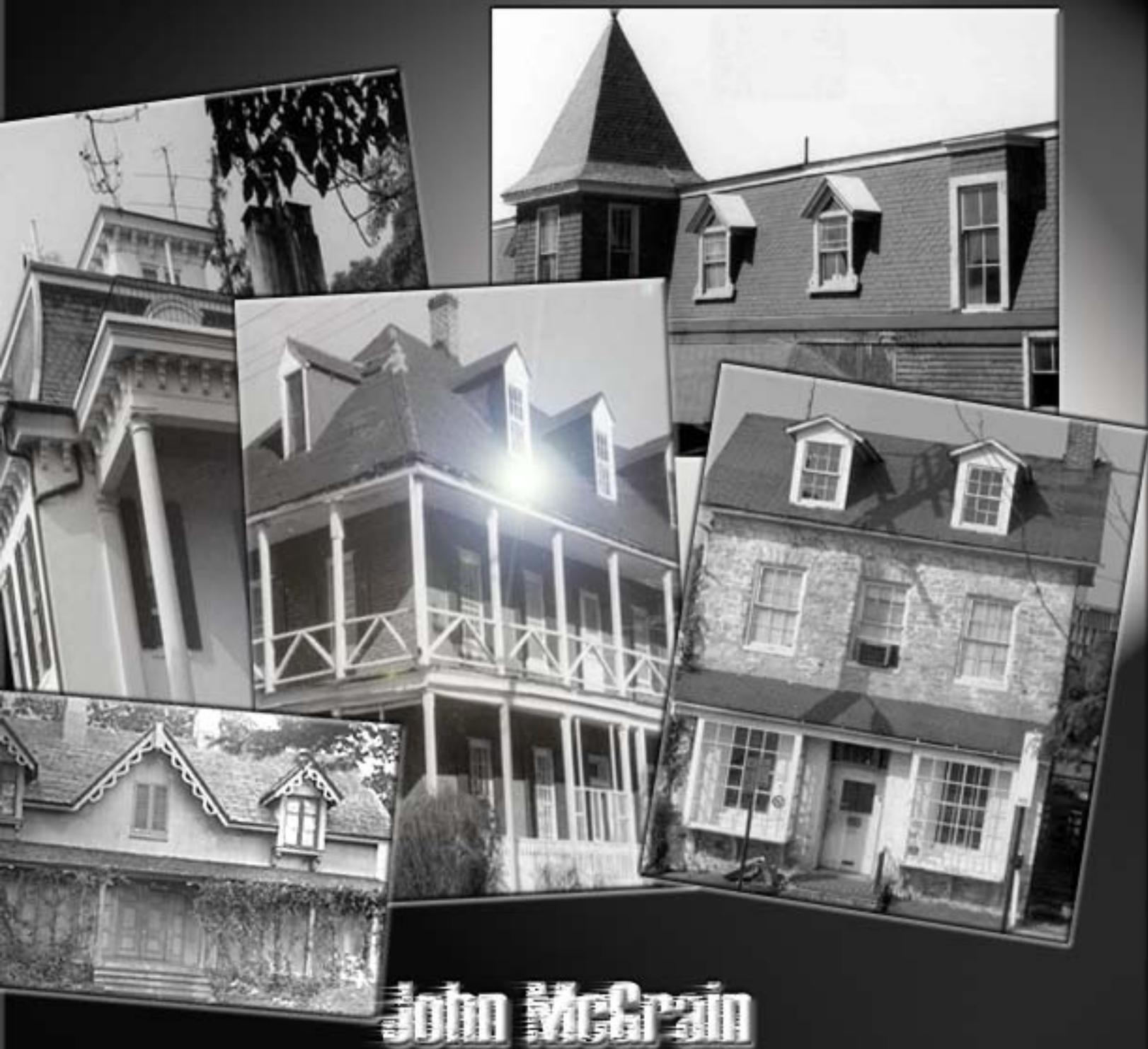


# History Of Architecture

## Baltimore County, Maryland



John McCain

*Baltimore County:  
Its Architectural History*

John W. McGrain  
County Historian

Occasional Papers in Baltimore County History

Landmarks Preservation Commission

Baltimore County Office of Planning  
Towson, Maryland

First Printing  
November 2005

Cover Design and Layout by  
Krystle Patchak  
Office of Planning

**BALTIMORE COUNTY: ITS ARCHITECTURAL HISTORY**

***TABLE OF CONTENTS***

<b>1. INDIAN ARCHITECTURE.....</b>	<b>6</b>
<b>2. SETTLEMENT PERIOD.....</b>	<b>8</b>
The Garrison Fort	
Scott-Andrew House	
Hampton Farm House	
Atamasco	
Blunt Farm and Granite Quarries (Mount Welcome)	
Jenkins Homestead	
Talbot House	
Turkey Cock Hall	
Green Spring	
Hereford Farm	
Martin Fugate House	
Rumsey House	
<b>3. LOG HOUSES.....</b>	<b>23</b>
Log House Construction Nut and Bolts	
Notches, Notches, Notches	
Gott s Hope Log House, Towson	
Deep Run Log House, Brooklandville	
Cockey Log House, Worthington Valley	
The George Ensor Log House, Sparks	
Bee Tree Mill	
<b>4. GEORGIAN ERA AND ITS ARCHITECTURE.....</b>	<b>34</b>
Mount Clare	
Parnassus	
Quinn	
Oakdene or Summerfield	
Stemmer House	
Perry Hall	
Bloomfield	
Furley Hall	
The Meadows	
Hampton	
Timonium	
George Ellicott House	
Sportsman s Hall	

**Colonial Places of Worship**

Sater s Baptist Church  
St. Thomas Episcopal Church  
St. James Protestant Episcopal Church  
Old Gunpowder Meeting House

**5. PLAIN HOUSES OF THE COLONIAL ERA.....58**

Old Howard House  
Cottage, Welcome Here or Bloomsbury  
Red Lion Inn  
Samuel Owings House, or, Ulm

**6. FEDERAL ERA AND STYLE (ADAMESQUE).....63**

Stone Hall  
Willow Brook  
Belvidere  
Brooklandwood  
Prospect Hill  
Bolton  
Oakland Farm  
Young Jacob s Choice  
Ballestone  
Homewood  
Pot Spring  
Half-Way House or Wiseburg Inn  
Hayfields  
Choate House or Riddlemoser s Tavern  
Calverton  
Pikesville Arsenal  
English Consul House  
Oliver House  
Eagle s Nest  
Clynmalira  
Ferguson House or Turners Hall  
Milton Academy/Milton Inn  
Shawan House  
Grove Farm  
Melinda or Arlington  
Montmorenci  
Windcrest  
Paradise Hotel

**7. GERMAN-INFLUENCED HOUSES.....87**

**8. GRISTMILLS.....90**

Owings Middle Mill  
Owings Upper Mill  
Mill Towns

**9. GREEK REVIVAL.....95**

Oakland Spring House or Dairy  
Homeland  
Dumbarton  
Mondawmin  
Treuth House or Hynes House  
Auburn  
Mount De Sales Academy  
Baltimore County Courthouse  
The Octagon House, Lutherville  
Stone Chapel  
Franklinville United Presbyterian Church  
Ward s Chapel

**10. ITALIANATE VILLAS.....105**

Clifton Park  
Stoneleigh Abbey  
Tusculum and Monticello  
Villa Anneslie  
Belle Grove  
Mt. Washington Octagon  
Wyman Villa  
Kimberly House  
The Alhambra  
Waldeck  
Townsend-Lake House  
Planter s Paradise  
Trinity P. E. Church, Towson  
Pimlico Club House

**11. GOTHIC REVIVAL.....114**

Glen Ellen  
Ivanhoe  
Oak Grove, Lutherville  
Ravenshurst

Bare Hills House  
Smith Brothers House  
Sherwood Episcopal Church  
St. Timothy's Protestant Episcopal Church  
Old Salem Evangelical Lutheran Church  
Hannah More Chapel, St. Michael's Church  
St. John the Evangelist, Long Green  
St. John's Protestant Episcopal Church, Worthington Valley  
St. Stephens, Bradshaw  
Forest Baptist Church

**12. DOWNING-VAUX COTTAGES.....128**

Sheppard Pratt Hospital Gate House  
Bell Vale  
Uplands/Hill Top

**13. SECOND EMPIRE.....130**

Montrose  
Summit  
Aigburth Vale  
Abbottston-Woodlands  
Hill House or Cool Spring

**14. HIGH VICTORIAN GOTHIC.....135**

Sheppard and Enoch Pratt Hospital  
Viaduct Hotel  
Mount Moriah Lodge  
Catonsville Fire House  
Boyce House

**15. STICK STYLE.....137**

Haddon  
Annandale  
Littleton House (BA 307)  
Library Hall, Catonsville  
Wilkins House  
Greenleaf Johnson House  
Ridgewood Houses

**16. SHINGLE STYLE.....141**

Elmnook  
Jessop s United Methodist Church  
C. De Lacey Evans House  
Sheppard-Pratt Casino  
White Hall  
Brentwood

**17. QUEEN ANNE.....145**

Goschenhaus or Homewood  
Mattson-Walsh-Jones House

**18. RICHARDSONIAN-ROMANESQUE REVIVAL.....148**

Towson National Bank  
First National Bank of Catonsville  
First National Bank, Parkton  
Du Val House

**19. COLONIAL REVIVAL.....150**

Glen Esk  
Bella Vista

**20. GEORGIAN REVIVAL STYLE.....153**

Dunlora  
Swann-Jackson House  
Greenwood  
Rainbow Hill

**21. RENAISSANCE REVIVAL, BEAUX ARTS STYLES, JACOBAN.....155**

Woodstock College and Job Corps Center  
St. Charles College, Charlestown  
Ridge Mansion  
Stephens Hall  
Cockeysville National Bank

**22. AFRICAN-AMERICAN CHURCHES AND SCHOOLS.....156**

Mount Gilboa Chapel  
Piney Grove United Methodist Church  
Piney Grove School  
Bazil A. M. E. Church  
Douton s or Dowden s Chapel  
St. John s, Ruxton

**23. EASTLAKE STYLE.....164**

Reese House  
Maryland Line Post Office  
Fulton-Kurtz House/McDonald House  
Townsend-Smith-Clinton House  
Shadowlawn

**24. WHIMSICAL CASTLES.....167**

Wickcliffe  
Bryn Awell  
Summer Hill  
Wyndon  
Hambledune-Selsed  
The Cloisters

**25. EARLY 20TH CENTURY STYLES.....169**

Our Lady of Mt. Carmel Church

**26. ART DECO/MODERNISTIC.....171**

Alpha Theatre  
Melvin Avenue Water Tank

**27. THIRTIES MODERN.....172**

Hutzlers Store  
Glenn L. Martin Airport Control Tower

**28. INTERNATIONAL STYLE.....174**

Chizuk Amuno  
Beth El  
Beth Tfiloh Congregation  
Goucher College Center  
John Deere Building

St. John, Long Green (1968)  
Maryland Blue Cross Building  
Noxell Corporate Building  
RCM&D Building

**29. POST-INTERNATIONAL STYLES.....180**

Best Products Store

**30. AGRICULTURAL BUILDINGS.....182**

Barns  
Weathervanes  
Silos  
Privies  
Windmills  
Fences  
Slave Houses

**31. INFRASTRUCTURE: BRIDGES.....189**

Thomas Viaduct  
Bunker Hill Covered Bridge  
Jericho Covered Bridge

**32. INFRASTRUCTURE: FORTIFICATIONS.....194**

Fort Carroll  
Fort Howard

## INTRODUCTION

Baltimore County has lost most of its earliest buildings. The first houses of small planters were probably not expected to endure, and no doubt termites finished them off, burrowing up through posts and sills set on the bare ground.

The colonial heritage of houses was indeed modest. The 1798 tax list showed almost no masonry houses in the North Hundred and only 15 in Middle River Upper Hundred, which in spite of its name, was the center of the county. That enumeration listed 999 houses, only 36 of which were assessed in the thousands of dollars.

At the time of the American Revolution, many areas were not thickly settled, even by colonial standards. At the north end, land had been for a long time held in reserve by the Calvert family, and My Lady's Manor land was available only on a tenancy basis, while large areas near present White Marsh and Catonsville were the uninhabited timber reserves of the iron works companies. The only town other than Baltimore was Germantown or Reisterstown. Joppa had passed into the newly formed Harford County in 1773.

Joppa, the county seat, from 1712 to 1768, had some good brick houses and a church, but was no Annapolis.

Any history of Baltimore County architecture is certain to be overshadowed by its proximity to Baltimore City, which was no Annapolis either. Once the port attracted merchants and entrepreneurs, the persons who became prosperous began to develop estates for themselves beyond the area occupied by the cluster of village houses. The downtown of that time never rivaled Annapolis in elegance. Most of the first band of estates later vanished into the grid plan of city streets drawn by Poppleton in 1821. Successive outer bands of fine estates took the place of the first cordon that was at most a mile beyond the docks. City population and fortunes helped urban growth devour old estates, and three times the expansion of the city lines claimed county areas. Local historians are tempted to claim some of the city buildings as county phenomena, but this book will attempt to mention only structures outside the town limits at the time of construction. Legally, Baltimore City was within the county until the total separation achieved in 1851, but its municipal status established in 1797 is a better cut-off point for distinguishing between urban and rural buildings.

Mount Clare and Furley Hall were rural Georgian houses and Willowbrook was a rural Federal house as is Homewood. Italianate villas now within the city limits were usually built when they stood in the county but a sufficient number of villas survive within the present county, so there is no need to mention the ones later taken within the city lines. With colonial houses, it is important to establish that the style was known and actually executed in the region. Many of the earliest houses are known only from paintings displayed on the backrests of chairs manufactured by the Finlay brothers of Baltimore and decorated by Francis Guy.

Some properties can only be presented by works of art. Paintings and drawings are in short supply. Some old houses that survived into the age of photography were depicted in publications after the development of photo-engraving in the 1890s. Finding the original photographs that were published over the last century is practically impossible. Sometimes newspaper clippings can be copied onto film but the result is seldom satisfactory. Only in the most desperate situations could such murky images serve to illustrate a modern book. The few well-known drawings and paintings have been many times reproduced; new images from the earlier periods of photography are seldom discovered. After the amateur box camera became available in the 1880s, many more buildings of interest, both old and new, were photographed.

In the 1970s and 1980s, several collections of negatives became available to accessible public agencies, especially the Baltimore County Historical Society and the Baltimore County Public Library. The most notable collections were the film negatives of William Kenney, who covered Towson and the central county, and the glass plates of Emma K. Woods of Lutherville and those of Joshua P. Fitze of Reisterstown. Many of the structures they recorded are now gone; some of them were captured in a state of ruin. Photographers burst free about 1908, when motor vehicles became available, but before that photographs got taken near railstops or within walking distance of the artist's home or summer resort.

Painters and illustrators tended to stay in the city where there were almost-European vistas to record as well as maritime scenes. Advertising art seems to be scarce, few illustrated envelopes and billheads having been discovered, other than railroad scenes, Reckord's Fertilizer Works, and Mount Vernon Mills. The most underrepresented graphic field is as usual African-American history, where, except for a Francis Guy painting, illustrations of slave housing is almost lacking, although various small structures believed to be slave dwellings survive on large estates. Rural school architecture survives in the background of group shots of the scholars, notably in the work of William Painter of Middletown in the upper end. Except for Hampton, architectural drawings are almost nonexistent until the Victorian era. On the side of plenty, there are almost too many illustrations of Hampton, Ellicott City, and Towson. Too many of Oella, Warren, Sparrows Point, and Ashland. The Thomas Viaduct was depicted in engravings and lithographs almost from the date of its construction.

Why undertake so daunting a task? Mainly because other Maryland counties have been depicted in handsome books while the Empire County has attracted no writers willing to cover the entire gamut. The daunting part is what to exclude, since a book has physical limits, not to mention its readers. The material is there already, gradually accumulated in the files of the Baltimore County Landmarks Preservation Commission, drawn from many sources, but especially from the valley studies by James T. Wollon, Jr., A. I. A., teamed with various local historians. There are also the studies of two Victorian towns by Rodd L. Wheaton performed in the 1970s. These writers and surveyors plunged into a sea of pseudo-history and emerged with the real dates of construction. Many houses once claimed by garden-tour books to have stood during the Revolution were immensely reduced in antiquity to merely (!) Federal. Baltimore County is so full of surprises that a complete survey will probably never be completed. A writer and historian may just as well begin the task. Many more books could be spun off from the basic survey properties, for example, a colonial book, a German influenced architecture book, a plan book on log joists and peg fastening, morticed rafters, and the like, or a book matching extant houses to the countless mail-order designs published in England and in America, starting with Andrew Jackson Downing in 1842.

No one can know enough to work in historic preservation: science has yet to compile a renaissance being who is writer, photographer, historic researcher, lawyer, carpenter, illustrator, and engineer combined--one who needs no sleep because his partially surveyed county already contains slightly more than 3,200 identified structures.

This a literary project that requires no grants, subsidies, or fellowships to expand, just some craftsmanship to shorten and unify what has been collected thus far from 25 years of organized effort in factual reporting on the built environment. Even in the anniversary years of the National Register program, there were still persons who believed that all the bricks in old houses were brought from England (rather than burned on the building site) and that the King of England directly conferred a parcel of land on some ancestor of theirs. Such rubbish history will be mowed down in succeeding chapters. There is nothing wrong with *true* history if it can be found. We have gone from the extreme of forty years ago when every older structure was described as charming to the present age when heavily academic write-ups are so verbose and arcane that not even architects can understand them. This volume is intended to be lucid, although the reader may have to look up some terms, such as lintel. Most homeowners already have a partial architectural vocabulary picked up from household problems.

Much remains to be discovered about the earliest phase of Baltimore County history if it can be discovered at all. Old feature writers used to state that the rest of some story was buried in the murky archives. Now that Maryland's archives have been aired out and superbly organized, there are many stories that still will not unravel because Marylanders were not drawn to record keeping with the same zeal that drove New Englanders. Some planters of course did keep meticulous records, but there were others who did not some being illiterate and then there are always the stories of the great bonfire of grandfather's old papers, an event that usually precedes the historian's visit by only a month or a week. The most embarrassing item of county history is the absence of a date certain for its establishment as a political entity, possibly in 1658, certainly by January 1659.

This volume is organized by eras and style periods with a few examples of each type of structure. The intention is to follow the accepted framework of styles, but persons who built houses failed to follow the theories at times. Initially, an author is tempted to reject the entire system of styles but there are enough examples of pure style to make it seem worth sorting out the maverick examples and try again to fit the unclassifiable into the pattern. Joseph Everett Chandler in his 1916 book rejected the Federal style altogether, yet he used Baltimore County's *Homewood* as his frontispiece. Houses built after the end of the Revolution in 1781 and after the adoption of the Constitution in 1788 were still Georgian houses, for example, the George Ellicott House and the Onion-Rawl House. At least those houses had no characteristics of the Federal-Adamesque style. Neither did Quakers build stylish houses. We have tended to classify the homes of prosperous Quakers and millers as Georgian in spite of their construction date. Even large Baltimore County houses often lacked the motifs of either Georgian or Federal styles, but *Homewood*, *Brooklandwood*, and *Turner's Hall* leave no doubt that there was a Federal style, and the free-spenders could enjoy residences in that style. Many other solid houses lacked the central entrance that would have classified them as balanced Georgian designs. Few rural houses had elaborate interior moldings or medallions, although most ordinary houses had well made stairways. Rural Baltimore Countians built few truly Federal houses, few Greek Revival houses. Greek Revival vestiges appear, such as the half-sized attic windows, but great porticoes are rare, although *Evergreen* on Charles Street was

a county example, perhaps the most spectacular, in 1858. Gothic Revival houses ranged from the vaulting ambition of Glen Ellen to the plain frame structures that retained only a cross-gable from the smorgasbord of eclectic elements that could have embellished a house. Some styles never appeared at all, for example, Medieval hang-over or Prairie Style, or Chicago Style commercial buildings. Some architects never crossed our borders either, notably William Buckland, H. H. Richardson, and Frank Lloyd Wright.

Baltimore County's built environment has received little coverage in national histories. William Pierson and Wayne Andrews mention only Glen Ellen; both omit Hampton and Mount Clare. Nor is any local example mentioned in Vincent Scully's study of Queen Anne through Stick and Shingle styles.

The architecture of Baltimore County Indians is not fully covered because there are no authentic illustrations of local examples. The only verbal observation about indigenous structures appeared in Captain John Oulton's 1697 report from the frontier where he stated that the Garrison Rangers had patrolled beyond their fort and had seen Indian cabins and tents.

Much historic preservation work has consisted of documentation rather than rescue. Frances Benjamin Johnston, Henry Chandlee Forman, and the WPA's Historic American Buildings Survey photographers were working in about the same period, and their visits often presaged doom for houses. Dr. Forman covered the whole State himself at the lowest point of respect for old houses; in some ways the houses he found in semi-collapse were ripe for autopsy photographs of their inner ribs and framing. Even in 1965 when the skeleton staff of the Maryland Historical Trust and the HABS Committee of the Baltimore County Historical Society took up the mapping and photography of sites, it seemed unlikely that anyone with a head for business would save an old structure when its footing could be cut up into lots. Not every ruinous house was lost in the 1970s and 1980s. There have been numerous preservation success stories. Gradually materials for restoration came on the market and contractors gained expertise in repair of seemingly doomed structures. Many a reception has been held in a restored building, and the excellent cuisine supplied at preservation events may be one of the secret weapons of the cause.

The theory of architectural photography urges recordation of the structure with the lens pointing to the exact center of the building. However, in practice, it turns out that most rural and suburban residences are obscured by vegetation when the camera is moved far enough back to get the entire image on the film without tilting the lens from the horizontal. Often, the photographer finds the prescribed viewpoint is down a slope and frequently in the bed of a heavily traveled road. Rules of composition for aesthetic photography on the other hand, urge an angled view that shows the setting of the house and its trees that become a contribution to the picture. Photos from historic collections are usually well composed and no doubt photographers of earlier times also found direct views blocked by trees. The advantage of the careful head-on photograph is that measured drawings can be made at a later date, well after the house has been demolished; in such cases, the photographer has to obtain an exact measurement of the overall width.

This book was started in April 1991 but the material already on hand had been supplied by many donors over years of Baltimore County preservation efforts. Those who supplied illustrations and new material for this immediate project have been Barbara Weeks, Claire A. Richardson, Peter E. Kurtze, Steven Israel, and Alex Prochazka.

File photographs were originally supplied to the Landmarks Preservation Commission by Richard Parsons of the Baltimore County Public Library, Andrew Clemens, Jenkins Cromwell, Kate Quinn, Steven Y. Bready, James Officer, Sarah Fuld, Claude Mascari, Lydia Berry, Sallie Pearre, Grace Blackburn, Edward Kenney, and many others.

Historic Preservation is usually more concerned with historic types of construction than pure history, but in the thirteen original states, it is impossible to ignore history and personalities, whether they were settlers, politicians, writers, or inventors. The space available leaves little room for genealogy but the founding families are significant and their beliefs and level of prosperity had an effect on the size and quality of structures they built and occupied.

The authors are grateful to all the persons who invited them to inspect attics and lucubrate in cellars where the telltale clues to the age of houses lie. It is unfortunate that so few Baltimore County houses are accessible to tourists. Only Hampton is open every day, and even garden tours give no access to the garret and the cellar. In fact, it takes practically a national tour to see examples of each style, especially when some styles were rejected by Baltimore County.

Some of the great publicly accessible houses of America can be visited over and over with something new to be seen each time. Some of the places the authors think are interesting for technical reasons are Monticello, the best of them all, and Mount Vernon and Arlington in Virginia, the Hermitage in Nashville and President Polk's house in Columbia, Tennessee. Then there is the Victorian gem, McRaven in Vicksburg and the old Vicksburg Court House. The John Hunt Morgan house in Lexington, Kentucky, and the Rowan House in Bardstown, Kentucky, that is billed as the Old Kentucky Home. A little known 1860 villa is the Asa Packer House in Jim Thorpe, Pennsylvania, a house where none of the contents have been disturbed since 1912. Pennsylvania also has a fine stone house at Lancaster, the home of President Buchanan. Then there is the National Trust showplace, Lyndhurst, at Tarrytown, New York, which is probably what Glen Ellen in Baltimore County was supposed to have been. A great Long Island house by a Maryland-born architect is President Theodore Roosevelt's Sagamore Hill at Oyster Bay, a Stick Style house by Bruce Price.

A Maryland German house of the 18th century is Schifferstadt on U.S. 15 on the west edge of Frederick, Maryland. A modern must is Frank Lloyd Wright's Falling Water in Bedford County, Pennsylvania, due north of Garrett County, Maryland.

Of course, some houses were built for conspicuous consumption rather than normal living, such as the Vanderbilt House at Hyde Park, New York, or Casa Loma in Toronto.

A tour of mills would have to include such pre-Revolutionary works as the Phillipsburg Manor mill at Tarrytown, New York, and fully automated mills of Oliver Evans design, such as the Shriver Mill at Union Mills, Carroll County, and the Colvin Run Mill restored by Fairfax County's park system just west of Tyson's Corner, Virginia.