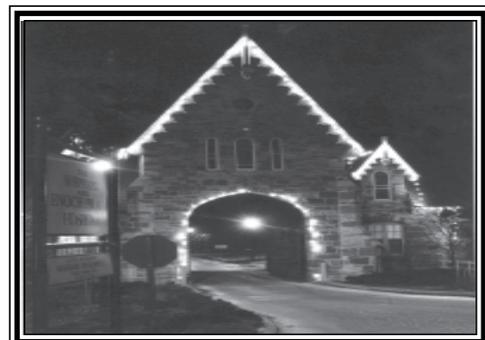


DOWNING-VAUX COTTAGES

Andrew Jackson Downing (1815-1852) popularized the free-standing, well designed rural cottage in his 1842 book *Cottage Residences* where Italianate, Gothic, Tudor, and Elizabethan house plans were offered at almost no cost for local contractors to execute. The designs that were not strictly within the main categories of the Victorian era, are classified as the Downing-Vaux style, with the name of a kindred spirit, Calvert Vaux, added to the category. The name *cottage* is deceptive. A cottage in this style can be three stories, quite imposing, as a walk along Seminary Avenue in Lutherville will demonstrate. Unlike Gothic Revival, which was underway before the 1837 accession of Queen Victoria, the cottage style was developed within the actual, 64-year reign of that Monarch, whose name stretches across a span of attitudes and a range of events that still undergird much of the present world. De-Victorianism and Re-Victorianism have occupied most of the interval between the queen's death in 1901 and the present. Whole suburbs bore the Down-Vaux stamp, county towns including Oxford and Waverley, Lutherville, and early Catonsville. Downing believed that tasteful houses would produce happy families and believed that the well educated population of the republic would respond to good designs. Affluent and moderately prosperous Americans in fact accepted Downing's ideas on a massive scale. Over the last century-and-a-half, thousands of these houses have worn out or perished, but countless examples remain, many of them known only by their owners and local historians. An early mention of "Cottage Style" was in an advertisement to sell Vine Cottage Farm on Frederick Road, Sun, September 8, 1840.

SHEPPARD PRATT HOSPITAL GATE HOUSE

The stone gate house at 6501 North Charles Street was designed in the French Gothic or Downing Vaux style to guard the entrance to the hospital grounds and was under construction in July, 1860. Stone was quarried on the premises. Contractor was John L. Gittier and architects were Thomas and James Dixon, designers of the Towson courthouse and Baltimore City jail. The gatehouse was in place 29 years before the long delayed hospital took its first patient. The steeply pitched main roof was centered over the roadway leading into the hospital grounds and the road divides the first story of the structure into living quarters for two families. Starting in the 1950s, the gate house was painted a brilliant white; but about 1981, the walls were cleaned down to a grey natural stone. The roof eaves are decorated with bargeboards and the roof with pendants and finials of wood. Three gables face the approaching motorist, and some windows are round-topped, others pointed. This is one of the most consciously picturesque buildings in the county but has become an accepted part of the scenery after 120 years in its surrounding of ancient oak trees along a scenic curve in the road. (*Baltimore County Advocate*, July 21, 1860. Also, Reid, 1982). In 2000, a new road routed traffic around, rather than through, this building.



Sheppard Pratt - Gate House

BELL VALE

Samuel Rankin, who had sold the great Carpenter-Gothic palace “Ravenshurst,” acquired ground on Long Green Road, part of the tract Chamberlain’s Meadow, in 1857, and had a Gothic cottage built in the tradition of A. J. Downing. This is a two-story frame cottage with a gable roof and a steep cross-gable flanked by prominent dormers with verge boards. Twin chimneys flank the main cross-gable. The porch, however, seems to be a replacement from the Colonial Revival period. The name of the estate was given as Bell Vale in the 1896 tax ledger. Rankin sold the house in 1909 to John M. Priegel, whose family continues in possession. Dimensions given in the 1918 tax ledger were 35 by 45 feet and 24 by 17 feet.

UPLANDS OR HILL TOP

The *Sun* of February 10, 1855, listed “a number of tasteful and elegant cottages” erected in the county the year before. “Among them is a beautiful one on Hunting Ridge, belonging to Wm. F. Frick, Esq. It is built upon an eminence and commands one of the most exquisite views around Baltimore.” The article was apparently the continuation of a story published only three days before which described a dozen house designs by William H. Reasin. Mills Lane, who discovered the source, thought that architect Reasin might have planted the February 7th article himself (Lane, 1991, p. 223). Although William Frick’s ledgers survive in the Maryland Historical Society, the book entries pertain mostly to collecting city ground rents, laying out of lots on Eutaw Place, Park Avenue, Beethoven Terrace, and the like. Volume 2 contains a copy of Frick’s 1854 will, which would have set his slaves free on reaching age 28, providing each with \$100. Volume 3 contained a list of nursery trees ordered from Adams County, Pa., and were no doubt for the estate. Varieties of apple trees included York Stripe, Rambo, and Red Doctor. Shown as “Hill Top” in the 1877 Hopkins atlas, this Gothic cottage passed to Mary Frick, the first owner’s daughter, who made two brilliant marriages to men of wealth: first to Robert Garrett (1847-1896), and then in 1902 to Dr. Henry Barton Jacobs. Hill Top was renamed “Uplands” and served the family between their seasons at a Newport summer palace and their winter town house at 7-11 West Mount Vernon Place—three row houses combined that now serve the Engineering Society as club and headquarters.

The *Sun* noted on June 17, 1886, that Mr. Garrett had moved to Uplands while the town houses were being rebuilt by architect Stanford White.

The *Sun* also reported on “Mr. Garrett’s Game Preserve,” October 18, 1887. Garrett had a covey of pheasants managed by a Yorkshire gamekeeper who had a Yorkshire terrier.

On her death in 1936, Mrs. Jacobs left \$1.3 million to convert Uplands into a retirement home for the widows of Episcopal ministers. With all her millions, Uplands’ owner had never installed electricity, and it took the trustees until 1952 to build a fireproof bedroom wing and modernize the frame cottage—a veritable palace—into institutional quality. A photo in the *Sun*, February 13, 1949, showed that the eaves were heavily encrusted with bargeboards. The retirement home functioned until 1986 when the property became the New Psalmist Christian School. This turreted Davis-Downing-esque show place stands at 4501 Old Frederick Road, just west of Athol Avenue, about two blocks from Edmondson Village, in a neighborhood taken into the city limits in 1918.

An examination of Uplands on July 1, 1993, left the visitor wondering if anything survived from a house of 1854. The interior is all material of ca. 1895, with Adamesque mantels decorated with fluted columns and swags. The library is the dark paneled room with dark ceiling beams, the refuge for the male members of the family. The library's semi-hexagonal bay looks out onto the lawn. The various hall windows and double doors are decorated with opalescent glass elegantly leaded in place, a few decorative designs in an amber glass. The main rooms are paneled in wood laid out into squares, most of it painted white. Door frames are sturdy, some of them with bull's eye corner blocks. Some of the external features such as the cone-topped corner tower and some rear dormers with Stick Style patterns in their gables are certainly elements popular late in the century rather than at the peak of the Downing-Vaux era.

Yet, a feature article in a 1904 Sunday paper quoted Mrs. Jacobs stating that the house was indeed the structure built by her father in 1854 and later expanded by Robert Garrett. The accompanying photographs showed the same fireplaces that could be seen in 1993. ("Like An English Home," *Baltimore News*, June 11, 1904)

SECOND EMPIRE

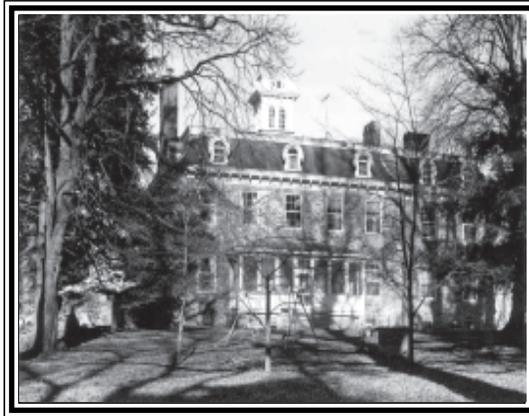
French influences always exercised some leverage on the American mind and the building of the Parisian boulevards under the regime of Emperor Louis Napoleon was indeed spectacular. The short lived empire under Napoleon III and the Empress Eugenie was a glittering time and French fashions in uniforms and military hats, mustachios, and pointed beards became the model for the Union side in the American Civil War. The second empire revived the furnishings of the first empire, that of Napoleon I, the earlier self-appointed emperor from the Bonaparte family. American architects added French styles to their menu of designs. The Mansard roof was a standard element of Second Empire, sometimes scrambled with other designs, such as Italianate. The fashion was more popular in city and suburbs, although there are county examples, the homes of professionals more often than of farmers.

MONTROSE

Montrose on Hanover Pike is now a Second Empire house but was originally an 1826 Federal design and two of its rooms retain Federal-Adamesque interior plaster work and there are Federal doorways and a stairway in the same style. William Patterson, Baltimore merchant prince, had this house, which he called Mount Pleasant, constructed starting in 1826 and finishing about 1830 as proved by a receipt book that survives in the Maryland Historical Society manuscript collection. The signatures of various subcontractors and craftsmen appear in the book, although some are illegible. No architect has been found for this house. In 1830, Patterson conveyed the property to his grandson, Jerome Bonaparte, to provide him with an estate on his marriage to Susan Williams of Baltimore. This house had no connection with Betsy Patterson and her ex-husband Jerome Bonaparte, Sr., the king and later ex-king of Westphalia. In 1843, the young Pattersons sold the property to Colonel Franklin Anderson, a city attorney, who probably restyled the house with its Mansard roof, a tower, and a number of Victorian rooms. Anderson renamed the place Montrose; and in 1855, erected a sturdy stone chapel in Italianate style for the use of the Episcopal Church. The Bishop of Maryland was never able to persuade the colonel to deed the chapel to the diocese. Anderson died in 1866, his wife in 1879. Their heir, Archibald Sterling, kept up the tradition of "lavish entertainments" and "sumptuous feasts" of his aunt and uncle, but in 1890 suffered default of mortgage and lost control. In 1921, the grounds became the Maryland Industrial Training School for

Girls, later known as Montrose School, a state institution that ultimately became co-ed. The mansion was the entire reformatory in the early days while the State was building classroom buildings and cottages. The house was the superintendent's residence in the 1970s. Montrose School was shut down in March 1988 when the campus buildings were in a state of early decay and neglect from inadequate funding.

Montrose



This splendid house is L-shaped, and its west end contains the Federal style rooms. The center rooms are heavily Victorian with complex ceiling moldings and elegant marble fireplace mantels, one with a ceiling-high, heavily gilded Empire mirror. Porches shown in photos published in 1906 have been reduced and altered. No published sources on this house can be taken as factual.

SUMMIT

Summit on Stanley Drive in Catonsville is a mixture of styles but its Mansard roof would probably force it into the category of Second Empire. In 1854, Margaret Elizabeth Koefoed bought the land here and presumably commissioned a great house that appeared on Robert Taylor's 1857 county maps as "Elsinore." The name was appropriate because the owner's husband was Danish, the owner of the St. Thomas Ice Establishment in the Danish West Indies, now the U. S. Virgin Islands. Mrs. Koefoed was a native of St. Mary's County, Maryland. Much of the time the family resided at St. Thomas, where Mrs. Koefoed died in 1864. The inventory of her Catonsville house mentioned ten rooms, so Elsinore must have been well advanced. A subdivision plat made in 1867 showed a large L-shaped house, by then renamed Summit, which was sold to Gustav A. Meyer. Meyer mortgaged the place to James Albert Gary, owner of the Alberton Cotton Mills. When Meyer defaulted, Gary sued, bought the house at auction, and moved there himself from the flood-prone owner's mansion at Alberton. Summit was advertised before that sale as a "large double brick mansion" on 61 acres "with high ceilings, wide halls, broad piazzas, and all the modern conveniences of bath rooms, closets, a fine billiard room, water reservoir, etc." There was truth in advertising in this instance, as photographs readily prove. Gary, a former Whig, had become the dominant Republican in Maryland, and was arbiter in the assignment of Federal patronage jobs during all the years the Democrats were frozen out of the White House. Flowers from Summit graced the political meetings at Gary's town house on Linden Avenue in the city. He briefly served as Postmaster General under McKinley. In 1919, Gary sold the house to the Summit Park Company, which subdivided the grounds and cut the house into ten apartments—there was no zoning in effect at the time. The house is most impressive from the side where the stump of the once-tall square, bracketed, tower survives and the long back building of four bays stretches along the side street interrupted by a small side pavilion. The main facade is three stories, including the Mansard level, and the roof ridge is decorated with iron cresting. The house at its greatest appears as the frontispiece in Orser and Arnold's *Catonsville 1880 to 1940, From Village to Suburb*.



Summit



Aigburth Vale

AIGBURTH VALE

John E. Owens was the richest actor in America, who began in 1841 as the second gravedigger in Hamlet and by age 30 had earned enough to buy a farm near Towson. He was to comedy and character-acting what the Booths were to tragedy. People in every theatre town in America could mimic Owens' rendition of the lines of Solon Shingle from *The Peoples' Lawyer*, "Why HOW do you do?" Owens at one time owned the theatre known as the Baltimore Museum and managed theatres and mounted productions and traveling companies. In 1853, he scheduled the first performance of *Uncle Tom's Cabin* south of the Mason Dixon Line and starred in the show as Uncle Tom; the Baltimore audience was expected to riot, but Owings emerged with his popularity intact. Owens rewrote the *Peoples' Lawyer* into *Solon Shingle* and in the mid-1860s it ran eight consecutive weeks in London and 280 consecutive nights in New York. Charles Dickens sent a fan letter and Queen Victoria supposedly attended. The revenue allowed Owens to build a great Second Empire house on his Towson farm and by 1868 it was complete, assessed at \$15,000 by an 1869 entry in the county transfer books. Aigburth Vale was named for a village near Owens' Liverpool birthplace. Its architects were Niernsee and Neilson of Baltimore as revealed in an advertisement in the *Maryland Journal* of December 3, 1886, when reverses had caught up with the great comedian. Owens died four days after the property was offered for sale in a mortgage proceeding. The property was slowly developed into large lots and from 1919 to 1950, the house served as a private mental hospital conducted by Dr. George F. Sargent. In 1950, the house was acquired by the Board of Education as a headquarters with Towson High School (in its fifth location!) developed on the adjacent tracts that had been Towson Nurseries.

Aigburth Vale is a three-story, mansard-roofed, Second Empire house with a four-story tower or central pavilion, characteristic of the post-Civil War style of Niernsee and Neilson. The main facade, including the tower, is six bays across.

Overall layout is T-shaped, verging on the cruciform. A one-story entrance porch originally stretched across the front of the tower and around its sides.

Large pairs of twin windows are located in the main part of the tower, fitted with 2-over-2 double-hung sash windows. Each of the four mansard surfaces of the tower is lighted by a round-topped recessed dormer, six window lights in each. The two main wings are also lighted by round-topped dormer windows, two dormers on either side of the tower. A small one-story wing, two bays wide, extends from the three-story east wing. The tower is surmounted by a railed porch or widow's walk.

On the left, or west wing of the house, is a projecting bay window with three tall round-topped windows. To the rear of this bay window is a recessed side porch. Clustered chimneys rise from the wings and from the rear of the tower. The house is covered with a wide type of clapboard; the planks beaded near the bottom with a single line.

In 2000, Aigburth was restored for elderly housing by architect Leo D'Aleo. The rear wing added to create a summer hotel in the 1890s was removed. New residential space was developed in a contemporary wing. The old porch, long obscured by a tin trailer tacked on by the education people, was fully restored.

There is also a small cottage one story high, topped by a mansard roof similar to the mansion in style, once the personnel office of the Board of Education.

ABBOTTSTON-WOODLANDS

Horace Abbott was a successful iron manufacturer at Canton where he arrived from Sudbury, Massachusetts, and took over the foundry started by Peter Cooper. The iron works, later site of the American Can Company, rolled armor plate for the prototype of the *Monitor* for the U. S. Navy in 1862. Abbott bought a farm in the county and first lived in a frame "White House" near the Victorian village of Waverly. About 1870 he built one of the largest frame Second Empire villas in the region. The architect, Edmund G. Lind, listed the 1869 design as a "double villa residence" that cost \$50,000. The house was a duplex with one main facade and two distinct rear wings that provided separate homes for him and his son-in-law, Isaac Cate. The house was three stories including a full mansarded attic. Layout was U-shaped, with straight sides. A line drawing of the house and its tower turned up accidentally while searching the microfilms of the Baltimore *Sunday Herald*. The drawing published on April 2, 1893, resembled an unidentified "Baltimore Scenery" stereograph card by William M. Chase that had been in the author's collection since age eleven. The ca. 1870 stereograph showed both front and sides of the house in such detail that an estimated floor plan with all its projecting bays could be roughed out—and the conjectural sketch resembled the footprint of the house shown in G. M. Hopkins's 1876 city atlas and G. W. Bromley's 1896 atlas. A telephone call to the most likely looking Cate in the telephone book resulted in the information that a Mrs. Lycett was the family genealogist; the author had met that lady only a few weeks before on a tour of Owings Mills. Mrs. Lycett not only confirmed that the stereograph was Abbottston but had photographs from other angles. In parallel with that inquiry, an old school friend who had lived on Abbottston Street was able to identify the house as one that stood in the 1300 block of Gorsuch Avenue until its demolition to make way for present Baltimore City College about 1926.

Abbottston - Woodlands



The Baltimore *Sunday Herald* had reported on Waverly a few years after the city line had moved out northward in an article entitled “The City’s Northern Annex.” The unidentified writer stated:

Probably the largest and most pretentious of modern castles in Abbottston. Picturesquely situated midway between Waverly and Homestead is the handsome property founded by Horace Abbott. It is now occupied by Isaac Cate, the son-in-law of the original owner. Woodland, as the property is known in its entirety, would attract an admirer of landscape beauty in an instant. Wide lawns trimmed to a nicety and graveled walks lead up to the immense mansion, the turret of which can only be seen peeping from above the stately chestnuts and sweeping cedars.

Family memoirs note that the house was painted cream color and also report that as many as 25 to 30 persons were served at dinner where whole roast pig was often the entrée.

HILL HOUSE OR COOL SPRING

Hill House is a well-preserved Second Empire brick house with a square floor plan in the main block and an overall T-plan counting the kitchen wing at the rear. Counting the Mansard level, it is a three-story house originally built as the residence of a country physician, Dr. Moses E. Rankin, who had married into one of the great land-owning families of the vicinity. Transfer book entries made in 1880 credit Dr. Rankin with a “New Brick House” worth \$3,000. The land had come into his wife’s possession in 1878 from the estate of her father, George Little. In his post-mortem inventory, George Little had been charged with \$150 worth of brick still “in the kiln,” possibly the materials that the Rankins put into the house. The builders borrowed \$1,100 in 1879, presumably to complete this dwelling. The next year, Mrs. Rankin died, leaving her husband her “Cool Spring” farm. Local tradition holds that this was one of three nearly identical brick houses by an unknown contractor; one, the Hall House, was demolished in the 1950s to build Interstate 83; the other, Huntington, or the Mays House, survives in Sparks at 16129 York Road and first appeared in the 1876 tax ledger.

Hill House



Cool Spring or Hill House has a center hall plan and its south parlor has a shallow brick bay jutting out from the southwest corner to form a miniature conservatory. The Mansard roofing retains original red and blue slate set in a geometric pattern. The interior contains conservative detailing suitable for country homes, including an original polished grey marble fireplace mantel in the north parlor, and a stairway that curves around without the use of a landing. A wide arch between the center hall and south parlor is still equipped with a set of double, bi-fold-paneled doors.

HIGH VICTORIAN GOTHIC

High Victorian Gothic and similar terms are used to describe the full flowering of Gothic residential styles into complex and elaborate designs often intended for commercial and institutional use. Peaking in the 1870s and 1880s, these ornate buildings were the showplaces of what Mark Twain called the “Gilded Age,” of course implying a sham Golden Age. Some of these fanciful buildings found their way into suburbs and counties, although town centers are their most common location. The Towson Masonic Lodge of 1879 was a good example, notable for flaring chimneys and overhanging bays, but still not the Queen Anne style. The Boyce house on Joppa Road at Chestnut Avenue, the present location of the Blakehurst residential facility, was a mystically gloomy house with a witch’s hat tower. The dark stone houses near the 41st Street Rotunda were in the county when built, considered part of Hampden, and were the work of Charles E. Cassell. The Viaduct Hotel at Relay, designed by E. F. Baldwin in 1873, was a chateau-like depot with flaring rooflines and polychrome-slate roofing. The Sheppard-Pratt range of hospital buildings is a major example of the hard-to-classify style, the work of Calvert Vaux, built of the best and soundest materials, one of the county’s three National Historic Landmarks (the most difficult Federal designation to attain). The former Gundry Sanitarium, or Athol, inside the county when built, was another example of this amalgam in style. With Victorian in low repute in the mid-1900s, High Victorian was in the deepest disrepute and survivals are few.

SHEPPARD AND ENOCH PRATT HOSPITAL

Moses Sheppard left a fortune in 1853 to establish a hospital for the “moral treatment” of the insane. The terms of his will specified that each “cell” have a view, no patients were to be housed in attics nor below ground, and that the building be of the soundest materials for the reassurance of its inhabitants. The will allowed the trustees to spend only the income of the endowment, and it was 1891, thanks to a \$1.6 million infusion from Enoch Pratt, before enough money had accumulated to complete what became the largest structure in the county. The grounds had been purchased in 1858 and the drive-through Gothic Revival gatehouse on Charles Street was designed by Dixon and Dixon, completed 1860. The main building was designed after long study of British and Continental hospitals by Dr. D. Tildon Brown. Calvert Vaux of New York was architect of the twin 360-foot wide main buildings (A, west, for men and B, east, for women), almost mirror images of each other, first separated by a 100-foot open space, later linked together. Ground-breaking took place on May 25, 1862.

The Sheppard institution has established a distinguished record of innovation in psychiatric medicine, fully covered in Dr. Bliss Forbush’s 1970 book. The architecture and landscaped grounds have always been considered an important part of the therapy of Sheppard. The main building is commodious, as the Victorian used to say, more elegant than resort hotels of the time, with many fireplaces, paneled rooms, impressive iron staircases, and stained glass windows. Outside, there is a myriad of pavilions, turrets, towers, gothic decorations, balconies with quatrefoil lacework, Italianate bracketing, round-topped windows, and wedge-shaped roof peaks on the towers, a veritable feast for the eye, none of the logical and easily comprehended geometry that the tourist can readily analyze in Greek Revival or Georgian architecture. Some 11 million bricks went into the great project. Concrete poured in the 1860s is still rock-hard today in the division walls (Forbush, 1970). In 1972 the building and gatehouse were awarded the Federal designation of National Historic Landmark (only two of which are found in Baltimore County), the enrollment announced by Congressman Clarence Long (Evening Sun, February 23, 1972). The A and B buildings were vastly expanded in

2004-2005 by Robert A. M. Stern.

VIADUCT HOTEL

Relay on the Baltimore and Ohio Railroad had a frame hotel dating to about 1830; but in 1873, a High Victorian structure in granite was completed by the railroad company to the designs of Ephraim Francis Baldwin as reported in the *Sun* of December 22, 1873. Baldwin was the favorite architect of the railway president John Work Garrett and had the same year designed the resort of Deer Park Hotel. The Relay station-hotel was a somewhat fanciful, chateau-like structure set in the "Y" where the tracks for Frederick and Washington diverged. Two square end pavilions with steeply pitched hip roofing framed two decks of porches. Some window frames were rectangular, others in pointed Gothic surrounds. The roof was polychrome slate with iron cresting for decoration. The floor plan was more or less T-shaped but also irregular in places with various surprises. The interior featured dark stained natural wood and there were 27 rooms, not counting the attic, including bed chambers, a dining hall, ballrooms, and a passenger waiting room.

It was once customary to break journeys nine miles south of Baltimore with a stay at the hotel; lavish parties also took place there. General Grant was supposedly one of the guests. Early in the 20th century, high speed trains made such station-hotels unnecessary and the great institution shut down. The ticket office closed in 1938 but passengers continued to wait on the sheltered platform for their trains. Finally, in May 1950, the B. & O. let a contract to demolish the building and the process occupied much of the summer. By August that year the roof and top story had been removed. (*Evening Sun*, June 6, 1950).



Viaduct Hotel



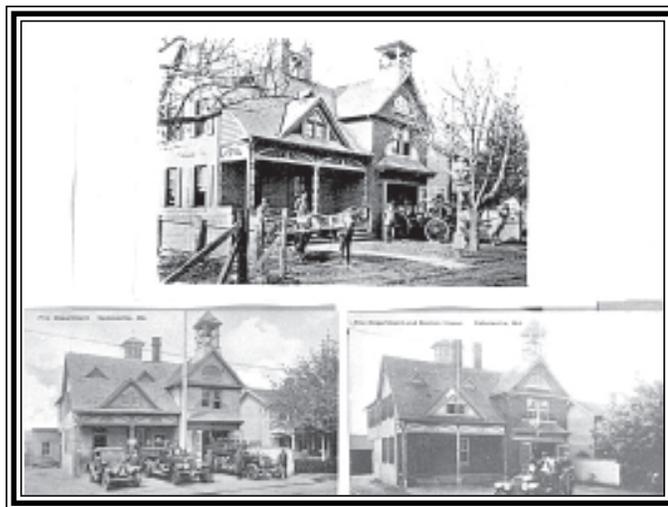
Mount Moriah Lodge

MOUNT MORIAH LODGE

Located at 401 Washington Avenue at the NE corner with Chesapeake Avenue, Towson, this two-story brick building in high Victorian style was built in 1879. The architect was given as Frank E. Davis in the *Maryland Journal*, February 8, 1879. Dimensions were given as 47 x 60 and 21 x 44 in the 1918 tax ledger. The gable roofing had Masonic emblem worked into its slates. The cornerstone was laid September 2, 1879 and additions were made in 1912 and 1938. This was the home of Mt. Moriah Lodge No. 116, A. F. and A. M. and also provided some office space. The lodge was demolished in 1970 to build the Equitable Trust Office Building.

CATONSVILLE FIRE HOUSE

Catonsville's first fire house, built in 1887 and designed by local builder of most of the town's Victoriana, William Gerwig, still stands at 22 Bloomsbury Avenue. An addition for a hose carriage was made in 1894 and the tower enlarged in 1896 (*Argus*, April 30, 1887). A brick structure with some High Victorian gable peak decorations in carved wood and stone block, it was at the time of writing the office of Friends Research, Inc. The original building had a steeply pitched roof with two small triangular dormers and one large triangular dormer. The layout of the building was asymmetrical and the bell tower was perched unexpectedly on top of the three-story pavilion. The building is much altered, having been superseded by a new firehouse on Frederick Road in 1928. (*Orser and Arnold*, 1989, p. 131).



Catonsville Fire House

BOYCE HOUSE

James Boyce, a successful Baltimore coal dealer, built a large High Victorian house with a tower and various Gothic gable peaks and many bargeboards on the south side of Joppa Road just west of Chestnut Avenue. The *Maryland Journal* of December 12, 1874, reported that Henry Brauns was the architect. Uriah S. Furor was the contractor. This house seemed to forecast the Stick style, but its gothic peaked gables anchor it in the catch-all category of High Victorian. In 1922, this estate passed from the Deford family to the Mission Helpers of the Sacred Heart, a Catholic community of women, who added a large stone chapel and a stone dormitory wing with mansard roofing, some forty years after Second Empire style peaked. Sometime in the 1960s, the mansion portion was demolished to add modern wings and residential spaces. A photo of the amalgam of church structures and mansion appeared in the 1929 souvenir book in honor of Archbishop Michael J. Curley.

STICK STYLE

In the explosion of styles in the 1860s and 1870s, wooden houses were designed with prominent timber uprights and diagonal braces exposed on the outside walls as a demonstration of the structure's internal sturdiness. The houses had the features also used in Queen Anne style, including projecting and cantilevered bays and prominent gables, unexpected flowing spaces, and generally unbalanced layout. Porches were prominent and the porch posts fanned out with diagonal braces rather than the curvilinear scroll brackets that were often applied to the Gothic Revival

cottage. Richard Morris Hunt and Frank Furness designed houses in Stick Style for New England and New York State clients. It was more expensive to build in stick style so as might be expected, persons of limited means ordered more compact and regular houses. The style was more suited to the suburbs than the country and was little seen in Baltimore County where Gothic, Italianate, and Queen Anne were more often selected than either Stick Style or Shingle style. Some large houses in the 4100 block of Roland Avenue built in Baltimore County in the late 1870s display Stick-Style porch posts added to Downing-Vaux Gothic cottages—very large cottages in fact. (Dorsey and Dilts, 1991, p. 239) The wooden tower of the Lorraine Park Cemetery gatehouse is pure Stick Style added to a main house of granite, the design of Henry Brauns in 1883.

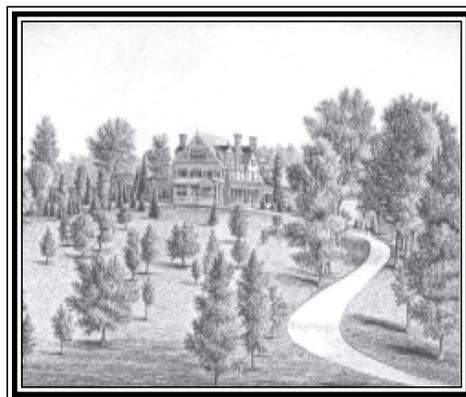
Stick Style is distinct from Tudor Revival, which used stucco and brick infill between the exposed beams. Stick Style decorations also appear in masonry buildings, for example, Grace A. M. E. Church on Winters Lane in Catonsville (1902).

HADDON

Haddon was one of the very few Stick-Style houses in the county after the various expansions of the city boundaries took away the specimens in Roland Park. Joseph Schofield Hopkins, a nephew of Johns Hopkins, built a large, many-gabled summer home on the present Hopkins Road near the site of the Green Spring Hotel that had burned in 1860. The date of 1875 given by his descendants is combined with the statement that he built it near the Chattolane Springs Hotel, but the second hotel was not completed until 1890. At any rate, the Hopkins house appears in the 1877 atlas. Its architect was J. B. N. Wyatt. Hopkins suffered business reverses and made Haddon his year-round home, before moving back to the city. Haddon survived into the 20th century. In 1935, its timbers were recycled to turn the old Hopkins barn into a dwelling. The only known photo of this rare and fully developed Stick-Style house appears in a family memoir, *Two Links in A Chain*, by Catherine Thom Bartlett.



Haddon



Annandale

ANNANDALE

Annandale was apparently a large house of about 1850 that was heavily remodeled by architect J. Appleton Wilson into a Stick Style structure in the 1870s when it belonged to Charles K. Harrison, owner of Pikesville Dairy Company. An illustration of the house with its flared and ribbed chimneys appeared in Scharf's 1881 county history. The property later became Druid Ridge Cemetery and the great house was severely damaged by fire in 1915. Restored as a stone remnant, the residence of the caretaker, Annandale was a shadow of its former self and had no Stick Style characteristics at all when tramps set fire to it in February 1993.

LITTLETON HOUSE (BA 307)

The Littleton House at 1430 Front Avenue, south of Seminary Avenue in Lutherville, is a surviving example of Stick Style, although there are only a few half-timber details in the gable peak of this frame German-siding covered house built about 1890. Rodd L. Wheaton in his 1971 study of Lutherville, called this house “the purest example of the so-called stick style in Lutherville.” He also noted an “unusual awning type attic window” set in the gable peak facing the street.

Littleton House



LIBRARY HALL, CATONSVILLE

A good example of small but authentic Stick Style was Catons-ville’s Library Hall of 1887. Its broad gable-end faced the 700 block of Frederick Road and presented a row of four clustered windows at the second story level. The building was clapboarded with prominent Stick-Style struts fanning out into the gable peak; the apex of the street gable was filled with intricately carved wooden panels. The building housed a locally established library, the post office, a meeting hall, and was the starting place for the town’s first bank. Later, Library Hall served as the J. G. Owens and Company paint and feed store with an Odd Fellows’ lodge upstairs. (Orser and Arnold, 1989, pp. 30, 31, 101)

WILKINS HOUSE

This large frame house is a mixture of Queen Anne and Stick Style with jerkinhead roofing and elaborate porches. Gable peaks on both front and sides contain some of the only Stick Style decoration in this county. Designed by J. Appleton Wilson, the house was built in 1879 at 1531 West Joppa Road on a lot carved out of the Walnut Hill estate. The contractors were reported in the *Baltimore County Union* of June 21, 1879, as the Messrs. Adams of Baltimore City. The house first appeared on E. Robinson’s 1882 map of the Baltimore region and it was shown as that of George C. Wilkins. The *Sun* of July 20, 1890, reported that Wilkins was general manager of the Northern Central Railroad and the first resident of the village then called “Sherwood,” later renamed Riderwood. Wilkins’ hilltop perch allowed him to watch the trains and the station. By the time of the 1915 atlas, the house was in the hands of Clayton C. Hall, author of the three-volume *History of Baltimore* published in 1912.

GREENLEAF JOHNSON HOUSE

One of the most remarkable of the Stick Style houses built in the county was taken into the 1918 city limits. Greenleaf Johnson’s large and apparently nameless house was shown in neither the 1877 atlas nor the 1882 Robinson map, which showed the property as the estate of city merchant and importer William C. Wilson. When the heirs broke up Wilson’s Spring Vale Farm in May 1883,

Johnson bought 10 acres for \$8,000 and acquired title in 1884. In a rural setting, that price could have included a house as well as the land, but that same month, the *Maryland Journal* reported that choice building sites on Lake Avenue had sold for \$1,000 per acre. Presumably, anyone as wealthy as lumber dealer Johnson could have started building without delay. The house was designed by Jackson C. Gott and measured 90 by 104 feet overall in its “irregular outline.” (*Sun*, October 4, 1884) County transfer book entries made in 1885 listed Johnson’s new “frame mansion” opposite the Episcopal Church and assessed it at \$25,000. In 1888, Johnson and the Wilson heirs agreed on sharing an access road that struck Charles Street at right angles; today, that estate road is St. George’s Road. Until the 1950s, the house fronted directly on Charles Street but its frontage is now occupied by ranch houses and the house sits on a reduced parcel. Photos in George W. Engelhardt’s 1895 booster book, *Baltimore, Maryland*, show the house much as it is today with steeply pitched slate roof, irregular massing, and a prominent, cone-topped hexagonal tower.

RIDGEWOOD HOUSES

In 1877, Francis Mankin Jencks, a New York attorney who later became owner of No. 1 West Mount Vernon Place, plotted a number of lots on Central or Roland Avenue just north of Merryman’s Lane, now West 40th Street. The subdivision was called both Ridgewood and Ridgewood Park, but the name is now forgotten. Ridgewood was in the county when developed, and before the city line made its outward jump in 1888, a number of large frame Stick Style houses was constructed, apparently on speculation, judging from the prices obtained from buyers of the individual lots. In February 1880, Francis M. Jencks conveyed the west side of the street to his father, Francis H. Jencks, both described in the deed as residents of New York. Bromley’s 1896 city atlas showed the row of houses in place printed in yellow to designate frame construction. The cluster dated from the building seasons of 1877 and 1878. A few newspapers mentioned the digging of foundations and the construction of “cottages” by “New York Capitalists.” County transfer book entries showed Jencks as owner of five houses in 1878. Sales to individuals took place in February of 1880. Helena Sheets purchased Lots 6, 7, and 8, soon selling Lot 6, which no doubt contained a house, judging from its \$2,500 price tag. Mrs. Robert H. Hooper was the purchaser of Lot 6, the present 4134 Roland Avenue, a Stick Style covered with brown shingles; polychrome slates decorate the roof, and an excellent opalescent glass transom tops the central entrance door. Mrs. Sheets retained Lots 7 and 8 for only a few years. Bromley’s atlas showed that the largest house in the cluster straddled two lots and was across the street from a frame house owned by E. Clay Timanus, owner of the Rock Mill on Jones Falls and later Mayor of Baltimore. The Timanus house still stands and is easily identified, probably designed by the same architect as the west side dwellings. By process of elimination, the Sheets house matches the present 4138 Roland Avenue; it is a white frame house with Stick Style bays, colored glass windowpanes, and a square tower, free of Queen Anne influences. The southernmost cottage at 4122 Roland Avenue is a tall house that is an example of the Downing-Vaux tradition undergoing an evolution into Stick Style. On its gable ends, there are great canti-levered bays propped up by the stout sticks that gave the style its name. There are no elements of the Queen Anne: no round towers or curved porch projections. Located on Lot No. 4, this house was purchased from Jencks in early 1884 by Catherine B. Hooper, who paid \$5,000. These houses were not part of the planned suburb of Roland Park but border it on the south. Some 22 years younger than Ridgewood, Roland Park drew on Queen Anne styles as well as Shingle Style, Italianate, Tudor Revival, and Colonial Revival, a world away from Francis M. Jencks’ lofty and voluminous cottages.

Ridgewood



SHINGLE STYLE

Just as its name implies, Shingle Style buildings depended on wooden shingle siding for much of their effect, the material valued for its natural appearance. The style grew up in the post-1876 era especially in Massachusetts and Rhode Island where large seaside cottages and resorts were built in what was supposed to be a comfortable and domestic tradition for informal summer living. Pure examples of Shingle Style are unmistakable, especially when built for a wealthy client, who could afford at least two homes, including one that would give only three or so months of use. The houses were often asymmetrical and featured many gables with shingle infilling. Some designs included round or square towers placed at a picturesque location in the plan. Roof lines were intricate with gable roofs blending into the main block of the house. Sometimes there was an eyebrow window in the upper story with the roofing undulating over it with the sweep of a sand dune. This style of architecture did away with exterior applied decoration and thus was visibly distinct from the Queen Anne.

Some of the great rambling club houses were designed by the young firm of McKim, Mead and White, who were equally at home in designing such sandstone chateaux as Baltimore's Winans House on Saint Paul Street south of Preston, built 1887. The firm's frame and shingle houses featured rich interior wood paneling worthy of some Medieval British hall. Cost was no factor for clients at Newport, Rhode Island. "Sagamore Hill," Theodore Roosevelt's great summer place overlooking Long Island Sound at Oyster Bay was another good example, and also reflected a male-dominated society, with big-game trophy heads on the walls, elephant tusks framing the portals between rooms, hardly a touch added to the design by the woman of the family. Even Henry H. Richardson and Frank Lloyd Wright designed in shingle style. Examples cited by Vincent Scully's seminal book on this style show that first stories were sometimes of masonry.

The style reached Baltimore County scaled down to the pocketbooks of this more modest economy. The most spectacular example was the Chattolane Springs Hotel, a short-lived resort in the Green Spring Valley near Garrison, built 1889-1890 for William L. Stork, designed by William F. Weber. The name was supposedly the Iroquois word for "Rock Water" (*Baltimore County Democrat*, December 28, 1889). The hotel was 35 bays wide, 148 rooms, and 3½ stories high, replete with bay windows, bold projecting gables, and a round tower with an observation level topped by a bell-shaped dome. The hotel enjoyed 23 good years of popularity before its summer crowds began to diminish below the cost of operation. The hotel menus were remarkably long and filled with an amazing choice of items; the grounds contained a spring of mineral water so much in demand that for decades after the demise of the hotel, the spring water was successfully bottled for city office buildings. The well-to-do patrons apparently never thought of the airy and comfortable structure as a fire trap. The motor car probably weaned away the summer people and the place closed in 1913. Ten years later, in a state of neglect, the hotel was razed (Sun, August 5, 1923). The imported pastime of golf possibly had its local roots at Chattolane. Tennis was also popularized there.

Roland Park's first County Club building was also in shingle style as was the Catonsville Casino of 1894. The Glyndon M. E. Church of 1892 by architect Frank G. Davis was also shingle style.

Domestic Shingle Style houses appeared in less developed form in Lutherville and in the 1889 suburb of Sudbrook Park. One large Shingle Style House was designed in 1885 by its architect-owner, Bayard Turnbull, and named "La Paix." Located south of Towson, La Paix is now more remembered for the brief tenancy during 1932 to 1934 of F. Scott Fitzgerald, who lived there with his wife Zelda and wrote amid the spacious groves—and endured a minor fire in the house. La Paix was last used as a day nursery and had become grim in appearance rather than light-filled, airy, and festive as Shingle Style architects intended. This style of building has to be kept freshly painted to serve its purpose and attract successive buyers. Certainly many houses of this type have become unmarketable, especially after servants disappeared and energy costs became a limiting factor. Air-conditioning machinery later reduced the need for breezy houses, and in the Baltimore region, no amount of open sash windows and French doors could ameliorate the dog days of July and August.

George William Sheldon published his massive, two-volume *Artistic Country Seats* in 1886-1887, showing the latest houses in the then nameless styles that are now classified as Stick, Shingle, and Romanesque Revival. Sheldon roundly condemned the Queen Anne style as tasteless and transitory, heaping praise on millionaires who built large and richly appointed houses. His ornate prose gushed forth in the sort of Victorian effusion that post-Hemingway editors can reduce to 20 percent of its volume without sacrificing any facts. Some of Sheldon's favorite words, such as "chaste," no longer mean anything to architectural writers, and Vincent Scully in 1971 noted that Sheldon often used "eclectic," a word usually meaning "collected from earlier sources" when he probably meant its exact opposite, "original." Arnold Lewis edited Sheldon's coffee-table tomes for a Dover Books reprint by deleting all the text and keeping only the superb photographs. Lewis raised interesting questions about the consumption of rare woods and elegant ceramics, not to mention land that produced the Gilded Age's showplaces. If such houses were being constructed to endure a millennium, the loss of teak, mahogany, and Hungarian ash might seem justified, but over the century between Sheldon's version and that of Dover Books, some 62 percent of the houses depicted had perished by fire, neglect, or suburban sprawl, while two others had been ruined by alterations. The great shame is the lost craftsmanship along with the exotic woods, stained glass, imported tiles, and scenic splendor, not to mention the loss of confidence in the designs of a generation of talented native American architects.

No house in Maryland was even mentioned in that splendid book, but some of the interchangeable elements were incorporated into houses built for Maryland clients, but usually on a smaller scale. The Gilded Age was certainly a Golden Age in architectural inventiveness, and Sheldon noted that American householders, unlike the sophisticated clients of the Middle Ages, did what their architects prescribed, rather than vice versa. The architects had also reduced interior decorators to mere order-takers and errand boys.

Even a modest house could be tasteful, said Sheldon, and "the beauty that is a joy forever may have a local habitation and a name." Even a \$6,000 house could earn the Keatsian pinnacle of beauty in Sheldon's scheme. Calculating from the 50-cent hotel dinners of the 1880s, a miniature "artistic country seat" might cost only about \$240,000 in the 1990s and a house suitable for such a Minneapolis flour magnate as General William D. Washburn might be duplicated for a mere \$10 million if the teak trees and Black Forest craftsman could be relocated.

Roland Park was inside Baltimore County when planned in 1892. Some of the first houses were built by the developers to get the project rolling. The eastern part of the neighborhood consisted of smaller lots, and once filled in with dwellings, was not much different from Forest Park or Ashburton. A number of houses commissioned by E. H. Bouton were from R. W. Shoppell's plan books published in New York, as discovered by James F. Waesche in his 1987 history of the community. The Shoppell houses were compact, boxy Shingle Style structures, considered out of date by both Waesche and Vincent Scully when built at 321 and 404 Hawthorn Avenue. Even though Georgian Revival had been the popular thing since 1885, Roland Park was fleshed out with numerous Shingle Style houses, the latter ones more imaginative than the two plunked down on Hawthorn Avenue by the Roland Park Company in its haste to spark an influx of settlers. One investor, Charles Grasty, had his house at 325 Woodlawn Road designed by George Archer. (Waesche, 1987, pp. 51-52)

ELMNOOK

Elmnook at 211 Melancton Avenue, Lutherville, built in 1902 for Joseph Ilgenfritz, is probably best described as being in the Shingle Style as it makes extensive use of decoratively shingled wall surfaces. In addition, Georgian Revival motifs are used including Tuscan Type porch columns, twelve-over-one sash, dormer sash with diagonal cross muntins. Much of the original interior trim survives, including cornices, the stairway with its free standing columns, and the stair landing Palladian window with its elegantly designed clear glass, leaded sash. Clear leaded glass is also seen in the front powder room's shallow bay window set into the thickness of the stone wall, formerly part of the entrance hall. A third style was also used to create this house, Richardsonian Romanesque, evident in the arched stone entrance feature, the stone chimney of the front facade, and the battered stone first floor wall sections. Stone pedestals are also used for the porch columns.

In general, this house is a well designed structure with carefully controlled details that provide elements of surprise and variety creating a unified whole. The main gabled roof, two stories high, has two dormers, one gabled, one hipped, set at the second floor level. This roof extends over the front porch and gently splays at the eaves. The porch wraps around the east end facade and a shallow projecting gabled wing, its rear roof slope an extension of the main roof.

Elmnook, photographed about 1915 by Emma K. Woods, has changed little except for the removal of the ridge chimney, the addition of an end, west facade, chimney providing a 1930s stone fireplace in the present living room, and the loss of original wood shingles on the roofs, now covered by green asphalt shingles.

The grounds of Elmnook contain a gardenhouse or gazebo, one of two in Lutherville, nearly identical to the one at 200 Morris Avenue. Elmnook's octagonal gazebo retains a full Chinese Chippendale railing and its splayed roof. Jig-saw cut brackets support the eaves at each column of this garden fixture. (Rodd L. Wheaton, 1972)

JESSOP'S UNITED METHODIST CHURCH

Some of the original walls of the plain 1811 stone church "about 40 by 60 feet" survives in the present building, which on analysis proves to be an example of the Shingle Style. The first chapel was probably constructed by the talented ironmaster, road builder, and miller, Charles Jessop (1759-1828). The church was remodeled in 1854 according to the parish history. The present

appearance dates to the late 1880s and the Towson papers reported that the original building had “been thoroughly remodeled and a handsome bell and belfry added.” (*Maryland Journal*, June 4, 1887) Reopened on May 29, 1887, Jessop’s Church consists of a one-story base with a steeply pitched roof with two small shed dormers on each side. Entrance is through a stone vestibule with a pointed stone-arched doorway. The Shingle Style elements are most prominent in the front gable where three clustered windows are set in fishscale-shingle infill. Above the row of windows is a short stretch of pent roofing. The main roof ridge is topped by an open belfry with round-topped arches on all four sides. The clear sash windows are trimmed with small square glass lights in various solid colors. Inside, the sanctuary is entirely clear space with open rafter work. Architect for the 1886 redesign was Benjamin Buck Owens.

Jessop’s United Methodist Church



Set in an old cemetery on the highest point along York Road north of Fifteen Mile Hill, Jessop’s enjoys one of the best settings for a church in Baltimore County.

C. DE LACEY EVANS HOUSE

This shingle Style house was published in the *American Architect and Building News*, January 18, 1890, the design of Ernest George Washington Dietrich (1857-1924), a New York architect. The house was gambrel-roofed and featured overhangs, a sheltered porch, a corner sleeping porch, various dormers, clusters of small sash windows, and at least one Palladian window. The house passed to Emily Strother in 1900, and an entry to her tax account in 1927 showed that the cottage had burned. The location had been the south side of Ruxton Road opposite the terminus of Ellenham Road. Nationally published illustrations of local buildings are rare, this one discovered by Cornell student Julee Johnson in 1983.

SHEPPARD-PRATT CASINO

A well-preserved 1901 clubhouse in Shingle Style is the Sheppard-Pratt Casino, a recreational building designed by Baldwin and Pennington of Baltimore. With 12½-foot deep porches on three sides and a second story dormer containing a clock set in Palladian frame, the casino is not only festive but holds an important place in the history of psychiatric progress because in addition to billiard parlors, a two-lane bowling alley, and game rooms, the building included occupational therapy equipment: looms, sewing machines, and art material, woodworking machinery—even a smoking room. This cheerful retreat was expected to “allure the patients out of their rooms into the tonic of the fresh air.” The concept of occupational therapy was invented at Sheppard-Pratt by Dr. William Dunton. Shortly after a thorough rehabilitation program, a memorial plaque was unveiled

on November 11, 1989, commemorating Sheppard-Pratt Hospital's pioneering therapy in this excellent building opposite the main Calvert Vaux designed hospital. (Forbush, 1986, p. 35)

WHITE HALL

A very rambling shingle style house was built on Tufton Avenue about 1892 for Joseph Friedenwald, president of the Crown Cork and Seal Company. The house had a T-shaped floor plan with porches wrapping around three sides. At the rear corner of the right side porch, a covered way led to a porte cochere, much like a park pavilion, set at an angle to the house. Friedenwald kept a stock farm and supposedly all the water needed on the place was pumped to the attic and thence distributed by gravity. There were large end-chimneys, but the house was never intended for winter habitation, and when it passed to the Martin family in the 1930s, it was demolished. An excellent photograph appeared in George W. Engelhardt's 1895 booster book, Baltimore, Maryland (p. 191). Legend holds that Friedenwald served on the city's jail board and borrowed enough inmates to dig the pipe trenches for watering the horses; a trip to the county's most verdant horse valley might have been a fair trade-off for the drudgery imposed on the convicts.

BRENTWOOD

A well developed Shingle Style house was William Brent Keyser's "Brentwood" on Cockeys Mill Road west of Reisterstown. Even more impressive than the house was the combined barn and carriage house, a clapboarded structure with large, deep gable-roofed dormers. The gable ends of the barn dipped down in the jerkinhead pattern. Photographs taken about 1905 by Joshua Fitze make the great stable look almost Elizabethan, but after some analysis, the architectural category seems to be Stick Style. The house was razed about 1941, but the barn survived in 1998, the property now called Jones Contrivance.

Brentwood



QUEEN ANNE

About 1869 Richard Norman Shaw in England and Henry Hobson Richardson in America were designing frame houses in supposedly Medieval style—not Gothic—with large oak-paneled living halls with wide staircases, great fireplaces, and exposed ceiling beams. Vincent Scully defined the style as more Elizabethan than Medieval; but by 1876 the name Queen Anne had been attached to the style, although Queen Anne's brief reign (1702-1714) took place a century after Elizabeth I. At any rate, the style was a breakaway from "pointed villas" such as Lyndhurst and Glen Ellen. For the British, it was a form of revivalism, but in America, it was a style that the country's past had not experienced.

The term Queen Anne Revival was apparently already in use in England when H. Hudson Holly explained it to the American public in *Harper's Monthly* in issues of May and June, 1876. Holly quoted a "Mr. Ridge" who held that the revival drew on Elizabethan and Jacobite styles as well as those of Francis I of France. It was a "free style" and was also "influenced by cottage architecture." Holly cited recent examples designed by Norman Shaw at Leyewood, Craigside, and at Harrow Weald, as well as the British government "cottages" just erected at Philadelphia's Fairmount Park for the U.S. Centennial exposition. The houses illustrated in the May installment lacked the round towers but included projecting bays and asymmetrical massing of wings. The houses shown were somewhat like Baltimore County's Lorraine Park Cemetery's gate house and Trinity Episcopal Church rectory in Towson. One detail showed a fish-bone pattern of timber struts set in the pediment of a back porch (the servants' entrance), a hallmark of the later "stick style." Holly also noted that American developers had no idea of how to select a building site—hardly true when we consider such well placed houses as Abbottston-Woodlands, Clifton, Guilford, the Kimberly House, Nacirema, Ravenshurst, and Belle Grove, all of them already standing on commanding elevations. (Holly, 1876, pp. 855-863)

Queen Anne architecture is a subdivision of the Victorian era family of styles. Experts still disagree about the deviation of the name. Architecturally, the reign of the Queen Anne was 1702 to 1714, a period scarcely discernible from the Georgian. The "Queen Anne Mansions" in London may explain the origin of the name; that late 19th century structure was a large apartment house built across from St. James Park and in modern terms across Caxton Street from the New Scotland Yard skyscraper. Queen Anne Mansions featured round turrets and conical roofs, distinctly unlike Gothic tracery and its decorated spires. Queen Anne houses in America sported round towers topped by dunce-cap roofs. The massing of space in the Queen Anne house was irregular rather than balanced, and that was its charm, the element of surprise. Like the villa, the Queen Anne house was immensely popular in both town and country. There was a full range of stylistic elements to vary the shape of a Queen Anne house, especially projecting bay windows, bow windows, and oriels. Toward the end of the century, Queen Anne was evolving imperceptibly into the shingle style, and many houses defy easy classification.

The Elizabethan type of house, the sort with overjetted stories full of clustered casement windows and rich timbered ribs, did not take hold in Baltimore County, although it had been the British prototype that started the entire Queen Anne movement. The nearest thing to Richard Norman Shaw's English inn redesigned for family use was the Tudor Revival style, which was clearly another species, distinguished by its infill of white plaster between the timber struts.

GOSCHENHAUS OR HOMEWOOD

Goschenhaus or Homewood probably grew from a starter house charged in the 1862 transfer book updates to Lieutenant Edmund Lanier who was shown with a new cottage and stable worth \$3700. Lanier had accompanied Commodore Perry to Japan in 1858 commanding the *U.S.S. Mississippi*. He also served in the Civil War. In 1871, David Carson, Baltimore architect and designer of Waverly Terrace on North Carey Street in West Baltimore, bought the property and was possibly the designer of the dramatic towered and turreted house that survives today. The owner's son was also a prominent Gilded Age architect, Charles L. Carson. The dwelling was mentioned as a "two-story frame mansion house" in 1879 following David Carson's death. The structure also appeared on maps in both the 1876 and 1877 Hopkins atlases. Homeland was purchased in 1891 by

Henry Eigenbrodt, a city brewer. The large dwelling was a splendid backdrop for a brewer with its three octagonal corner towers and a large square central tower topped by dormer windows and an observation deck. The fanciful towers had conical roofs clad with polychrome slate and each was capped by a copper finial ending in a lightning rod. There were also tall chimneys broadening out into corbelled brick pyramids, a full-width front porch, and decorative bargeboards. The entire design is unified by a dentilled cornice running around the main facade and continuing around the hexagonal turrets, and around the corner of the house to follow the gable end of the main block. Inside there is excellent woodwork, including a fine oak stairway along a wood paneled wall. There are windows with panes of stained colored glass, and in the dining room, there is a cornice crafted from inset segments of leather.

Homewood



This house had not suffered serious periods of vacancy, although it saw hard service as a church and as a special school. In 1982, George W. and Marilyn Goschen acquired the house and restored it for both home and office use, returning to an authentic paint scheme. The house has received a number of awards and citations, and at night, it is floodlighted and seems to float like a Nuernberg castle over Maiden Choice Lane near Wilkins Avenue.

MATTSON-WALSH-JONES HOUSE

A speculative house, built about 1890 at 200 West Seminary Avenue, Lutherville, it was sold to Clinton Kidd at cost in 1891. This house is a rich example of the Queen Anne style, though it lacks a typical tower or turret. Of primary note concerning this structure is the unusual roof profile achieved by the application of side gables to a higher hipped or pyramidal roof complete at its ridge with a chimney. At the side of the gables, the same slope as the main roof, there are shed roofed dormers with paired square windows. This window motif was also used for the windows set under a decoratively shingled overhang in each gable. The main eaves of the roof return on themselves at the bottom of each gable. The front facade, unlike the east facade with its two story bay window or the west facade which is nearly blank, has two bays under the gable with a pair of windows at the second floor over the front door with its sidelights and transom. Decorative upper sash with small square panes of glass surrounding a large pane is over a single light lower sash. Louvered blinds are at the main windows.

A low pedimented front porch, which shelters the front door and middle window bay of the first floor, is supported on three heavily turned columns with pilasters at the wall. The porch is enclosed by an "X" patterned railing. (Rodd L. Wheaton, 1971)