight of brick stairs leads to a full light painted metal door set within a recess. The door is set within a broad masonry opening that spans the width of the facade and is supported by a steel lintel. The opening features a plate glass wooden storefront window to either side of the entry alcove. The sides of the recessed alcove angle in slightly towards the door and are infilled with glass. The storefronts windows rest on a simple brick sill approximately three feet above grade. A flat brick parapet projects above the roofline and is capped with a painted wood frieze board and metal cap flashing. The secondary facade along Federal Street projects deep towards the rear of the property. The front half is a continuation of the original brick structure and is five bays. The central bay is a full light metal entry door with small transom above. The two bays to the left and right of the entry door are each a single one-over-one metal double hung window with simple brick sill. All masonry openings have a steel lintel with no change in the brick pattern above. The brick facade is capped with an ogee shaped metal gutter with a band of metal cap flashing above. The left half of the Federal Street facade is a slightly taller painted concrete block facade with a small one-over-one fixed light wood window at the left and a flat metal service door to the right. The facade is slightly recessed from the brick mass and is capped with a simple band of metal flashing.

Historical Narrative

Martha Deprez's survey gives the date of construction as 1922, which is when Giovanni Amato applied for a permit to repair the building after a fire. The 1914 Richards Atlas shows a long, narrow, wood frame building on the site. The brick veneer was added in 1975.

The site had housed a bakery for years – Samuel Smardon's – before Giovanni Amato took over the premises in 1902. Giovanni Amato is credited with creating the iconic sandwich known as the Italian. He lived at 122 Newbury Street (no longer extant) and operated a bakery at 67 India Street (present day Coffee by Design shop) from 1902 until 1921, when he

moved his home and business into the larger building at 71 India Street (present day Amato's Sandwich Shop now occupies the site, although the current building was built in 2000). The need for a larger space may have been due to an expanding business or to an expanding family – the 1920 Census reveals that the couple had 10 children living at home at the time, from 19 year old son John to the baby, Frank. In 1930, the business had grown to become a grocery store, and by 1945, the family had started a bakery (again), back at their old building at 67 India. The Amato's chain of stores has now spread across Maine and New England.

In the early to mid-1920s, Joseph Latani and then Angelo Morelli rented the shop for their shoe repair businesses. The space was vacant in 1930. By 1935 until around 1940, it was the home of the India Street Cash Market. By 1944, it was vacant again. In 1950, India Street market occupied the front while Amato's bakery used the rear part of the building. In 1960, it was again vacant.

Coffee by Design opened their coffee shop at the address in 1998.

71 India Street
Noncontributing

Amato's Building, 2000



Architectural Description

The commercial building at 71 India Street is a five bay one story brick building that houses a deli/restaurant. The building is set back slightly from the brick sidewalk and a raised outdoor dining area fills in the corner at India and Newbury. The dining area is build up on a precast concrete retaining wall that serves as the base for a metal perimeter fence. The base of the building is clad in two courses of a decorative ceramic tile. The flat roofed building is rectangular in footprint with an attached entry vestibule that is entirely glass block at the street facing wall with a glass entry door and full glass sidelight at the flanking walls. The entry vestibule is capped with a modernist stainless steel canopy that is supported with steel cable, extends symmetrically beyond the vestibule towards both the north and south and has a curved underside. The first bay is a simple punched opening providing access for a service entry door. The second and fourth bays flank the central entry vestibule and are tucked under the metal canopy. Each contains a horizontally proportioned masonry opening that is infilled with two fixed storefront windows. The masonry openings are supported by a steel lintel with a soldier course of brick above and a brick sill below. The fifth bay is identical to the third and is positioned to the right of the entry canopy. The facades are capped with a metal capped cornice moulding and frieze. Three courses below the frieze an eight inch tall decorative band of alternating black and white ceramic tile is built into the wall. The side elevation facing the outdoor dining area has three openings near the India Street corner- a central full light door with a fixed square storefront window to either side.

Historical Narrative

The building at 71 India was built in 2000.

Giovanni Amato is credited with creating the iconic sandwich known as the Italian. He lived at 122 Newbury Street (no longer extant) and operated a bakery at 67 India Street (present day Coffee by Design shop) from 1902 until 1921, when he moved his home and business into the larger building at 71 India Street (present day Amato's Sandwich Shop now occupies the site, although the current building was built in 2000). The new space was necessary after a fire at 67 India Street. The 1920 Census reveals that the couple had 10 children living at home at the time, from 19 year old son John to the baby, Frank. In 1930, the business had

grown to become a grocery store, and by 1945, the family had started a bakery (again), back at their old building at 67 India Street. The Amato's chain of stores has now spread across Maine and New England.

72-74 India Street
Contributing

Peter Tabachnik Grocery Store, ca. 1915



Architectural Description

The building at 72-74 India Street is a one story wood-framed commercial structure that abuts the sidewalk and infills the space between the back of 139 Newbury Street to the left and 76 India Street to the right. The building houses two separate businesses, each with its own storefront. The storefront to the left (72 India Street) features a central recessed entry with fill light metal door and large single pane transom above. The sidewalls of the entry alcove have large single pane wood storefront windows with a panel of vertical painted beadboard above and below the glass. The front facade has a similar wood storefront treatment with large single pane window and vertical painted beadboard panel above and below. A thin brick pier flanks each side of the wood storefront assembly and a simple wooden frieze with slightly projecting metal eave caps the top. The storefront to the right (74 India Street) is comprised of a single full light metal entry door at grade with single pane transom above. It is flanked by a large single pane wood storefront window to the right with wood panel below. The storefront is capped with two wide bands of wooden frieze boards and a slightly projecting built-up wooden eave. The roof of both sides of the building is flat with the right side a few inches higher than the left.

Historical Narrative

In 1910, Peter Tabachnik lived at 137 Newbury (137-139 Newbury is the building to which the one-story shop is attached.) and worked as a junk dealer. Oscar and his family (see 161 Newbury Street) lived in the same building – Peter was perhaps Oscar’s father? His daughter Sadie lived with her husband and young children in another apartment in the same building.

By 1924, the grocery store was under the ownership of Joseph (Joe/Giuseppe) Lafavore/Lafavour/Lafava. This family ran the store in the early 1940s and lived in the building at 137-139 Newbury Street to which this one-story storefront is attached. Joseph and his wife Gaetana immigrated from Italy in 1908. In the teens and 1920, they lived on Deer Street, and Joseph worked as a laborer for N.E. Redlon, doing streetwork. By 1930, they had moved to 137 Newbury where the family stayed until at least 1950. Their daughter Annette/Antonette worked as a stitcher to help support the family. Maria Botto, who lived across the street at 85 India for many years, clerked in the store in the early 30s.

In 1944, the store was vacant. In 1950, it was used for storage. In 1960, the Grand Trunk garage used the store for their office.

74 India Street was the Annie Israelson Store built ca. 1917. The first tenant of this one story shop was William T. York who sold fish out of the space. By 1924, it is owned by Mary Pelosi who is the proprietor of a grocery store which occupies the site. In 1944, it is vacant store (like its partner at 72 India) and from 1950-1960, it was used for storage.

76 India Street
Contributing

Mary Damery House, 1884



Architectural Description

The residential brick building at 76 India Street is a two story, three bay front gable structure that abuts the sidewalk. The primary entry appears at the third bay and is access by a short flight of granite steps with abutting, shaped granite half walls. The entry is set flush within a large masonry opening with simple granite lintel. The original wood door with glass light and wood panel below remains along with its sidelight to the right, transom above and painted wood casing. A modern front gable hood appears above the entry stairs and is supported by a pair of modern wrought iron posts. The gable hood obscures the granite lintel. The first two bays of the first floor have matching two-over-two wood double hung windows with metal storm windows. The masonry openings consist of simple shallow arched lintel. The windows retain their original wood casings, brick moulding and wood sills. A short, basement window appears at the first two bays, each featuring a shallow arched top masonry opening. The second story has three bays in alignment with the bays below, each featuring an original wood double hung and masonry opening matching the first floor. The attic gable has two windows matching the windows below, set within identical masonry openings. The facade is capped with a simple painted wood rake and projecting eave. The facade to the north has two similar wood double hungs set within arched top masonry openings at the first level and three wood double hungs within identical arched top masonry openings at the second level. The side facades are capped similarly to the front facade with a simple painted wood frieze and projecting eave. The eaves have modern ogee shaped gutters and the roof is sheathed with asphalt shingles. A central chimney appears at the ridgeline towards the rear of the building.

Historical Narrative

The house does not appear on the 1882 map. It appears on the 1886 Sanborn map, as a brick house numbered 74-76.

In 1887, Mrs. Mary Damery appears in city directories with this address. Her son, George J., lived with her until her death in 1893. He stayed on in the house for several more years, moving to 61 Hampshire Street sometime before 1906. He worked as a court crier until his death in 1919.

In 1906, tenants included James H. Kiley and Dr Ernest Casini.

By 1910, the building was a boarding house run by Samuel Israelson. Anna and Samuel had arrived in Portland in the 1880s from Poland. Samuel's widow, Annie, took over the running of the boarding house by 1916, but had abandoned the venture by 1920, although she still lived in the house with her son Harry. The other apartment was occupied in 1920 by Victor and Mary Pelosi. Mary, Maine-born, owned the grocery store (see #74 above) in which Victor, an Italian immigrant, clerked. They had five young children. One of them, Rose Marie, would marry a longshoreman, Richard Thayer, in 1934 in Portsmouth, NH. They moved to 76 India Street in the late 1930s and lived there until the mid-50s at least.

78 India Street
Contributing

Franklin Simonds Block, 1883-84



Architectural Description

The apartment building at 78 India Street is a three story brick building built as a twin. The primary facade abuts the sidewalk and rests on a short granite foundation wall. The front facade features a broad central entry with two separate entry doors. A robust, three story brick bay appears to either side of the central entry while the entry retains its single, broad Italianate hood with large, elaborately carved wooden brackets. The twin entry doors beneath the hood are accessed by a short flight of steps and are modern flush wood replacements with an ascending three light pattern at the top. The wooden casing is a modern replacement as are the two transoms. The two flanking brick bays are identical at each floor level. Each level features a single one-over-one vinyl double hung window at the central bay facet with a narrower one-over-one vinyl double hung at the flanking angled walls. All window casings and sills have been clad with metal. Each masonry opening at all three levels of the India Street facade is capped with a granite lintel featuring a ring of rusticated carving and a simple granite sill. A single, short basement window appears at the bottom center of each of the two bays and features a granite lintel that rests on the granite foundation. The facade above the central, twin entry has two thin masonry openings at each the second and third floor levels and each containing a one-over-one vinyl double hung. A thin beltcourse of rusticated granite separates the first and second story and a corbelled beltcourse of brick separates the second and third stories. This beltcourse is comprised of a two course corbel at the top with a course of brick set below in a three-dimensional serrated pattern. Below that appears a final course of corbel. A short section of granite stone appears at each bottom corner of this corbel and a length of granite stone matching the central window lintel below substitutes for the serrated brick course. The facade is capped with a two course wide band of brick set in a three-dimensional serrated brick pattern immediately below an elaborate wooden soffit. The soffit is comprised of a dense series of small, carved wooden brackets forming a dentil-like pattern. Larger carved brackets appear at the ends of the central plane of the brick bays, at the outer corners of the primary wall facets with two additional holding the center facade. The original crown moulding has been replaced with an ogee shaped metal gutter. The side facade facing north is seven bays deep. The first floor features a secondary entry at the second bay with its original Italianate hood. Another entry appears at the fifth bay. The first bay at all three floor levels holds a tall one-over-one vinyl window and is set within a masonry opening with

simple arched brick top and granite sill. All the remaining bays hold a shorter, original two-over-one wood double hung/metal storm window combination, and each opening has a simple arched brick lintel and metal clad sill. The two side facades are each capped with a highly ornamental projecting eave that matches the front. An interior chimney can be seen close to the front facade towards the left and another can be seen near the front right corner. The flat roof is likely clad with a membrane.

Historical Narrative

It does not appear on the 1882 map, but is present on the 1886 Sanborn map.

Franklin Simonds, owner of the Dye works across the street at 83 India, lived at 72 Federal Street, just around the corner from his lot and building on India Street. In the 1884 City Directory, only 78 has a tenant listed – J. Franklin Day, a hairdresser. 80 and 82 are vacant. The Simonds sons [?]: Curtis, a clerk in the dye works, and Franklin Jr, a dyer, both lived at 85 India Street, right next door to the dye house. Sometime around 1890, Franklin Jr [?] and Curtis moved to 82 India Street. Franklin père passed away around 1889; his widow Rebecca continued to live at 72 Federal Street.

Franklin Simonds had a past. In 1863, in Massachusetts, he filed for divorce from his wife of the time, Sarah. There were allegations of adultery against him, and he alleged that she deserted him and threatened his life. Because they had been married in Massachusetts, but he filed for divorce in Maine (where he moved in 1864), there was apparently some question of fraud.¹ Nonetheless, he obtained a divorce from Sarah, married Georgiana Mason although she died after about a year, then in 1878, married Rebecca.

In 1900, there were two families on the 82 side: Franklin Simons (Simonds), his wife Maria and children Ada, a dressmaker, and Otis, 18 years old, and Safford N. Macomber, a longshoreman from Nova Scotia who lived with his wife Clara, their young son George, two young men (his brothers?) who were also longshoreman, and a lodger.

In 1910, both families still lived there. In the Simonds family, Otis was gone. Safford was now working as the captain of a steamship. From about 1903 to 1908, he was employed by the Casco Bay Steamboat Co. as captain of the *Pilgrim*. In 1908, he accepted a position as captain of a government steamer, *Col. Ramsay*. He and his wife had a fifteen year old son named John. George is no longer listed, nor are the brothers or the lodger. The Macomers moved to Mountfort Street by the time of the 1920 Census.

At 78 and 80, Timothy E. Quinlan, a fireman, his wife Elizabeth, and children Charles and Ellen, lived from about 1906 until about 1919. Until 1919, he was a lieutenant with Chemical 1, based at 133 Market Street. In 1920, he is listed in the directory as captain of PFD, 99 India Street, and his home address is 104 Cumberland Ave.

1

http://books.google.com/books?id=yAg8AAAAIAAJ&pg=PA577&lpg=PA577&dq=%22Franklin+Simonds%22&source=bl&ots=hgnaCaYPhu&sig=mvtSMQJDXm5IX6W_rOVfkcmsEQ&hl=en&sa=X&ei=Q075Uci0D6254AOEhlDgDA&ved=0CCkQ6AEwADgK#v=onepage&q=%22Franklin%20Simonds%22&f=false, Accessed 7/31/2013.

From about 1915 to 1921, Daniel Peterson, born in Finland, lived at 82 India. He was a towboat captain. His son Daniel A. followed in his footsteps,

In 1930, one of the residents was John LaRose, a longshoreman, and family (see 69-71 Federal Street above). His daughter Catherine would end up marrying the son of one of the other tenants, Bartley Connolly Jr.

Bartley J. Connolly Sr. and his wife Agnes Josephine led a very peripatetic existence, moving every year or so from Cumberland Avenue to Monument St. to Adams St. to Federal, then India. In 1935 they landed at 78 India Street and stayed for several years, moving to 71 Federal Street in the mid-1940s (with several other addresses in between). Bartley was a professional boxer at the time of his marriage to Agnes in 1910. He took up work as a laborer and longshoreman after the birth of his children, including Bartley Jr., born 1911.
1950 – Louis Germani, Rocco Germaine, Joseph Germani, Bradford Germaine

95 India Street
Contributing

Franklin Symonds Block, 1880



Architectural Description

The structure located at 95 India Street is a symmetrically laid-out rectangular building with a flat roof and stone foundation. Oriented southwest, the building has Italianate detailing. Laid out in stretcher bond brick, the building has a granite foundation, with basement windows breaking through to street level at various angles and sides of the building. The building's main façade has a double narrow entrance centrally placed on the first floor, each accessible by a short series of stone and wooden steps. The doors are green-painted, two-paned doors with two long and narrow windows and single light transom above. A simple wooden pilaster separates the two entrances, and both are sheltered by a small half-hipped roof supported on either side by green-painted wooden brackets. On either side of this central entrance is a group of three windows with no space between them; the outer windows have a two over two pane configuration, while the center is a single pane of glass. Both windows have a green-painted wooden sill and simple granite lintel; the northwest window is sheltered by a green awning. The second and third stories on this main façade are mirror images of one another, with six four over four windows aligned both vertically and horizontally. The middle two windows on each level are narrower than the others, and every window has green-painted wooden sills and decorative brick work above—imitating an arch and keystone—with stone detailing. The building's flat roof has a slight overhang, is supported by white-painted brackets, and has a row of white dentils around the perimeter of the structure. 95 India Street's southeast and northwest elevations are the same; both have an irregular first floor, with five four over four windows with green-painted wood sills and granite lintels interspersed between two entrances, one accessible by several stone steps with a small roof supported by green-painted wooden brackets, and the other a simple entrance accessible from street level. The second and third stories on both these elevations are uniform, with seven four over four windows, with the same green sills and granite lintels as the first story.

Historical Narrative

The 1871 map shows a vacant lot. The 1882 map shows a brick structure belonging to F. Symonds. Franklin Simonds, owner of the Dye works at 83 India Street, lived at 72 Federal Street. He also owned the large multi-family dwelling at 78 India Street.

The early years of this multi-family dwelling saw many tenants come and go. In 1883, tenants included Alvarado Carter, proprietor of a provisions business, and Cyrus P. Berry, an inspector at the Custom House. In 1885, Joseph Winslow, a cooper, and Jesse M. Hartshorn, Jr., a train conductor lived in two of the apartments. Joseph Winslow stayed until 1890 at least.

In 1900, Mrs Winthrop Robichau lived at #93 and took in lodgers; Mrs Della Martin also took in lodgers at #95. (One of her lodgers was George Eaton, a blacksmith, who moved with her and boarded with her as late as 1920.)

In 1920, Jacob Rich, originally from Minsk, ran a lodging house at the premises. By 1925, Julia Spiller was running the operation. In 1925 and 1930, residents included Thomas and Etta Wyman. Thomas was a longshoreman for the steamers.

By 1924, the building was owned by Thomas/Tomasso Minervino. He still lived there with his wife MaryAnn/Maria and son Pasquale in 1940. Tomasso worked as a deep sea fisherman; Pasquale as a porter in an office building. Samuel and Lena Minervino lived on the 93 side. Samuel, Tommaso and Maria's first-born, shined shoes in an office building (the arcade at 477 Congress Street). (Perhaps he had a hand in helping Pasquale find work there, too?) Marco Colello, who was also a deep sea fisherman, lived at 93 as well in 1940.

1944: 93: Samuel T Minervino; Marco Colello; 95: Thomas Minervino; Joseph Minervino, rear vacant; 95a: Mrs Thalia Perry

1950 Thomas Minervino, Marco Colello, Samuel T Minervino

97 India Street
Landmark

India Street Fire Station, 1867



Architectural Description

97 India Street is a mixed style, three-story half-hipped gable-front building with an attached three-story tower with mansard roof. Laid out in stretcher bond brick, the building's main block features a large central entrance marked by large paneled wooden sections set at an angle toward the building's interior, painted blue with white trim. To the north is one of the building's entrances, a plain door painted the same blue with a large single pane of glass. Above this unique entrance portal is a sign reading "Engine House Office Building." On either side of the entrance is a window with a six over six pane configuration, with a blue-painted arched wooden casing, protruding granite sill supported by small granite brackets, and an arched granite lintel with keystone. These windows are mirrored in style on the second story. There, a central grouping of two windows has a single window on either side that do not have the arched wooden casing of the central ones. The third story has a grouping of two smaller four over four windows with arched casings, granite sill, and arched granite lintel. This main block's roof is gabled, but angled down to form a half-hip on the main façade. Brick pilasters on the corners support the roof's cornice return, and decorative white-painted wooden brackets line both the cornice return, and the line of the roof around the perimeter of the building. To the east of the main block is a four-part tower with an entrance on the ground level accessible by several stone steps. This entrance has a paneled blue door, fan-light transom, and full-length light down one side. The door and associated windows are capped by a granite arch with keystone. The second and third story features one window, with the same six over six configuration and granite arch, keystone, and sill as found on the main block. The second and third stories on this tower are distinguished from one another by a small overhanging roof with line of dentils. The roof is a pitched dual-hip, with a triangular vent and decorative white-painted brackets. With the exception of this corner occupied by the tower, each corner of the building has a brick chimney rising up from the roofline. At the northeast corner of the building is a two-story, flat-roof addition. This space is distinguished by a large arch extending the width and height of the addition. This arch has been filled in with blue-painted panels with white trim on the first story, and two windows fitting the top of the arch on the second story.

Historical Narrative

The building was designed by architect George Harding. The Great Fire of 1866 destroyed three firehouses, among the 1500 other buildings that were burnt. The India Street station was built in 1867.

98-100 India Street
Contributing

James R. Lunt – Harriet W. Wetherbee Block, 1868



Architectural Description

98 and 100 India Street is a three story Second Empire style symmetrical stretcher bond brick building oriented northeast with double-entrance portals and a mansard roof terminating in a gable to one side. Number 98 is the eastern half, and number 100 the western. The building has a stone foundation. The two recessed main entrances are centered on the building's main façade and are accessible by separate green-painted wooden steps and an arched entryway. Each door is white, with four panels and an integrated fan light. There are three-quarter transoms on either side. A single black lantern hangs from the center of each arched entryway. Above each entrance is a small shingled roof supported on either side by decorative white- and black-painted wooden brackets. Beside each entrance is a twelve over twelve Palladian window with decorative brick work above. Windows from the building's basement level break through below these two windows, with two small side-by-side six over six windows capped by a simple granite entablature. The second story has four twelve over twelve windows with white shutters arranged horizontally. The four six over six windows with peaked wooden dormers on the third story break through the mansard roof; however, this roof style ends in a gable at the southeast elevation (number 98), where a once-abutting building has been removed. The roofline is accentuated with decorative white-painted wooden brackets at each corner, in the center of the main façade, and evenly distributed throughout the remaining sides. Number 98's southeast elevation features one window on each story (including a small window from the basement level) arranged vertically down the center. The first and second stories have a twelve over twelve pane configuration, while the third story has a two over two window with a peaked entablature that lies flush. Number 100's northwest elevation has three windows arranged horizontally on the first and second floors—the central windows each have a twelve over twelve pane configuration, while the flanking windows each have a one over one configuration, suggesting they are not original to the structure. Basement windows are visible on this elevation, as well. A brick chimney rises from the building's western corner on this elevation.

Historical Narrative

The building was designed by George B. Pelham; the contractor was John Conley. According to the 1880 Census and the 1873 Directory, James R. Lunt, a physician and druggist, lived on State Street with his family, which included Harriet Wetherbee, his sister-in-law, a widow. The house was likely built for rental income. The Directories show a variety of tenants who came and went over the years. As was common in the neighborhood, many of the renters took in boarders to help them make ends meet.

In 1880, William P. Goss, a shoe dealer, his wife, children, a male boarder who worked as a sales clerk, and 18 year old Annie Conley, their domestic servant, lived at 96. At 98, Phebe Partridge, widowed, ran a boarding house for most of the 1880s. Her boarders included: an English tailor named John Singleton, Larry and Green Cole, R.R. Firemen, and a trunk maker named Leland Nason.

In 1890, Mrs. Della Martin (see #93-95 above) lived at #98; Mrs. Diana C. Hatch lived at #96. In 1900, Mrs Susie C Moore and Paul Jensen, a blacksmith, were among the tenants. In 1906, Mrs Ida E Davis and John Oatway, a teamster, called the address home. Orrin F Robbins, a teamster, and his wife Etta, lived at 98 from 1916 until 1924.

In 1932, Mrs. Thalia H. Perry moved in. She was an African American widow who in 1920 had lived in the house of the proprietor of a ship chandlery on Alantic Street and served as the family's cook. She continued to work as a maid but also operated a lodging house on the premises. Another apartment in the building at the time was occupied by an Jamaican couple, Zachrica (Zacharich, Zacheus, Zacchias) and Amogine (Imogene) Austin. He worked as a houseman in a hotel, while Amogine worked as a maid. They had two children. They had both arrived in this country sometime around 1918, and married that same year when he was a houseman and she a cook. They moved around quite a bit, alighting on India Street long enough to be counted there in the 1940 Census.

In 1940, the building also housed the Gristiana [sic] Assemblea, "a fringe branch of the Pentecostals."¹ One of the ministers was Ventolino Cerino, who had a shoe repair shop on Congress Street. He and his wife Mary lived at 100 Congress in the 1940s and '50s.

In 1940 and 1941, Mrs. Mary Spottswood lived as a lodger in one of the apartments. She was African American, the widow of Abraham Lincoln Spottswood who died c. 1917, and mother of Stephen Gill Spottswood, bishop of A.M.E. Zion church, serving for a time in Portland's Green Memorial A.M.E Zion Church. Spottswood was also national chairman of the NAACP, elected in 1961. Harry Babbin was another lodger at the same time. He worked as a janitor for a mission (perhaps for the Assemblea?). James Ray was a longtime lodger. He lived on the 98 side in 1930 and worked on the waterfront as a laborer. Ten years later, he roomed on the other side and worked as a ship's cook.

1950 – Ventolino Cerino, vacant, 98 vacant, 96 – James F. Wilson, Mrs Sally Ball, Madeline Gordon and one vacant

¹ Vincent A. Lapomarda, *A History of the Italians in the State of Maine* (Lewiston: Edwin Mellen, 2010), 115.

2-26 Locust Street
Contributing

Cathedral School, 1927



Architectural Description

Situated at the corner of Locust Street and Cumberland Avenue, 14 Locust Street is a two-story Flemish bond brick E-shaped building. Its long side oriented along Locust Street, there are two entrances with small flat roofs just below street level, distinguished by two slightly-protruding wings on either side of the middle block. These wings have a grouping of two windows directly over the entrance, unaligned with the other windows on the façade, and creating a three-story effect. The set of windows directly over the entrance have a nine over nine pan configuration, while the pair above have a six over six configuration. The otherwise uniform façade has ten bays of large tri-part windows with a six over six over six pane configuration. This façade has subtle decoration in the center between the two protruding sections. Three sections of decoration consisting of two small granite diamond-shaped panels on either side of a central, larger diamond shape run between the first and second story windows on the main block. Below the roofline, run a series of decorative granite panels beneath a simple parapet capped in oxidized copper. The central panel reads “Christ is Truth,” and the panels on the sides each have a single carved torch. Bricks at the roofline of either wing alternate between being flush and recessed, giving an appearance of dentils. The northwest elevation, lining Cumberland Avenue, is marked by a line of four of the same tri-part windows as on the main façade. The details of this elevation are mirrored on the building’s southeast elevation. This elevation is separated into five sections, with the outer and middle sections extending out, to form an E-shape. Each story has the same tri-part windows as the rest of the building, with two on each story. The central protruding section and interior corner of each wing have simple entrances covered by flat roofs. The same group of two nine over nine and six over six windows, unaligned with the rest of the elevation (as found on the main façade), are found above these entrances.

Historical Narrative

The school building at 14 Locust Street is the former cathedral school associated with Portland’s Cathedral of Immaculate Conception. Built in 1927, it provided space for a girls’ grammar school, allowing the girls’ high school classes to take over the Kavanagh School on Congress Street. The Kavanagh School was demolished in the 1960s.

25-27 Middle Street
Contributing

George Jewett Block, 1856-58



Architectural Description

The building at 25 Middle Street is a side gable brick structure that currently house commercial offices, but was originally built as a twin townhouse. The main block of the building is rectangular in plan and a small ell appears at the center of the rear facade. The primary facade straddles the sidewalk, is four bays and faces south. The two main entries are at the second and third bays and are separated by a two foot wide brick pier. A flight of wooden stairs leads to the two entry doors which are deep set within their own alcoves. The doors and sidelights are modern wooden replacements and feature glass sidelights and transoms. The interiors of the alcoves are finished with modern, painted wood paneling and the masonry openings of the alcove are each trimmed with a simple granite lintel. The first and fourth bays each contain a large six-over-six metal clad double hung with metal brick mouldings. Each is set within a punched masonry opening with flush granite sill and slightly projecting granite sill. The second level is again four bays all in alignment with the bays below. Each bay contains a metal six-over-six double hung window set in an identical opening as below, except slightly shorter. The secondary facade facing west is four bays deep with regularly spaced window openings that match the front facade. Two smaller six-over-six windows appear within the gable. The secondary facade facing east is again four bays and is identical to the west facing facade with the exception that the surface has been covered in stucco and painted. A broad, modern shed dormer spans the width of the roof at the front of the building. It contains four short six-over-six metal double hung windows that are in alignment with the bays of the first and second floors. The dormer is clad in vinyl siding. The painted wood eave trim is flush, modern replacement material, but the original built-up wooden rake trim remains in place. The eave returns have been infilled with painted plywood and the roof is asphalt shingle.

Historical Narrative

George Jewett was a merchant who lived on Pleasant Street. Early residents included Joseph H. Townsend, a blacksmith, and Joseph Townsend, laborer.

In 1890, Ovide B Meller lived here. He was a French Canadian barber who was married to Lizzie Church, daughter of a master mariner from Scotland. When she died in 1909, they had

been married over 40 years. Ovide retired and moved in with his son in South Portland. On the #27 side, in the 1880s and 1890s, Mrs Olive R Bascom lived and worked. She was a patent medicine manufacturer. Her husband, Ezekiel, had been a "botanic physician." Daniel Mayberry, Jr., a teamster, also lived here in the 1890s, until his death in 1901. His widow, Adelaide, continued to live in the apartment until at least 1910. She worked as a dressmaker from her home.

In 1910, Aaron Goldberg, a peddler, lived in one of the apartments with his wife Esther and their children. They stayed only a few years, after which they moved to Newbury Street. Another family was that of James and Amelia Rossi. James was a laborer for the railroad. The young couple had immigrated to this country only three years earlier and still spoke no English. Living with them were two male boarders, also Italian, Severino, age unknown, and Giuseppe Rossi, 20, both of whom worked for the Grand Trunk railroad. Living at the rear of #25 was the widow Amelia Wilson, originally from Sweden. She lived with her five sons, ranging in age from 17 to 9, and a 7 year-old daughter. The Wilsons later moved to the apartment at the rear of 61 India Street. (Ten years later, the sons all in their 20s and working, their jobs read like an encapsulated history of the neighborhood: John was an engineer on a tug boat, Charles a longshoreman, Fred a grocery salesman, George a freight clerk for the railroad, and Gustave a machinist. Daughter Ethel Marie was only 16.)

Residents in the 1930s and '40s included Aniello and Phyllis Quatrano. Aniello was born in New York and worked as a machinist. Aniello and second wife Veronica lived in their apartment until well into the 1960s. John, a longshoreman, and Camella, a presser in a pants factory, Gorham lived on the other side of the shared wall in the 30s and 40s, as did the family of Lorenzo Lapomarda, also a longshoreman. His 26 year old son Vincent worked as a wooden heel nailer in a shoe factory and 19 year old daughter Annunciata was a saleswoman in a department store.

39-47 Middle Street
Contributing

James McGlinchy Block, 1868



Architectural Description

The commercial block at 39 43 and 47 Middle Street is a collection of three similarly detailed three story buildings that share a front facade and flat roof and all resting on a shared granite foundation that abut the sidewalk. The facade of each address is broken down into two bays at the ground floor featuring a narrow entry providing access to upper levels and a broad storefront each serving a single street level business. All three sections present a three bay pattern at the second and third level and the entire facade is capped by one bracketed cornice. The first story breaks down into two bays per address. The left third has a broad wooden storefront along the left side with a central recessed entry with two flanking storefronts flush with the brick facade. Each flanking storefront has a single large window, painted plywood infill panel above and brick infill panel below. The recessed entry alcove has a full light metal door with two slightly angled flanking walls with similar storefront treatment. A narrow entry bay appears to the right with a six panel embossed metal door and transom above. The storefront is flanked by a 16" brick pier with tall granite base and corbelled brick capital and the narrow entry door is flanked by the pier it shares with the storefront and the 16" wide brick pier it shares with the center facade. The first story of the center facade is a mirror image of the two bays of the first facade, but a broad canvas canopy covers its storefront section and the panels below the storefront windows are infilled with painted wood instead of brick. The first story of the third facade is a mirror image of the second first floor facade except that its infilled transom and storefront base have an additional overlay of clear finish flatstock wood that divides each panel in two. The storefront windows are also divide in two with a slightly shorter pane appearing below a larger lower pane. The series of corbel topped brick piers of the three facades support a 10" tall flush granite lintel that spans the width of all three sections of facade.

The second and third levels of all three sections of facade are identical. Each section of each floor level has three regularly spaced masonry openings, each containing a single two-over-two metal window with metal brick moulding and sill. Every masonry opening has an elaborate projecting brick lintel with shallow arch with deep corbelled insets and heavy granite keystone. Each opening has a projecting granite sill with a small brick bracket supporting each end. Each of the three sections of facade is framed with a 16" wide by two

story tall corbelled pier of brick that rises from the shared brick pier at the first floor level. The entire facade is capped with a single projecting wooden cornice with carved brackets. Two brackets and a recessed panel of bricks frame the top of each bay of the facade. The brackets support the projecting soffit, wooden fascia and crown moulding. The wall facing west is a blank brick party wall where there is evidence of a previous one story abutting neighbor. The adjacent space is currently a paved parking lot. The wall facing east has a slight bend in it, has a blank brick section at the first floor level and is clad in a vertical metal siding at the upper two levels. The upper two levels each have a small punched window opening at each level.

Historical Narrative

On the 1882 map, three adjoining brick structures occupy the site numbered 41 through 47. The properties are owned by the J. McGlinchy Heirs. The 1870 Census shows one adult male named James McGlinchy living in Portland. Originally from Ireland, James and his brother Patrick opened a brewery in 1861 on Fore Street, opposite the Portland Company complex. When the “Maine Law,” the country’s first liquor prohibition law, went into effect, making the sale and consumption of alcohol illegal although not the manufacture of it, the brothers had to sell their ale in New Hampshire and Massachusetts.¹ They found ways to sell it in Portland, however, particularly James, who made a fortune in bootlegging, dying in 1880 at the age of 57 (from apoplexy, according to his death record), one of the wealthiest Irishmen in Southern Maine.²

In 1880, building tenants included: Charles Rice, a painter; James Riggs, a locomotive fireman; Frank Lewis, a deck hand on a steamboat; and George Jeffrey, a seaman from the Isle of Wight who had a boarder named Charles Buyswing, who kept a peanut stand.

In the 1880s and 90s, John Brennan had a shoe shop in one of the storefronts and Otis Gilpatrick had a newsstand (“periodicals, etc.”) Otis boarded at the Eagle House on India Street (see 43-45 India Street). Tenants upstairs included Thomas Silk, a longshoreman, and Charles Rice the painter.

Anthony R. Ganem and his brother Jacob lived in one of the apartments above their dry goods store from about 1908 until 1919. They had immigrated from Syria around 1906. In 1910, they lived with a teenaged nephew and a female servant. Around 1920, Jacob got married. He and his new family along with Anthony moved to Adams Street.

Another resident from about 1913 until 1922 was Raffele (Raphael) and Clementine Leo. In 1920, they had eleven children living with them in their apartment at #41, from the oldest at 19, Angelina, who clerked in her father’s grocery store downstairs, to infant son Roberto. Second son Gaetano, age 17, worked in a bowling alley. The first son who had been born in Maine was called Americo.

¹ <http://www.mainememory.net/artifact/6677>. Accessed 7/24/2013.

² Matthew Jude Barker. “Portland Site Number 5,” Maine Irish Heritage Trail. http://www.maineirishheritagetrail.org/mcglinchy_005.shtml. Accessed 7/24/2013.

In 1930, Antonio Rega lived in one of the apartments and had a grocery store at street level. There was also a pool hall and a candy shop. Lawrence A. Sparrow was one of the upstairs tenants. He

In 1950, tenants included a barber shop and a grocery store, as well as residents Thomas Leo and Lucius H. Cummings.

59 Middle Street
Contributing

Abrams Block, 1887



Architectural Description

The building at 59 Middle Street is a three story commercial block constructed of brick and built along the sidewalk. The primary facade is two bays contained under a painted steel lintel that spans the width of the street facade and rests on a 16" wide brick pier at either end. The area beneath the steel lintel is infilled with modern wood storefront. The first bay consists of a slightly recessed entry positioned towards the right with a wooden door with small wood panel below. A single pane transom fills the are above up to the lintel. Three storefront windows appear to the left, the center window being larger than the two flanking windows and each extending all the way to the underside of the lintel above. A single large wood panel appears below each pane of storefront. The second bay to the right consists of a recessed entry with wood door with a single large light, panel below and simple transom above. The two flanking walls angle back from the outer facade are each a continuation of the wood storefront pattern appearing at the first bay. Two storefront bays appear to the left of this recess entry and a single storefront bay appears to the right of the recess. The second and third floor levels are each six bay and feature identical window openings. Each opening contains a two-over-one metal clad double hung window with metal clad brickmould and sill. Each opening is capped with a multi-tiered corbelled brick lintel with a shallow and the windows at each floor level share a corbelled belt course at their sills. Each belt course is two corbels of brick with a base of corbelled brick dentils. A similar belt course appears immediately below the corners of the brick lintels. The facade is capped with two bands of identical brick belt courses forming a brick frieze below immediately below a flush band of flush metal fascia. The east facing secondary facade has is mostly a blank brick wall with three small fixed windows with shallow arched tops high in the center portion of the facade along the first floor level. The second and third stories of the secondary facade are identical eight bays with single two-over-one metal clad double hungs appearing in four loosely paired sets. Each of these masonry openings has a slightly arched flush brick lintel and a two course slightly projecting brick sill. The facade is capped with a flush metal fascia that matches the front. The sides facades do not share the decorative corbelled courses seen at the front. A one story flat roofed brick ell extends towards the rear of the property. A single metal access door appears toward the rear and is set within an overlay material applied to the brick. The facade is capped with a metal fascia that matches the main block of the building.

Historical Narrative

The 1896 Sanborn map shows two adjoining brick buildings of the same size on the lot. The lot is vacant on the 1886 map. In 1883, Isaac Abrams, “a much respected merchant, was assaulted without provocation Friday night by three roughs ... the Argus [newspaper] says the Hebrew population complain of much persecution at the hands of the roughs of that city.”¹ Around that time, he was living at 71 Middle Street with his wife and six children, working as a retail clothing dealer. In 1884, his business, Abrams & Shalit, appears to have faltered, and he is listed as a peddler, living at 63 Middle Street. Just a few years later, he owned the brick block at this address and lived there, possibly in different apartments, through the 1890s. In 1896, he ran a dining room on the premises. He operated the restaurant until sometime between 1905 and 1910. The 1910 Census shows that he lived there still in 1910. Isaac and Dora’s son Hiram (1878-1926) went on to operate several theaters in Portland before going out to Hollywood where he was one of the founders of Paramount Pictures Corporation and its second president. Isaac died in 1922.

Abraham E. Diamon lived at 59 Middle Street from about 1913 until 1922. He worked as the manager of Diamon Brothers market on Middle Street. Other residents in 1920 were also families of Eastern European Jewish descent, Italian or Irish and the men worked as proprietors of small shops (grocery, shoe stores, candy shops) or as laborers on the wharves or for the railroad, or as junk peddlers or clothing merchants.

In 1930, Rocco Botto had a variety store in one of the storefronts and he lived in one of the apartments at #51. There was also a grocery store and a barber shop. Upstairs tenants included Mrs. Ida Weinstein and Michael Ricci.

In 1950, at least one storefront was vacant. Economy Wall Paper occupied another storefront. Residential tenants included Ami Bernier and George H. Libby.

¹ Daily Kennebec Journal (Augusta, ME), Mar 17, 1883).
http://search.ancestry.com/iexec?htx=View&r=an&dbid=7974&iid=NEWS-ME-DA_KE_JO.1883_03_17_0003&st=d&noredir=true&rc=688,417,767,446;1080,487,1172,516;1115,579,1205,608;740,671,830,700;826,762,913,791;1242,854,1331,883;938,1042,1015,1071;954,1137,1031,1166;1942,1229,2017,1258;2031,1229,2135,1258;2037,1554,2133,1583;886,1408,969,1437;421,1775,512,1804;1101,2967,1184,2996;2650,3571,2869,3608;4335,4891,4525,4945&pId=463062019. Accessed 7/24/2013.

77 Middle Street
Noncontributing

American Bank Building, 1984



Architectural Description

The commercial building at 77 Middle Street is a two story brick building with a flat roof. The building rests on a rectangular foundation that abuts the sidewalk and is paved around all sides in order to serve drive-through-banking. The front facade features truncated corners at the street level with 16" wide square brick piers at the each corners. The corner alcove to the right covers the main customer entry at grade and features a full light wooden door with two flanking metal storefront windows. The alcove to the left has inset one-over-one metal double hung windows. The central bay of the first floor level is a broad masonry opening with a brick soldier course sill and steel lintel. This broad opening is infilled with metal storefront windows featuring a large central pane and two smaller flanking panes. The first floor is covered with a canvas canopy without signage that spans the width of the facade and turns the corner to cover the recessed alcove at each corner. The second story is four regularly spaced bays with a single one-over-one metal double hung window with half round arched transom at each bay. These four windows are each covered with a large half round canvas canopy that cover the transoms and a portion of the top sash. The top of the brick facade is capped with a five foot tall articulated brick frieze. The frieze consists of a five course corbel at the top with a brick soldier course below, a four course high band of brick dentils below that and a two course corbel at the base. The facade is capped with a 6" wide band of metal roof termination flashing. The first floor secondary facade facing east has a flush metal exit door with adjacent storefront window separated by a 16" brick pier and covered with a matching canvas canopy. The upper level has three regularly spaced one-over-one metal double hung window with half round transoms. Each window is set in a masonry opening with flush arched brick lintel and sill. The flat roof gently slopes towards the rear.

Historical Narrative

City of Portland records indicate this building was built in 1984. In 2013 it is occupied by Northeast Bank.

78-88 Middle Street
Contributing

Abraham S. Levey Commercial Block, 1922



Architectural Description

The two story commercial block at 78-88 Middle Street is a two story flat roofed brick building that retains its long original nine bay pattern along Middle Street. The building abuts the sidewalk along Middle and Franklin Street. The street level bay pattern is defined by a series of eight wide storefronts set within broad masonry openings. Each corner of the Middle Street facade is truncated, presenting an 8 foot wide section of diagonal facade. The ninth bay at the corner of Middle and Franklin features a broad, recessed wooden storefront that spans the corner. A full glass wooden entry door with transom above provides access to a well known and nationally recognized restaurant. Two pebble clad risers lead to the entry and the corner recessed alcove is supported by two 8" diameter painted steel columns. A single pane wood storefront window with painted wood panel below flanks each side of the entry door. The steel columns support a band of transom window above the recessed alcove. A single pane appears at the truncated facade and one pane appears to either side, above the recessed alcove. One additional wooden storefront/transom combination extends along Franklin Street and Middle Street. The adjacent fifth through eighth bay each contain a broad central wood storefront window and transom with narrower sidelight/transom combination. The third section of each bay contains a recessed, full light wood entry door. All bays are separated by a 16" wide brick pier. The fourth bay at Middle Street is an arched top brick opening that provides access to the offices above. The first three bays at street level have similar storefront treatment. The third bay has an entry door and the first and second bays replace the door with a matching thin storefront. The first second and third bays each have a quarter round canvas canopy. The truncated corner at the first bay has a simple fixed pane window that matches the return at the east facing facade. The final first story feature at the east facing facade is a full light wood exit door with transom. The canopy above wraps the truncated corner and east facing openings. The second story openings relate to the bays below and are comprised of individual one-over-one metal double hung windows in the following patterns: the first bay is a grouping of two double hung windows separated by a 12" wide brick pier; the second bay is three double hung window separated by a 12" wide pier; the third bay matches the second and the fourth bay is a single one-over-one metal double hung. The fifth second floor bay contains only two metal double hungs separated by wider brick piers. The sixth, seventh and eighth bays have three one-over-one metal double

hung windows, separated by a 16" brick pier between windows within each bay. A 4'-8" wide brick pier separates bays. The ninth bay is two metal double hungs and a single metal double hung at the truncated corner. All second story windows are capped with flat jack arch that in turn support a corbelled soldier course frieze band. Three more courses of brick appear above the soldier course frieze band which in turn is capped by a course of painted metal roof termination flashing. The second story windows share a sill band of projecting bricks. The secondary facade along Franklin Street presents two simple horizontally proportioned fixed windows at the first floor level. Three windows appear at the basement level towards the rear and the second story presents groupings of metal double hung windows in the following pattern, left to right: three, two, three, two. A small chimney appears at the rooftop at the southwest corner along Franklin.

Historical Narrative

Built 1922, designed by John Calvin and John Howard Stevens, contractor was Antonio Leo, owner was Abraham S. Levey, a house painter.

In 1924, the first year tenants occupied the new structure, the Reliable Furniture & Clothing store and David Blumenthal, a fruit dealer, were listed at the address.

In 1930, the Great A & P Tea Company occupied one storefront. There was also the New England Supply Co. Dry Goods and Rose Caiazzo's restaurant.

In 1940, shops included Louis Blumenthal's meat market, Anthony Albano's restaurant, Benjamin Levinsky's fruit store, and the State Upholstering Co. Blumenthal's kosher meat market closed in the mid-70's. State Upholstering was at the address still in 1950.

123-125 Newbury Street
Contributing

Joseph Barbour House, by 1846



Architectural Description

The two story, side gable twin townhouse building is set back slightly from the sidewalk. The primary facade is four bay and features two arched entry portals at the center two bays. The recessed entries are accessed by a half-flight of stairs with an abutting raised planting bed to either side. The recessed entry portals are clad with wood paneling. A single window appears to either side of the central portals and a single window appears at the second story immediately above each first story masonry opening. The walls are all brick and have been previously painted. The side gables feature three asymmetric bays of windows with two windows at the attic level. All windows are six-over-six vinyl replacement sash set within the original arched brick openings. A two story, two bay, wood framed ell appears at the rear of each side elevation. Window casings are wood as are the eaves and rakes. The roof is asphalt shingle and an end gable chimney appears to either side of the building. Two skylights appear on the front roof plane of the 123 Newbury side. Three skylights appear on the front roof plane of the 125 side.

Historical Narrative

One early owner was Nabby Knight, possibly the wife of Captain Isaac Knight. Nabby died in 1857. The 1871 map shows a J. Curtis as the owner. In 1873, one resident was Nehemiah Curtis, a carpenter, and wife Martha. William Melaugh and his wife Mary lived on the other side. Together with his partner, Christopher D. Cunningham, William was the proprietor of a groceries and provisions business at 225 Congress called Melaugh & Cunningham.

In 1882, another carpenter, Alexander McFarland, lived in one of the apartments, and the Melaughs still occupied their home. In 1900, William's widow still lived in the house. Harry H. Sawyer was another tenant.

In 1910, residents included John Martin, who ran a pool hall at 43 India Street (at the Eagle Hotel), Miss Mary A. King, seamstress, and Michael Boyle, laborer. Michael Boyle lived there in 1920, as well, as did Cornelius V. Rogers and his son, both carpenters, and Peter Oddi, a forger, and Woney Oddi, a boilermaker.

In the 1920s, residents included Charles Corradino, laborer, Carmino Albano, machinist, and Michael Foligno, laborer.

In 1930, residents included Donald DiBiase and Loreto Piacitelli, laborers, and Antonio Curoroccia, who owned a grocery store down the street at 27 Newbury. In 1940, the Piacitellis were still there: Loreto & Beatrice Piacitelli and their eight children, including daughter Philomena, a nurse, and Pasqualina, a dietician, both at City Hospital, along with an Italian lodger who worked as a freight handler and his 19 year-old son.

1950 Andrew and Samuel Carlista and Mrs Beatrice Piacitelli.

129 Newbury Street
Noncontributing

Dominic Reali Realty Building, 1977



Architectural Description

The one story commercial building is a simple side entry structure with brick walls and a flat roof. The side entry door is metal with a full glass light. An outdoor seating area, shared with 71 India Street appears to the west of the structure at the corner of Newbury and India. The Newbury Street facade is a four bay, split level composition with a fixed pane metal window at the first bay serving the street level and three fixed pane metal windows to the east positioned at a higher level in the wall. The basement features two fixed pane metal windows positioned slightly towards the east. An attached canvas canopy with signage appears immediately over the side entry door and eastmost window along the Newbury Street elevation.

Historical Narrative

City of Portland records indicate this building was built in 1977. In 2013 it is occupied by Dominic Reali Realty LLC.

137-139 Newbury Street *Abel Chase and Emery Cushing Double House, ca. 1867*
Contributing



Architectural Description

This two and a half story Second Empire, twin townhouse is set back slightly from the sidewalk and rests on a granite foundation at the primary facade. A raised planting bed appears to either side of the entry doors between the facade and the sidewalk and a pair of entry stairs are each flanked with abutting concrete sidewalls. All the walls are brick with the exception of the top level which is set within a mansard. The primary facade features four bays with an entry door and sidelights at each of the two center bays. The entry doors are embossed metal doors with nine lights at the top and two panels at the bottom. A three pane sidelight with wood panel base appears to each side of each door. The two entry doors share a single Italianate hood with ornately carved brackets. A single story attached bay window appears at the first story first and fourth bays. The bay window to the east has four double hungs with wood paneling below. The bay window to the west has four fixed pane windows with vinyl cladding on remaining surfaces. The windows at the second level appear on axis with the first story bays, each featuring a decorative arched and corbelled brick lintel. The windows above the first story bays are mullied pairs while the two central windows are single units. The top level features four bay windows with ornate arched wood surrounds at the two eastmost bays. With the exception of the vinyl replacement fixed single pane windows at the west most bay window, all windows are two over two double hung vinyl sash. An arched transom appears over the four vinyl double hungs of the eastmost bay window. The surface of the mansard is clad in asphalt shingles. The projecting eaves have wood beadboard soffits, dentils and built-up wood cornices. A thin wood cornice caps the mansard and a slightly pitched hip roof caps the entire structure.

Historical Narrative

A brick double house is present at this corner site on the 1871 map. It was probably built c1867 after the Great Fire of 1866 destroyed most of the neighborhood. Owners are listed as Chase and Cushing. A Chase and E. Cushing are also listed on the 1882 map.

Abel Chase and Emery Cushing were fish inspectors. Chase & Cushing was located in the “iron clad block” on Portland Pier. Emery was from Long Island; his wife was Abigail Chase. In 1880, Emery was widowed. He shared 137 Newbury with his son, Frank H., and

dealer in ships stores, Frank's new family, a young female boarder and a female servant. On the other side of the shared wall, Abel, now working as a cooper, and his wife lived with their daughter, her apothecary husband, and a female servant.

Frank H. Cushing lived at the house until at least 1891. His ship chandlery business, Cushing & McKenney was located for many years at 18 Commercial Wharf.

By the late 1890s, Otis E. Wood lived at 137 Newbury. He was an apothecary who worked at 47 India Street. Otis and Emma, along with their daughters, a servant named Jennie Long, and five lodgers (two married couples and a single male), three of whom were brakemen for the railroad, lived in the house until at least 1905.

Jedediah A. Pratt was another resident in 1905. He had moved in to 139 in the 1880s. Pratt was the general manager of the Portland Paper Box Co. on Union Street.

By 1910, new tenants occupied the building, including Peter and Oscar Tabachnik, who owned a clothing store, and Samuel Zolov, a shoemaker, at 137, and Louis Cohen, laborer, Max Levi, a butcher at 96 Middle Street, and Joe Miller, a painter, at 139.

In 1917, Mrs. Nellie Cobb ran a boarding house on the premises.

In 1950, residents included Mrs Rosalia Cucchiara, Philip Nappi, and Victor Cheoffey.

142 Newbury Street
Contributing

M. E. McDuffie House, ca. 1867



Architectural Description

The two story, side gable residential structure at 142 Newbury Street rests on an irregular shaped brick foundation that abuts the sidewalk. The front facade presents a single, central bay and faces north, while the primary facade faces west. The first and second floor each contain a grouped set of three windows - a large central double hung with two flanking, smaller double hungs and vinyl shutters. A single, central double hung appears within the attic gable. All windows are replacement, one-over-one vinyl sash. The walls are clad in vinyl siding and original rakes and eaves are clad over with vinyl. Window casings are painted wood. A two story, single bay ell extends towards the rear. The roof is asphalt shingle and a two brick chimneys appears along the east facing roof plane. A small gable dormer with a double hung window also appears at the east facing roof plan.

Historical Narrative

The City of Portland tax assessment dates the house to 1840, but this section of Newbury Street was burned in the 1866 fire. The 1924 tax assessment indicates that it was about forty years old, putting its date of construction at around 1884. Maps from 1882 to 1909 show a slightly different footprint towards the rear of the house, and the 1924 tax photograph shows a porch on the second floor.

The home was owned and lived in by Martha E. McDuffie, from the early 1880s to the early 1890s. Various tenants came and went, including, in 1900, Joseph Robinson, a longshoreman, who lived there with his wife, baby son, and his brother, James, a boilermaker. In 1910, Israel Shulman, a teacher, lived at the address, and in 1915, Jacob Citrin, a carpenter. In 1920, Adolf Codish, a tailor, and his wife Ida rented one of the apartments; Miss Mary J. Wade, a boxmaker, rented one of the other ones (see also 154 Newbury Street). In 1924, Hyman/Harry Simansky, a rabbi at the synagogue (which one was not specified in the 1930 Census) owned the building, although he and his family apparently lived just down the block at 32 Hampshire.

In 1924, residents included Mrs. Esther Schirling, Argostine Germane, Mrs Agnes V Rush, and Thomas Walsh.

In 1940, Theddius Kennie worked in a shoe factory and supported his teenaged sister and brother. They took in lodgers to help with the rent: Lillian Sanborn, who worked as housekeeper, and her grown son Charles E., who was a laborer. Charles, at least, was still living in the house in 1944. In that year, 1944, one apartment was vacant; Patsie De Sartino lived in the other.

In 1950, tenants included Roland Hayes and Pasquale DeSarno.

144 Newbury Street
Contributing

Joseph W. Riley House, ca. 186, roof altered 2014



Architectural Description

The two story, side gable residential structure at 144 Newbury Street rests on an irregular shaped brick foundation that abuts the sidewalk. The street facade is two bays and faces north, while the primary facade faces west. The first and second floor each contain two original two-over-two wood double hung sash with metal storm windows. A single, central wood two-over-two double hung appears within the attic gable. The walls are clad in vinyl siding and original rakes and eaves are clad over with vinyl. Window casings are painted wood. A secondary entry appears towards the rear of the side (east facing) elevation. The roof is asphalt shingle and a two brick chimneys appears along the east facing roof plane.

Historical Narrative

It first appears on the 1871 map and was probably built right after the Great Fire in 1866 destroyed most of the neighborhood. In 1882 the map indicates half the house was owned by the A Cook heirs and the other half by J W Riley. By the 1885 Directory, one of the two inhabitants listed is Joseph W. Riley who would live there for at least fifteen years. Joseph worked as a boiler maker at first, although by 1890, he had become a member of the police force. The 1900 Census indicates that by that time, he owned the home, living there with his wife, Bridget, and their five daughters, Kate, Mary, Josephine, Bessie, and Florence. Joseph died in 1908 at the age of 65. (The undertaker who signed his death certificate was none other than an employee of Edward Duddy & Sons, the family-owned business on Locust Street – see #21 above).

In 1910, Isaac and Rachel Goodman were one of the two families living in the house. Both had been born in Russia and spoke Yiddish. They had eight children at the time, ranging in age from 9 to 19. One of them, Etta, worked as a gum-maker in a factory. Although the factory is unnamed, it was probably the Curtis Gum Factory, located on Fore Street where the Hub Furniture store is today. Isaac was a fruit peddler.

In 1915, Samuel Popkin, another fruit dealer, lived in the house. He still lived in one of the apartments in 1920, while the other apartment was inhabited by the rabbi Hyman Shohet. Shohet and other dissidents broke away from Shaarey Tphiloh, moving in to temporary

quarters on Middle Street while awaiting the renovation of their new building on Congress Street. The rabbi died the following year, in 1921, and his son, Moishe (Moses), took over the congregation of the synagogue that would become known as Etz Chaim, leaving the synagogue in Bangor where he had been serving.¹

In 1924, tenants included Isaac Weisberg and Rabbi M Shoheit. Isaac and Jennie Weisberg were long-time residents of the house, owning it from about 1923 to 1940. Isaac worked as a clerk in a butcher shop at first, then became a teacher at the Hebrew School and then a private tutor.

Jacob and Gertrude Whitney and his wife, lived in one of the apartments from about 1931 to 1940. Mrs. Whitney was active in the Ladies' Society Hachnoset Orchim (Travelers' Aid), providing shelter to Jewish transients.

In 1950 Isaac Weisberg still lived at the address, and Nicholas Bevelacqua lived in the other apartment.

¹ <http://mainejews.org/docs/BenBand/chap9.pdf>. Accessed 7/9/2013.

145 Newbury Street
Landmark

Shaarey Tphiloh, 1904



Architectural Description

The Beaux Arts building at 145 Newbury Street features several character defining details including the stone band above the first floor window openings, the rusticated brick base, smooth brick upper walls, the corner pilasters with Corinthian capitals, the accentuated cornice, the decorative plaques, and the colonnaded recessed entry. The building is three stories in height with a shed roof. The three by seven bay building is rectangular in plan and rests on a brick foundation. The building faces east and is located close to the sidewalk, a small planting bed enclosed by a fence is located on either side of the centrally located entry path. The center entrance is recessed and protected by a projecting portico supported by paired Doric columns supporting a deep entablature and projecting cornice. The entrance is a pair of wood panel doors. A small narrow window with a stone sill is located on either side of the entry door. To the north and south of the portico are two arch windows recessed into the masonry opening. Each arch window has a stone sill and brick voussoirs. On the upper level of the front (east) façade the central bay is recessed and features a pair of arch windows within a larger arch masonry opening springing from a pair of brick pilasters. A fluted pilaster separates the two windows. A wooden spandrel panel extends across each window between the second and third levels. The south and north bays each have a single arch window recessed within an arch masonry opening that springs from a pair of pilasters and a wooden spandrel panel. Each corner of the north and south bays features a two story pilaster with a Corinthian column. Above each opening is a decorative panel with the name of the structure and the date of its construction. The top of the façade is surmounted by a boldy projecting cornice. The north and south sides of the building have five and six, respectively, simplified arch windows and the same number of corresponding lower windows, except in the nearest bay corresponding to the interior stairs. The original stone, wood, and terra cotta have been painted. The original fenestration has been altered for its non religious use. Generally fenestration is fixed with large central glass panes bounded by smaller panes of glass.

Historical Narrative

At the turn of the century most of Portland's Jewish population, consisting mainly of Eastern European immigrants, lived at the base of Munjoy Hill in the India Street neighborhood.

Most worshipped in private homes. The entire Jewish community pitched in with either funds or labor to help construct Shaarey Tphiloh (“Gates of Prayer) in 1904. It was the first synagogue in Maine. It opened with approximately 100 families in its congregation and had a five hundred seat capacity.

It was designed by John J Cunningham of Portland.

The congregation built a new shul on Noyes Street in the Deering area in 1954, although the Newbury Street building was still used for services until the 1970s. The move to Deering reflected the move of many neighborhood families away from intown to the suburban area. The building was advertised for sale in 1975. It was purchased in 1978 by the Peoples Regional Opportunity Program. It became the Newbury Guild building and housed a crafts bazaar. Circa 1988 it was developed by Robert Neilson and Samuel Van Dam, architect, as an office building.

148 Newbury Street
Contributing

B. Cushing House, 1867



Architectural Description

The two story, front gable, side entry residential structure at 148 Newbury Street rests on a rectangular brick foundation that abuts the sidewalk. The foundation is paved over with cementitious material. The front facade presents four bays and faces north. The primary entrance is positioned at the fourth bay and is slightly recessed. The original hood with carved Italianate brackets remains above the entry alcove. The ceiling and sidewalls of the alcove are sheathed in wood paneling and the door is a replacement, embossed metal door with nine lights at the top and panels below. An embossed metal storm door covers the primary door. A single, vinyl one-over-one double hung window appears at the second at third bays at the first floor and a smaller, vinyl one-over-one appears at the first bay. The second floor is three bays with the vinyl doubly hung windows placed in an irregular pattern. The attic features a single, central window. The walls are clad in vinyl siding and original rakes and eaves are clad over with vinyl. Window casings are painted wood. A two story wooden deck extends towards the rear. The roof is asphalt shingle.

Historical Narrative

The house was probably built right after the Great Fire of 1866 destroyed most of the neighborhood. It first appears on the 1871 map. The house at 148 Newbury Street seems to have some early connections to the Casco Bay islands. In 1882, the owner is listed as a B. Cushing. In 1885, Alpheus Sterling and George H. Doughty lived in the house. Sterling appears to have been a member of a clan of Sterlings from Peaks Island. Alpheus E. married Thankful Griffin of Long Island in 1872. George Doughty was an engineer, and there are many people with the same last name living on Long Island at the time. In a later directory entry, when he is no longer living on Newbury Street, his occupation is given as engineer, steamer Sebascodegan. Then, in 1890, Charles E. Cushing, a fisherman, lived in the house.

In 1895, Mrs. Mary Foley, widow of Thomas, both born in Ireland, called the address home. She lived with many of her grown children. In the 1900 Census, Martin Foley is listed as the head of house. He and his siblings occupied one apartment in the two-family house. Foley was born in Maine. He worked as a fish cutter to help support the family, which included his brother, a porter with the Boston boat, three unmarried sisters, one of whom worked as a

packer in a confectionary factory and another one as a boxmaker, and his widowed sister, Mrs. Mary Brockmann, a dressmaker, along with her three children.

Then the house's fortunes turned away from the sea and looked towards the newly constructed synagogue across the street. From about 1905 until 1919, the building housed the Hebrew School. The synagogue, Shaarey Tphiloh, was located right across the street.

In 1924, ownership of the building passed from Esther and Abe Brass to Bertha Mack (see 167 Newbury Street).

In the 1930s until at least 1950, Harry and Jennie Mack lived in one of the apartments. Harry was a fruit and junk peddler, while Jennie ran a retail poultry operation at the site. In 1930, Abraham Micohen, who had a fruit cart, and his wife Bella, lived here. Abraham died in 1934; Bella lived on at this address until at least 1950.

154 Newbury Street
Contributing

Jotham Lewis House, ca. 1867



Architectural Description

The two story, side entry residence at 154 Newbury Street is a brick building that abuts the sidewalk along Newbury and Hampshire street. The primary facade is three bays and faces north. The primary entrance appears at the first bay and is recessed within an alcove. A set of cast in place concrete stairs lead to the entry door. The original Italianate entry hood with elaborately carved brackets, keystone and dentils remains above the entry alcove. The alcove is cased with a shallow arched top and ornamental pilasters at the sides. The ceiling and sidewalls of the entry alcove are sheathed in wood paneling and the wood entry door features a large light and small wood panel below. Above the door a shallow arched transom appears and a two light sidelight appears to the right. The second bay at the first and second stories each features an original wood two-over-two double hung window with a shallow arched top and original wood casing and brick moulding. The window opening features a projecting arched and corbelled brick lintel and a simple projecting brick sill. The third bay of the primary facade is a two story, half-round bay that dramatically wraps the corner of the building. This oversized bay contains three smaller bays within it. The first and third minor bays of both floor levels, mirror the windows and surrounds of the second bay of the primary facade. The central bay at each floor level presents a mulled pair of similar windows set within a wide masonry opening and is detailed similarly to the single window masonry opening. An identical pair of mulled windows appears immediately above the entry. The secondary facade along Hampshire street is a single bay wide, not counting the two story half round bay it shares with the Newbury Street facade. A short section of featureless brick wall separates the two story bay at the corner from a slightly projecting section of facade at the rear of the building. This section features a central bay of a single two-over-two wood double hung set within the same decorative masonry opening, at each floor level. The flat roofed building is capped with an elegant projecting eave treatment. The denticulated built-up eave profile is supported by large, elaborately carved brackets that span the wooden frieze and on to the brick facade below. Two brackets frame the first bay of the primary facade, four brackets frame the three minor bays of the half round bay at the corner, and two brackets appear at each corner of the projecting facade along Hampshire Street. A two course brick corbel appears five brick courses below the wooden frieze. The Italianate eave brackets drape over

this belt course. The eave treatment at the east and rear facades is simpler, with a smaller projection and no frieze or brackets. The flat roof is likely sheathed in a membrane.

Historical Narrative

The 1871 and 1882 maps shows the same footprint the house currently exhibits. Owned in 1882 by J. G. Lewis. Jotham G Lewis was a ship joiner and is listed as living at 23 Hampshire beginning in 1883. The 1871 map shows the two lots on Hampshire and the corner of Hampshire and Newbury with brick houses thereon as belonging to Lewis. The single-family home had passed to a John F. Monroe, a car coupler for the Grand Trunk Railroad, in 1890, then to Canadian-born Miss Margaret Farrell, tailoress, by 1900. In that year, Miss Farrell was 50 years old. She lived with her nephew, Edward James Monroe, age 26, a yardmaster at the Grand Trunk Railroad, her two nieces, Helena and Mabel, and two boarders, one of whom was named Mary Wade, age 24, parentage unknown. Mary worked as a packer in a confectionary manufacturing company. It is possible she is the same Mary Wade who was living a few houses down the street twenty years later (see 142 Newbury Street above). In 1910, Margaret Farrell still lived in the family home, with her nephew Edward J. Mansur (as he is listed in the Census for that year) and her niece Mabel. In 1920, she and Edward (now a conductor with the railroad), along with Mabel, Mabel's husband, and Mabel's two children, still lived in the house, and did until at least 1924. (Ten years later one finds Margaret, now about 82, once again living with both nieces, now on Munjoy Street. All the men are gone. Mabel works as a servant for a private family to support her two children and, perhaps, the two older women in the household.)

In the 1930s, the Cardillis lived in the house. By 1935, Antonio, the husband and father, had died, and his widow, Mary, and their three sons and three daughters lived there. In 1940, the family still occupied the house. One son worked as a bar tender, another, Salvatore, was a musician for a broadcasting station. Two of the girls worked as stitchers -- one in an upholstery shop and the other in a dress factory. In 1950, the Cardillis still lived here.

65 Newbury Street
Noncontributing

Reuben Hoit/Lewis Tripalo House, ca. 1868, altered 1921



Architectural Description

The three-story commercial building at 65 Newbury rests on an L-shaped brick foundation and straddles the sidewalks. The first floor walls are painted brick along the sides and large tile veneer at the front facade. The upper two levels are painted clapboards and the roof is flat. The windows are a combination of vinyl and metal clad replacement sashes and are a combination of double hung, fixed panel and casements. The primary façade faces south and is three-bays wide with a primary entry door on center with a flanking door/window combination to each side. The entry doors are metal clad with full glass panels. The central entry is emphasized with a slight projection in plan and an arched pediment/parapet at the top. There is a flat wood cornice at the primary facade and a projecting eave along the east facade. The flat roof is likely clad in a membrane.

Historical Narrative

Reuben Hoit was a joiner who lived with his wife Jane (nee Tukey) on Newbury/Sumner Street from the 1840s until about 1870. In 1882, the house was owned by M.C. Merrill. James F. Coffey ran a grocery and provisions business on the premises. He lived elsewhere.

In 1900, Peter and Patrick H. McDonald had a fish market here called McDonald Brothers. In 1910, James M. Parks lived here and ran a bakery on the premises. By 1920, Elias Crasnick had taken over the bakery, although he lived down the street at 108 Newbury. Axel Borgstrom, a boiler maker, lived in the house.

In 1924, Louis W. and Antoinette Tripaldi had a grocery store at #65 while they lived with their son Vendula at #67. Louis Tripaldi is perhaps the same person as the Lewis Tripalo who applied for a building permit in 1921 to take off the pitched roof and install a flat roof. In 1920, Louis (Luigi) had been living with his family across the street at 72 Newbury. They stayed at 65-67 Newbury through the 20s into the early 1930s.

69 Newbury Street
Noncontributing

Henry Durgin House, 1873-74



Architectural Description

The three-story residential building at 69 Newbury rests on an irregular shaped brick foundation that fronts the sidewalk. The first floor walls are brick along the sides and painted brick at the front facade. The upper two levels are vinyl clapboards and the roof planes create an asymmetrical front gable. The windows are wood double hungs with metal storm windows. The front façade faces south and is three-bays wide at the first floor and two-bays wide at the upper levels. The first floor front entry door is on center at the front and is an embossed metal door with a half light at the top. A one-beside one fixed vinyl clad window abuts each side of the entry door. An attached false roof with central gable is featured above the first floor entry. The primary entry faces west and accesses the second floor. It is embossed metal clad with a half light at the top and is accessed by a pressure treated entry stair. The primary facade is five-bays with the central entry. An ell with two story deck and secondary entry appears at the northwest rear corner. The roof is asphalt shingle.

Historical Narrative

In the 1870 Census, Henry Durgin is listed as a farmer.

Owned by F.C. Perkins in 1882, residents in that year included Patrick Donohue, laborer, and Frederick Foster, stevedore. In 1910 and again in 1920, the #69 side of the house was listed as vacant in the city directory, although the #71 side had Thomas F. Ryan, laborer, living there in 1910 and Michael Mulkern and Antonio Dominico, also laborers, living there in 1920.

70 Newbury Street
Outside historic district boundaries

William Mundy Block, 1893



Architectural Description

The Italianate three-story residential building at 70 Newbury rests on an rectangular brick foundation that abuts the sidewalk. The walls are painted wood clapboards and the windows are a combination of wood two-over-two double hungs with metal storm windows and one-over-one vinyl clad double hung sash. The front façade faces north and is six-bays wide. It features a set of paired entry doors with a shared Italianate hood and brackets. The wood entry doors each have a nine light arch topped half light with a six panel base. The building has a simple projecting eave with a wood beadboard soffit and metal gutter. The hipped roof is asphalt shingle. A pair of attached three story wood decks appear at the rear.

Historical Narrative

In 1900, residents included Robert Brown, a laborer at the Portland Company, and Peter McDonald, also a laborer. In 1910, residents included Christopher McDonough, laborer, Thomas A. Hassel, sailmaker, Michael Mulkern, laborer, and William T. Haley, laborer. In 1920, residents included John O'Donnell, stevedore, John Tripaldi, laborer, Louis Tripaldi, barber at 61 Middle, John Mango, a foundryman at the Portland Co., Francesco Vescone, laborer, and Pasquale Lazro, laborer.

73-75 Newbury Street
Landmark

Abyssinian Meeting House



Architectural Description

The former church building at 73-75 Newbury Street is located on the north side of Newbury Street and in partial state of rehabilitation. The one and a half story building is rectangular in plan and rests on a high brick foundation. The front gable roof is sheathed in asphalt shingles. The full pediment on the south gable end features an assemblage of louvered shutters. The front (south) façade has two false 16/12 sash windows. The main entrance is located in the center of the brick foundation. The recessed entrance has a simple six panel door. To either side of the entrance are window openings that have been boarded over. The upper wall of the front (south) elevation is sheathed in wood clapboards. The side elevations are clad in wood shingles. The side fenestration consists of two stories of sash windows, some boarded over, reflecting the buildings most recent use as an apartment building.

Historical Narrative

Founded by a group of African Americans who had written a letter of protest to the newspaper about the way they were treated in the churches at the time. In 1828, the Abyssinian church was built on land sold by Reuben Ruby, one of the signers of that letter. The church, the third oldest African American meeting house in the country after those in Boston and Nantucket, also housed a “colored school” for many years, from about 1835 until the Civil War. The Abyssinian’s minister from 1841 until 1851, Reverend Amos Noé Freeman, served as the school’s principal. He organized anti-slavery lectures and served as an Underground Railroad agent.¹

¹H.H. Price and Gerald E. Talbot, *Maine’s Visible Black History*, 160.

77 Newbury Street
Contributing

Abraham W. Niles House, by 1844



Architectural Description

The two-story front gable residential building at 77 Newbury rests on a stone foundation that is set back from the sidewalk. The walls are vinyl clapboards and the windows are one-over-one vinyl clad sash. The front façade faces south and is two-bays wide. It features a filled in one story entry portico with an embossed metal door with a nine pane half light at the top and a fixed pane sidelight. A pair of double hung windows appears to the left and a single, central double hung appears above at the second level. a small ell appears to the east rear side of the building. The front rake and side eaves are clad over with vinyl trim and the roof is asphalt shingle and contains a central brick chimney.

Historical Narrative

In the 1844 city Directory, in which “people of color” are listed separately, Niles gives his occupation as “mariner.” Abraham married Harriet C. Lewis in 1831; Mrs. Abraham W. Niles, widowed, lived there at least until 1858. In 1882, Miss Amelia J. Niles lived there with Anthony C. Niles, a laborer.

By 1900, the Niles were gone. Frederick Tibbetts, a barber lived there, as did Richard Curtis, a teamster. In 1910, Curtis, still a teamster who now worked for the Chase Transfer Co. on Franklin Wharf, still lived there. Thomas H. Wilkes, also a teamster, lived at the address as well.

In 1913, Louis W. and Antonette Tripaldi lived here. Louis was a barber who had been born in Naples, Italy, in 1876.

In 1920, Camilo Profenno, a mason, lived in the house.

81 Newbury Street *Reuben Ruby/Giuselo Nacchiano House, ca. 1853-56, (altered 1912)*
Noncontributing



Architectural Description

The three-story flat roofed residential building at 81 Newbury rests on a brick foundation that fronts the sidewalk. The first story walls along the side are brick and is slate veneer at the front. Upper level walls are vinyl clapboards. The primary facade is four bays featuring a vinyl clad awning window at the first, third and fourth bays, all set high in the wall. The flat, steel entry door is positioned at the second bay and a small projecting false roof appears over the width of the first floor. First floor window casings are clear finish wood at the front and remaining casings are trimmed out in vinyl. Corner and frieze boards have been covered over with vinyl trim. The projecting front eave is clad in vinyl as is the flat eave trim around the rest of the building. A large ell extends deep into the northeast corner of the property.

Historical Narrative

Reuben Ruby was an African American who, over the years, worked as a hack driver, a trader, and a messenger for the Customs House. He was also one of the founders of the Maine Anti-Slavery Society and active in underground railroad work.¹

In 1882, the owner was Patrick. Hamilton, a trader, who had lived at the house in 1880. In the City Directory, #79 is listed as a vacant store, while Mrs. Jane E. Gilchrist lived at #81. In 1900, Mrs Elizabeth Stover lived here with her two grown daughters, a son-in-law, and several grandchildren.

In 1910, residents included Henry E. Bean, carpenter. In 1920, Barbato Napolitano and Carnnio Rumo, both laborers, lived in the house. In 1924, the house was owned by Carmino and Elizabeth Rummo.

¹ Bob Greene, "Portland: On the Record: A Look at Early Portland and a First Family," in *Maine's Visible Black History*, (Gardiner, ME: Tilbury House, 2006), 44.

83 Newbury Street
Contributing

John F. Proctor House, 1887



Architectural Description

The one story side gable residential building at 83 Newbury Street rests on a rectangular, painted brick foundation that straddles the sidewalk. A single awning basement window appears at the front facade. The street facade is two bay at the first floor with a single window at the attic level. The walls are vinyl clapboards with vinyl clad corner boards, window casings, rake and eave trim. Windows are one-over-one double hung vinyl sash with vinyl shutters at the street facade. The primary entry is along the west facing facade. The roof is asphalt shingles with a skylight and central chimney at the east facing plane.

Historical Narrative

The land was owned in 1882 by the Grand Trunk Railroad. John F. Proctor was a real estate agent. Proctor (1839-1891) lived on Congress Street and occupied an office on Exchange Street for much of the second half of the 19th century. His estate owned several properties in Portland in 1924, including 87 Newbury Street and 189-191 Franklin Street.

In 1910 and 1920, William Welch, a longshoreman from Ireland, lived in the house with his wife and children and, in 1910, his brother-in-law, Michael Collins, also a longshoreman. By 1920, several of the children were old enough to work: one son worked as a longshoreman like his father, another worked as an operator for Western Union. 16 year old daughter Ellen worked as a saleslady in a grocery store, and Mary was a helper in a laboratory

86 Newbury Street

Thomas Laughlin Company/Shipyard Brewing Company, 1909, altered 1920

Outside historic district boundaries



Architectural Description

The industrial building at 86 Newbury Street is a large scale, two story structure built with a painted concrete frame structural frame with painted brick spandrels between the first and second floors. The facade along Newbury street is ten bay and along Hancock is three bay. All the large, original window bays have been infilled with painted concrete block. The roof has a very shallow pitch with a slight gable appearing at the Hancock Street elevation. Three metal storage silos appear towards the east end of the north facade. A one story, painted concrete block addition appear at the east end and has a pitched roof that is clad with a membrane roof. A one story, pitched roof metal shed appears towards the east end of the north facade. Along the Hancock Street, a one story, metal addition with two rooftop ventilators extends to a large, side gable metal shed with two metal ventilators at the ridge.

Historical Narrative

The Thomas Laughlin company originally moved in to buildings on the site that had belonged to the Eagle Sugar Refinery. The current building was built 1909, with alterations by John Calvin and John Howard Stevens done in 1920.

The Thomas Laughlin Co. was founded by Thomas Laughlin in 1866. In the beginning, they made marine hardware by hand at their forge on Commercial Street, moving to the neighborhood by the 1890s, onto land and buildings formerly occupied by the Eagle Sugar Refinery. An 1886 map of Portland shows several large buildings on the block bounded by Fore, Hancock, Newbury and Mountfort Streets that are identified as “to be occupied by the Thos Laughlin Co Block Mkr.” Before the turn of the century, they had adapted to changing times, diversifying into the manufacture of items required by land industries such as mining and railroading. By 1904, they had seven shops and over a hundred employees, and were praised in the Board of Trade Journal for “the quiet, diligent manner in which the workmen perform their duties...”¹ Forty-six years later, however, a reporter for the Sunday Telegram magazine wrote about the earth-shattering, ear-splitting sounds of the drop forge plant, where

¹*Board of Trade Journal* 16, no. 9 (January 1904): 305.

“the loudest shout is lost in a constant thunder of sound.”² At that time, the company rang with the sounds of two hundred employees and twelve drop furnaces, the largest of which delivered a blow of a million pounds.

²Franklin Wright, “The Story of Local Drop Forge Plant,” *Maine Sunday Telegram magazine* (Portland, ME), July 9, 1950.

87 Newbury Street
Contributing

John F. Procter House, 1885



Architectural Description

The one story residential building at 87 Newbury Street rests on a rectangular brick foundation that abuts the sidewalk. The structure has Greek Revival characteristics and is two bay at the primary facade with a single window within the gable at the attic level. The walls are clad with vinyl siding and original trim including window casings, corner boards, heavy frieze and rakes and eaves all appear to be covered over with vinyl. Windows are one-over-one double hung vinyl replacement sash. The primary entry door is an embossed six panel steel door. The original transom appears to be covered over with vertical vinyl siding. The roof is asphalt shingle with a central chimney and a single side gable dormer at the east plane. A one bay, side gable detached garage appears at the northeast corner of the property, with a single, modern overhead garage door facing the street

Historical Narrative

According to an early survey form prepared by Martha Deprez, the dwelling was built 1885 by John F Proctor, a real estate agent in Portland. Proctor (1839-1891) lived on Congress Street and occupied an office on Exchange Street for much of the second half of the 19th century. His estate owned several properties in Portland in 1924, including 83 Newbury Street and 189-191 Franklin Street. According to a city directory, the dwelling was occupied in 1885 by Melvin Herick, a teamster. In 1889 it was occupied by John Curran, a teamster and Frank T Leonard, a mariner. In 1900, residents included David Griffin, a deck hand on the tugboat *Belknap*. (The engineer on the same tug, William Morrison, lived just around the corner at 49 Hancock Street.) Residents in 1910 included Katherine Connolly who ran a grocery store at 171 Fore Street. In 1920, Rocco Botto had a variety store on the premises and lived in the house with family. In 1924, the houses was owned by Carmine Mango. Carmine was a foundryman at the Portland Company.

89 Newbury Street
Contributing

Mark Walton House, ca. 1834-41, repaired 1866



Architectural Description

The five by two bay Greek Revival dwelling at 89 Newbury Street rests on a rectangular brick foundation. The dwelling abuts the sidewalk and the primary facade faces a side yard (west). The walls are clad in vinyl siding and the windows have 1/1 vinyl replacement sashes. The vinyl siding application has not removed or obscured all of the original wood trim. These historically proportional features appear at the built-up rakes and eave, the window surrounds and the entry door surround. The entry door surround still has side lights and a built-up entablature. The side gable roof is sheathed in asphalt shingles and an interior brick chimney appears at the east facing roof plane.

Historical Narrative

Mark Walton was a housewright. Abbie M. Shephard owned the building in 1882. Residents that year included George W. Adams, whose business, B. Adams & Son, furniture, was located on Exchange Street, and Joseph Baldwin, a machinist with the Portland Company.

In 1900, residents included James B. McMillin, a machine man with the Grand Trunk Railroad, and Malcolm A. Campbell, a carpenter with the Grand Trunk. In 1910, residents included Samuel Holdorf, a driver for the D.W. Clark Ice Co. on Commercial Street and Joseph Devine, laborer.

In 1920, Ralph Bruno, laborer, lived here with his family, along with Cosmo Bruno and his family. Cosmo was a partner in a barber shop. Ralph's daughter Louise was an operator in a shirt factory. Cosmo's wife's little brother and 19 year old sister Molly lived with them. Molly was a saleslady in a department store.

95 Newbury Street
Contributing

George F. Sawyer House, 1870



Architectural Description

The two-story front gable Italianate dwelling at 95 Newbury rests on a rectangular brick foundation. The walls are clad in asbestos shingles that are in poor condition. Areas of shingle removal have exposed original wood clapboards. The roof is sheathed in asphalt shingles and there is an interior brick chimney on the west facing roof plane. The windows are vinyl replacement sashes with the exception of the front attic window which has two over two wood double-hung sashes. The primary façade faces south is two-bays wide with a side entry on the eastern side of the facade. An ornamental entry hood and wood door surround remain, while the entry door and sidelights have been replaced with an embossed metal door and sidelight. To the west of the entry is a one-story, three bay window comprised of three 1/1 sash windows. Each window is located above a recessed wood panel. Centered above the first floor openings on the primary façade are three windows on the second level and a single attic window. Original wood trim remains at the eaves and rakes, window and door surrounds, and paneling at the front bay window.

Historical Narrative

Sawyer, a carpenter, lived here until about 1890. His widow, Thirza, lived here until about 1900.

In 1920, residents included Frank Cappelz, a blacksmith in the construction industry. Frank and Theresa's children, Peter, Joseph, and Susan, had all been born in Brazil. The sons were apprenticed to machinists at the time of the census

97 Newbury Street
Contributing

Mark and Elizabeth Walton House, 1867



Architectural Description

The two story, front gable residential structure at 97 Newbury Street rests on a rectangular brick foundation that abuts the sidewalk. The primary facade is two bays with a side entry towards the east and an attached single story bay window towards the west. The entry door is set within a recess and is a modern embossed metal replacement door with twelve lights at the top and two panels at the bottom. The original hood with Italianate brackets projects above. Three equally spaced windows appear at the second story and a single window appears at the center of the gable at the attic level. All windows are replacement, one-over-one vinyl sash. The walls are clad in vinyl siding and original corner boards, window casings, heavy frieze, rakes and eaves are clad over with vinyl. The roof is asphalt shingle and a brick chimney appears at the rear façade.

Historical Narrative

Mark Walton Jr. and Elizabeth Pote married in 1849. Mark, who had been a cabinet maker, died in the 1860s. Elizabeth lived on in the house until at least 1900.

In 1910, residents included Mrs. Mary J. Geary and Isaac Santosky, agent. In 1920, residents included Dominic Mayetto, section hand for the railroad, and Rocco Germain, cement worker. In 1924, Dominic Maietto owned the building.

12 Smith Street
Contributing

Gould House, 1867-1871



Architectural Description

The two story, front gable, side entry residential structure at 12 Smith Street rests on a granite foundation that abuts the sidewalk. The primary facade of this brick structure is two bays and faces east. The primary entrance appears at the second bay and is slightly recessed. A set of wooden stairs leads to the entry doors. The original arched entry hood with carved Italianate brackets, scrollwork and dentils remains above the entry alcove. The ceiling, sidewalls and pilasters of the entry alcove are sheathed in wood paneling and the double wood doors each feature a large arched light with small panel below. The first and second stories feature a mulled pair of four-over-one vinyl double hung replacement windows. The second bay of the second floor features a single six-over-one vinyl double hung replacement window. A single six-over-one vinyl double hung appears within the attic gable. All the window openings feature a corbelled and arched brick lintel and projecting brick sill with corbelled brackets. Wooden brick mouldings and wood trim and sills remain at the windows. Original eave and rake trim appears to remain under break-metal trim. A two story brick ell extends to the northwest corner of the property. The roof is asphalt shingle and an internal brick chimney appears at the north facing roof plane. The south roof plane features two gable dormers, each with a single one-over-one vinyl replacement double hung window. The sides of the dormers are clad in asphalt shingles and the original eave and rake trim appears to remain under break-metal.

Historical Narrative

The 1871 map shows a brick house with a similar footprint, except for an ell at the rear that no longer exists. In 1871 the owner was a member of the Gould Family. The brick dwelling was probably built after the Great Fire of 1866 destroyed most of the neighborhood. D.H. Ingraham owned the parcel in 1882. The 1880s and 1890s saw a succession of tenants, with turnover every few years. Arthur J. Merrill, a conductor with the Grand Trunk Railroad lived there in 1900, and his widow was still living there in 1910. In or a few years before 1918, Harry and Hattie Higgins moved in to the building and lived there until about 1932. According to the 1920 Census, Harry owned the house, and worked as a salesman for a bakery. City Directories indicate that the bakery was the Calderwood Bakery at 61 Pleasant Street. They had a lodger named Frank H. Higgins, a

divorced man of 44 who worked as a cook in a boardinghouse. Frank is a mysterious figure – later city directory entries show a Frank H. Nixon living at 12 Smith Street. Hattie's maiden name was Nixon. In 1910, Frank Nixon lived with his parents on Forest Ave, and gave his occupation as constable. Were Frank H. Nixon and Frank H. Higgins the same person? We will probably never know.

One later, notable resident was Lucy Jane Piacentini (later Bogdanovich). One of ten children born of Italian immigrant parents, Constantino (sometimes Anglicized to Charles) and Justina, Lucy attended Portland High School, graduated in 1944, then went on to teach physical education and coach field hockey for almost thirty years at Deering High School. Her work as a pioneer in the field of women's sports education was honored when she was inducted in to the Northeast Women's Sports Hall of Fame in 2007.¹ The Piacentinis lived at 12 Smith Street from at least 1947 until around 1963. Lucy left when she married in 1956.

¹ Tom Chard, "Legendary teacher-coach receives Northeast Award," *Portland Press Herald*, Nov. 24, 2007.