RICHARDSONIAN-ROMANESQUE REVIVAL

New Orleans native Henry Hobson Richardson settled near Boston and in the 1880s dominated public building activity with his round- arched style and massive, rocky prisons, libraries, train stations, and court buildings. Tours in France and Spain had supplied Richardson with Romanesque buildings to draw, and this largely neglected style burst on Boston in the design of Trinity Church on Copley Square. Richardson was a massive person, hearty and gregarious, and the great rough-hewn sandstone and pudding-stone blocks that went into his Massachusetts designs reflected his love of the gigantic. The style was selected all over the country for church projects in particular, but also for small railway stations, where scrimping on costs was not a factor.

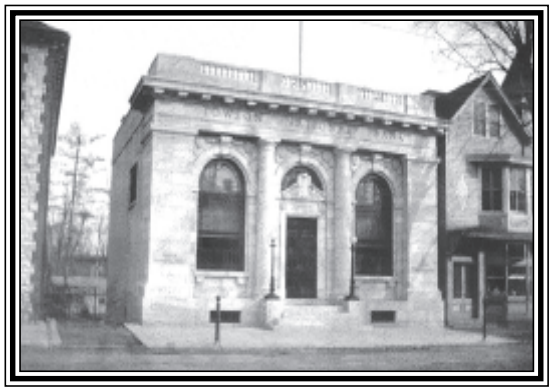
Richardsonian was a style that took hold in cities more than counties. The most notable example in Baltimore is Lovely Lane Church at 2200 St. Paul Street, still a Baltimore County location when Richardson's former student Stanford White designed it in 1887. The Maryland Penitentiary by Jackson C. Gott in 1893 is still an imposing structure, although constantly claimed by local newspapers to be 200 rather than 100 years old. Three county banks were Romanesque: the extinct Towson National Bank at 510 York Road (1887), the Catonsville National Bank of 1901, intact at 640 Frederick Road and the First National Bank, Parkton (1909). Before Richardson, at least two stone churches had round-topped windows, St. Joseph's, Texas (1852) and Trinity Church, Towson (1860); both churches are in grey limestone; and from a distance, the viewer expects them to be Gothic, but those buildings were actually a species of Italianate.

Richardsonian style was not widely used in Baltimore County. In 20th century cities, the Romanesque churches tended to become black from air pollution and loom grim and foreboding. A trip to a restored and cleaned Romanesque building will reverse that image and demonstrate the vitality and richness of the style. A trip to the prototype building of the style, Trinity Church, in Boston would probably guarantee conversion to this category of architectural history.

TOWSON NATIONAL BANK

Towson only started to thrive after suburbanites and professionals began to build on the lots near the courthouse that opened in 1857. Well-to-do citizens used to entrust their packages of cash to the county treasurer's iron safe in spite of the fact that the night watchman was an ailing man with one arm. Bandits unknown blew the safe in 1867. Colonel David Gregg McIntosh opened the town's first bank in his brick law office at the southeast corner of Washington and Pennsylvania Avenues in 1886. The next year, the bank acquired a small but imposing white limestone headquarters in Romanesque Revival style on the York Road south of the present cinema. The bank had a great round-topped arch of red sandstone rising above four clustered windows. Entry was through a two-story square tower with arched windows at the upper level. The main roof was hipped and had an eyebrow window on each side. One of the papers reported that "the bank officers will themselves superintend the erection of the building and select the mechanics to do the work. The building will be a very handsome ornament," which suggests that a plan then existed (Catonsville *Argus,* March 12, 1887). Actually the architect was E. F. Dempwolf of York, Pennsylvania. Towson's only Romanesque building had a short life. The original corporation moved to a classical building on Court House Square in 1912, and the Baltimore County Bank took over the old building but moved to a new fieldstone office at the corner of York Road and Pennsylvania Avenue in 1926. The miniature fortress bank was demolished in 1929 in connection with constructing the Towson Theatre—gone and out of fashion in only 42 years. Its corporate descendant—via mergers—is the Mercantile Safe Deposit and Trust Company, whose 1970 tower replaced Colonel McIntosh's "Little

Brick Office Building" opposite the Courthouse.



Towson National Bank

FIRST NATIONAL BANK OF CATONSVILLE

Catonsville's first bank was started in the Library Hall on October 18, 1897. The enterprise soon required a home, and in 1901 a fully developed Richardsonian Romanesque building was started, two stories of granite with a hipped-roof and curved iron bars over the windows, 640 Frederick Road. The front featured three curved arches in Indiana limestone. The second story windows were framed by small sturdy columns. Overall dimensions were 25 by 58 feet, the facade facing Frederick Road, the sidewall extending along Ingleside Avenue. Architects were Baldwin and Pennington. Long a feature on the northeast corner, the bank was ultimately merged into a regional chain; then, in the 1970s, turned into Laboratory of Friends Medical Research Center, Inc., later into an agency called "Connections." A thorough restoration was carried out in 2000 by Louis Gambino.

First National Bank of Catonsville

First National Bank of Parkton

FIRST NATIONAL BANK, PARKTON

This stone bank at 18858 York Road, Parkton is a well designed turn-of-the-century structure in that has been described by various experts as both Richardsonian Romanesque and Neo-Classical. The walls are of rock-faced, Port Deposit granite, with a limestone water table. Doors and windows are set in round keystone arches with limestone voussoirs set in a sunburst pattern. The roof is low-pitched and can only be seen from the rear, hidden on the street side by a Jacobean parapet. Dimensions are 32 by 35. Originally, the First National Bank of Parkton, opened in June 1909, under the presidency of Towson lawyer John Mays Little. This institution experienced reorganization in the 1930s and merger with a Towson bank in 1958, followed a month later by merger with a Baltimore City bank. The parent company sold the building in 1965 and it continued through the 1990s as a small business office, one of the gem-like miniature banks of the early 20th Century. Late in the 1990s, it was reworked as a residence.

DU VAL HOUSE

This fully executed Romanesque Revival house was built about 1889-1890 at 800 West Lake Avenue, Roland Park, and constructed in stone and terra cotta for Gabriel Du Val, Esq., by Wyatt and Nolting. It originally featured a wide sheltered porch on each end and open sleeping porches at the two corners of the second-floor front. The sleeping porches were later converted to bathrooms and the porches removed. The house was featured in an 1891 issue of *Architectural Record*, which stated, "A much simpler and smaller and more conventional country house near Baltimore shows the applicability of the style to the more usual problems of the American designers of country houses." (Schuyler, 1891, p. 193)

COLONIAL REVIVAL

Given its start by the 1876 Philadelphia Exposition, Colonial Revival was a style that duplicated the residential forms of colonial times and slightly beyond. The large square frame houses of New England were much replicated—the great Georgian boxes seen in Cambridge and Salem, Massachusetts, and in Portsmouth, New Hampshire, were depicted in popular magazines, and the image of the Vassall-Craigie-Longfellow House was widely known through the fame of the nation's favorite poet. Baltimore County had seen similar houses in the late 1700s when the ring of gentlemen's estates stood hardly two miles from the harbor. These former county sites were yielding to city development in the very period when out-of-town colonial designs were being imported. Furley Hall burned in 1907 and the Kirby House in West Baltimore was demolished although it was in top condition when depicted in Scharf's 1881 county history.

Colonial Revival in brick is treated in the next section because it is a distinct story of the painstaking re-creation and expansion of pure Georgian plantation houses by a band of learned and enthusiastic architects.

The colonial revival style came into wide popularity about 1890 and continues to the present as an option for new construction. The Towson paper in 1890 reported an early model being built in Highland Park, a suburb that had been inside the county only two years before:

> One of the most palatial, unique and costly residences in this section in recent years is soon to be put up on North Avenue, near Second Street in the vicinity of Highland Park, for Mrs. Dr. Thomas E. Buckler. The house is to be built entirely after the old colonial style, richly treated and will cost $70,000 according to the estimate. It will look like some stately mansion designed for the home of a wealthy Maryland planter of the last century. The building will be surrounded by fifty-five acres of land recently purchased, adjoining "Evergreen," Dr. Buckler's country-seat. (*Baltimore County Democrat*, November 1, 1890.)

Another early mention occurred in the Catonsville *Argus* of April 15, 1916:

> Woodcroft, the country place of Mrs. William Graham Boudoin on Maiden Choice Lane near St. Charles College, was nearly destroyed by fire Tuesday morning . . . . The structure, which was in old colonial style, was erected about 25 years ago . . . . It was built of frame, three stories in height, with broad verandas.

Many of the colonial revival houses were well designed and often stood on miniature estates, equipped with stables in the last years of horse and carriage travel. A notable example was the home of the banker John J. Nelligan on York Road south of Towson, built in 1905 by the contractor Frank A. Augins. In 1915 the house became part of the State Norman School property and served as the principal's residence and later as the President's house for Towson State University.

Small colonial revivals were in vogue about 1915, replacing the ubiquitous cross-gabled Gothic box as the favorite residence of the middle class. A common variety was the square, hip-roofed box-like house with wrap-around porches, clustered windows, and overhanging eaves, usually with attic dormers on four sides, the style American colonists had never seen; these houses were the mainstay of suburban growth from 1915 or earlier to about 1930. The *Old House Journal* dubbed them the "American Four-Square." The ready-made elements in these houses were from the colonial revival supply yard but the design was really new, with elements of shingle style and Mission Modern, and bay windows at two levels inherited from the Queen Anne style. Some of these houses were simplified to little more than the box design. Usually every room on the first story was a large square, often providing a useless entrance hall that consumed a quarter of the downstairs floor space. The kitchens were usually square, separating sink, range, and ice box in an inefficient setup for culinary work. The lady of the house had obviously never been consulted when this layout was launched by the thousands upon the American scene.

The American Four Square could be ordered in ready-cut pieces from Sears Roebuck and Montgomery Ward. Only a few models were available and the examples can be spotted around the county if there have not been too many alterations over the decades. A number of the Sears models were identified in the 1980s when the company was observing its 50th anniversary in the housing field.

The Colonial Revival style seemed to presuppose a permanent state of summer, as city row houses presupposed a permanent state of winter. The porches were much used in summer before air-conditioning and television drew families indoors. Fairly few suburban porches were screened, and dusk would often bring out a plague of mosquitoes. Householders on the Eastern Shore planned against mosquitoes but suburban optimists usually did without screens, although they often installed festive striped canvas awnings.

All along the Belair Road and in the vicinity of Rosedale, Rossville, and along the Philadelphia Road (Maryland Route 7), there are colonial revival models made from precast rusticated concrete block, some with precast porch posts and others with heavily quoined corners. The houses suggest some common source of supply within truck range of the construction sites. An advertisement in a booster book called *History of the Belair Road* issued by the Belair Road Improvement Association in 1925 provides at least one source: C. Oscar Myers and Walter P. Myers, who advertised "Waterproof Concrete Blocks" at their office and plant located at Hamilton and Belair Roads. At least two churches were constructed of this material: Back River Neck Methodist Church and Saint Clements, Rosedale. No doubt it made church construction more affordable; both structures still stand. Back River Neck Methodist looks bright and cheerful in full sun but somewhat grim on a dim day. The Church body decided to demolish it in 2000. The rock-faced concrete block enjoyed only a brief popularity and the 1930s depression may have cut down on home and church building; by the return of prosperity, new materials were in vogue and later churches tended to be brick imitations of New England meeting houses for a while in the late 1940s before a trend toward

modern designs set in. Some rusticated concrete block structures have been painted white and make a fine appearance.

GLEN ESK

Glen Esk, located at 8100 York Road, Towson, at the rear of Prettyman Hall dormitory, Towson State University, is a large, square, two-story, frame and clapboard house in Queen Anne style, with square roof deck and railing, built in 1905. There are prominent bay windows and wrap-around porches on three sides. There is a square ashlar foundation and porch-support piers of granite, also an elegant entrance with transom and side-lights. It was originally built for John J. Nelligan, a Baltimore bank officer and board member of the A. S. Abell Company. In 1913, the property was acquired by the State Normal School and was used as the residence of college principals and presidents from McFadden A. Newell to Dr. Earle T. Hawkins in 1969. The Glen Esk Spring House was built before 1905 and is located northwest of Glen Esk and to the north of the university infirmary building. A square, stone, one-story, hip-roofed rural spring house, it is possibly a survival of the Albert house that preceded the Nelligan mansion, Glen Esk. It is possibly part of the Taylor estate shown on the 1882 county map by E. Robinson.

Glen Esk

Bella Vista

BELLA VISTA

Baltimore attorney and civic reformer Charles J. Bonaparte built a sprawling shingle covered (but not Shingle Styled) Colonial Revival house on the hilltop near his old brick house in Snow Bird Valley on the Harford Road south of Mount Vista Road. The new house was close to the ground and stretched to considerable width as shown in view made by a mechanical panoramic camera. Bonaparte's neighbors credited him with designing the accompanying barn but the Towson paper proves that the whole complex was the work of the Wyatt and Nolting firm (*Maryland Journal*, August 3, 1895). The same article reported that both dwelling and stables are "modeled on the plan of the early colonial days and will be of frame."

> The house will be two stories and an attic high and will contain about twenty rooms. It will contain a central hallway 20 x 50 feet, with rooms opening on each side. A semicircular bay window at one end of the hall will be surrounded by a semicircular porch. The main entrance will be beneath a porte cochere. Offices and other apartments will be in an L extending from the main building. The stable will contain a central court, about which are to be built carriage houses and box stalls. On the second floor will be a granary and sleeping rooms for the grooms and the third floor will consist of a loft.

The contractor was John Cowan. Later, Bonaparte served as both Secretary of the Navy and Attorney General under Theodore Roosevelt and commuted to Washington daily via the B. & O. Railroad's Philadelphia branch, driving to the station behind two splendid matched carriage horses. Bonaparte died in 1921, and the house was briefly owned by Baltimore City's equivalent of Jay Gatsby [Pete Kelly], then passed to the Obrecht family and accidentally burned on January 20, 1933.

GEORGIAN REVIVAL STYLE

Once Colonial Revival designs came into vogue, sparked by the 1876 Philadelphia Centennial Exhibition, the reproduction of pure Georgian forms was not long behind, starting from about. Georgian Revival has yet to end, surviving in watered-down examples in motels and supermarkets, apartments, and office buildings. The appetite for Georgian led to the restoration of Williamsburg, and the proliferation of Georgian governmental office buildings in the capitol cities of Annapolis and Dover, Delaware. The Baltimore area had a pool of revivalist architects in the early 20th century including Laurence Hall Fowler, James R. Edmonds, D. K. Este Fisher, Benjamin Frank, and such firms as E. L. Palmer and also the Baltimore-and-Boston firm of Parker, Thomas, and Rice. The local practitioners were familiar with the surviving historic buildings of Annapolis, and Laurence Hall Fowler also published articles on historic regional buildings, including Hampton. By the time they began to practice, it was possible to reproduce photographs in professional journals, so that nationwide examples of early American architecture could be circulated in the *Architectural Record* and even in newspapers. Fowler and some of his colleagues had studied at the Ecole de Beaux Arts in Paris, they had drawn classical details in Europe and know the European architectural literature of earlier ages. What they built for wealthy clients often contained classical elements and decorations from English country houses. In de-Victorianizing Grey Rock near Pikesville, Benjamin Frank quoted an entire library from the Sutton-Scarsdale room in the Philadelphia Museum of Art.

The perfection of such houses as Greenwood by Fowler exceeded anything ever seen in this county during the Georgian era itself. The elegant plaster work and stylish dormers of Greenwood show that Georgian Revivalists also borrowed what they liked from Federal styles. This generation of houses included central heating, running water, and bathrooms; Greenwood even boasted built-in and hidden vacuum-cleaner piping. The greatest of the houses were built about 20 years before central home air-conditioning was possible. Oakdene, restyled by Este Fisher about 1924 included an "Iron Fireman" to automatically supply coal from a bin into the furnace. The great Georgian houses peaked in the last years when inexpensive household help was still available. The gradual collapse of servant housekeeping would deprive the attics of live-in help and render such houses too spacious for small families.

By the 1980s, equally large houses were being built again, but equipped with more labor-saving devices and perfect climate-control. Some of the older houses have been saved by institutional use, with Fowler's side-by-side gems Greenwood and the Sherlock Swan House serving educational purposes in the hands of the Board of Education and of Loyola High School, respectively. In 1989, Eltonhead on Park Heights Avenue was turned into condominiums while preserving the Fowler ornamentation.

DUNLORA

Dunlora was built in 1899 for Robert Brent Keyser, president of the Baltimore Copper Smelting and Rolling Company, on the east side of Park Heights Avenue south of Chattolanee. The

name Dunlora was selected by Mrs. Keyser from an estate she had visited in Virginia, but ultimately the name stemmed from the poems of Ossian. Architects were Hoppin and Koen of New York. The house is neo-Georgian in brick, 13 bays wide with three pedimented pavilions, set close to the ground on a low platform. It is of interest to this study because glass-plate negatives made in August, 1905, by Joshua Fitze of Reisterstown, preserve the original appearance before the landscaping grew up. In 1946, Sol Kann, owner of the Kann Department Store in Washington, D. C., acquired the property and renamed it Merry Hill. The house survived a subdivision of the estate in 1986. (Thomas, 1978, p. 248)

SWANN-JACKSON HOUSE

The house that now serves as the Loyola High School faculty mansion west of Chestnut Avenue and north of Charles Street in west Towson was built in 1911-1913 as a large, rambling, Georgian Revival house of brick, built on a portion of the James Boyce estate by Colonel Sherlock and Edith Robinson (Deford) Swann; the area was then called Kalmia Park. The architects were Ellicott & Emmart. The library was a copy of Mount Vernon's library. Colonel Swann was the grandson of Mayor and Governor Thomas Swann. Born in the Maryland executive mansion in 1866, Swann was appointed colonel to the military staff of Governor Frank Brown; he served as chairman of Baltimore's Burnt District Commission, and was president of the city Board of Police Commissioners; Swann devised the first techniques for controlling auto traffic and also wiped out the traffic in cocaine. He was appointed postmaster of Baltimore by President Wilson and served two terms, 1913-1921. By 1918, the dwelling had increased from its $16,000 assessment ("cottage New 1913") to $22,365. "Additions to house" were listed in 1926 and 1927 in the tax ledgers. Mrs. Swann sold to Joseph Natwick and his wife, actress Mildred Natwick, in 1922, but they soon sold to Nannie R. Jackson, widow of Governor Elihu E. Jackson (1837-1907). Mrs. Jackson had the two-story portico added. The Jacksons had previously (1885) built a large frame house in Salisbury. In 1931, Mrs. Jackson's executor sold to Loyola High School of Baltimore, Inc. The mansion has since been renamed Xavier Hall and is used as the residence of the Jesuit fathers. The campus was renamed "Blakefield" in honor of the Blake family, major benefactors of the school. Chestnut Avenue was shown in the 1898 atlas as Charles Street Avenue Extended while the 1915 issue showed Wier Avenue. Some deeds call it Chestnut Summit Avenue.

GREENWOOD

This large Georgian Revival house with a segmental portico was built by John Edward Deford on land purchased from Mary A. Goldsboro and from the Boyce estate in 1910 and 1911. The 1911 tax ledger showed a house worth $24,000 entered as "New 1915." The 1918 ledger gave its dimensions as 2½ stories, 47 x 40 feet. In 1922, Deford sold to Greenwood School, Inc., which carried on an academy for girls until 1952, when the Board of Deaconess Work, United Lutheran Church in America, bought the estate. This church group conducted a motherhouse and school there, selling in 1962 to the Baltimore County Board of Education.

The architect was Laurence Hall Fowler, A. I. A, and the building contractor was Thomas Hicks, per data from the first owner's daughter, Mrs. Agnes Deford Cohen of Charlottsville (1979).

Greenwood

Rainbow Hill

RAINBOW HILL

Located on the east side of Park Heights Avenue, 0.5 mile north of Green Spring Valley Road, Rainbow Hill was designed in Irish Georgian style by Julian F. Abele of the architectural office and it was modeled on the Powers House in Ireland, completed 1917. The 1918 tax ledger showed Eva R. Stotesbury owner of this house, which measured 127 feet in width, assessed at $77,446. After World War I, her daughter and daughter's husband, General Douglas MacArthur lived here. The place was renamed Rainbow Hill, in honor of the General's 42nd Division. It was acquired by oil refiner, Henry A. Rosenberg in 1940 and in 1960 was acquired by Baptist Home of Maryland, Inc., as a retirement institution. This is a stucco-covered mansion with copper roofing on well-landscaped grounds.

RENAISSANCE REVIVAL, BEAUX ARTS STYLES, JACOBEAN

The Americans of 1840 were bored with Renaissance perfection, balance, and mathematical proportions. Hardly fifty years later the perfect city of Renaissance designs was unveiled at Chicago's Columbian Exposition of 1893. The magic landscape was largely formed of sculptured plaster and floodlighted at night by an electrical system developed by George Westinghouse who invented a form of incandescent lamp that would not infringe on Thomas Edison's patents. The gleaming buildings were mirrored in reflecting pools and the splendor of those temporary pavilions was mirrored in a new generation of permanent public buildings. Every corner of America sent trainloads of fair visitors who were ready converts for another round of classicism. The fair probably postponed any tendency to simplified architecture for at least 25 years; it probably also blighted the wave of Richardsonian Romanesque.

Renaissance revival was too magnificent for ordinary homes, but Baltimore's Custom House of 1907 was a local result. In the county, the 1911 range of dormitory, school buildings, and chapel at St. Charles College was the most notable example.

WOODSTOCK COLLEGE AND JOB CORPS CENTER

The Woodstock College buildings seem to be Renaissance Revival but pre-date the Columbian exposition and probably result from their design by a native of Italy who was possibly something of a Renaissance Man. In 1866, the Catholic religious order of Jesuits bought a large tract of land at Woodstock and erected a spacious college complex of stone buildings, the material taken from the Fox Rock Quarry that came with the land. Woodstock was a post-graduate seminary with

a faculty that engaged in writing, research, and scientific experiments. There was an astronomical observatory, greenhouses, and a library that eventually housed 130,000 books, plus many scrolls in Latin, Greek, and Hebrew. The collection also contained the papers and ledgers of the Jesuits in colonial times, dating from the founding of Maryland in 1634; both George Bancroft and Francis Parkman were reported as consulting the Americana in the course of their writing. The college charter was obtained on March 7, 1867, and the grand opening was on September 21, 1869. The seminary building was designed by the Rev. Benedict Sabbettina, S. J., who also laid out three miles of walks and two carriage road tunnels on the Chausee system of landscape planning; the paths were said to dry out within ten minutes of the heaviest rain. Along the terraces were a number of gazebos called "Kikaos," which the *American* of September 16, 1894, reported to mean "meeting places" in Hebrew. The main building was in an H-shaped floor plan, 323 feet at the widest and 150 feet deep, devoid of architectural decorations, other than a gold cross over the main entrance. No towers were shown by an 1894 drawing in the *American* at the time of Woodstock's 25th anniversary. The first ordination of priests took place on July 10, 1870, and the grounds were illuminated by electricity—presumably arc lamps—to the astonishment of the neighbors. There were rare works of art in the various buildings and the altar painting was by the same fresco artist who worked on the U.S. Capital dome, Constantino Brumidi.

Woodstock College & Job Corps Center

Some of the early faculty members were refugees from Italy, driven out when Garibaldi seized the Papal States in 1870. The designer of the paths, Father Sabbettina, was also the first astronomer. The science department made weather observations for the Federal government for fifty years running.

The *Sun* recounted much of the college history in 1911, but stated that the Jesuits found Woodstock an isolated place and they were planning to move to Yonkers, New York. The Jesuits changed their mind, and continued to build, adding a science wing in 1927, and a free-standing building, the O'Rourke Library, in 1929. Isolated from electric power until 1926 when the BG & E lines were extended to Granite-Woodstock, the college hooked up to the local utility but only to provide energy to the generators of their existing D. C. system.

By 1959, Woodstock claimed to the largest seminary in the entire Jesuit system, and many of the central ideas of the Catholic Church's Vatican II council from 1962-1964 were developed at Woodstock and largely accepted by the participants in Rome.

The second and final decision to move was announced in 1968 to relocate the training program in New York. The property was sold to the State of Maryland in 1971 to serve as a Jobs Corps Center, a project that continues today, supervised by the U.S. Department of Labor, with the education programs subcontracted to private industry. The religious decorations have been removed, but the magni-ficent buildings remain, surviving a fire in January 1977. The terraced gardens and greenhouses have been destroyed under public ownership.

ST. CHARLES COLLEGE, CHARLESTOWN

This minor seminary, a combined high school and college, was built by the Sulpician Fathers starting in 1913 on the grounds of a summer camp for poor children. The original college buildings in Howard County had burned on March 16 that year and the seminary continued to function in the farmhouses and "camp dining hall." The first structures, a power plant, and a dormitory building were completed by 1913. The earlier plans were signed by Charles Ulrich, who apparently died in mid-project, leaving completion of the design to William Wirt Emmart and William M. Ellicott. The enlargement of the halls after 1922 was solely the work of Emmart.

On September 29, 1913, ground was broken for a chapel designed by the Washington firm of Murphy and Olmstead. Originally intended to be a free-standing structure in the rear of the academic buildings, the chapel was finally located as the westernmost appendage of a wide range of connected classrooms and dormitories in Renaissance Revival style. The chapel was ready for use by Ascension Day, 1915, but decoration by master craftsmen continued until 1930. The archi-tectural interest of the college lies in the massing of so many tall and spacious structures in a unified facade along a ridge line overlooking Wilkens Avenue, then the southern boundary. The whole design towered above a level of lawns and, at a lower level, the open fields used for football. The college buildings were practical inside but the chapel was the showplace, ranking "second only to the Library of Congress for the precision with which the pieces of Carrara marble in which the interior is finished have been matched by the skilled Italian workmen." (*Evening Sun*, November 8, 1948)

The chapel was 140 feet long by 50 feet wide, built of Port Deposit Granite, Woodstock granite, Tennessee marble, and yellow hydraulic brick. Maximum height of the dome is 68 feet.

The nave is five bays deep with five pairs of stained glass windows set in round, arched windows installed in round, arched openings. The side arms of the nave are lighted by rose windows and also framed by brick pilasters. The crossing of aisle and wings is topped by a lantern dome of octagonal form, with clusters of small, round-topped windows set in the drum. The dome is crowned by a small cupola. The main roof is gabled, and a modillion cornice follows the roof line and decorates the eaves.

The stained glass windows were executed by Charles J. Connick of Boston and the figures of saints in the glass were copied from photographs of students dressed in church vestments designed at the college; one saint is costumed according to a verbal description in *Ivanhoe* by Sir Walter Scott and another from text found in the *Canterbury Tales*. Mosaics in the dome were executed by Bancel LaFarge, son of the famous John LaFarge who decorated Richardson's Trinity Church in Boston in the 1870s. The marble altar carved in 1921-1922 was the work of John J. Early of Washington. The Rev. Christopher J. Kaufman, S. S., who wrote the National Register nomination of the campus, noted that the paired columns on either side of the chapel doors were at first thought to be reminiscent of Renaissance churches in Bologna but are today seen as a standard element of Beaux Arts design—and Murphy was indeed a graduate of the Ecole in Paris.

St. Charles was the largest boarding school seminary in the nation and supplied students to advanced seminaries all over the country. However, in 1977, with declining enrollment and church concentration only on graduate-level seminaries, the school was closed; and in the 1980s, the buildings were converted to a retirement home called Charlestown. The chapel is in frequent use and remains the burial place of a number of members of the Jenkins family who paid the original construction expenses.

RIDGE MANSION

Located at 1306 West Joppa Road in the vicinity of Towson, the Ridge Mansion was designed by Baldwin and Pennington and constructed by John Stack and Son, starting in 1892. The client was George W. Abell, son of Arunah S. Abell, founder of the Baltimore *Sun*. The county's only consciously Beaux Arts residence, Ridge is an imposing, thirty-room mansion in yellow fire brick with wide porches, extensive grounds, and large trees. It was shown as "Sherwood Park" in Bromley's 1915 atlas, owned by the widow of its builder, Mrs. George W. Abell. In 1955, the then owner, Mrs. Jane Homer Lee, heir to the Abells', gave the property to Baltimore County Board of Education as a site for special education, now called Ridge School. The county sold it to a private owner in 2002. This house sits on the ridge line followed by Joppa Road and the Indian trail which preceded it.

STEPHENS HALL

Stephens Hall at Towson University was at first the entire college except for a dormitory and power plant. Designed by Parker, Thomas and Rice of Baltimore and Boston, the hall is now described as Jacobean Revival, although the building committee had called it "Middle English." It is a mixture of three British manor houses, especially Blicking Hall near Aylsham, Norfolk, and Compton Wynates in Warwickshire. This all-purpose collegiate hall was built in 1914-1915 for the Maryland State Normal School, which was to be moved from an outgrown building on Lafayette Square in West Baltimore. In 1957, the structure was named for Morse Bates Stephens, State superintendent of public schools from 1900 to 1920. A renovation program began in 1986 and lasted until 1991, involving extensive ceiling repair, seepage control, and replacement of window sashes with historically acceptable metal framed substitutes. The mechanical clock was dismounted for several years of repairs.

Stephens Hall

The hall is fireproof concrete faced with red brick, two full stories with high basement in places. The layout is H-shaped, a central block of nine bays of clustered windows between two pavilions. The main block is broken by three shallow projections topped by Jacobean parapets. The center bay contains the arched main entrance, which opens onto a broad terrace lined by stone railings and balusters. The square clock tower, the logo or symbol of the university, rises from a square platform supporting the four faces of the striking clock in a copper housing. Above that is a round open belfry topped by a copper dome, ending in a finial. The end- pavilions are equipped with tall, multi-flue brick chimneys topped by round chimney pots of various designs. The entire building is perched on a hilltop on the west side of York Road and is one of the most richly ornamented structures in the county, its white marble banding contrasting brightly with the basic brick, great ranges of classroom windows in regular rows on both front and sides. The committee that selected the design in a 1914 competition stated, "The type of architecture adopted is perhaps one of the most suitable for abundant light and air. The decorative effect is largely through mass and silhouette, the detail being simply and largely in color effect by contrast of materials." Dedication took place November 11, 1915.

COCKEYSVILLE NATIONAL BANK

Still standing in 2000 is a gem-like rural bank building of red brick and Indiana whitestone in the Beaux Arts style. It was just north of the Cockeysville Hotel at 10914 York Road when constructed right in the heart of marble producing country, yet it was trimmed with out-of-state stone. Joshua F. Cockey was the president of the bank and spark-plug of many other local business ventures in this village founded by his ancestors. Ground was broken in September 1903; the contractor was Jacob L. Fowble. This 30 by 48-foot building took about a year to build and featured a vault with a time-lock. The month after opening, a photo appeared in the *Baltimore County Union* of October 8, 1904, and credited the design to Paul Emmart of Baltimore City. Long out of financial use, the small bank structure survives as a place for small businesses north of the antique row of Cockeysville.

AFRICAN-AMERICAN CHURCHES AND SCHOOLS

The African-American community of Baltimore County could rarely afford elaborate churches, and after the Civil War, starting in 1872, their children were offered free public elementary education, but only if the local community provided a school house or some suitable space such as a church basement or Sunday School room. The communi-ties were poor for many decades after emancipation, ignored by the majority, their members shut out of lucrative professions and trades. In spite of their status, rural black people managed to build small churches, some very tasteful within their scale. Many times the members constructed the chapels themselves. In the 1980s, at least 36 identifiable communities of black people were mapped in the course of planning studies. These communities were populated by long enduring families. Many of the community members were acquainted with residents of other enclaves, linked by their church conferences and social clubs. This almost invisible society continues to the present, although post-segregation conditions have lured many of the residents to Baltimore and to other American cities. The stay-at-home population still maintains most of the old churches. Some chapels depend on one or two carpenter-members to keep them in repair. Some structures have approached ruin from lack of membership. In a few cases, growth of membership in more prosperous times has rendered the miniature houses of worship obsolete and new structures have replaced the historic starter church, as in the case of Union Bethel, Randallstown, and Mount Olive, Towson. Before the recent affluence, almost any black church was likely to be a time capsule of Victorian woodwork with splendid Episcopal chairs in oak and carved oak benches, often acquired from white people's churches that had been enlarged or else refurbished in 20th century fashions.

The first black church in the present county was possibly Saint John's, Ruxton, which was started in a log house near the Baltimore and Susquehanna Railroad in 1833; a good watercolor of this log church survives in the hands of the trustees; the first building was replaced in 1886 by a gem of Shingle Style architecture put up by contractor George Horn of Towson.

The only 19th century stone church built by blacks was Mount Gilboa near Oella, its cornerstone laid in 1860, although inscribed with the date 1859. The congregation dates to at least 1846, and could be much older. This roomy country church was a remarkable achievement for pre-Civil War free people and was built by the descendants of slaves set free in the 1780s by the Quaker farm-owner, Mrs. Mary Williams. Mount Gilboa was built in granite in a distinctive style of masonry seen from Catonsville to Ellicott City.

Tourists who have never visited local black churches are usually delighted with their home-like fixtures, varnished door frames and woodwork, opalescent glass windows, rich carpeting, and historic harmoniums, pedal pump organs, and polished pianos—a veritable vocabulary of lost Americana.

MOUNT GILBOA CHAPEL

Mount Gilboa Church is located at 1221 Weschester Avenue just north of Oella Avenue. This small stone church, three by four bays, faces east, and measures 28 x 42. A plaque in the front gable gives the date 1859, but the cornerstone was not laid until the following year (Sun, May 25, 1860). The front facade is ashlar masonry, but the sides and rear are of rubble. The sanctuary on the principal floor sits on a high basement, which is used for the Sunday school and social area. Basement openings have large stone lintels and sills.

Entry to the building is through double-paneled doors at the front of the basement. Inside is a small vestibule flanked by a quarter turn stair with a landing leading up to the sanctuary. The sanctuary is plain, finished with white plaster walls. On the interior, the openings having 4/4 windows, are splayed.

Mount Gilboa has the same overall dimensions as Old Salem Evangelical Lutheran Church on Ingleside Avenue, and it has been remarked that Old Salem (1849) and the extinct Saint Agnes Church (1853) had a certain resemblance in their straightforward design and technique of construction. The builder of Old Salem is a matter of record, but that of Mount Gilboa is at present lost.

Mount Gilboa is significant as an achievement on the part of free black people who built a substantial stone church of about the same size and quality as the places of worship used by other small congregations of the dominant majority. Mount Gilboa of the present is the replacement of an earlier log chapel of unknown origin. There was certainly no place of Methodist worship in 1799, when the Rev. William Colbert recorded preaching about a mile away at the Hagerty Paper Mill on River Road just south of Frederick Road (September 22, 1799). There is proof in an Ellicott family deed of partition made in 1835 that there existed a road leading to the "African Meeting" (Liber TK 260:27). If such a meeting house was in use before 1806, it is conceivable that Benjamin Banneker, Oella's first man of science and letters, could have attended services there as traditions hold. It is of record that the Rev. William Colbert, on his 1799 visit, performed a Methodist burial service for a Banneker relative. The old chapel blew down in a storm reported by the *Argus* of October 3, 1896.

The name "Mount Gilboa" attached itself to the church by an indirect route. The ground occupied by the church was first surveyed under the name of "Stout" in 1702 for Thomas Beale. In 1761, William Williams, who then owned part of the original 529-acre Stout tract, had his 329-acre portion resurveyed under the new name of "Mount Gilboa." That mountain, located in present Israel, is mentioned but casually in the First and Second Books of Samuel, and merely as the place where King Saul's body was found after a battle (I Sam. 31:8, and II Sam. 1:21).

In 1803, the Ellicott brothers, who had acquired numerous scat-tered properties, had a large acreage, stretching over a mile along the Patapsco Valley, resurveyed into one tract (with more than 130 boundary lines) under the title of "West Ilchester" (Anne Arundel Patented Certificate No. 1673, Hall of Records). This survey drew new lines around - and included within its boundaries - the former tobacco farm of Benjamin Banneker, which the Ellicotts had bought from him about 1799.

The resurvey skirted around and excluded a ten-acre plot, which the certificate of survey showed as "Negroes' Lott." That lot, part of "Mount Gilboa," had been bequeathed in 1786 to her former slaves by Mrs. Mary Williams, a Quaker and widow of William Williams. This bequest was mostly west of present Oella Avenue (which was not laid out until 1808). The free people who owned that small tract formed the basis for the Mount Gilboa Chapel congregation and their descendants still hold small lots in the ten-acre tract.

The chapel property is formed of two parcels: the part at the northwest corner of Westchester and Oella Avenues is a .84-acre tract costing $50, conveyed as the "Cemetery Lot" from the Union Bank of Maryland to the Free African Burying Ground Association, July 10, 1846 (Liber TK 368:141). The upper end of the property is a 0.25-acre plot called The Meeting House Lot, and its lines are described in an 1846 certificate of survey in the possession of the trustees. The certificate mentions a lot, log house, and schoolhouse that previously was
"set out ... the same now lying within outlines of Lot 4." All this ground had been Ellicott property and the chapel portion was a gift by that family to the congregation - with a reversion clause if services were discontinued for more than two years. It is clear that the congregation had use of the meeting house lot and had built upon it or employed an existing structure there before acquiring title under the certificate.

J. C. Sidney's map of 1850 shows "Coloured Meeting House" at this spot. The church is part of an A. M. E Conference with headquarters in Washington, D. C., but no records of the earliest period have been found. Court testimony in the 19th century reported persons saying they lived "on Africa" and "on Mount Gilboa" meaning this neighborhood.

The chapel was entered on the National Register of Historic Places, October 21, 1976. On April 11, 1977, a fire started in the roof and burned through in places. The blaze was put out by Baltimore County fire companies and the Ellicott City unit. The State of Maryland selected the Mount Gilboa grounds as the site of an obelisk designed by Lawrence E. Hurst, dedicated to the memory of neighbor Benjamin Banneker. In 1985, the church was thoroughly restored with labor and materials donated by the Carpenters' Union, the project sparked by the Rev. John M. Harvin who specialized in reactivating congregations.

PINEY GROVE UNITED METHODIST CHURCH

A congregation dating back to 1841 acquired land for a church building in 1850 and constructed a typical frame rural church and frame Sunday School building. The church appears on Sidney's 1850 county map. The founding members included James L. Diggs and Bertran Diggs, whose descendants still hold reunions there in the 1990s.

Piney Grove United Methodist Church

The 30 by 44-foot church building is extremely plain outside and was originally clapboarded. The main facade is the southern gable end, which presents two entrance doors. The foundation is of massive blocks of mica-bearing stone. The church sits on high ground overlooking a cemetery shaded by venerable white oaks. The site is the actual ridge line between the streams of Carroll County and the Worthington Valley and practically marks the areas where slavery was economically feasible (the valley) and not much practiced (Carroll County to the west). The side windows of the church are clear glass while the rear window lights are coated with plastic material. The walls are hard plaster painted blue; a deep, curved plaster cornice rises from the square of the walls to meet the ceiling which is flat and inlaid with oak wainscotting strips. A sturdy oak rail with large newel posts divided the auditorium from the sanctuary. The interior is entirely free of columns.

Pews are wood with a hard coating of white enamel. A number of oak Episcopal chairs of Gothic design line the back wall; on the east side is a richly carved oak piano, on the west wall a carved oak or mahogany harmonium, a foot-powered organ of Victorian provenance. The best thing about the interior is its timeless quality.

PINEY GROVE SCHOOL

The small Sunday School-Public School structure, now called the "community center", is 32 feet 11 inches by 18 feet 3½ inches. Its age is unknown but certainly predates 1872, when it was accepted by the Baltimore County Board of School Commissioners as a suitable school house to be staffed with public funds. The G. M. Hopkins atlas showed a school on the site in 1877. It is a two-room structure with a gable roof, two bays deep on the west, where one bay contains a door. There is another exit through the vestibule attached to the south end. The schoolroom's outstanding feature is an iron pot- bellied stove at the center point. The metal flue of the stove ascends straight up and meets a terra cotta flue that links the stove to the centrally located chimney. There is a large blackboard. Mounted over the slate is a kerosene lamp on a bracket. A built-in mahogany hat rack in the shape of a large snowflake is attached to the wall in the southwest corner; a number of pegs for coats or hats radiate around the central circular hole in the fixture.

Piney Grove School

BAZIL A. M. E. CHURCH

Bazil A. M. E. Church is a miniature Victorian building erected in 1876 on land donated by Bazil Foote, a black resident of the area east of Cockeysville who was a free inhabitant of Baltimore County as far back as the 1840 census. The church has been the focal point of an entire community known as "Foote's Hill." The first church meetings took place in the Foote home, and in 1876, Bazil Foote deeded land for a church structure, and by 1877, the building was mentioned in local papers as extant. Although quite plain outside, the interior of the church contains pleasant items of Victorian finish, such as door frames and wainscotting. Over the years, the main windows have been fitted

with memorial sashes of opalescent glass in turn-of-the-century colors. An early bell survives in the belfry and oak pews of the previous century have been acquired from some other historic church structures. The Foote family is scattered about the United States, but many of the descendants keep in touch and the branch resident in Baltimore County is conscious of their long history and their achievements in the difficult years before and after Emancipation. The memories gathered in recent interviews show an interesting degree of interaction between the rural people of Foote's Hill and the outside society both black and white. The surrounding cemetery contains the graves of persons found as far back as the census of 1840.

Bazil's is a plain country chapel built in two stages, the nave in 1876, the western, dining room wing, in 1893. The church portion is frame, 31 feet long by 21 feet wide, originally covered with German siding. In recent years, the original surface was covered with white composition shingles. The gable roof is covered with standing-seam tin. There is an open belfry containing a large bronze bell at the vestibule end of the church; the bell can be rung by a rope descending into the rear of the nave. The church is entered by a small vestibule with sets of double doors, outer and inner. The inside of the vestibule is lighted by small stained glass windows of rectangular design. The inside of the vestibule is lined with wainscotting painted white.

The interior of the church consists of a nave 19 feet 10 inches wide by 24 feet along the aisle. A raised, railed platform at the end of the aisle is 6 feet deep by 10 feet 2 inches wide, supporting the altar and the lectern. At the back of the platform is a rectang-ular apse, a miniature space containing some carved oak, Gothic style, Episcopal chairs. The apse is an actual projection of the church building and provides an interior space of 5 feet 7 inches by 5 feet 6 inches.

The two original sash windows along the east wall and those in the rear wall have been replaced over the years by stained and opalescent glass windows of the ca. 1900 period. Along the west interior wall of the nave is a series of doors that close off a small dining room, the addition made in 1893 as documented by a small cornerstone.

The church contains a number of high Victorian carved oak pews donated by Sherwood Episcopal Church of Cockeysville, a stone Gothic structure built 1826-1830. There are also a piano and a highly polished wooden-cased organ. The pews are equipped with cushions covered in red silk. Carpeting is red. Woodwork on window and door frames is in brown or natural wood tones. The interior is an excel-lent example of outfitting an uncomplicated space with suitable historic furnishings. The entire church is a good example of a well-crafted edifice put up for a poor congregation with a certain amount of volunteer labor. The inside trim, restrained as it is, gives a reflection of good taste in woodwork and wainscotting. The gradual enhancement of the building with stained and opalescent glass windows has carried out the hopes of the original builders.

The nearby cemetery contains the graves of the donor of the land and the founders of the church as well as the graves of many other members. There are a number of unmarked graves now reclaimed by bushes and young oak trees—the burial place of those too poor to even have memorial stones.

To the east of the cemetery is a plain two-story late Victorian, almost style-less farm house, the former parsonage. The setting at the time of study was still reminiscent of the days when Foote's Hill was a rural place. Opposite the church to the south was still a densely wooded parcel. To the north, the shrubbery and large oak trees at the edge of the cemetery still merge with other wooded parcels.

DOUTON'S OR DOWDEN'S CHAPEL

Located at 4310 Ridge Road just east of the intersection of Putty Hill Road and Belair Road, this frame chapel in board and batten cottage Gothic design is said to have been constructed from tim-ber acquired when the old Camp Chapel Methodist Church near Perry Hall was dismantled. The basic building is log under that outer cladding. The pews were previously used in the Old Gatch Memorial Church. The land for the chapel was donated in 1849 by Nicholas Gatch. The chapel appears for the first time in the 1877 county atlas, although it is much older. The church, now used once a year, was named for the Rev. C. Douton, who is buried there although the year of his passing is illegible on the stone.

ST. JOHN'S, RUXTON

Located at 7538 Bellona Avenue, just south of Malvern Avenue on the east bank of Lake Roland, this small frame vertical board and batten chapel in Gothic Revival style is the successor of a log chapel built in 1833. The first pastor was the Rev. Aquilla Scott, a blacksmith from Falls Road, Bare Hills. A stone in the cemetery reads, "Harriett Tate, Beloved Mother of St. John's." The original church appears on Sidney's 1850 map and also on the 1857 map by Robert Taylor. The second church was constructed in 1886 by contractor George Horn of Towson. The church once belonged to the A. U. M. P. Conference, but in the 20th century when membership declined, it lost its status and lost its minister. The church was kept up for a number of years by Mrs. Marie Scott Brown and Miss Esther Scott. The church was named to the National Register in 1982 and a restoration was carried out and the ownership transferred to a non-profit body with an endowment. The nearby parsonage, a stone building, has also been rehabbed.