

GOTHIC REVIVAL

Gothic Revival surfaced in literature in 18th century England and in the German states, a misguided rebellion against the age of reason. Gothic stories fascinated Americans who doted on the novels of Sir Walter Scott. Gothic literature shared the American mind with concepts of Roman virtue and Greek democracy. Gothic Revival and Greek Revival became competing items along with Federal Adamesque on the architectural menu in the growing, young United States. With so many structures on order in expanding cities, all styles could find patrons. In Baltimore, the first Gothic structure was the St. Mary's Seminary Chapel, designed in 1808 by Maximilian Godefroy. Probably the first Gothic structure in the adjoining county was Sherwood Episcopal Church, under construction in 1826 as mentioned in its deed; in 1833, an excursion over the newly opened Baltimore and Susquehanna Railroad was announced to visit the new "Gothic stone church" (*American*, June 21, 1833). The church was unnamed but only one chapel in the entire area could have fit the description.

When the globe-trotting Baltimorean Robert Gilmore, Jr., visited Sir Walter Scott in 1830, he was so impressed by Scott and his antiquarian castle at Abbotsford, that he determined to duplicate the Scott mansion on a large farm next to Hampton. Abbotsford was then only about 17 years old. Designed by Alexander Jackson Davis and Ithiel Town, the Gilmore castle, *Glen Ellen*, was never completed, but what was built was impressive and it led the way for American investment in Gothic residences. It was started seven years before the Victorian age began. The plans survive at the Metropolitan Museum of Art and have been published in many standard architectural histories. Glen Ellen was still intact in the age of photography. Many persons believe that Glen Ellen was submerged by building Loch Raven, but its site was never inundated; it merely died of neglect at the hands of Baltimore City's water department. Substantial remnants stood in 1942, but nine years later only one small corner remained. The Oriel window was rescued in 1929 and installed in the Cloisters Children's Museum by Sumner and Durea Parker.

More affordable Gothic designs for execution in wood were available for both dwellings and chapels. Architectural tourists are attracted to Gothic houses early in their careers and need to be weaned away to study the more restrained styles. Patrons were plentiful for the Gothic Revival house, and it was as much a center for comfort and family bliss as the Italianate villa. Whole suburbs were built of small, cross-gabled houses that were the most diluted variety of the style. Major Gothic houses that have been kept in repair, or recently restored ones such as Bare Hills House, are cheerful when freshly painted and bear no resemblance to brooding castles of German legend. Gothic residences in stone are not as cheerful, the style was often selected for church rectories, and the dark stone rectory of St. John's, Huntington, in this county when built, brings to mind the old manse haunted by the Brönte sisters and their literary visions. The Oxford movement in the Church of England and the Protestant Episcopal Church in America provided an impetus for building Gothic churches, some of remarkable authenticity to the Middle Ages. Only a few decades before, Archbishop John Carroll had rejected Latrobe's Gothic design for the Baltimore Cathedral because he felt that other American denominations would find Gothic too foreign for their taste. Eventually, Catholics returned to Gothic designs and the style was accepted by Methodists (e.g., Hereford United Methodist Church) and even by Baptists (as in the 1906 alterations to the Hereford Baptist Church of 1842).

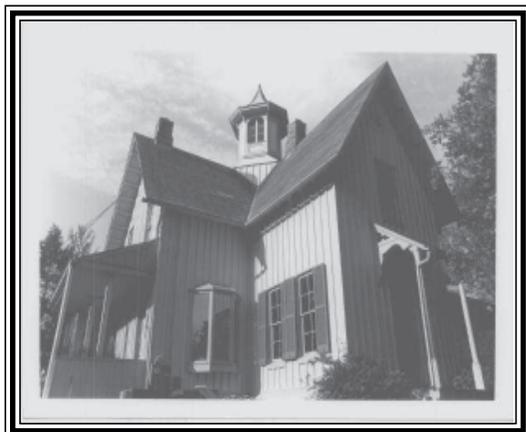
The small sort of church favored by the Episcopalians seemed to reach the Catholics first in the case of the 1848 Saint Charles Boromeo Church at Pikesville. This little brick chapel had a centrally located bellcote, lancet windows along the sides, and a row of buttresses, the entire building covered with stucco. Dedication took place on September 10, 1849, and the next day's *Baltimore Republican and Argus* gave Thomas Agnew as contractor, and the *U.S. Catholic Magazine* (September 15, 1849) noted that Niernsee was the architect. Agnew was listed in the 1860 directory as a Cathedral Street carpenter. St. Charles Church was built of bricks fired in the neighborhood; they proved to be unstable and the church had to be replaced by a stone structure in 1897 (Frank, 1982, p. 47).

Starting in 1841, the Cambridge Camden Society in England provided plans and illustrations of ideal and existing Gothic Revival churches for actual construction by Anglican parishes "in the colonies," including the United States (Stanton, 1968, p. 31). The British magazine, *The Ecclesiologist* for November 1846 reported that three American churches were being built from the same plans, one near Baltimore. The "near Baltimore" location was Huntingdon, now called Waverly, at that time in Baltimore County, where St. John's Church was being constructed with Robert Carey Long, Jr., as architect. The church should have been a duplicate of St. James the Less in Germantown, Pennsylvania, itself a strict copy of St. Michaels, Long Stanton, Cambridgeshire, but Robert Carey Long, Jr., apparently departed from the British plan, which would have been very expensive to execute. Even after economizing, Bishop William R. Whittingham pronounced it "the most strictly correct and chaste ecclesiastical edifice in the diocese." St. John's burned on May 16, 1858, without known illustrations or photographs. The report of the fire the next day described the church as stone, about 40 feet front and 70 feet deep "having considerable wood work about it." An anteroom was being added at the rear when arsonists torched the church on a Sunday morning and also stole the silver service. (*American*, May 17, 1858). The *Sun* reported that the walls were still good (May 17). St. John's was promptly rebuilt in a purist style to a design of John Weller Priest of New York, a total new building with a new cornerstone (*Sun*, September 16, 18, 1858). Transepts and a spire were added in 1874-75, giving the church the complex ground plan shown in the Waverly (then called Friendship) detail map in G. M. Hopkins' 1877 atlas.

In her history of the Gothic Revival in America, Phoebe Stanton cites only two Baltimore County churches as certain products of the British Ecclesiology movement: St. John's Huntingdon (both versions) and Hannah More Chapel, Reisterstown (1853-1854), another product of John Weller Priest. However, local architects had been groping toward Gothic designs since 1807 when Maximilian Godefroy planned the St. Mary's Seminary Chapel. Sherwood Church in Cockeysville was started 15 years before authentic advice to vestries was available from England. The first St. Charles Catholic Church (1848) at Pikesville showed that the ideas of the Ecclesiology movement had crossed over from a sister church. The first St. Mary's, Govans, a small Catholic Church near present Charles Street and Homeland Avenue, was a frame building, style unknown, when completed in 1850. When it burned on February 4, 1856, it was replaced by a plain, brick and stucco Gothic church that could easily have passed as Protestant Episcopal; all we know is that its contractor was James C. Harrison, the same builder who executed R. Snowden Andrews' design for the Church of the Redeemer on Charles Street in present Homeland. Harrison was credited as an architect when the county poor house was built in 1873; possibly he was both designer and builder of St. Mary's, Govans No. 2. The second St. Mary's measured 27 by 52, contained 52 pews, and was painted in a "cheerful" manner when finished (*American*, September 7, 1857). Old St. Mary's was taken down in September, 1952.

The nave of Govanstown Presbyterian Church, a county site when constructed, was designed by Robert Cary Long, Jr., about 1844, completed in 1846; its present Norman appearance is the result of adding a tower designed by Bayard Turnbull in 1906.

The accompanying chart lists all known Gothic Revival chapels located in the county at the time of construction, irrespective of denomination, irrespective of their conformity to Ecclesiological theories.



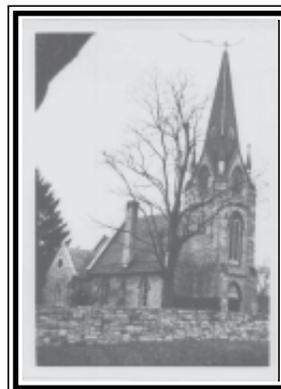
Bare Hills House



Ivanhoe



Oak Grove



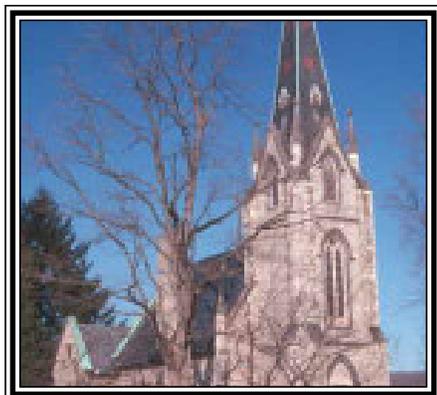
St. John's Protestant Episcopal, Worthington Valley



Smith Brothers Carriage House

GOTHIC REVIVAL CHURCHES IN BALTIMORE COUNTY

<u>DATE</u>	<u>CHURCH NAME</u>	<u>LOCATION</u>	<u>ARCHITECT</u>
1826	Sherwood P. E.	Cockeysville	
1844	Govanstown Presbyterian	Govans	R. C. Long, Jr.
1844	St. Timothy's P. E.	Catonsville	R. C. Long, Jr.
1846	St. John's P. E. (No. 1)	Huntingdon	R. C. Long, Jr.
1848	St. Charles Boromeo, R. C.	Pikesville	J. R. Niernsee
1849	Old Salem Evangelical	Catonsville	R. C. Long, Jr.
1852-53	St. Agnes R. C.	Catonsville	Dixon & Dixon
1853-54	Hannah More Chapel, P. E.	Reisterstown	John Weller Priest
1855	Emmart's Church, M. E.	Rolling Road	
1855	St. John's R. C.	Long Green	
1856-57	St. Mary's R. C. (No. 2)	Govans	James C. Harrison
1856-57	Church of the Redeemer P. E.	Homeland	R. Snowden Andrews
1859	St. John's P. E. (No. 2)	Huntingdon	John Weller Priest
1859	St. Lukes M. E.	Woodlawn	
1860	Winans Chapel R. C.	Crimea Estate	Niernsee & Nielson
1866	Woodberry M. E.	Woodberry	Edmund G. Lind
1869	St. John's P. E.	Worthington Valley	Joshua Shorb
1869	Sudbrook Presbyterian	Pikesville	Thomas Dixon
1871	Immanuel P. E.	Glencoe	
1873	St. Mary's P. E.	Hampden	John J. Husband
1873	Scared Heart R. C.	Glyndon	Joshua Shorb
1873	St. Mary the Virgin P. E.	Franklinton	Dixon & Carson
1878	St. Paul's M. E.	Granite	
1878	Mt. Washington Presbyterian	Mt. Washington	Thomas Dixon
1886	St. John's A. U. M. P.	Ruxton	George Horn, Builder
1889	St. Stephen's R. C.	Bradshaw	Thomas C. Kennedy
1894	St. John's P. E. (No. 2)	Kingsville	George Archer



St. John's Protestant Episcopal Church



St John the Evangelist, Long Green

GLEN ELLEN

In his national history of American architecture, William H. Pierson, Jr., states, “The first house in the United States to be directly influenced by [Sir Walter] Scott and Abbotsford was Glen Ellen.” This is the only Baltimore County house mentioned in Pierson’s two monumental volumes. Robert Gilmore, Jr., a nephew of Baltimore’s first merchant art-collector Robert Gilmore, had letters of introduction and met the much-pestered Sir Walter Scott on August 19, 1830. Scott invited Gilmore to stay at his relatively new castle near Gallashiels south of Edinburgh, took him to an election dinner at Jedburgh, and gave him a carved cane. On his return, Gilmore resolved to build another Abbotsford next to the Ridgely’s Hampton estate and secured the services of Ithiel Town and Alexander Jackson Davis. Gilmore and Town worked out the floor plan and Davis designed the Gothic details, a “plan of fascinating complexity,” in the words of Pierson. In addition to a corner tower, two rooms, one the library, ended in octagonal bays, just as did the library at Scott’s castle. The layout was asymmetrical outside and in. Deep inside the house was a circular parlor. A long room ran the depth of the house on one end and opened onto a porch. There is nothing legendary about Glen Ellen. Gilmore’s travel diary from the Scotland trip survives as do the Town and Davis renderings, marked 1832 and the Town daybooks. An 1835 plat of the entire property is filed in the record office at Towson. Numerous photographs survive in local collections. The architects advertised in the *Baltimore American* of February 20, 1833, that, “Ithiel Town and Alex J. Davis have taken rooms for an office in the upper part of the Baltimore Athanaeum.” Whether the firm secured any other local commissions is unknown.

Glen Ellen



In his history of the Town and Davis firm, Roger Hale Newtown called Glen Ellen a “pointed villa” and spoke of its “sheer delicacy and lace-like quality, yet forthright honesty as a dwelling ... a triumph of perfection ... utterly tasteful rural abode.” Newtown noted the “tessellated marble floors and intricately groined ceilings, the tinted hollow cornices filled with Tudor rose and bell-flower motifs, the superb stained glass doors and windows, the sharply profiled mold-ings . . . a semi-elliptical porch of spider-web delicacy . . . the park-like planting then favored by Humphrey Repton . . . and typical of many erected throughout the British Isles roughly from 1760 to 1820, was nothing less than a bona fide, make-believe Gothic ruin posing as a gatehouse. It was a ‘conceit’ of the highest order.” (Newtown, 1942, pp. 214-217). Somehow, craftsmen were found to complete this difficult assignment.

Glen Ellen was named for Gilmore’s wife Ellen Ward. The couple raised a family at Glen Ellen in spite of running out of construction funds after completing only the basement and first story. The Gilmors deleted the crenellations and much of the lace-like stone cresting and simplified the corner tower to a stump. One son, Colonel Harry Gilmore, seemed to carry on the romantic tradition of the Scott novels as an unusually dashing Confederate cavalry officer. Harry Gilmore’s memoirs, possibly ghost-written, are another volume in the canon of local Gothic lore. Glen Ellen was a working farm as well and had a mill and numerous outbuildings, making the family self-sufficient at least in food.

Deep in debt to his family, Gilmore suffered a lawsuit in 1847 that resulted in placing the property in trust for his wife. Following his death in 1875, debt caught up with the property and it was advertised at auction as “towered and turreted” and “original in style and finish,” as well as “said to cost \$50,000.” (*Baltimore American*, June 27, 1879).

The house was essentially intact when condemned for the second phase of building the Loch Raven high dam in 1922. Never submerged, the house was neglected, gutted, and partially razed by the Bureau of Water Supply. A photo published in 1942 showed some crenellated walls still standing. Eight years later, only one corner stood and only a slanted stone window sill remained to suggest Gothic design. Today, only a mound can be identified, occasionally relocated by hikers. (Pierson, 1978, 2:292-295; Andrews, 1964, pp. 114-116).

IVANHOE

Located at 1320 Paper Mill Road, this brick Gothic Revival, cross-gabled house was built by George Jessop for his son sometime after 1824 on a 195-acre farm. Ivanhoe, of course, is a name drawn from the writings of Sir Walter Scott. A nearby family house called Kenilworth, is also in brick, its name also derived from Scott, but Federal in style—eight bays wide! Ivanhoe is one of the few Gothic structures carried out in brick.



Ivanhoe



Oak Grove

OAK GROVE, LUTHERVILLE

This elaborate frame and clapboard Gothic Revival dwelling was built in 1852 by one of the two founders of the town, Dr. John G. Morris, a clergyman, scientist, and founder of the Lutherville Female Seminary. The first house in the village, it set the tone for the large, fanciful dwellings of the planned town. Oak Grove has a number of gable peaks and a wealth of scroll-sawn decorations, including the bargeboards, pendants, and finials. The house is little changed from a stereograph taken in the 1860s by David Bachrach and distributed nationally under the title of “American Architecture.” Dr. Morris can be identified on the porch in this classic photograph. A president of the Maryland Historical Society, Dr. Morris also founded a Baltimore County Historical Society in 1886, but the organization died out and was not replaced by a viable group until 1959. The house originally looked across a long lawn toward Front Avenue and the Northern Central Railroad line.

RAVENSHURST

Every architectural writer who ever saw Ravenshurst forgot the terminology of that precise profession and reverted to the haunted house imagery of Charles Addams cartoons from the *New Yorker*. When Ravenshurst perished in a Walpurgisnacht conflagration on the night of October 31-November 1, 1985, the result of a cheery fire built in an unreliable hearth, the fates

seemed to have spoken. At the time of its demise, the three young people who owned the great frame white- elephant were making visible progress restoring the hulk to its original festive elegance. During its years of waiting for financial angels, Ravenshurst attracted photographers, writers, illustrators, painters, and thrill-seekers who needed amusement after the saloons closed. The house was beginning to replace the Black Aggie statue as a haunted, post-party itinerary. Victor Sutherland, who lived there alone guarding the place for his aunt, had found ghost hunters entering his room while he was trying to sleep.

Ravenshurst was a frame house tacked onto an existing two story stone house that had been advertised in 1835. The Victorian expansion was apparently built by Samuel Rankin in 1854. In 1857, Major Isaac Ridgeway Trimble, a West Point graduate and expert in railway engineering, bought the estate for \$15,375. The same year Trimble conveyed the property at cost to his son David Churchman Trimble in a deed that used the term “Ravenshurst.” Presumably Samuel Rankin, a city merchant, had commissioned the great house between 1854-1856.

Major Trimble was involved in Mayor Brown’s effort to keep Federal troops from entering Baltimore City in April 1861, and in June that year Federal troops stationed at Cockeysville searched his house for weapons but found only crates of tableware being delivered for the summer season. A comic letter in the *Baltimore Exchange* poked fun at the futile raid on “Trimble’s Castle.” In spite of his position as general superintendent of the Baltimore and Potomac Railroad, Trimble felt that he might as well join the Confederacy, which he did, becoming one of Maryland’s two major generals serving the South. The General lost a leg at Gettysburg and was left behind to the care of the Union hospital corps. After the war, Trimble served on a commission to solve the flooding problem caused by periodic overflows in Jones Falls; his solution published in 1869 was not acted upon until 1915 when the Fallsway was built and the stream buried in tubes.

Following the death of General Trimble in 1888, Henry Hoen of the Baltimore lithography firm bought the house and they called it Ravenhorst in the German style. The house remained in that family as a resort and working farm. The grounds remained in family hands until 1966, when Mrs. Virginia Muller sold to Colonial Development, reserving the house and four acres. When Mrs. Muller went to a nursing home, the place started to decay, and two successive buyers tried to restore the place, the second set being in possession when the Halloween party fire left them with their lives, a still standing bay window, and a forest of stark and charred brick chimneys.

The basic house plan was T-shaped with a long back-building terminating in a kitchen of Eastlake style, somewhat reminiscent of a depot along the Trans-Siberian Railroad.

Ravenshurst



The main front of the house was three bays wide, 52 feet across, 2½ stories, topped by an octagonal cupola with a domed roof. Wall cover was vertical board and batten, some of the battens triangular in cross-section, others chamfered or trapezoidal. The top story windows were set in three heavily decorated dormers, all windows of the lancet type. Dormers and eaves were hung with barge boards, some with wooden pendants. The roof ridge and center dormer sprouted wooden finials. Inside chimneys were elaborately corbeled. In short, any decoration an architect could devise or find in a pattern book was somewhere on this tall and soaring house.

Inside there were molded cornices, circular medallions, and elaborate fireplace mantels. The stairway wound up to the cupola, which was directly overhead and could be viewed through elliptical wells surrounded by balusters at both landings. No architect has ever been discovered or suspected for this storied house that attracted more fascinated visitors than any of the dwellings designed with taste, reason, and restraint. Ravenshurst's details resembled the extinct Fairy Knowe in Howard County, itself based on "Design XXV" in Downing's *County Houses*. (Lane, 1991, p. 224)

BARE HILLS HOUSE

Marie Fischer Cooke, co-owner and restorer of this board and bat-ten Gothic villa, originally pegged the date at ca. 1856 by finding empty soda bottles that had been left on the joists before plastering the walls in the original construction. This date was later borne out by the accidental discovery of a county newspaper squib reporting Dr. Horatio Gates Jameson's new house on Falls Road. (*Baltimore County Advocate*, September 5, 1857). The house resembles a plan for "a gate house" in Andrew Jackson Downing's 1850 *Architecture of Country Houses* (page 100). In 1987, Arthur Channing Downs, Jr., wrote to Marie Cooke, suggesting that the cupola design came from Calvert Vaux's *Villas and Cottages*, published March, 1857. Dr. Jameson was reportedly the first county physician to make his rounds by horse and buggy. On one trip, a washer woman flapping laundry at a ford in Jones Falls, startled Jameson's horse, resulting in the doctor's spill into the stream. He went about his calls in wet clothing, caught a severe cold, and soon died of an existing tubercular condition. In 1878, a Civil War hero, Admiral David Dixon Porter, then stationed at the Naval School, Annapolis, bought the house as a residence for his mother and brother. A subsequent owner was John Wright, partner in the nearby Rockland Bleach Works. By 1977, the house was a handyman's special when Gilbert D. Cooke, an architect, and Marie F. Cooke acquired it and soon rendered it a Victorian showplace with an authentic paint scheme true to Downing's ideals of complimentary colors.

Bare Hills House



This two-story house is laid out in an offset cruciform, with a semi-hexagonal bay opening onto a semi-hexagonal porch or “verandah” as Downing called it. Narrow and deep, there are three rooms in a row. Some side windows are framed in cross-gables. Eaves are decorated with brackets, exposed purlins catch the shadows, and the roof is topped by an eight-sided cupola, probably a Calvert Vaux design for ventilation. The asymmetrical side wings provide an office on the left and an entry hall on the right. This is one of the most photogenic small houses in the county, the sort of place that Victorian clients delighted in, with complex roof forms and a variety of shapes and masses, as Mrs. Cooke put it, “a fine example of the ‘rural Gothic’ style of architecture succinctly expressing the spirit and vitality that sets Victorian architecture apart from the prudish and straitlaced connotations usually associated with the Victorian era.” (Cooke, 1980, pp. 13-15)

SMITH BROTHERS HOUSE

This fanciful cross-gabled frame and clapboard house in Carpenter Gothic is located on the south side of Monkton Road in the east part of Hereford and looks as if it might be the Conn house shown in the 1877 atlas but in fact was built next-door to Conn’s the year after publication of the atlas and outlasted the Conn house, which was demolished about 1937. One former owner feared that the age of the house would make it difficult to sell and cut down a decorative board with the date 1878, covered it with many coats of white paint, and hid it in the stable, where owner Horace Palmer found it about 1980. The house originally had two front doors and was a duplex, 36 by 32 feet. Mrs. Laura A. Smith had title to the ground in her own name, and her husband and his brother, according to tradition, built the house themselves with only Sundays free for the work. While fairly plain inside, and built on the foundations of some older cottage, the house incorporates almost every form of applied decoration; including barge boards, cresting, finials, pendants, a cross-gable, and sections of jerkinhead roofing. The small stable is also cross-gabled, with a louvered cupola, dormers, sunburst decoration in the gable-peak, applied bargeboards, lace-like cresting, finials, lancet windows, and a weather vane. There is a legend that the house had even more exuberant decorations but a former owner said he “took a saw to it.”



Smith Brothers House



Sherwood Episcopal Church

SHERWOOD EPISCOPAL CHURCH

The first deed to this church lot from its donor Frances Thwaites Deye Taylor was signed March 2, 1827, and mentioned a half-acre where “is now standing an unfinished building intended for a Protestant Episcopal Church.” Thus it is possible that the county’s first Gothic Revival Church could have been started in 1826, five to six years before the Gothic villa Glen Ellen. Mrs. Taylor was reported in 1891 to have designed the church and named it Sherwood for her own residence between

Cockeysville and Ashland. The Baltimore *American* of June 21, 1833, carried an announcement of a fair to be held at Timonium “in aid of the Gothic stone Church recently erected on the York Turnpike Road, thirteen miles from Baltimore.” The fair could be reached via an excursion on the new Baltimore and Susquehanna Railroad. In 1836, the church conference accepted Sherwood Chapel, “built in the form of a Roman cross of stone and rough cast”, i.e., stuccoed over. There was also a parsonage 30 by 40 feet with a kitchen wing. The Rev. Guy Kagley in the 1930 parish history described the original plan as a “short- stemmed T-, 40 feet wide and 40 feet long, the stem of the T being reserved for the chancel and the arms for the nave Its ceiling was high and vaulted with heavy wooden beams supporting it, and the narrow window openings to the north and south in the nave and to the east in the chancel. The entrance door swinging open to the west.” (Kagley, 1930, p. 11)

Somehow, the parish has celebrated 1830 as its starting date rather than the late 1820s. The present tower and spire were added in 1883 and a 1,060-pound bell installed. Sherwood is one of the best sited churches in the county, on a hilltop where it can be viewed from York Road, the ground leveling to a plateau near the church where the oldest family cemetery plots and railed enclosures cluster near the church wings.

The first parsonage was replaced by a sturdy stone two-story house in 1842 as a gift of Colonel Nicholas M. Bosley, owner of Hayfields. Newspaper items of 1850 and 1869 mention repairs and repainting, but the Rev. Adolphus Thomas Pindell’s historical sketch of 1891 states, “A few years later the present beautiful church, chapel and tower were erected. About \$7,000 have been expended in these improvements, more than half of which was given by the late John Merryman of “Hayfields.” (*Baltimore County Democrat*, January 31, 1891) The former statement raises the question of what survived from the 1826-1836 church. A new facade of Beaver Dam marble was added to the original cruciform chapel, the stone donated by quarry owner Hugh Sisson.

An examination of the church shows that the “Roman cross” portion of 1826 survives. The 1880-1883 improvements lengthened the entrance wing southward by two bays, while the bell tower was added at the southwest corner of the original structure in one of the 90-degree angles. Some of the first portions of the church have been stuccoed—on the east and on the north end—there is no apse. Along the transepts, the wings of the cross under the eaves, stucco has been molded into horizontal and lumpy cornices in three parallel planes, a non-Gothic alteration. Architect of the expansion was George Archer, the contractor, Thomas Frantz. (Kingsley, 1930, pp. 32-33).

One of the most interesting local associations in the stained glass windows added in the 1880s is the head-on view of a polled Hereford bull, the donation of John Merryman of Hayfields, breeder of champions and importer of blooded cattle. Merryman’s was the first funeral conducted in the expanded church.

ST. TIMOTHY’S PROTESTANT EPISCOPAL CHURCH

The cornerstone for St. Timothy’s was laid in 1844 and the design was by Robert Cary Long, Jr., whose plans survive. A Gothic Revival church in local granite, St. Timothy’s was dedicated in June, 1851, and measured 100 by 28 feet and had windows from the Gernhard factory in Baltimore and an organ made in Baltimore by H. Berger. (*Sun*, June 19, 1851) A lithographed illustration on a piece of sheet music entitled the *College Quick Step* showed both the church and the adjoining boys’ school; the church was depicted with a tapering spire atop a square tower. (McCauley, 1975, p. 84) An engraving made sometime after the horse-car era, possibly about 1862, showed a square tower

with a capped-off roof, as if the spire portion had been lost. (Orser and Arnold, 1989, p. 16) The present appearance of the tower is an open wooden belfry capped with a copper roofed, four-sided rather short spire terminating in a finial and metal cross.

The interior of the church is mostly clear space with the roof timbers exposed. The side aisle roofing is supported by widely spaced stone arches on square stone columns. The floor is bricked and the interior is fairly plain with some painted stenciling around the lancet windows of the aisles. The *Baltimore County Democrat* of November 9, 1884, reported installation of a marble reredo with a Venetian mosaic along the east wall of the chancel—designed by “Mr. Strent of New York . . . The mosaic from the Muran Company of Venice, Italy.” The *Maryland Journal* reported on January 14, 1899, that a new organ and chamber and choir had been built, also a new robing room; pews had been located in the space occupied by the old organ, and pointed Gothic windows by Tiffany had been installed.



St. Timothy's Protestant Episcopal Church



Old Salem Evangelical Lutheran Church

OLD SALEM EVANGELICAL LUTHERAN CHURCH

Old Salem is a restored gem of a country church having rich associations with the 1848 influx of German immigrants, many of them master craftsmen who settled in the Catonsville area. Many Germans concentrated along New Cut Road, now called Ingleside Avenue, and in fact the vicinity was once called Germantown. Many of the new arrivals prospered in business and the professions and eventually outgrew their first chapel, but in the 1970s, a complete restoration was effected by a preservation group and this authentic church is the scene of services and meetings by lamp light and the old pump organ has been totally rebuilt and fills the nave with Bach chorales. Built in local stone, three bays deep, with gothic pointed windows, Old Salem is a mixture of German tastes and the English-based Gothic Revival movement. Overall dimensions are 42 by 28. There is an 8-foot-square stone entrance portico with a round, brick-framed window overhead. Impressive granite quoins form the corners. Original roofing was wood shingle. A short square tower is topped by a short spire. A shallow apse is formed at the back of the church. The adjoining churchyard contains many stones written in German.

The contractor for this building was Johann Moessmeringer and the original plans survive and resemble the designs for St. Timothy's also in Catonsville, the known work of Robert Cary Long, Jr., or his office.

The first pastor, an immigrant from Detmold-Lippe, the Rev. Karl August Brockmann, conducted services in German and kept the protocol book in that language as well as conducting a German language public school in a building on the premises leased to Baltimore County Board of School Commissioners.

The cornerstone was laid on September 12, 1849. The work progressed rapidly, records showing that a Seraphin organ was installed on November 4 the same year. A 280-pound bell cast by Clampitt and Register of Baltimore was acquired on March 4, 1853. In 1976, the Rev. David L. Michel prepared a National Register nomination report on the church and it was accepted on the Federal list December 13, 1977.

HANNAH MORE CHAPEL, ST. MICHAEL'S CHURCH

For years, Richard Upjohn was credited with the design of the small board-and-batten Hannah More Chapel, and it indeed resembles photographs of his work, but Francis R. Kowsky of Buffalo, New York, provided Dr. Phoebe Stanton with a long article from *The Church Journal* of April 3, 1854 (2:222-212). The architect credited by that source was John Weller Priest of New York City, also the architect of St. John's, Huntington in 1860. Originally called Locust Grove Seminary, this small girls' school was founded in 1829 by Mrs. Anne Nellson, owner of Locust Grove house on the opposite side of Reisterstown Turnpike Road. By her will of 1832, Mrs. Nellson called the academy Hannah More in honor of a school mistress from Stapleton, Norfolk, a friend of Dr. Samuel Johnson, Sir Joshua Reynolds, and David Garrick. The expanding academy replaced Councilman's Tanyard that had appeared on the 1788 plan for laying out the turnpike. The curved driveway into the campus is the actual route of the meandering 1737 Conewago Road, replaced by the arrow-straight turnpike. The cornerstone of the small chapel was laid on the former tanyard grounds, September 29, 1853. Consecration conducted by Bishop William Wittingham took place July 13, 1854. The Gothic style was an expression of the trend called "Ecclesiology" that had held sway over some Episcopalian congregations who accepted the view that Gothic designs reminiscent of England in the Middle Ages were the best—possibly only—atmosphere suitable for public worship. The church resembled Gothic plans published in 1852 by Upjohn for poor congregations to use without architectural fees. Local newspapers rarely reported the names of architects responsible for the buildings that drew such crowds to their dedications. The first rector was the Rev. Arthur John Rich, schoolmaster, physician, and priest. The chapel served as town church for Reisterstown's Episcopalians until All Saints was opened in 1891. Dr. Rich started a Sunday School for African Americans in 1860 while slavery still prevailed.

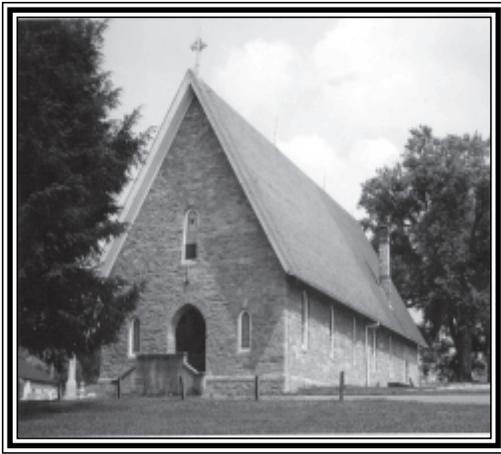


St. Michael's Church

The chapel was lengthened in 1928 and the floor laid in brick. In 1974, the school was merged with Garrison Forest School and in 1978, the entire campus was purchased by Baltimore County. The chapel was deconsecrated May 12, 1978, to make it suitable for secular reuse. (Stanton, 1968, p. 259)

ST. JOHN THE EVANGELIST, LONG GREEN

The old frame St. John's built in 1822 on Carroll Manor Road was ignited on February 25, 1855, by a defective chimney. A new site was donated on Long Green Pike by Edward F. Jenkins and the cornerstone of a Gothic Revival church was laid on July 22, 1855. The granite came from the quarry of Philip T. George, only 3,100 feet away—today a farm pond visible from the church. By October 1855, a sacristy suitable for baptisms had been completed and the first Mass was celebrated Christmas the same year. Dedication took place by Archbishop Francis P. Kenrick on July 20, 1856, just under one year from the cornerstone ceremonies. The builders were Abram Spicer and Sons; no architect has been credited. The pastor who brought off this speedy construction was the Rev. Jacob Ambrose Walter. A belfry was added in 1862 and sometime in the mid-1860s, the church was slightly enlarged. St. John the Evangelist Church as it is officially called, has a central, pointed-arch entrance and a steeply pitched roof. The interior is almost entirely clear open space with oak Gothic rafters and lancet windows with stained glass lights, some dating to 1855.



St. John., Long Green



St. John's Protestant, Worthington Valley

ST. JOHN'S PROTESTANT EPISCOPAL CHURCH, WORTHINGTON VALLEY

The county's most authentic English style Gothic Revival church was built for a rural congregation in 1869 to replace their 1816 chapel that had burned on Christmas, 1867. Architects were Short and Leister of Westminster, Maryland, and the masonry was carried out by William P. Cole. Financial backers were members of the great land- owning families of the valley: Worthingtons, Walkers, Johns, and Gills. Yet by age 58, the church was in serious need of repairs and in 1927, James R. Edmunds was commissioned to carry out restoration, and at that time stained glass windows were installed by Charles J. Connick of Boston. This stone church has a square tower with a spire and finials at the corners of the tower. The nave and chancel both have steeply pitched roofs and a sacristy projects from the south (left) side of the chancel. The center aisle is paved with flagstone and a pointed arch separates nave from chancel. The roof is supported by a scissors-truss, a survival of the 1869 construction. Behind the altar is a large, three-part lancet window in "Decorated" English gothic tracery. Pews are of oak in late Gothic style, dating from 1927. The church cemetery is enclosed by flagstone walls and the grounds are entered through a lych gate beneath which is a millstone brought here from some Worthington Valley mill and used as a stepping stone. The gateway dates from 1927. (Rightmeyer, 1963).

ST. STEPHENS, BRADSHAW

Designed by Thomas C. Kennedy of Lutherville in what was called French Gothic at the time of construction in 1889, St. Stephen's Roman Catholic Church was built for a country parish on Bradshaw Road east of Kingsville from uncoursed local stone, known as Gunpowder Granite. The pastor was an Italian by birth, the Rev. Don Luigi Sartori, a learned prelate of European tastes. Why the intensely Italian pastor selected a French design is puzzling. The church consists of a five-bay nave ending in a small semi-hexagonal apse. The most striking feature is a tall square bell tower, more Rhenish than French, with a hip-roofed cap and a wide facade with a small entrance vestibule topped by a large rose window. The lancet windows and the rose window are framed in red brick, which is also used for banding and decorative effects popular at the time. The church is well sited on a slope and set back from the road. The cornerstone was laid in 1889 and dedication took place in June 1890. The masonry, uncoursed rubble work, was performed by skilled Italians who were camped in the neighborhood at the time, building the B. & O. Railroad's Philadelphia extension, a project that included piers for bridges over both Gunpowder Falls. The stone was hauled from around the neighborhood by members of the parish, taking advantage of deposits along the "Fall Line," which the new railroad followed.

St. Stephen's has suffered two severe fires caused by electrical wiring in one case and by a suspected furnace problem in the other. The first fire took place December 17, 1972, the latest on January 28, 1986. In each instance the basic structure survived but inside walls, windows, and works of art were destroyed.

FOREST BAPTIST CHURCH

One of the last Gothic Revival churches was built at 17700 Foreston Road in the Prettyboy vicinity in 1917 to replace an older church shown in the 1877 atlas. The original church lot was deeded by Murray Wheeler in 1844. This is a grey stone church, apparently granite, in an almost urban style with a very large gothic window outlined in white stone tracery. There is also a square bell tower with crenellated top. This striking church is isolated near farm fields and sits atop a hill providing a photogenic view.

While the interior has been refurbished, many original features were retained among which are the pulpit, light fixtures, stained glass and pews. The original pine flooring is beneath new carpeting. This is considered one of the most beautiful Baptist churches with its masonry and stained glass windows.

By the time of the Second Great Awakening of the mid-19th century, two denominations, Methodist and Baptist began to account for a large portion of the Protestants in Baltimore County. The congregation began as an offshoot of Gunpowder Baptist church and consisted only of a Sunday School as was common with many early Protestant churches.