

A PLACE CALLED POPPLETON



A Place Called Poppleton

A Place Called Poppleton documents the history and culture of the Poppleton neighborhood of Southwest Baltimore. UMBC American Studies students produced a StoryMap virtual tour and walking tour brochure on Poppleton with a focus on the neighborhood's African American history and places lost or endangered due to redevelopment. **Artist Markele Cullins designed a digital zine based on their research.**

Our goal was to document and share engaging stories of the past and present through archival research and listening to those who live, work, and are connected to Poppleton. We hope the project will be a monument to the past and present people of Poppleton and West Baltimore.

We worked in collaboration with Curtis Eaddy II and the Historic Preservation Committee of the Southwest Partnership and Sonia Eaddy of the Poppleton Now neighborhood association. UMBC's Media Production Fellows produced the videos for the virtual tour and interviews with local residents.

We want to dedicate this zine to Sonia Eaddy who is a tireless advocate for her community. She represents the fact that so much of the work fighting for people and against gentrification is done by Black women in Baltimore City. Thank you Sonia for all you do!





We thank everyone who took the time to talk with us and all those people past and present working to build strong neighborhoods in West Baltimore. We apologize for anything we get wrong.

Research is ongoing, please contact Prof. Nicole King nking@umbc.edu for more information.

A Place Called Poppleton is part of the Baltimore Traces project:
<https://baltimoretraces.umbc.edu/>

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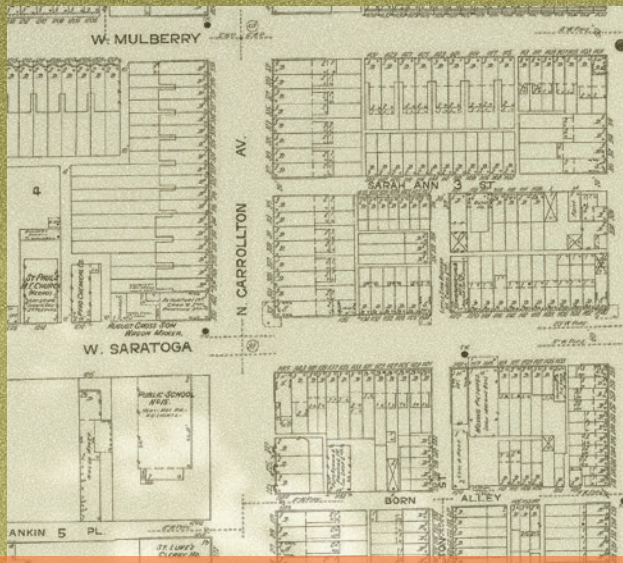
THE PAST POPPLETON - A BRIEF HISTORY



The Poppleton neighborhood was named for Thomas H. Poppleton, who mapped out the design of the city's grid of streets and alleys in 1823. The neighborhood's boundaries have changed over time. During most of the 19th century, Poppleton was a predominantly white working-class neighborhood but African Americans lived in the alley houses throughout the then industrial neighborhood of workers.

Beginning in the 1930s, the City's "slum clearance" efforts sought to reimagine Poppleton. In 1940, Poe Homes opened as the first public housing complex in Baltimore City. The Poe Homes public housing complex provided brick rowhouses for African American families as public housing was segregated at the time. In 1958, the Lexington Terrace public housing highrises were built with 677 apartments in five highrises towers.

Historically, highway construction has done great damage to Poppleton. In 1975, the Franklin-Mulberry expressway, the "Highway to Nowhere," was completed cutting Poppleton off from other Black neighborhoods to its north. In the 1960s and '70s, the government made room for the highway by using eminent domain to take and demolish 971 homes and 62 businesses, displacing around 1,500 people.



In 1975 the Poppleton Urban Renewal Area was created and the City hired Phoebe Stanton, a Johns Hopkins University art history professor, to complete the Poppleton Study documenting the buildings of Poppleton. Her recommendations for preserving much of Poppleton's historic housing stock were mostly ignored. In 1982, the Martin Luther King Jr. boulevard expressway opened, cutting Poppleton off from downtown and further isolating the neighborhood from resources and investment.

Following decades of disinvestment resulting in decline, Poppleton became a neighborhood targeted for revitalization as part of Baltimore's \$100 million federal Empowerment Zone (EZ) project in 1995. In 1996, The Lexington Terrace highrises were demolished and, through a public-private partnership, replaced with The Terraces, a mix of low-income housing options. The major result of the decade-long EZ program was the \$300 million-dollar University of Maryland BioPark project that pushed the university across MLK boulevard into Poppleton. With the BioPark groundbreaking in 2004, the City began acquiring land for a large development project.

In November 2004, the City approved an amendment to the Poppleton Urban Renewal Plan to redevelop 526 properties on a 13.8 acre parcel in Poppleton. In order to get a large parcel for redevelopment, the City had to acquire the remaining 169 privately-owned parcels by eminent domain and 134 of those properties were occupied. The City made a deal with La Cité, the company of New York based developer Dan Bythewood, in 2006 for the redevelopment project. Construction was due to begin in 2008 but lack of funding brought the project to a halt.

In 2012, the City of Baltimore tried to get out of the agreement, but the developer sued and kept the right to develop. Phase I of the massive redevelopment, which includes the two luxury apartment buildings at 101 N. Schroeder St, did not begin until 2018. In the intervening years, many Poppleton residents were displaced from their homes and the residents who remained were forced to live in a neighborhood frozen and abandoned without being informed of when things would change.

In 2018, The Housing Authority of Baltimore City received a large grant from the U.S. Housing and Urban Development to develop a transformation plan for Poe Homes. Transform Poe's goal is to "transform neighborhoods of extreme poverty into sustainable, mixed-income communities," which includes tearing down the 1940s Poe Homes public housing and replacing it primarily with... highrise apartments.

The construction of Center West and the Transform Poe project will radically change Poppleton's landscape from historic, brick row homes to multi-story apartments designed for newcomers.

SAMPSON'S RESTARAUNT

..... GONE BUT NOT FORGOTTEN

Located at 944 West Fayette Street in Poppleton, Sampson's was an important Black-owned business in Baltimore. Owner J.A. Duke Martin opened Sampson's restaurant in the 1950s when dining in the city was still primarily segregated. Martin's restaurant became known as the "gateway to West Baltimore." Sampson's had a bakery where customers could watch its famous bread and rolls being made. In addition to those famous rolls, Sampson's was known for home cooking such as collard greens, chitterlings, and pork chops as well as its friendly atmosphere. Sampson's was a space for the political elite and the everyday Baltimorean and offered various events and concerts. Sampson's was a hub for Black Baltimore food, arts, and culture for generations. Resulting from the redevelopment of the area, Sampson's was "forfeited" to the city in 2006. This historic space for Black Baltimore was demolished in 2007 as part of the redevelopment.



What was Sampsons is now the entrance to the Center West apartments

"In 2006, I threw a concert afterparty there... it was an awesome opportunity to host an event in your neighborhood. And then the neighbors come out and support... the love that you get from the community, something about our culture. We love to come together. We love to have a good time and share positive experiences. My mom and them came down, and was running the door for me. So at this spot, where my grandmother would talk about these beautiful, scrumptious smelling and tasteful biscuits... I never had one. But to know that I had a chance to have a party at a space that my grandmother partied when she was younger--that's three generations. Her, my mother, and then me and I had the opportunity to engage at a space where she did when she was younger. Now that's not here, so, that piece of history is gone."

- Curtis Eaddy

A SECOND CHANCE SCHOOL GIVEN A SECOND CHANCE

Present day Excel Academy at Francis M. Wood High School opened in 1951 under the name Fannie L. Barbour elementary school for Black Children at 1001 W Saratoga.

This former name, for the first African American school built in the 20th century, comes from Fannie L. Barbour, the first woman African American teacher in Baltimore. Operating through 1978, the Fannie L. Barbour school closed due to declining enrollment. Eventually the school reopened under the name Francis M. Wood Alternative High School. Wood, who the school was named for, was head of Baltimore City Black Schools from 1925 until his death in 1943. During his time in Baltimore, Wood also became a renowned leader and prominent figure in the Black education system. Under the No Child Left Behind Act in 2008 the school was finally renamed Excel Academy at Francis M. Wood High School due to low test scores. Since its renaming the school continues to struggle.



**WITH THE IMPENDING
REDEVELOPMENT SURROUNDING
THIS HISTORIC SCHOOL, WHAT WILL
BE THE FUTURE OF EXCEL ACADEMY
AND ITS RICH AFRICAN AMERICAN
HISTORY?**

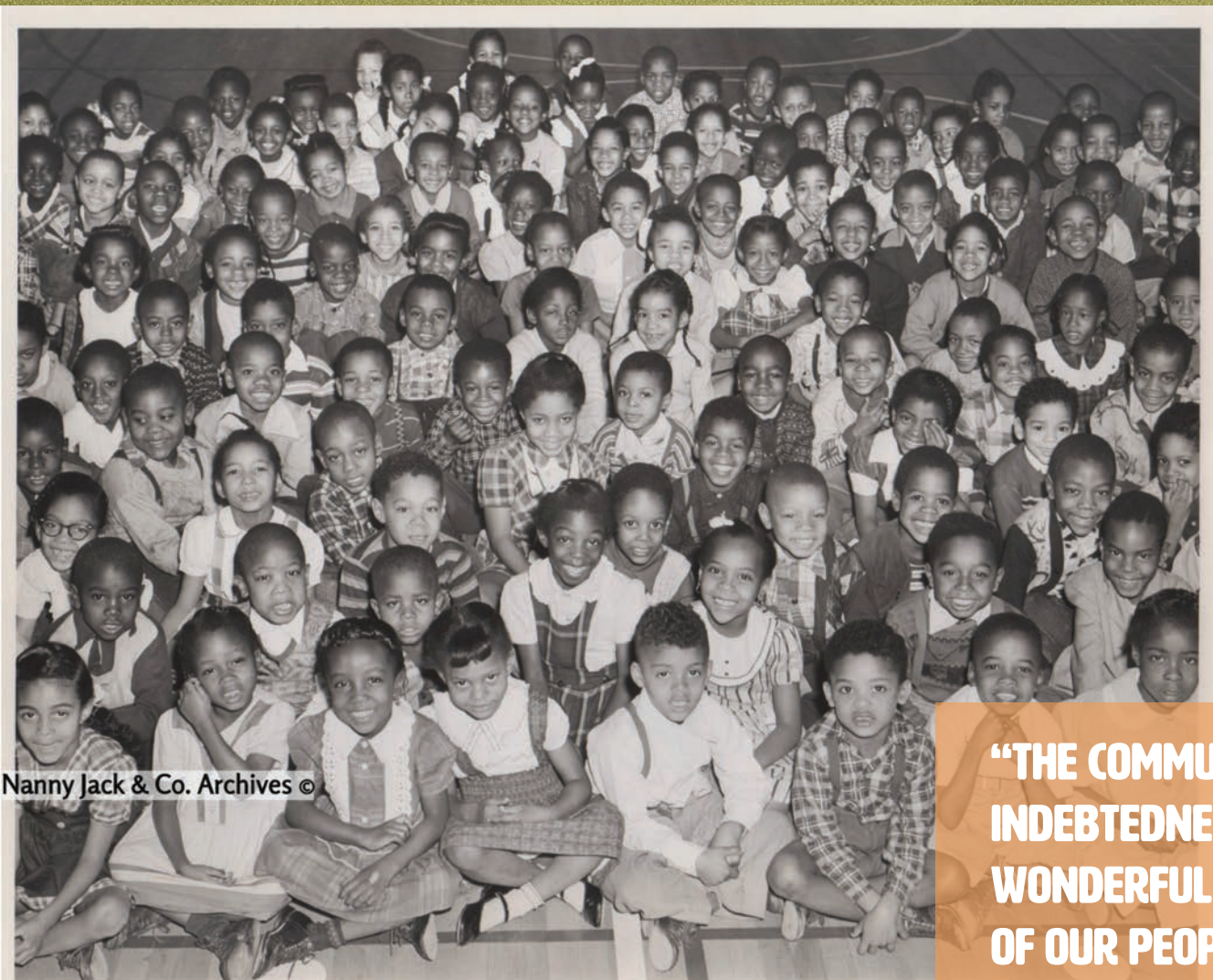
BALTIMORE'S FIRST BLACK WOMAN TEACHER & PRINCIPAL

FANNIE L. BARBOUR

Fannie L Barbour (1867-1936) was the first Black woman teacher and later administrator in Baltimore City Schools.

Born in Virginia late in the 1860s, Barbour moved to Baltimore early in her childhood and was educated here. Barbour worked for the city's public school system from 1889 until her retirement in 1934. She served as a principal at what is today Frederick Douglas High School. Barbour passed away in 1936 and is interred at the historic Mount Auburn Cemetery. She was survived by her ward and companion Miss Lillie Smith. Barbour's legacy as the first Black female teacher in the city was honored in 1950 when the Fannie L. Barbour elementary school for African American children opened in Poppleton at the corner of Saratoga and Schroeder streets. Today the school at 1001 W Saratoga Street is known as Excel Academy at Francis M. Wood High School.





Nanny Jack & Co. Archives ©

“THE COMMUNITY CAN SCARCELY REALIZE ITS INDEBTEDNESS TO MISS FANNIE L. BARBOUR...HER WONDERFUL TRIUMPH OF PROVING THE ABILITY OF OUR PEOPLE TO QUALIFY AS TEACHERS, PAVED THE WAY FOR A COMPLETE REVOLUTION WITH RESPECT TO THE EDUCATIONAL INTEREST OF HER RACE.”

-- REV. GEORGE FREEMAN BRAGG, EDITORIAL IN THE AFRO AMERICAN, 1936

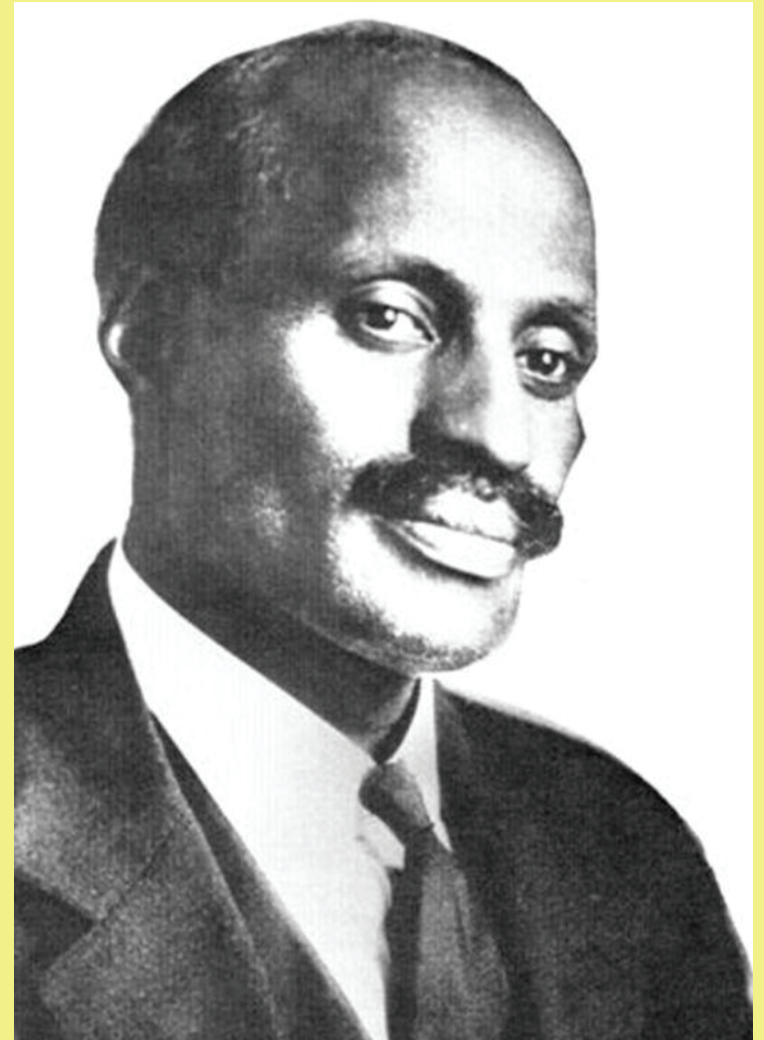
FRANCIS M. WOOD

***“THE GREATEST MAN
YOU NEVER KNEW.”***

Francis M. Wood’s notoriety stems from his position as the director of “Baltimore City Negro Schools,” a position he held for 18 years from 1925 until his death in 1943.

Wood was born in Kentucky in 1878. He earned a master of arts from Lincoln Institute (formerly Eckstein Norton University) in Shelby County. He was a public educator, principal, and later state supervisor in various schools in Kentucky for African Americans.

In 1925, Wood became the head of Baltimore City Negro Schools. During his tenure in this position, Wood had a sterling record; however, local criticism stemmed from the fact that an outsider from Kentucky was selected for the post instead of a native Baltimorean. Many took note of Wood’s outstanding work as an educator and administrator. In addition, Wood helped organize the first Black symphony in the United States in Baltimore and lobbied for anti-lynching legislation in Maryland. He passed away in 1943 at the age of 65, yet his legacy lives on through the Excel Academy at Francis M. Wood High School, an Alternative High School in Poppleton.

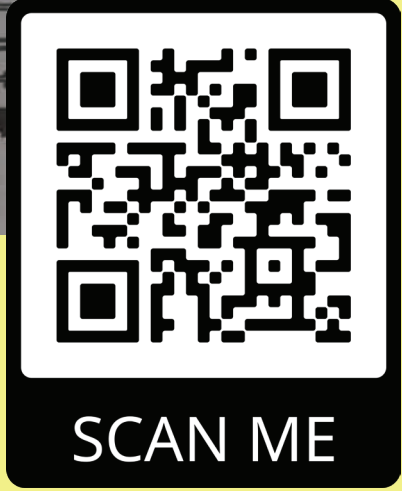
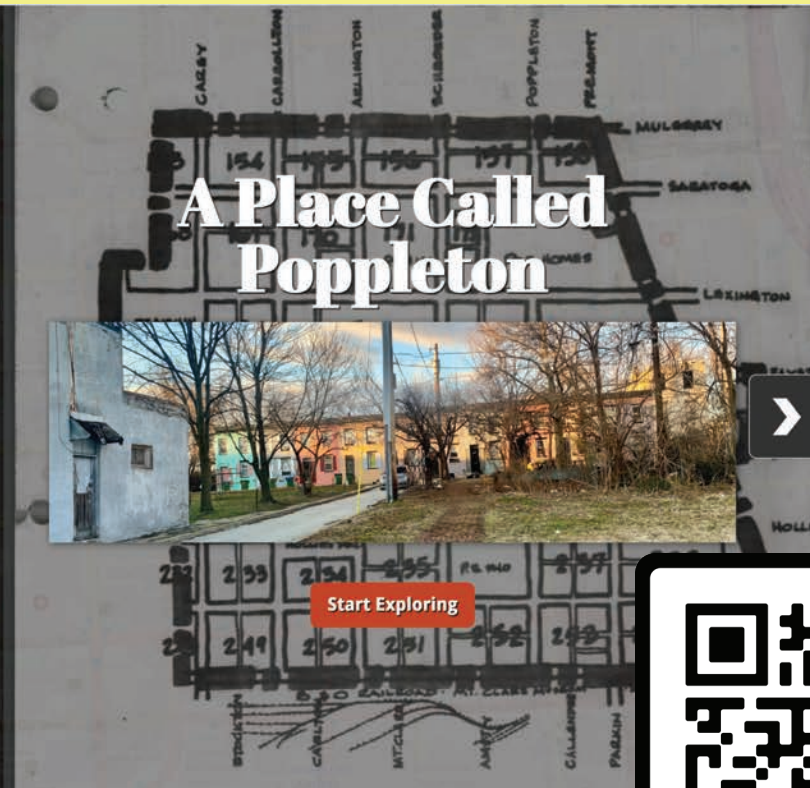
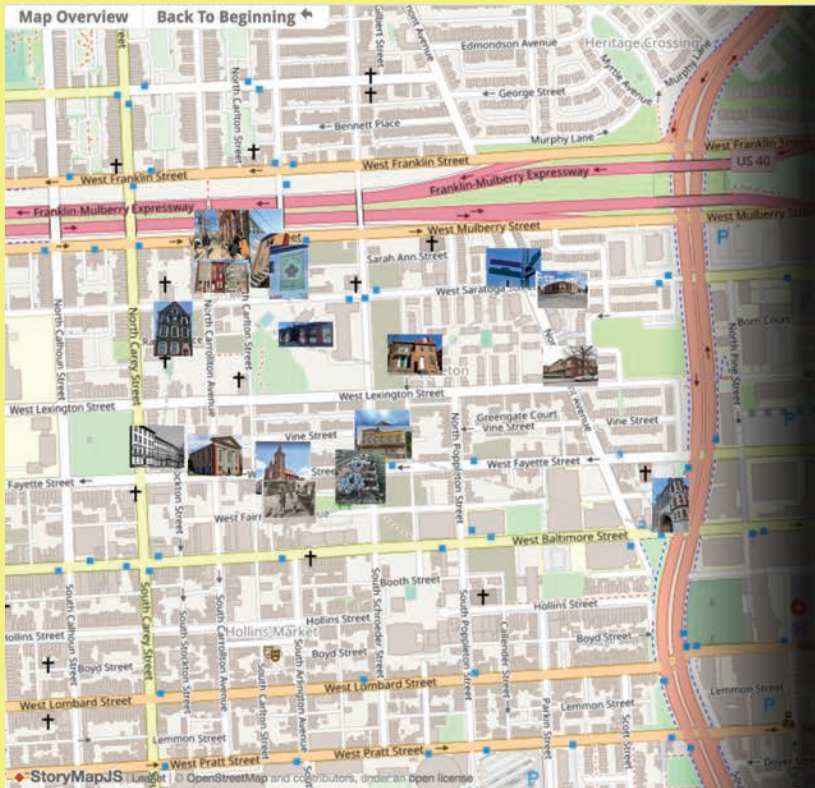


The Francis M. Wood public school was originally located in the path of the “Highway to Nowhere” (Franklin-Mulberry expressway), which caused great harm to thriving African-American neighborhoods in West Baltimore. The school has been moved various times before it home today at 1001 W. Saratoga Street as an alternative high school.

THE PRESENT

STORYMAP PROJECT

During the spring 2021 semesters students in AMST 422: Preserving Places, Making Spaces in Baltimore researched the history of the Poppleton neighborhood.



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You can find out more information on twenty different places listed below by visiting

<https://baltimoretraces.umbc.edu/poppleton>

Poppleton Firehouse (No. 38) - 756-760 W. Baltimore Street

Sampson's Restaurant - 942 W Fayette St

Allen A.M.E. Church - 1130 W Lexington St

Pop Farms - 14 N Schroeder St

Morning Star Baptist Church - 1063 W Fayette St

Waverly Terrace - 101-123 N. Carey St.

St. Luke's Episcopal Church (1857) - 217 N. Carey St

Carriage House/August Gross Wagon Shop - 300 N. Carrollton St.

Eddy House - 319 N. Carrollton Ave 300 block

Sarah Ann Street alley houses - 1102 - 1124 Sarah Ann St.

Boss Kelly House - 1106 West Saratoga St.

Greater Model Recreation Center - 1001 W Saratoga St

Excel Academy PS 161 - Fannie L Barbour Public School - 1001 W Saratoga Street

Center West - 101 N Schroeder St

Mt. Olive Freewill Baptist Church

Metro Metals building - 902 West Saratoga Street

Edgar Allen Poe Historic House - 203 Amity Street

Poe Homes (city's oldest public housing 1940) --> Transform Poe

Lexington Terrace (past) --> The Terraces (present)

BLACK CHURCHES

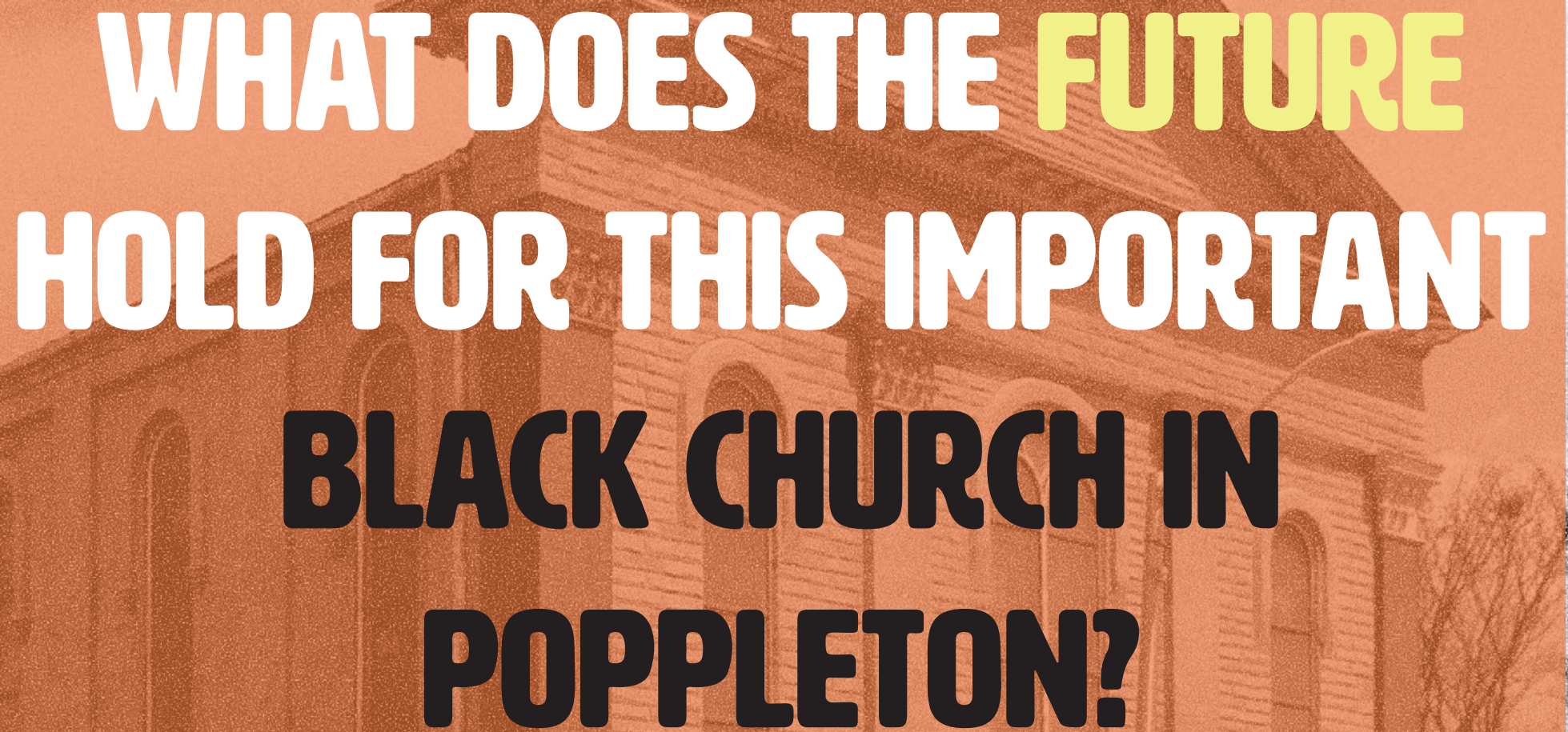
PERSERVE

BLACK HISTORY

A HISTORIC AFRICAN AMERICAN CHURCH IN POPPLETON

The Allen African Methodist Episcopal Church stands for service and community. The church was founded in 1860 in a small house on Stockton Street as Allen Chapel AME Church. The church moved to its present location at 1126-1130 West Lexington Street in 1902. An anchor in the Poppleton Community of West Baltimore, the church does not just rest upon its history. Under the leadership of Rev. Brenda D. White, the Allen AME Church is experiencing transformational spiritual growth through its teaching, ministries, and community engagement. They have recently struck up a green initiative, where the church has made teams to preserve green space and keep storm drains clean. The Allen AME Church also promotes nutrition, health advocacy, and education within the community. The church has a partnership with the University of Maryland Center for Diabetes and Endocrinology. The church has brought the community together for prayer and unity through outside gatherings during the Covid-19 Pandemic. Their building is eligible for listing on the National Register or the Baltimore City Landmark list.





WHAT DOES THE **FUTURE** HOLD FOR THIS IMPORTANT **BLACK CHURCH IN POPPLETON?**

See the StoryMap for info on more local churches:

Morning Star Baptist Church
St. Luke's Episcopal Church
Mt. Olive Freewill Baptist Church

WHAT'S PRESERVED AND WHY?

"And one question I have, why is it that so many of the historic structures [in Poppleton] were torn down when that didn't happen in Union Square and in Franklin Square?"

--Jane Mayrer, Historic Preservation Committee, Southwest Partnership

"You got blocks of abandoned homes, that the city could work on that other than tearing down blocks, making people move out of their homes and you tear down their houses-- houses that people worked so hard for."

--Munira Swam, past resident

"We need to be able to preserve whole neighborhoods. Cause I mean, it's families, friends. And they're destroying it when they take it away."

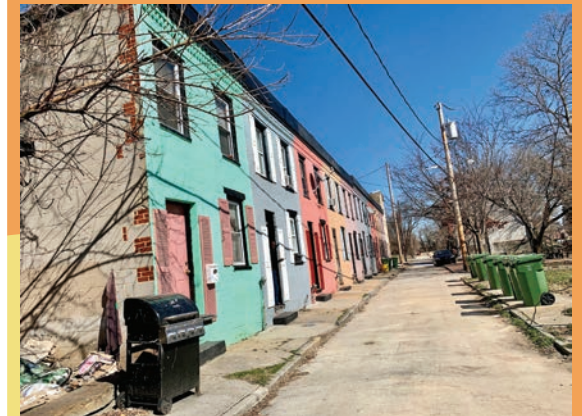
--Sonia Eaddy, current resident

PRESERVED? THE SARAH ANN STREET ALLEY HOUSES

The Sarah Ann Alley House Row at 1102-1122 Sarah Ann St. are excellent examples of alley houses built in the 1870s in Baltimore. Their design simplicity is charming (two-stories high, two-bays wide) as are the bright colors the alley houses are painted. Originally "Harmony Lane," this alley street had become Sarah Ann Street by 1886. These houses have been occupied by African Americans since the late 19th century and possibly since their construction in the early 1870s. According to a CHAP report alley houses are an endangered building type and Sarah Ann Street houses represent a rare type of alley housing.

In 2000 a group of residents (Robert Estreet, Kenneth Currence, and Carolyn Shoemaker) created a small park across the street from the homes for the local children. They did this without city assistance as the City would have taken too long and not addressed the immediate needs of the children. These properties were owned and well-maintained by landlord Helen Hunt, until the City recently purchased them. Residents recently received a Parks & Peoples grant to rebuild the park; however, due to the redevelopment deal the City made with the developer, residents were not allowed to receive the grant or to even get permits to improve their property in the area.

WHAT IS GOING TO HAPPEN TO THE SARAH ANN ALLEY HOUSE ROW AS PART OF LA CITE DEVELOPMENT PROJECT?



SHOULD THE BOSS KELLY HOUSE BE PERSERVED ?



Built between 1830 and 1845, 1102-1120 West Saratoga Street (Boss Kelly Row) meets national register criteria for its association with "Boss" John S. (Frank) Kelly, the leader of Baltimore's West Baltimore Democratic Club. Born circa 1858 either in Philadelphia or Baltimore, John Kelly was orphaned at the age of six. At the age of nine he was adopted by Mrs. Mary Johnson who lived at 1106 West Saratoga Street, the house which Kelly lived for the rest of his life. Kelly became involved with politics by working with political leaders like Jimmy Strong and Al Tribble. During his life he ran the political machine that elected several mayors, senators, judges, and state representatives. He was also the inspiration of Dashiell Hammett's character Shad O'Rory in *The Glass Key*, which was made into a movie. Boss Kelly ran the west side from the basement of his house at 1106 West Saratoga Street. The row is also meets National Register criteria as being a very unique rowhouse building type. Built between 1830 and 1845, the buildings with their single second-story tripartite windows and gabled roof are unique to Baltimore.

IN THE CITY BLOCK SURROUNDING THE NOW DILAPIDATED HOUSE LIVE RESIDENTS (SUCH AS PARSHA MCFADDEN) WHO ARE IN THE PROCESS OF LOSING THEIR HOMES DUE TO EMINENT DOMAIN?

AN ART DECO BUILDING OF THE PAST

The Metro Metals building (902 West Saratoga Street) is a 1920s-1930s structure that exhibits several Art Deco details. It also exemplifies the early twentieth century small manufacturing and warehouse buildings that were woven into the fabric of a dense row home neighborhood. The building conveys strong architectural characteristics of the American Art Deco movement. In Baltimore, relatively few examples of Art Deco architecture survive, especially on utilitarian manufacturing and warehouse buildings. Baltimore Heritage, along with the Commission for Historical and Architectural Preservation (CHAP), petitioned to make the Metro Metals Building part of the state and national registry for historic landmarks in an attempt to preserve the building and its history within Poppleton.



**CAN WE PRESERVE THE RICH
HISTORY OF POPPLETON
RESIDENTS IN ADDITION TO ITS
HISTORIC ARCHITECTURE?**

**CAN WE REVISIT
WHAT TO PRESERVE
IN 2021?**

“I MENTIONED A COUPLE OF PLACES THAT ARE PROTECTED AND ISOLATED AND THEY’RE GOING TO BE THERE, BUT I THINK THEY’RE GOING TO BE KIND OF ISLANDS OF HISTORY.”

--SCOTT KASHNOW, CHAIR OF THE HISTORIC PRESERVATION COMMITTEE, SOUTHWEST PARTNERSHIP

“THE CHANGE I SEE IN THE NEIGHBORHOOD OVER TIME, IT SEEMS LIKE THERE IS LESS AND LESS PEOPLE. I DON’T KNOW, AT ONE POINT IN TIME YOU WOULD COME AROUND HERE AND THIS WHOLE AREA WOULD BE POPULATED WITH PEOPLE. BUT NOW IT’S JUST - THAT’S THE CRAZIEST-- SEEING THE PEOPLE JUST SLOWLY BUT SURELY BEING PUSHED OUT OR PUSHED AWAY.”

--LEVAR MULLEN, ARABBER

WHAT IS BEING LOST OR RELOCATED IN 2021?



POP! FARM

GROWING RESTLESSNESS

LOCAL COMMUNITY GARDEN
AWAITS ANSWERS

For decades Pop! Farm has been a space in Poppleton for community members to gather and build relationships. Founded by Delegate Ruth Kirk in the 1990s, Pop! Farm has transformed from a vacant lot to a vibrant community garden. Community gardens help residents gain access to fresh produce, which is especially important in places like Poppleton that are faced with food apartheid—a racially discriminatory food system that impacts access to healthy food often in Black neighborhoods. In addition, Pop! Farm has provided a space for cookouts and events on the medicinal benefits of plants, read books from a free library, and provide mentorship opportunities for youth by hiring local students to work in the garden. Courtney Hobson, a volunteer at Pop! Farm, expressed how her time there has “built essential friendships in my neighborhood,” sharing that gardens are “magical places.” In 2021 we were notified that the La Cite development will be displacing Pop! Farm. Gardeners are in talks with the City on finding a new location within Poppleton.

WEBSITE: <https://www.popfarm.org>

COURTNEY HOBSON

IN HER OWN WORDS



A thing with gardens is that you need people to help nurture it and help it to grow and if there are people who aren't around anymore, move away or just can't for whatever reason, things fall into disrepair.

The way the adopt-a-lot agreements work is that the city owns the property so we don't own it outright, we're just kind of allowed to exist there, but ... **There's always been the threat and the danger of at some point in time the developer finally wanting to actually build something there and we would have to be booted off.**

Now the city says that that threat has become more imminent in recent days... It seems like the city is pretty set on, "We have this agreement with the developer, it's moving forward. We are going to relocate you."

Pop! Farm's problem is so small in relation to the larger problems that are happening in Poppleton in terms of people being displaced from their homes. The city wants more people living here as homeowners. The city's population... it's declining, but if you allow developers to come in and they're just building condos or apartments, that changes the neighborhood greatly. You don't have people that are living here permanently, you don't have people who are living here for generations who know each other.

Everyone's just existing in their own little insular apartment and it just completely changes the flavor of the neighborhood and we've been here ... **Maybe not always consistently, but there has been a garden at 14 N. Schroeder Street for almost 30 years and some would consider that to be like an institution and you're just going to move us out of the way, completely demolish a green space?**

People talk about the benefit of green spaces. You're going to move a green space out of the way to build what? A hotel, more apartments?

Most of the gardeners at Pop!Farm are Black and once upon a time there were a lot more black farmers but due to various reasons including Jim Crow and racism, they were pushed out and there's been a push now... In the Land Back initiative in terms of giving land back to indigenous people but also like ... More Black people owning the land instead of having to be beholden to a government."

COURTNEY HOBSON

IN HER OWN WORDS

We're just a bunch of nerds who want to grow vegetables and share them with people. I think that that is not a controversial thing of wanting to share food with others but one thing that I think really drove the importance of the community garden's home was at the very beginning of lockdown for the pandemic and people were panicked buying at the grocery stores... I couldn't find certain produce items at the grocery store. Meat either was gone or the price was driven up and it brought me comfort knowing that, "Oh, I don't necessarily have to worry about that because I can grow something if I need it." It might take a little bit longer, it's not as easy as just ... It's not going to be instantly this thing, but ...Yeah, just **the importance of being self-sufficient because at some point in time the government can't save us all the time. We have to rely on ourselves and on each other.**

Joining Pop!Farm kind of got me friends in my neighborhood. Like this was the first time where I lived in a place where I had neighbors that are the kind of neighbors that you can rely on... The friendships that I've made there are going to outlast Pop!Farm. Because if Pop!Farm never comes back, I always have them as my friends."



TRANSFORMING POE FOR WHOM?

According to the HABC website:

On September 10, 2018, The Housing Authority of Baltimore City (HABC) announced that the agency received a \$1.3 million Choice Neighborhoods Planning Grant from the U.S. Housing and Urban Development (HUD) to develop a transformation plan for Poe Homes. Baltimore is one of six cities selected to receive nearly \$5 million in combined Choice Neighborhoods Planning Grants. The grant was used to develop a comprehensive neighborhood plan to leverage public and private resources to improve housing access, resident success, and neighborhood vibrancy.

This Transformation Plan will revolve around the redevelopment of Poe Homes - 288 units of public housing - and the integration of this housing into the footprint of the Poppleton/Hollins Market neighborhood. The Poe, Poppleton, Hollins Transformation Plan is being developed under the framework of the Choice Neighborhoods Initiative (CNI) program, which was launched in 2010 to guide federal investment in comprehensive neighborhood revitalization. The CNI program supports locally driven strategies to transform neighborhoods of extreme poverty into sustainable, mixed-income communities.



Updates in 2021...

At a public meeting in January 2021, HABC reported that they had heard back that HUD accepted their plan for Poe Homes to create a mixed income community. In addition, those involved with the Transform Poe project are in discussion with the City and La Cite for some of the property within the developers footprint for their project.

With Transform Poe and La Cité/West West underway in 2021, what is in store for the future of Poppleton and its long history of public housing?

You can read the full 214 page plan here: <file:///Users/space/Downloads/transform-poe-plan.pdf>

**SAVE THE EADDY
FAMILY HOUSE
319 N. CARROLLTON ST.**



“I WISH WITH ALL MY HEART THAT THE CONDITION THAT [POPPLETON’S] IN NOW WOULD NOT HAVE BEEN THE CONDITION THAT IT WOULD BE, AND I THINK IT WAS COMPLETELY AVOIDABLE. I WISH THERE WERE THINGS THAT WE COULD DO NOW TO CHANGE THE TRAJECTORY FOR MUCH OF IT. I THINK THERE’S A COUPLE OF THINGS THAT WE STILL HAVE THE OPPORTUNITY TO AFFECT. I WOULD LOVE TO SEE THOSE CHANGES MADE. I WOULD LOVE TO SEE US BE ABLE TO PROTECT THE HOUSING THAT STILL EXISTS THAT HAS NOT YET BEEN TORN DOWN, TO BE ABLE TO POTENTIALLY CHANGE THE TRAJECTORY OF MAYBE A COUPLE OF STREETS. BUT FOR THE MOST PART, THERE’S NOT A LOT THAT CAN BE CHANGED IN THE PAST. BUT I HOPE THAT WE LEARN FROM IT AND CAN GO FORWARD IN THE FUTURE.”

***--SCOTT KASHNOW, CHAIR OF THE HISTORIC PRESERVATION COMMITTEE,
SOUTHWEST PARTNERSHIP***

SAVE THE EADDY FAMILY HOME AT 319 N. CARROLLTON ST.

Curtis Eaddy Sr. and his wife Sonia Eaddy have been married for 32 years and have owned the house at 319 North Carrollton Avenue since 1996. Sonia Eaddy has roots going back three generations in Poppleton. The family has persevered through neighborhood segregation, redlining, destructive highway construction, disinvestment, and the constant delays of redevelopment. The Eaddys love their neighborhood and want to remain in their home despite the City using eminent domain to take their property for a development plan that dates back to 2004.

The Eaddy family's story reflects the rich African American history of Poppleton and West Baltimore. The Eaddy family has deep roots in the area going back three generations. Sonia Eaddy's father Donald "China" Waugh, was a veteran araber at the Carlton Street Stable by Hollins Market and still lives in Poppleton. His wife who was the first African-American female transportation company owner in Baltimore, started her business in 1969.



The Eaddy family purchased the home on the 300 block of Carrollton Street to build generational wealth. Curtis Eaddy Sr. is a small business owner and a minister and Sonia Eaddy is a dedicated community volunteer, mother, and grandmother. Sonia and Curtis Eaddy, Sr. raised their five children and now host their thirteen grandchildren in their rowhouse, which has been meticulously restored and maintains its historical integrity. The Eaddy family built and restored their home after a devastating fire in 2012 and want to stay and continue the work to build a better future for Poppleton and West Baltimore.

THE MCFADDEN HOME



Parcha McFadden

I've been here in Poppleton since I was five. My dad moved in here, he bought a house for us to stay in. So we wouldn't have to move from place to place because when he was little, he always had to move from house to house and he said, if he ever had children, that he would make sure he paid off the house for us to stay in. So we wouldn't have to move from place to place. And he did it so, he did just that.

On being relocated from her home for development...

It's kind of hard. Cause I've been here for so long and I was hoping to pass it down to the grandchildren. Yeah. My daughter loves home where she is staying... That's a special place for us, cause we all... the grandkids had ideas of making part of the house into a studio so they could make their music. Yeah. I mean my father's purpose of him paying for the house, so we going to be there and don't have to struggle and starting all over and a paying mortgage on a house and stuff.



I just pray in the future that it won't be a repeat of moving neighbors out of their community, when they work so hard to build right there. Now they have to keep starting over. We got the pandemic, we got people losing their jobs. It's kind of hard to... You got single parents. Do things planning on they look out for everybody, not just pushing people out because they want a certain area to build certain things. Make it new with the people in it.

FUTURES

FUTURES

FUTURES

URBAN RENEWAL IS NOW

James Baldwin famously said that “urban renewal is negro removal” ... in 1963.

That was nearly sixty years ago and this country has not changed. Baltimore City is still using outmoded and unethical practices of redevelopment in Black neighborhoods today.

The City of Baltimore’s Poppleton urban renewal plan from 1975 became a redevelopment plan in 2004 where the City had to acquire the 169 privately-owned parcels by eminent domain and 134 of those properties were occupied.

That is over one hundred people, so many families, so many stories... some of these stories are lost as people had to sign non-disclosure agreements as part of their buyouts, meaning they could not talk about their own displacement.

In 2020 as the research for this class was underway, people in the block surrounding the “preserved” and historic Sarah Ann Street Alley Homes received condemnation notices--this means the City can take the families homes using eminent domain. Eminent domain is a legal power of the government to take private property for the public good.

WHAT IS “PUBLIC GOOD”?

WHAT IS THE PUBLIC GOOD OF DISPLACING THE EADDY AND THE MCFADDEN FAMILIES?

HOW HAS THIS REDEVELOPMENT SERVED THE PUBLIC GOOD?

DO BLACK HOMES MATTER?

DO BLACK NEIGHBORHOODS MATTER?

IF SO, WHY IS NO ONE REALLY REPORTING ON OR TALKING ABOUT THESE LONG-TIME POPPLETON RESIDENTS LOSING THEIR HOMES?

CENTER WEST EXPANSION...?

Just before the global pandemic hit, Sonia Eaddy and her family received a condemnation notice from the City. In early 2021, the Pop! Farm community garden found out they were going to be relocated just before the growing season was to begin. Why?

Dan Bythewood of La Cite has some support for the Center West development in the neighborhood, "including the executive board of the Southwest Partnership which sent a glowing letter of support for the developer on February 19, 2021

On March 3, 2021 the City of Baltimore demolished houses on the 300 block of N. Carrollton Street with little notice to surrounding neighbors. These houses sit on the corner of Saratoga St. and Carrollton Ave. They are just yards from the Eaddy and McFadden homes.

The local press reported that Center West was bringing a grocery store to Poppleton (Baltimore Business Journal March 16 and Baltimore Sun March 17).

Neither the Eaddy family nor the McFadden family are opposed to redevelopment and adding more resources to Poppleton. The Poppleton community and supporters are fighting to protect homes and the rich history of Poppleton from redevelopment that displaces Black people and culture.



Poppleton's revitalization must include the voices of and resources for all remaining residents who have persevered through neighborhood segregation, destructive highway construction, and disinvestment.

These actions in 2020 and 2021 during a global pandemic are the result of the lack of transparency from the City of Baltimore and the developer Dan Bythewood of La Cité/Center West. These parties should meet with the community, the homeowners, and housing activists to provide transparency and accountability on a redevelopment project that has frozen the neighborhood's revitalization for over fifteen years and led to disinvestment and decline.

The development is heavily subsidized by public funds--including a \$58.3 million in tax increment financing (TIF) in 2015--for the La Cité project and therefore the developer and the City must be accountable to the public.

The City should show that Black neighborhoods matter by saving the homes of longtime residents who want to stay and preserving the neighborhood's African American history and culture. The developer should collaborate and work with the community by actively listening and responding to the concerns of long-time residents and stakeholders.

We understand that the Center West project is happening and could be good for the City of Baltimore if there was a genuine attempt to work with residents and stakeholders to address their concerns... their concerns are our concerns.

Who will benefit from the redevelopment of Poppleton?

The Eaddy family home does not need to be torn down for this development project to move forward.

The long history of urban renewal, redevelopment, and the use of public funds is fraught and complex, but saving the Eaddy home is not.

**SAVE THE
EADDY HOME...
PRESERVE
POPPLETON'S
PAST, PRESENT,
AND FUTURE.**

BRING BACK THE RECS.....

The Greater Model Community Recreation Center is named after President Lyndon Johnson's Model City Program and shows its influence in Poppleton. The modern "art deco" style rec center opened in the summer of 1976. It offered a variety of activities for families within the neighborhood. For the children of Poppleton the rec center was a unifier. The children would participate in activities such as swimming, skating, karate and holiday events. In the summer they would eagerly wait until noon, when the pool opened, to swim and hang out with their friends. Parcha McFadden, a resident of Poppleton, fondly remembers going to the rec center for Halloween parties. In the winter kids could pick up skates from the skate mobile stationed at the rec center.

Sadly in the late 90s the rec center closed due to budget cuts and left a void in the community. The Southwest Partnership has plans to reopen and renovate the rec center with the aid of Plano-Coudon and the support of Rev. Michael White, who has raised \$400,000 through his church congregation for the efforts.



"I remember when they tore down Carlton street and built that park and that pool and that recreational center for us. There was a division between the Lexington Terrace projects and the Poe homes. But once they built this pool and this rec center, we all came together as children, and got along and played together... that playground and that recreational center brought the kids together." - Sonia Eaddy

THE FUTURE IS

ART

THE FUTURE IS

BEAUTIFUL

PROFILES OF ARABBERS & ARTISTS

LEVAR MULLEN

Levar Mullen is an arabber from West Baltimore. Arabbing is a long-standing Black Baltimore tradition using horse-drawn wagons to deliver fresh produce to residents. Arabbers connect communities in our deeply segregated city and address food apartheid.



I HAVE BEEN AN ARABBER OF BALTIMORE CITY ALL MY LIFE AND THE POPPLETON AREA HAS BEEN UNIQUE BECAUSE IT ESTABLISHED A VERY GOOD ROUTE FOR ARRABBING. THIS IS ONE OF THE NEIGHBORHOODS WHERE I'VE ACTUALLY LEARNED HOW TO ARAB... SO, YOU KNOW, I GREW UP AROUND HERE ALL MY LIFE. I NEVER REALLY WAS A RESIDENT BUT YOU KNOW, I'VE TRAVELED THROUGH HERE ALL MY LIFE AS AN ARABBER SO IT WAS IMPORTANT FOR ME AS WELL TO, YOU KNOW, TO SEE THIS LITTLE COMMUNITY TO GET WHATEVER THAT IT NEEDS.

LEVAR MULLEN

SHAE MCCOY: WEST BALTIMORE RUINS

A street scene in West Baltimore. On the left, modern multi-story apartment buildings with dark facades and white window frames line the street. On the right, older brick buildings are visible, one with a white address sign that reads "906". A dark car is parked on the street. The sky is overcast and cloudy. The text "SHAE MCCOY: WEST BALTIMORE RUINS" is overlaid in large white letters across the center of the image.

SHAE MCCOY: WEST BALTIMORE RUINS

As described by the artist, West Baltimore Ruins is “a visual story told by West Baltimore’s daughter.” McCoy created the series between 2018 and 2020 as a means of documenting the architectural landscape of the neighborhood in which she was raised, where an estimated one third of buildings are now abandoned. The resulting images take the viewer on a walk through the neighborhoods of West Baltimore as viewed through McCoy’s observant eyes, capturing the vibrant colors of empty row house facades, the charm of the area’s neglected historical architecture, unruly vegetation reclaiming empty houses, and signs of encroaching gentrification.





As physical remains of the past, ruins are typically associated with disuse and decay. McCoy's photographs point toward the causes behind this deterioration in West Baltimore: housing discrimination, urban blight, voucher programs that have relocated residents rather than reinvigorated neighborhoods, and lack of investment in commercial renewal that has benefitted other parts of the city. By turning attention—and her camera—to this landscape, McCoy also enlivens it. Her connections to the area and interviews with residents that helped shape the project invest the photographs with a personal perspective, preserving the memories and histories embedded in the vanishing architectural structures of West Baltimore.

Check out the UMBC virtual exhibition and McCoy's 2021 book [West Baltimore Ruins](#).

Check out and purchase Shae's work on her website:
<https://www.shaemccoyphotography.com/>

WENDELL SUPREME: “SOLELY SUPREME”



BASKETBALL COURT (PRIOR TO RESURFACING)



BASKETBALL COURT (AFTER RESURFACING WITH PAVING MURAL)

Supreme is a visionary whose character traits and vibrant personality stand out just as much as his signature art form of eye-catching and immaculate geometric abstract paintings, coined “Perfectionism,” tells a detailed story through color & shape. His objectives are to apply his designs to a variety of logical products and places to promote creativity, energy, and positivity in others.

Curtis Eaddy on Wendell Supreme...

“The Poe home basketball court, we had a chance to paint the mural there, worked with artist Wendell Supreme, Solely Supreme, shout out to him for having a heart to want to have an impact in the neighborhood!”

In 2018, a group of volunteers came out when Poe Home residents lost water for weeks in the heat of the summer to paint and rehab the public housing complex’s basketball court and add new goals. Curtis points out that this work and money “came from people in the community, people who live in Poppleton, people who live in Baltimore, who wanted to support and have impact in that neighborhood.”

CURTIS “MR. PRESIDENTIAL” EADDY II

The Beautiful Side of Ugly is Curtis’ summation of his own aesthetic and his work as an artist:

Visual artist, performance artist, hip-hop is my main medium. And hip-hop I use to create thought-provoking messages and content. Looking to use my art and music to change people, the way they think, the way they act, the way they view the world. But I DJ, I rap... I feel like I paint pictures with words.

Curtis shows the complexities in his life story as he works on community development but also his own practice as a social conscious artist on the side. He is savvy about issues of cultural representation and the importance of entrepreneurship and education for Black youth in Baltimore:

So, with my art, instead of being, I guess, a commercial artist, I took it into the school route. I was teaching hip-hop, I created a hip-hop curriculum that introduced STEM, science, and mainly engineering to youth. So as an audio engineer, they learned that they’re troubleshooting electricity. They’re not just pushing buttons and DJing, but they’re an audio engineer. You’re taking two different sound codes, combining them, and then relaying that to the public. And then this is a pathway for you to have business.



In 2021 as we interviewed Curtis at an event in the Sarah Ann Street Park, right by the house he spent his adolescence, his mom’s house, the house where his kids go so feel safe and loved by their grandparents, where he would ride horses arabbing with his own grandfather.

CURTIS “MR. PRESIDENTIAL” EADDY II

Curtis gets the last words in A Place Called Poppleton...

So we wanted to show Poppleton in a good light. I hope that you all was able to see some of the beautiful things that I see. I call it the beautiful side of ugly... I don't think it's ugly, I think it's pretty beautiful. But it's ugly what's been happening to us. So, the ugly part is those systems that we've got to continue to come against. Understanding the systems that are in place, why they're in place and how do we fight them. So that's the beautiful side. As people coming together, looking at what people can do, what they can build, looking at people themselves, because sometimes we don't pay attention to the people who are in our community.

So if anything, I encourage you to go out and meet a neighbor. In my neighborhood or your neighborhood, get out and meet your neighbor. Poppleton. A Place Called Poppleton. Our Place Called Poppleton, where the Eaddy family has lived for now almost 20 years and where the Waugh family has been for four generations. So, Donald Waugh's my grandfather, you may know him as China. He's one of the original arabbers at the Carlton Street Stables.



I remember we used to get rides up and down Carlton street and in this Sarah Ann street park, before they took down the houses. So they would bring the horses up for my niece's birthday parties. My little brother's birthday party, we've always get free pop-ups from the stable.

So it's just even to have those memories, to have those relationships. It's a beautiful thing. It's a beautiful thing.

I'm going to stop there.