

# History Of Architecture

## Baltimore County, Maryland

### *GEORGIAN ERA AND ITS ARCHITECTURE*

Well designed Georgian houses were fairly rare beyond the town of Baltimore and its cordon of merchants' estates. The 1741 town house of Edward Fottrell was the wonder of the port, a brick house of 2½ stories with quoined corners at the NW intersection of Calvert and Lexington streets. It appeared on Moale's 1752 drawing of the village; a more detailed drawing was published in 1906 by J. S. Cassell.

Few rural and suburban houses were fully developed in Georgian elements. Even the good houses were small by comparison with the fine residences of Annapolis and they came on the scene in the mid-to-late 1700s. Georgian styles continued well past the Revolution. Even in the Federal era there were new houses built without any strictly Federal or Adamesque characteristics. Hampton was not completed until two years after the Constitution was adopted. The large Georgian style dwelling, the Stemmer House, cannot be dated with certainty, although it was probably built as the Ironmaster's residence at Lancashire Furnace about 1750. Mount Clare is the key rural Georgian House in any study because it can be accurately documented and survives for study.

Perry Hall was the textbook example of a five-part Georgian House. It survives mainly as a memory in the paintings of Francis Guy. Only part of the main block and one wing remained after a disastrous fire in 1839. The house was later covered with stucco and looked grey and bleak until it was refurbished and painted by its present owner in the late 1960s.

The notable large, stylish houses of the mid-century, were Mount Clare and Furley Hall, both later taken into the city lines, but isolated in the county when constructed. Furley Hall was a squarish Georgian House in frame and clapboard, much like the frame colonial houses of Brattle Street in Cambridge, Massachusetts, and the mari-ners' houses of Portsmouth, New Hampshire. Its existence proves that the style was known in Baltimore County, although the Colonial Revi-val architects of a century later probably used the New England houses as their models. A recent inquiry into the LPC database showed 121 houses claimed as pre-1800; some of those claims are probably unsound, others hard to prove. One of the most mysterious houses is *Orwell*, which Henry Chandlee Forman readily accepted as 18th century. It is a brick, gambrel-roofed, compact house, and it was reportedly moved from Joppa after its decline. Its most unusual feature is a one-room pavilion, somewhat like that at Mount Clare. The weakness of tax records makes Orwell almost impossible to document. Its timbers were obviously used for some other purpose at an earlier time, and its cramped stairways are similar to other compact but well designed eighteenth century houses.

## **MOUNT CLARE**

Mount Clare led the way bringing Georgian Palladian and Baroque high style to Baltimore County. Charles Carroll, the Barrister, started the main block of the house about 1759 and was able to move in by 1760. Some bricks were burned on the premises and others acquired in Baltimore



*Mount Clare*

Town. Hardware, glass, and sheet lead for gutters were ordered in great quantities from England. The heir to a family fortune in land and to a one-fifth interest in the profitable Baltimore Iron Works about a mile from the house, Carroll was able to build in the fashion of Annapolis merchants. Michael F. Trostel, the “biographer” of this house, theorizes that Patrick Creagh of Annapolis was the architect and contractor. The main block was 46 feet wide by 40 feet deep, set on the foundations of an older house built by his father only a few years before. The basic floor plan was available in English and Irish architectural books. The house bricks were laid in an irregular Flemish bond. The main front of the house was plain, but the garden front featured a center pediment and four “giant pilasters” of brick with brick capitals. Carroll was a bachelor when the house was constructed; but on his marriage to Margaret Tilgham he began another round of building, adding end pavilions in 1767 and an entrance pavilion for the main front. The columns for the entrance bay were ordered from England. The small room over the entrance porch was lighted by a Palladian window and served as Mrs. Carroll’s daytime sitting room. The end pavilions had semi- octagonal ends that faced into the garden. On the entrance front of the house, the pavilions were tied to the main block with brick walls forming ogee curves on each side. Inside, Mount Clare was as elegant as any great house in Annapolis and had fine paneling, a good stairway, fine interior

arches, and elegant fireplaces. The gardens were laid out into terraces or falls and there was one of Maryland's very few orangeries. Right outside the house was a bowling green. After the Barrister's death, Margaret Carroll continued to add refinements, having a lunette window installed in the gable peak on the garden front (the rear of the house), producing what Michael F. Trostel called "one of the finest examples of English Baroque architecture in Maryland (Trostel, 1981, p. 50)."

Mount Clare, at its best, was depicted in a painting by Charles Willson Peale (1775) and a Finlay chairback painting by Francis Guy (1805). Mount Clare had its troubles over the years and only its main block is authentic. The *Maryland Journal* of May 18, 1790, reported that the "right wing of Mount Clare house was entirely consumed by fire."

Charles Carroll the Barrister died in 1783. Mrs. Margaret Carroll lived until 1817; and later in the 18th century, she fitted some of the rooms with high style or Adamesque-Federal mantels and other details. The Barrister's nephew, James McCubbin, who took Carroll as his last name, came into possession in 1817, succeeded by his son, James Carroll Jr., in 1832. Both the Washington Turnpike and the B. & O. railroad cut through the property and the town was encroaching on Mount Clare, the house having been included within the city boundaries established in 1818. James Carroll, Jr., moved out in 1816, leasing the house and grounds to various tenants, one of whom operated the house as a resort hotel. The grounds became the Union Army's Camp Carroll during the Civil War. In 1870, a German rifle and sporting club, the Baltimore Schuetzen Association, rented the place and the next year tore down the wings and made unauthentic repairs and enlargements. The Baltimore Park Board bought the pro-erty in 1890 to develop Carroll Park. In 1908, Wyatt and Nolting designed a new set of hyphens and pavilions, not authentic but at least Georgian Revival; one pavilion served as a public lavatory. In 1917 the main block was opened as a museum directed by the Colonial Dames of America. Several phases of authentic restoration took place in the 20th century and in the 1980s extensive archaeology work was performed to determine the extent of the garden terraces and location of various outbuildings. In 1981, Michael F. Trostel, F. A. I. A., published a 128-page history of the house and its alterations, *Mount Clare, Being An Account of the Seat Built by Charles Carroll, Barrister, Upon His Land at Patapsco*, probably the longest book devoted to one Maryland house.

## QUINN

"Quinn" or "Sweet Air" is the Georgian gem in present Baltimore County, a fairly small but well designed brick house probably built between 1751 and 1772 by Roger Boyce. Most formal Georgian houses in the standard books consist of four rooms and a stair hall, but Quinn is a miniature, just two main rooms and splendid stairway. The name "Quinn" reflects a village and abbey in County Clare, Ireland, and was selected by Thomas Macnamara in 1704, although the first owner made little use of the land himself. Roger Boyce, Sheriff of Baltimore County, acquired the place in 1751 and certainly had the house constructed. There was once a long deep south garden laid out in formal terraces or "falls," as determined in a recent thesis by John Russo. The only mid-18th century houses of this quality surviving in the present county are Oakedene-Summerfield, Bloomfield, and the Stemmer House. In fact, the Stemmer House was moved and the other two suffered fires. The Quinn plantation could have participated in the tobacco economy by rolling the crop to deep water via the Manor and Joppa Rolling Road. Fine as the house was, the master of Quinn was obviously not as prosperous as the planters of Tidewater Virginia or Southern Maryland. Quinn is an obvious candidate for the National Register but has never been nominated.

Boyce's will of 1772 proves that the dwelling plantation stood on the Quinn survey. His inventory made in 1774 listed such rooms as:

chamber over the inner room	the old hall
the passage chamber	the back room
the passage upstairs	the kitchen
the hall chamber	the Quarter
the hall	the cellar
the passage	

Boyce's heir sold the tract including the dwelling house tract, specifically mentioned in the deed, to Ignatius Fenwick in 1785. Fenwick was "guardian of the heir" of Charles Carroll, Jr., of Duddington. He apparently bought the place in trust for his ward, and in 1788 conveyed the 500 acres of Quinn to the young Henry Hill Carroll.

*Quinn*



Henry Hill Carroll came into possession of 796½ acres and made Quinn his home; he married Sara Rogers, and lived here until his death in 1804. The 1798 tax list of Gunpowder Upper Hundred showed Henry Hill Carroll with:

- 1 Brick dwelling house, two stories high, 53 by 22 ft. in good repair and well furnished
- 1 Piazza 8-53-two stories
- 1 Brick wing 1 story high 22 ft. square in good repair
- 1 Kitchen of Brick 16 ft. square, 1 story

These dimensions match up with the surviving building. Sweet Air is certainly the house described in two advertisements inserted in the Baltimore papers by Benjamin Boyce in 1782 and 1783:

To be sold. A valuable tract containing 833 acres lying in Baltimore County, on the Fork of Gunpowder River, 18 miles from Baltimore Town, with an elegant brick house, 2 stories high, having a full cellar under it, a brick office adjoining, a good kitchen, and all other houses convenient for a farm, a pailed garden with brick cabbage house therein, etc . . . . (*Maryland Journal*, September 10, 1782).

To be sold...The improvements are, an elegant Brick House, two stories high, with two large rooms, and a passage on the lower floor, and three rooms and a passage above stairs, and cellar under the whole; a brick office adjoining the house, kitchen, store-house with cellar, and quarters .... (*Maryland Journal*, March 11, 1783).

Henry Carroll inherited Quinn from Henry Hill Carroll in 1804 and lived there through the early part of the century. The name of “Sweet Air” first appears in a family marriage record of 1812.

Henry Carroll built a new house in 1824 on another tract he had inherited, Clymalira, some 4.7 miles away. He sold part of Quinn and the mansion to Mrs. Elisa A. Morrison.

The Rev. George Morrison, Sr., conducted a classical academy in the 40 by 20-foot long quarter house at Quinn. The school has been called both a “clerical academy” and a private school and its name given as Carroll Academy and as Long Green Academy. The Long Green post office was established here in 1832:

The original location was in the Long Green Academy, a private school operated by the Rev. George Morrison, a Presbyterian minister. The academy is said to have been in slave quarters adjacent to the Quinn mansion. The mansion is still standing today on Sweet Air Road east of Manor Road. The post office was named, quite logically, “Long Green Academy Post Office.” No doubt, Mr. Morrison sold stamps and handled mail as the occasion demanded while he was conducting class. In 1836, Mr. Morrison resigned as postmaster on account of illness (Haile, 1975).

The postmaster-schoolmaster had a son, George Morrison (II), who also became a Presbyterian minister. He re-established the academy and conducted it for two years but was then appointed president of Baltimore City College.

The house passed in 1899 from Esther Register Morrison to Gustav F. Seiler (NBM 243:42), and the 1918 Tax Ledger (District 10, f. 268) showed Gustav Seiler with:

134 a. on Sweet Air to Baldwin road ad. T. Jessop on n.

G. Eckhart on e.

98 a. tillable @ \$30	\$2,940
15 a. pasture @ \$45	675
14 a. wooded @ \$20	280
7 a. marsh @ \$15	105

House 22 x 50—22 x 22	1,502
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Barn 50 x 40 \$120	912
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Straw shed \$192	300
Other buildings	

Mr. Seiler was operating as a dairy and the 1919 tax ledger showed him with 13 cows, a bull, 6 heifers, 3 steers, and 3 calves.

A photo published in the *Sun*, September 19, 1926, showed that some strange evolutions had taken place at Sweet Air since the time of a photograph from the Morrison period, ca. 1850-70. The west wing (the office) had vanished, the east wing had grown one story higher, lost its end-chimney, and been given a patterned roof with an “S” monogram. The easternmost lean-to was gone. The Georgian windows had been replaced by single-sheet sash windows, and a three bay, one-story front porch had appeared, supported by short concrete columns of the Ionic order, perched on supporting columns of rusticated concrete block.

In 1938, Gustav F. Seiler conveyed Sweet Air to Dr. Abercrombie (CWB Jr. 1003:412). The *Sun* had already forecast the improvements to come:

Plans for the restoration of Sweet Air, the old Henry Carroll mansion on Paper Mill and Noble Manor roads, in the Dulaney Valley section were announced yesterday.

This property ... has been bought by Dr. and Mrs. Ronald T. Abercrombie for a country home. It contains about 140 acres and was acquired from Gustav Seiler and wife through Peyton B. Strobel & Co., brokers. The place is being operated as a dairy farm, and was purchased with stock and equipment. Built in the eighteenth century, the gable end has a continuous diamond glaze pattern brick. On one side is the figure eight pattern and the hall doorways have elaborate handcarved lintels (*Sun*, June 6, 1937).

The Abercrombies retained Bayard Turnbull to do a restoration to the Georgian, and Sweet Air was fitted with a classical portico and 9-on-9 windows. Almost everything inside had survived intact. A coating of grey paint was removed from the brick to reveal the patterns worked into the walls. In 1938, the Abercrombies deeded the place to their daughter, Mrs. McCord Sollenberger. The Sollenbergers opened the house on occasions to the Maryland House and Garden Pilgrimage. Sometime in the 1930s, the State Roads Commission erected a road-side marker at Quinn. Sweet Air passed in 1972 to Towson attorney Peter J. Woytowitz and wife, who volunteered it for the Baltimore County Final Landmarks List. At some point after the 1938 restoration, a small kitchen section was restoration, a small kitchen section was added to the East block.

*Quinn*



Dr. Abercrombie's 1943 article described the architectural aspect of the house as follows:

Mr. [Bayard] Turnbull, in describing the structure as it was and what he did in the restoration, states that it is one of two houses on the Western Shore of Maryland erected in the early days with pattern brick. The bricks were made locally and the wood used in the building was cut from the woodland on the place.

The outside walls of unusually large brick, laid in Flemish bond, have a very agreeable texture. The brick vary in size sometimes as much as an inch in length and  $\frac{1}{4}$  inch in other directions; the average size, however, is 2 x 4 x 8 $\frac{1}{2}$  ins. The window arches are of smaller ground brick, lighter in color. There is an interesting continuous diamond pattern of dark headers on the west gable end, and a modified figure-of-eight pattern running across the south front in the second story as shown by the drawing of this feature.

There is a moulded brick water table all around (Avolo and Scotia), and a band course at the second floor level, a soldier course of over-burnt headers between Avolo brick top and bottom. The only cellar the house has is under the dining room and staircase where there is a pair of deep arched recesses of brick, separated by an 18 in. pier under the dining room chimney breast.

The east and west main gable ends are faced with barge boards having an outward flare at the bottom. The main cornice is of interesting detail with dentil moulding at the bottom and a course of delicately profiled modillions carrying crown members. The effect of this unusual cornice, as seen in the old photograph, is that of a lace border drawn across the house.

The cornice of the gable or pediment over the north front porch, is heavier than the horizontal cornice, does not member with it, and has no dentils or modillions. This, combined with the stiffness of the pediment and its rather large wheel window, tend to give it a somewhat ungrammatical flavor; but such departure from classical dogma and Vignola's rules, give the front a certain quaintness and charm.

The north porch is new, designed in attenuated Colonial Doric in the spirit of the old house; the triglyphs of the frieze giving an appropriate accent to the entrance. The steps and border of the porch floor, all with moulded nosings, are composed of marble steps taken from a block of old houses formerly on Saratoga Street and lately demolished. Their mellowness merges with the old brick of the walls.

In the south entrance doorway treatment, the consoles, console bands, frieze and cornice are new, while the architrave (with croisettes) and the six panel door are original. The steps and platform are from the same Saratoga Street house as those of the north porch. Originally, there was a two story rather shallow (8 feet) porch of square pillars, running across the south front of main building, whose roof must have tied in with the main house roof, though at a different pitch, but sufficient information to reconstruct it accurately is lacking.

Photographs exist showing the house with east and west wings. The east wing was a story and a half with dormer windows and a fine heavy chimney, traces of which showed both outside and in. The previous owner raised the height of this wing to full two stories, to gain more space in the upper story. The north cornice was apparently re-used, but the south cornice had disappeared and the present one was duplicated from the north front. (The west wing has disappeared).

The main staircase is a feature of the house. To be noted are the wide rail, the turned balusters, the rather austere newels with unusual head treatment, and more elaborate stair end brackets, but particularly interesting are the varied treatments of the chair rail easings up the stair walls in combination with fluted pilasters. In the attic hallway there are flat beaded slats in place of the turned balusters. The planners of this staircase did not trouble to see to it that there was head room up in the attic; for those who do not duck, will bump their heads against the roof slope.

Throughout the main portions of the house, the windows have inside wooden shutters with raised panels, flush moulded, folding into splayed window recesses. These shuttered window recesses contribute greatly to the main character of the interior. The size of the principal panes of glass is 9 x 10½ ins. and the main windows, 6 feet high and 30 ins. wide, with 18 panes. The first floor ceiling is 14 ft. (Abercrombie, 1943).

*Quinn*



## **OAKDENE OR SUMMERFIELD**

Seat of five generations of Cockeys on the tract Cockey's Trust, this site is the oldest and most historic masonry house of the Green Spring Valley, the victim of a disastrous 19th century fire and almost equally disastrous reconstruction, but the beneficiary of a superb reconstruction by the revivalist architect D. K. Este Fisher. Summerfield was probably built for Captain John Cockey II between 1765 and 1783. As early as 1720, the plantation could have shipped tobacco by rolling the crop via Colonel Cockey's Rolling Road, the present Falls Road, to either Point Landing (Fell's Point) or after 1729 to Baltimore Town.

The original survey known as Cockey's Trust was surveyed for Captain John Cockey I (1681-1746). Testimony taken in 1754 stated that in 1714 John Cockey's house was "on the road from Oulton's Garrison (Marye, 1921, 136)." The house surviving today was described as "late Georgian" by James T. Wollon, Jr., in his 1976 study of the Valley. The house was presumably built by the fourth generation owner of this land, Captain John Cockey II (1743-1808) after his marriage in 1765 to Chloe Cromwell. The improvements on Cockey's Trust were worth £ 300 in the 1783 tax list.

Then in 1796, Cockey offered the house for sale describing it as brick, two stories, 24 by 40 feet. (*Federal Gazette*, May 26, 1796) Still the owner at the time of the 1798 tax list, Cockey was charged with a house of the same dimensions as the advertisement, worth \$800. The fifth family owner was Major Joseph C. Cockey, who died, much indebted, in 1831. When the property was offered for sale by trustees, the advertisement stated that the interior had been burned out but the structure was restorable; a livable wing—the stone middle section of the present house—had survived (*American*, July 1, 1833). Abraham Crawford bought the place but did not rebuild the mansion, selling in 1837 to city banker James Wilson. Wilson’s son-in-law was West Point graduate and railroad engineer Frederick Harrison, who took title. When Harrison advertised the property in 1851, he described the main house as “built in 1840 (*Sun*, March 13, 1851).” The assessor had valued the improvements at \$3000 in 1841, calling the house “Anneslie,” a name honoring Harrison’s wife, Anne Rebecca (Wilson) Harrison. Frederick Harrison had a new Anneslie built south of Towson in 1855 and moved there. Photos of Summerfield-Anneslie show that Harrison had raised the house by the addition of a cified Greek Revival flat-roofed attic story, producing a boxy appearance more practical than attractive. The photos show that the old gable ends of the 18th century house had been heightened—thus Anneslie was not new but an undoubted reconstruction of the shell.

A number of families owned Summerfield until 1923 when Douglas G. Carroll acquired the 131-acre farm and employed D. K. Este Fisher of the firm of Parker, Thomas and Rice to restore the house to Georgian. Off came the third story and back came the gable roof. The house was also extended at the rear (south). Fisher retained some of the interior Greek Revival elements but the main rooms are a superb example of Georgian Revival based on historical precedents. Naturally, the original appearance was unknown, the fire having taken place about six years before the first Baltimore experiment in photography took place.



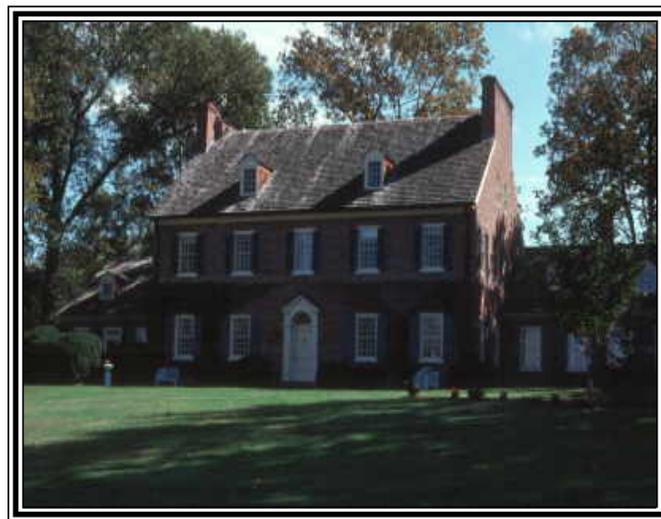
*Summerfield*

## **STEMMER HOUSE**

Stemmer House has all the earmarks of a colonial era house but is difficult to document. The house stood on a large acreage acquired in 1744 by Dr. Charles Carroll to build Lancashire Furnace. Six years later, the Principio Company acquired the premises and smelted iron in the stone stack until the American Revolution. This large house has been traditionally described as the dwelling of the ironmaster. An ironmaster, while still an employee or only part owner in a furnace plantation, was

still an important personage in colonial times, an expert who managed both the people and the technology at a primitive but very lucrative furnace. The State of Maryland confiscated the ironworks in 1780, and in making an inventory, caretaker Thomas Russell reported both a housemaid and a dwelling house. In later lawsuits, there was testimony about the auctioneer gathering the bidders “at the dwelling house.” In 1795, Captain Bernard Ulrich Stammer or Stemmer bought the property and the 1798 tax list showed that he had \$2,250 worth of improvements on the two-acre residence parcel, a sizable sum, certainly reflecting the great house. The first clear mention of a brick house comes in an advertisement to sell Stemmer’s mill and residence in the *American* of September 12, 1839.

Robert Howard bought the property in 1841 and started a new ironworks called Locust Grove Furnace, which ran until the 1880s. Howard’s daughter, Elizabeth Spence Hayes, lived many years in the great house, succeeded by her daughters. The last Hayes owner died in 1928 and left the house to her caretakers Frank A. and Rose Golombowski. The new owners were market gardeners and were about to sell the hardware and woodwork when Mr. and Mrs. Austin McLanahan offered to buy the entire house and move it to Caves Road. Architect Bayard Turnbull in 1931 disassembled the house and reused all the flooring, mantels, and trim, reporting in the *Sun* that the old roofing was held together by handmade nails and wooden pegs. Photos of 1930 in *Homes of the Cavaliers* showed the house much as it is today, the same pedimented Georgian door frame, the same wings, and windows; the house showed enough wear to make a convincing case for an origin in the pre-Revolutionary era rather than in the Federal (Scarborough, 1930, pp. 149-154).



*Stemmer House*

Stemmer House is a very large, 2-½ story brick house in Georgian style with gable roof, two dormers, and broad, matching, flush end-chimneys. Each end of the house is flanked by a small 1½ story wing, each with two dormers and a centrally located internal chimney. The wings have gable roofing, which is incomplete, i.e., the roof rises to the normal ridge, but at that point, the rear wall begins and there is a vertical drop to the ground. The main block is five bays wide with a central entrance door set in a pedimented frame; the door is topped by a fanlight. Main windows are 12-on-12 sash type. There is a wooden box cornice running across the main facade; there are exposed end rafters on the eaves, painted white. The house is three bays deep. The larger windows are provided with shutters. The wings are four bays wide and one bay is a paneled door set in a frame topped by a rectangular transom of four lights.

Stemmer House is completely unchanged, except that it is cleaner and brighter, from photos published when it stood in the 15th District of Baltimore County. This house is the peer of houses that are featured on the James River garden tours.

Some other aspects of the restoration are described in *The Green Spring Valley*:

The brickwork of Stemmer House is salmon-pink and laid in American bond. The plan is one often found in Maryland's colonial homes — a tall central building with flanking lower wings. The paneled front door, duplicated in the back door directly opposite at the end of the hall, is reinforced on the inside by five-inch boards applied diamondwise. Both doors are secured by huge brass locks and there is also a substantial iron bar that lowers across each. The windows, evenly arranged, consist of twelve panes of glass, most of which are original, in each upper and lower sash. The shutters are also original. Two wide chimneys rise on each end of the main house, set inside the exterior walls, to service six fireplaces. Opening off the central hall are four rooms, two on each side, that have heavily paneled doors, again equipped with brass locks. These serve as the drawing room (with an elaborately carved mantel), living room, dining room ..., and stair hall. The stairway with its chastely carved chair rail, leads to three large bedrooms on the second floor and on upward to an attic, where were found handmade nails used in the roofing and wooden pegs used in the original construction.

The wing on the right, which was the old kitchen and still contains a massive fireplace, is today a spacious pantry and kitchen, a stair having been removed to make way for the pantry. The corresponding wing on the right is a library, believed to have been used as an office by Robert Howard (Thomas, 1978, pp. 339).



## PERRY HALL

Perry Hall today is but the stump of a great five-part brick house built in 1773, probably the largest dwelling in the county until the completion of Hampton. Built for ironmaster Corbin Lee, the house was similar to Berkeley Plantation in Charles City County, Virginia. The main block was 65 by 45 feet when advertised in the *Maryland Journal* of June 11, 1774, by Corbin Lee's executor. A 1774 drawing owned by Mount Clare shows only the center section completed, a large house with double end-chimneys but no wings. The buyer was Harry Dorsey Gough, a native of Anne Arundel County who had inherited a fortune of £ 70,000 from an Uncle in Bristol. Gough named the place Perry Hall for a family place in Staffordshire. Construction and decoration continued during 1784-

1785. One of Gough's plaster craftsmen, Joseph Kennedy of Dublin, advertised his services in the *Maryland Journal*, October 6, 1789. Another plasterer, John Rawlings, had also worked at Mount Vernon.

The Goughs were converts to Methodism and one of the end-pavilions of the mansion was turned into a chapel (the opposite wing featured a bath house). The first chapel bell used by American Methodists was installed in the spire at Perry Hall. Gough became interested in scientific agriculture and enjoyed a visit from Richard Parkison, the English expert. Francis Guy painted a number of views of the house, grounds, and slave dwellings about 1803. Another painting, formerly attributed to Guy, was completed in 1795, showing the five-part plan fully executed. Gough died in 1808 and during the tenure of his heir, Harry Dorsey Gough Carroll, the house was heavily damaged by a fire in December 1839. Only a part of the main block, a 40-foot-wide, three-bay section was restored, along with one hyphen. The red brick walls that appear in the various landscapes were covered with rough cast or stucco, then fashionable. Perry Hall gradually lost its luster and was extremely grim looking in photos taken in the 1930s. Starting in 1953, three families in succession worked toward restoration. In 1966, Thomas and Marjorie Joy Mele became owners and closed the house for a year while architect John Sprinkle conducted a thorough restoration. By 1969, the house was featured in the *Sun Magazine* as a showplace home. Some of John Rawlings' plaster ceiling decorations had survived the fire and decades of neglect. Unfortunately, the original architect is unknown. In 2001, the house was acquired by Baltimore County and restored (Colwill, 1981, pp. 60-62, 111. Also, Harris, 1969).

*Bloomfield*



## **BLOOMFIELD**

The Worthington Valley was settled about 1748 but most of its houses date from the 19th century. The study of the valley by James T. Wollon, Jr., dated Bloomfield "at the very end of that century," meaning the 18th century. Samuel Worthington had this fine, five-bay, 2½ story Georgian house constructed, but the date is not known. Bloomfield was probably laid out by a fairly good builder who got into some problems of proportion. Worthington's "improvements" in the 1783 tax list of Back River Upper Hundred were worth £ 250, a considerable sum, suggesting that a great house then existed. The house appears for certain in the 1798 tax list, measuring 30 by 50 feet, valued at \$800. Bloomfield is built on a center-hall plan but the bays are not spaced in good Palladian. The elaborate woodwork in the main room is exactly drawn from 18th century pattern books; the carvings and cupboards are an explosion of craftsmanship. The Wollon report calls the effect "curious interpretations of eighteenth century builders' handbooks." H. Chandlee Forman's 1933 photos prove that these details were old, not the work of a revivalist architect. As restored

by the Krongard family in 1998, the carved elements look almost new. This may be the most exuberant Georgian room in the county but probably not the work of an Annapolis architect. The main entrance door is flanked by sidelights and topped by a transom, which would suggest the Federal style, but the Wollon report of 1976 suggested that the doorframe was altered at sometime in the past. The stairway may be late 19<sup>th</sup> century. The entrance porch is Tuscan, one bay wide, one-story, gable-roofed and fitted with wood columns in front and wooden engaged columns at the rear. Externally the house is uncomplicated. Its southern extension is a brick service wing, probably originally built as a detached kitchen.

The owners of this house were among the founding families of Worthington Valley. Samuel Worthington served in the General Assembly in 1781 and before that he had been a member of the Committee of Observation. His grandson, Richard Johns Worthington, was a founder of a Slave Owners' Association just before the Civil War and during that conflict he had been interned at Fort McHenry for pro-Confederate sympathies. The name "Dick Worthington's Hill" was an expression still current in the 1980s for the high ground on Butler Road east of Glyndon where the green pastures of the horse farms first come into view.

The first non-Worthington to own Bloomfield was New York coffee broker Charles A. Councilman, who became a full-time resident and experimented with new agricultural methods, building one of the first silos in the county. Councilman was a pioneer in the cultivation of alfalfa and was known as the "Alfalfa King." Alfred Gwynne Vanderbilt acquired Bloomfield in 1937 but detached the 7-acre house parcel from his Sagamore Farm thoroughbred estate in 1939. Bloomfield is devoid of the usual outbuildings of an 18th century working plantation, such as slave houses; the early type of silo is also gone.

## **FURLEY HALL**

Built far out in the county in 1775, Furley Hall was a frame and clapboard Georgian house built for Daniel Bowley II (1745-1807), a successful merchant and member of the firm of Bowley and Lux. The name Bowley survives today as Bowley's Quarters, an additional waterfront farm owned by the same family. The Furley property was briefly overrun by the British army in 1814 in their attempt to outflank the defenders of Baltimore who had fallen back from North Point to an inner defense line along Herring Run. For many years, starting in 1847, Furley belonged to William Corse, Sr., a nurseryman. The house burned in 1906 while owned by Robert Coxen. A gristmill had been part of the property and it burned on February 19, 1889. (*Sun*, February 20). The barn burned in 1914, and what was left of a complex of slave quarters and outbuildings was demolished in 1953. Dr. H. Chandlee Forman wrote extensively of Furley Hall because of his family connections.

Furley Hall was fully developed Georgian, five bays wide, in frame and clapboard, hip-roofed, and provided with a classical pediment that enclosed a round window. An elaborate dentilled cornice ran all around the main block. The house had no portico, but entry was via a center door with a pedimented frame. Interior decorations were elaborate and a photograph of the Great Room shows its Directoire mantel, which Forman called "late Georgian," although the French Directory paralleled the Federal-Adamesque period. The Furley farm was taken into the city lines in 1918. The house had stood on a hill overlooking the north bank of Herring Run, east of Brehms Lane in the northeastern part of the present city (Forman, 1956, pp. 153- 163).

## THE MEADOWS

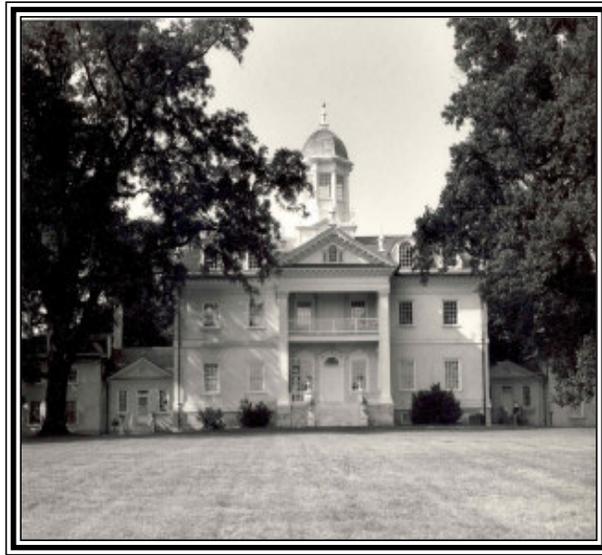
The Meadows is a stone, 2½ story country house from the Georgian period that makes an effort for balanced design in spite of being four bays wide. There was an effort to align the center door pediment under the middle of three roof dormers and the plan seems to work. The door is flanked by sash windows used instead of the usual slim sidelights. There is no entrance portico on the main block but the Meadows is L-shaped with practically an entire second house that is equipped with its own entrance and portico on the south side of the great house. The main block was measured at 50 by 20 feet in the 1798 tax list and was supplied with two small stone kitchens. The house could date from 1767 to 1772 when Thomas Owings (1740-1822) was settling on a newly acquired tract of land called “Timbered Level,” but no documentary proof of the existence of his farmstead is available until the 1798 assessment. In addition to the mansion, Owings had a stone and log stable, 44 by 20 feet, a stone gristmill 64 by 26, and a barn. A second waterpowered works, a fulling mill, was mentioned in an advertisement of 1782 (*Maryland Journal*, September 17, 1782).

This choice farm remained in the Owings family and its branches until 1860 when acquired by Isaac Tyson, Jr., the chrome ore magnate. Chrome was placer-mined in quantity from Red Run, the stream that powered the Thomas Owings mills. Later, buyers wanted The Meadows or Willow Grove Farm as a retirement home, as did Colonel James Fenner Lee, once chief clerk of the Department of State; Dr. Thomas A. Lambie acquired the place in 1926 as a rest home for his fellow medical missionaries, and Jean G. Marshall and Nancy J. Offutt, the co-headmistresses of Garrison Forest School lived there from 1943 until the approach of the Northwest Expressway and the hideous malls and office parks spawned by the Owings Mills Plan. By 1990, the Meadows was lost in urban sprawl and in 1990 its only rescue was some commercial use, in this case a plan to tack a compatible office structure to the old stone house under a design from Kann and Ammon, Inc. The grounds were to feature a public walking path along the banks of Red Run.

## HAMPTON

Originally called Hampton Hall, this stucco-covered stone house is the biggest and best Georgian house in Baltimore County, possibly in Maryland, one of the few showplaces available to tourists on a daily basis. Like Mount Clare, Stemmer House, and Perry Hall, Hampton represented a fortune made in iron smelting rather than agriculture. Hampton’s 70 by 47-foot main block was the largest of the domestic structures of the 18th century. Counting the wings, Hampton was 175 feet wide. Started in 1783, completed in 1789, it was still not a Federal house but heavily Georgian. Its owner had no need to economize, and in fact had the same contractors building a bayside house at North Point while Hampton was under way. Hampton was carried out to its full plan as a five-part structure with two hyphens and two end pavilions. There was an orangerie, family cemetery, and all the usual barns and supporting buildings, plus a formal garden with terraces or falls, claimed to have been the largest earth-moving project in the nation. The French formal garden was already out of favor in England but Marylanders ignored the fashion for “natural” park-like settings then in favor in the ex-mother country. There was enough untamed nature all around America as Barbara Wells Sarudy explained the preference for geometrical plantings.

*Hampton*



Chief carpenter and presumed architect of Hampton was Jehu Howell, also the builder of Sportsman's Hall. Captain Charles John Ridgely had commissioned the great house but died in 1790 soon after its completion. Voluminous family papers and various plats survive. An engraving by William Russell Birch dated 1808 shows the house exactly as it is now although more slender looking than it really is. Hampton was never beset by fire, flood, or advanced decay, but after several generations of brilliant living, the property was divided among various heirs in 1907. Ultimately upkeep became impossible even for prosperous owners and in 1948 the Avalon Foundation acquired the house and gardens for transmission to the National Park Service. Several rounds of restoration have occurred under Federal ownership and in 1981, the stucco was removed and a new coating applied; the project gave a brief glimpse of the excellent stonework of the 1780s. Much research has been performed by National Park Service historians to make presentation of the house to visitors accurate. Hampton, in all its splendor, is still a relatively unknown National Historic Site, although it dwarfs many of the homes of presidents and statesmen open to the public. The complete history of Hampton's Ridgely family is presented in Lynn Dakin Hastings' 1986 tour book available at the museum shop.

Hampton's rooms were not only magnificently detailed but elaborate cornices and doorframes were fully executed even in the upstairs hall or stairway landing. Curator Lynn Hastings agrees that this spacious gathering place is the most decorated upstairs anyone has seen in this country. Anyone wishing to see the inner prop work of this house will be disappointed because there are no rafters to be seen in the upper levels; every surface is plastered. The only visible supports to be seen in the attic are steel, modern restoration elements disguised everywhere else in the house. The great cupola will hold about 20 persons; it is roughly hexagonal at the base. A stairway from the attic leads to the cupola. The elegant dome is not used to channel light into the lower floors. The cupola is formed by an assemblage of large sash windows. There are fine views of the formal gardens and the small farmhouse to the north where the family first flourished.

## TIMONIUM

Timonium Mansions was on the north side of Timonium Road, east of Northern Central Railroad tracks. The tract name was “Land in Kind,” but builder Archibald Buchanan called the estate Bellefield. The 1783 tax list showed that Buchanan had 1,102 acres and £ 750 worth of improvements, which would allow for a large house. This was a double house, sometimes called “Timonium Mansions,” part brick and part calcite stone, a long house of two stories with gable roof; fireplaces in each room; porches facing York Road as well as the railroad. Mrs. Buchanan renamed the house “Timonium” shortly after her husband’s death, and the name appears in newspapers of 1786. The house was sold to Andrew Robinson in 1790. In the 1798 tax list, Timonium, two brick houses, each measuring 24 x 50, were charged to Sarah Trumbull, daughter of Andrew Robinson. The estate next passed to Robinson’s daughter Susan and her husband Nelson Wade, then to Amon Bosley (1831), to Grafton M. Bosley (1862), and to the Cherbonier family (1887). Timonium served as a railway hotel in 1832 and later as a school. Although listed in the National Register in 1975, it was neglected by its owners for some years and then demolished on February 18, 1977. Timonium was later replaced by a foreign car dealership. (The stories about a lady who died “walking the plank” are fictitious.)

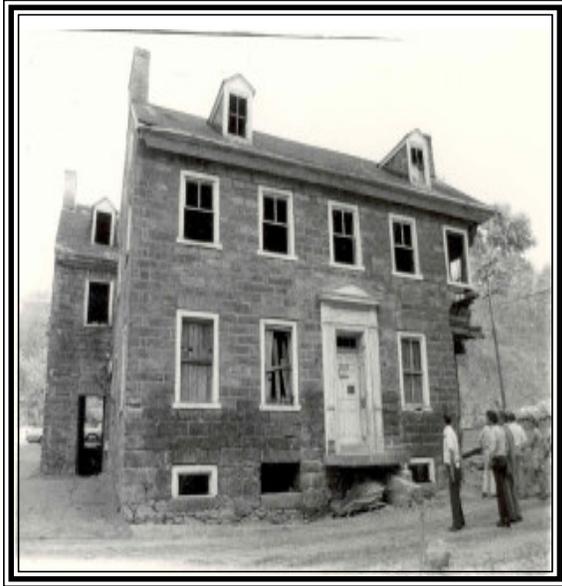
*Timonium*



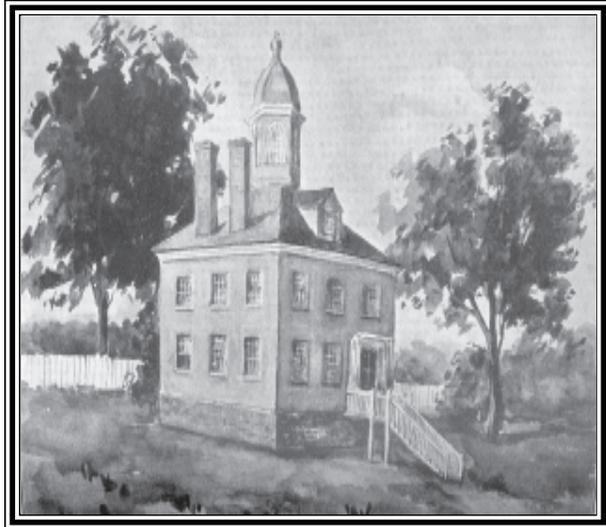
## GEORGE ELLICOTT HOUSE

The last surviving house from a long row of granite dwellings, the George Ellicott House can be accurately dated at 1789 by family documents. The Ellicotts who settled in the Patapsco Valley in 1772 were inventive millers and millwrights, mechanics, and experimenters, and George Ellicott of the second generation was interested in astronomy as well as milling and rolling iron plate; he befriended Benjamin Banneker, the self-taught astronomer who lived about a mile a way from Ellicotts Mills. George Ellicott’s house is a plain but solid structure in Quaker taste, built of squared ashlar block. There are no Federal elements in its design, thus the house has to be classified as a late example of Georgian, two-stories high, five bays wide, with a balanced design, center-hall plan, and a plain unsheltered frame doorway with a cornice and triangular pediment. There had once been a front porch, and Celia Holland’s 1969 book reports that the doorway is a 20th century replacement. The house always went with the mill property, and in 1972 when the tropical storm “Agnes” struck, it belonged to the Wilkens-Rogers Company. The house was flooded and severely damaged and its upstream neighbor, the Jonathan Ellicott House, was practically demolished. The flour company had plans drawn for restoration of the house but in 1975, a second flood struck and repairs seemed futile.

In 1987, using a Maryland Historical Trust grant and private contributions, the main block of the house was moved out of the flood plain to the north side of Frederick Road (as presently located). The wall material was probably quarried within sight of its location. The best materials had been used by the 18th century Ellicotts, including log joists that in some places were further braced by sub-joists for extra strength. The best inside feature was the open, two-part stairway with its slender balusters and oak railing.



*George Ellicott House*



*Sportsman's Hall*

## **SPORTSMAN'S HALL**

Sportsman's Hall was a large, square, three-bay frame house with a hip roof, built as a waterfront retreat facing the open bay. A hexagonal cupola with arched windows in each face rose at the center point of the roof and was topped by a dome and finial. On the main facade one large dormer opened from the roof. The main entrance was off center, set in a deep frame. The open one-bay porch was reached by a long wooden stairway. The style is Georgian in spite of its construction date because, as at Hampton, there were no Federal features. This house was under construction for Captain Charles Ridgely by the same team of contractors who were also building Hampton in 1783. The only known illustration appears in a painting reproduced in Annie Leakin Sioussat's *Old Baltimore*, published in 1931. The cupola appears top-heavy in the illustration but there are no known photos for comparison. Jehu Howell was probably both architect and carpenter; he marked his bills to the client "work in the Neck," meaning Patapsco Neck. This house was between the angle formed by Miller's Island Road and Bay Shore Road; in the 20th century it was part of the vast Todd farms. A. Morris Todd of Towson recalled in 1990 that his uncle rented the house—then far gone in ruin—to "migrants." The Todd holdings were purchased in 1947 by Bethlehem Steel Company, and the hall was soon demolished. Ruins can still be found in the 1990s within North Point State Park, a preserve formed from the steel company's never developed surplus land (Hoyt, 1990, pp. 51- 57).

## COLONIAL PLACES OF WORSHIP

### SATER'S BAPTIST CHURCH

Located at 1200 Sater's Lane west of Falls Road and north of Brooklandville, Sater's Baptist Church is a very small brick chapel, yet it is the twice enlarged version of the first 24- by 30-foot meeting house of 1742. The church is brick, three bays wide and two bays deep. The building has a gable roof with plain overhanging eaves. Entrance is in the gable end through a vestibule. The paneled double doors are topped by a transom with two wood panels. The vestibule is sheltered by a gable roof with projecting eaves. The two windows on either side of the vestibule are 6 on 6 double-hung sash types. All window lights are 12 by 20-inch panes.

The same kind of windows open along the two sides of the building. Square brick outside chimneys rise from ground level on each side of the church between the side windows. The old box cornice is covered by aluminum fascia and soffits. Only the east side chimney rises to full height.

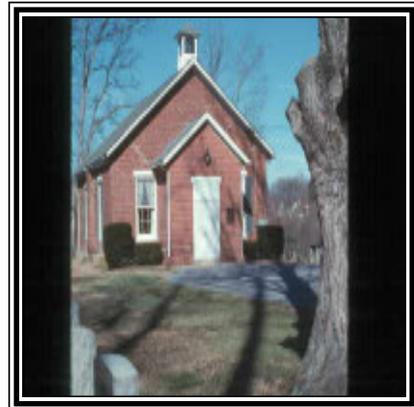
All windows are fitted with blinds and topped by wooden lintels. A small open belfry (added in 1865) rises from the roof ridge at the front of the building.

Present dimensions are:

41 feet            4½ inches long  
30 feet            4 inches wide  
15 feet high

Plus

Vestibule, 8 feet, 2 inches long  
13 feet, 8 inches wide (including water table)



*Sater's Baptist*

The brick is laid in common bond, and the two segments of the nave are easily distinguished by a line of vertical mortar. The section to the rear, the original building is 24 feet, 1 inch, while the early 19th century extension is 17 feet, 3½ inches. Modern repairs (since the 1952 photos) have provided the church with a concrete foundation 15 inches high and 9½ inches wide, to support the early brickwork from without.

The church is located in a small cemetery, a partial clearing at the top of Chestnut Ridge. The church is the only structure within the fenced area.

Sater's Baptist Church is regarded as the Mother Church by Maryland Baptists and part of the present structure dates from 1742. The land here was surveyed in 1718 for Henry Sater and consisted of 350 acres called Sater's Addition, some of which overlapped the next tract to the south, "Brooklandwood."

Henry Sater (also spelled Sater, Souter, Saytor, or Satyr) was born in the Western shires of England in 1690 and immigrated first to Virginia and by 1709 reached Maryland. He acquired land on Jones Falls at "White Hall," the present vicinity of Clipper Mill, and became a planter. He moved north to the Brooklandville area in or after 1718. However, Sater arrived too late to be the person for whom Sater's Ridge was named.

He opened his dwelling house to itinerant Baptist preachers, including George Eglesfield, Paul Palmer, and Henry Loveall. In 1742, a permanent congregation was formed and on November 16 of that year, Sater deeded one acre of "Sater's Addition" to Henry Loveall as pastor and to Thomas West, William Towson, and William Brown as deacons and elders and "to the Church Congregation or People of God, commonly called General Baptists...to the end of the world and end of land situated and lying in or on his dwelling plantation, otherwise called Sater's Addition."

The trustees were to build a meeting house and provide a "burying place and all other conveniences for the Church." This was the first Baptist Church established in Maryland and the structure was at one time regarded as the third oldest Baptist Church in the United States; after the two older churches were destroyed, Sater's became America's oldest Baptist place of worship.

Before the meeting house was constructed, the congregation met in Sater's barn, which stood until the Spring of 1894.

At the time of founding Sater's Church, Baptists were still regarded as Dissenters from the established Church of England, and they, along with other non-establishment groups such as Catholics and Quakers, were taxed to support the dominant church. Isaac Walker Maclay suggested (1897) that the Sater's congregation hesitated to install a church bell because of their unfavored position.

The original church was 24 feet long by 30 feet wide and the old portion was supposedly built of English brick imported by Henry Sater; there was no vestibule, no belfry, and windows were of very small panes of glass, later replaced. The meeting house was first used on March 15, 1746. Early in the 19th century, the church was extended by 17 feet to a length of 41 feet. Beginning in 1796, June meetings were regularly held and called the "cherry meeting" because the cherry trees on the grounds were then bearing.

After the death of the Rev. George Grice in 1826, the congregation almost became extinct. Sater's was granted a corporate charter by the Maryland General Assembly in 1842 and about that time, the Rev. Sater Thomas Walker, grandson of Henry Sater, was pastor. The Rev. Joseph Mettam of Pikesville also preached here on occasions. The structure had become ruinous by 1864, when the Rev. J. L. Lodge was appointed by the Executive Board of Maryland Baptists. The next year, when Sater's joined the State Convention, the old board transferred title to the new board, and extensive alterations were made - a cupola was added, a vestibule tacked on, new seats installed, and a platform was put in to replace "the old wine glass pulpit and octagonal sounding board suspended from the ceiling over the preacher's head." The brick vestibule dates from 1884.

Some of the earliest families of the area, including the Towsons, Riders, and Cockeys, belonged to the congregation. In the great days, there had been 180 members and 50 members at the low point as recorded in 1897 by Isaac Walker Maclay. The building was again described as needing repairs when the Rev. James R. Rowles and Mr. and Mrs. James E. Wadsworth, and Mrs. Susan Skipper were interviewed in 1952. Some few years before, an airplane had buzzed the ridge during Sunday service and jarred a roof beam loose; the beam fell on a crossbeam rather than plummeting into the congregation, but the event brought the need for restoration into focus (Breen, 1952).

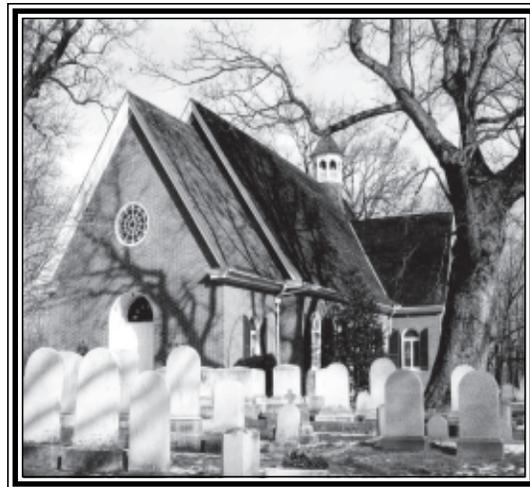
## ST. THOMAS EPISCOPAL CHURCH

This parish, located at 260 St. Thomas Lane, Owings Mills, was set up as a chapel of ease under Saint Paul's Parish, Baltimore in 1742. At that time, the only places of Anglican worship for residents of the northwest county, the "forest inhabitants" as they were called, were St. Paul's in present downtown Baltimore and St. John's at Joppa Town; some members were more than thirty miles from their church. Boundaries of the proposed new parish included both Soldiers

Delight Hundred and Back River Upper Hundred and thereby deprived St. Paul's of all its members north of the Joppa and Old Court Roads. As decreed by the General Assembly, St. Thomas was not to have its own rector and vestry until the death of the Rev. Benedict Bourdillon, incumbent at St. Paul's. St. Paul's members were taxed for three years to finance the new parish.

Christopher Gist, who was to become an explorer of the Ohio country, sold a two-acre tract to the trustees on July 4, 1743, for four pounds (Deeds TB No. C, f. 274). The trustees were William Hamilton, Samuel Owings (the first), Christopher Randall, and Nicholas Haile. Construction began in 1743 and by 1744 a rectangular brick church, 56 by 36 feet was ready for use. The church was a low building with gambrel roof, hipped at ends. The church stood just west of what was then the main road from Baltimore to Hanover, Pennsylvania, the Wagon Road or the Conewago Road.

In 1745, the Rev. Mr. Bourdillon died in Baltimore and on February 4, 1744/45, a vestry was organized for St. Thomas' Parish and the first rector, the Rev. Thomas Cradock Clark, showed his letters mandate from Governor Bladen. Mr. Cradock was a graduate of Cambridge and brother of the Archbishop of Dublin. In 1746, the year after his appointment, he married Catherine Risteau. Her father, High Sheriff John Risteau gave the Trentham Farm to Catherine, and it became the home of Mr. Cradock. What is now Cradock's Lane was then an another segment of the Conewago Road about 1.5 mile south of the church. Mr. Cradock kept a private school and carried on biblical scholarship, publishing his translation of the psalms from the Hebrew in 1754 and 1756 in both London and Annapolis.



*St. Thomas Episcopal Church*

In May 1745, the wardens agreed with Colonel William Hammond "for leveling the church floor with earth within three bricks of the water table...the said floor to be well Ram'd and hardened...to floor part of the church with brick for which he is to have twenty shillings pr. thousand and on the said brick to lay a floor of Pine plank on sleepers of good red or Spanish oke as also to build five pews thereon."

The following month, they agreed with Colonel Hammond to build a vestry house, 12 by 16 feet, with a chimney and with cypress shingles on the roof. On December 3, 1745, the vestry ordered 4,000 feet of good pine plank, “to be delivered at Baltimore Town.” An order was given on July 19, 1746, “to paint window shutters, doors, window frames, Cornish sides and ends” twice over in red.

After 25 years of service, Mr. Cradock died in 1770, crippled by a paralysis. The Cradock sons continued on the property and supported the Revolutionary cause.

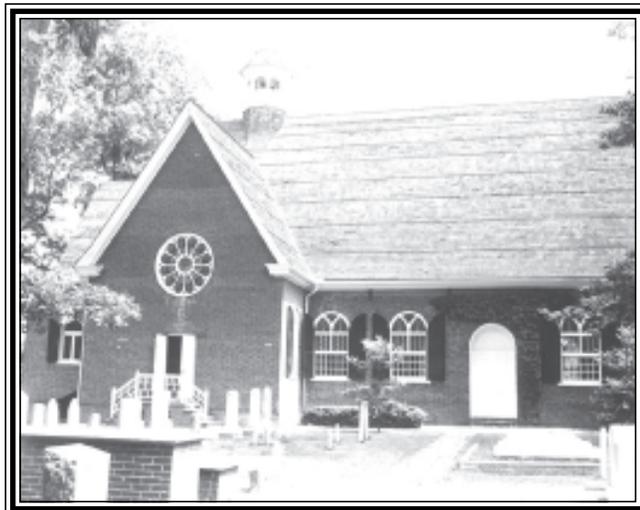
The church was considerably enlarged in 1890 and provided with a basement and Narthex in 1970. The three major sections of the church are as follows according to a report provided by the Rector in 1977:

*The Building of 1743.* The original part of the church, as constructed in 1743, was rectangular in shape and measured 56 feet long and 36 feet wide and is now the nave. The building was constructed of brick, salmon red in color. The bricks were sent from England. The primary illumination of the building was by eight large windows, four along the north wall and four along the south wall. The top of the windows have a rounded arch. The top section of the windows has a diamond-patterned, leaded, clear, hand-blown glass. The bottom section of the windows has a rectangular glass pattern with wooden mullions. Much of the original glass installed in 1743 is still in the windows. On the exterior of the building, on the south wall, can be seen the original door of the church. In the late 19th century, this door was blocked off, and the main entrance of the church was moved to the west wall. [There were originally four small windows and a door on the west wall, but owing to the addition of the narthex in 1970, these windows are no longer to be seen.]

The original church has a very wide brick paved aisle. On either side of this central aisle there are box-type pews with doors found in so many colonial churches. Each pew is numbered, a reminder of the days when the pews were rented.

The church now has a very high pointed roof. This is not the original shape of the roof. When the nave was constructed in 1743, the builders ran out of bricks and could not complete the gable ends of the building. With the 1890 addition, the roof assumed its present shape. Since 1890, the church roof has been topped with a small cupola holding a bell.

*St. Thomas Episcopal Church*



The vestry house of 1745, some 12 by 16 feet was sacrificed in the next phase of construction.

*The addition of 1890.* Through the generosity of one of the parishioners, the church was enlarged by the addition of a chancel and transepts producing a cruciform shape, and showing the influence of the Gothic Revival in American church architecture. While the original church was Georgian, the addition was an attempt to conform with the Gothic style then in vogue. The brick aisle was continued into the new addition. The chancel, while small, is distinctive in that it is barrel shaped. A pulpit and lectern stand on either side of the chancel arch. Above the Holy Table are three large windows. In 1893, the John LaFarge studios of New York installed stained glass windows depicting the Ascension. The windows are in the opaque Victorian style. The main figure in the central window is Jesus, and the smaller windows to the left and right depict angels and disciples. In the north transept is to be found the pipe organ and choir stalls, and in the south transept is also a door leading to the churchyard. Also in the south transept is to be found a small stained glass window made by the Tiffany Studios in New York in 1913 depicting an angel and a small child. In both transepts is also to be found a rose window in brown and clear tones of stained glass. By 1890, the church was a mixture of Georgian colonial and Gothic architectural styles.

*The Restoration and Addition of 1970.* In 1970, a major restoration of the church building was undertaken. A basement was dug under the original part of the church, a gallery and narthex were added to the west wall of the church. The narthex provides an entrance to the church and entrance to the basement. Above the narthex is the gallery providing additional seating area. Sometime prior to the Civil War, there had been added to the church a gallery for slaves. The gallery added in 1970 is thus not the first. The brick aisle in the original church has been continued into the narthex. In the basement of the church are vesting rooms for choir and clergy, plumbing facilities, heating plant, organ blower, etc.

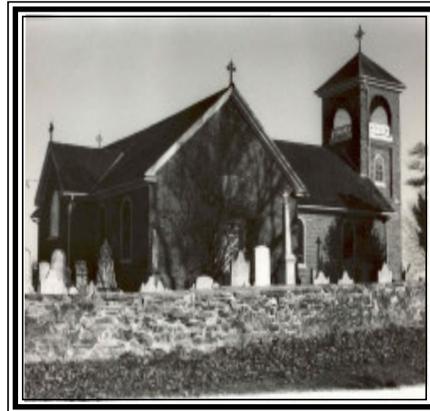
In the 1970 restoration, the colonial feel of the nave was the inspiration for the addition rather than the Gothic influences of the chancel and transepts. The dominant color of the church is white. The walls and ceiling (which has an interesting vaulting pattern added in 1890) are white, the woodwork around the windows is white, and the shutters on the church windows are a dark green, almost black. There is a lack of ornamentation inside the church - only a few memorial plaques adorn the walls. Wood carving is simple and plain. All the woodwork is painted white.

## **ST. JAMES PROTESTANT EPISCOPAL CHURCH**

St. James Protestant Episcopal Church, as it is now known, began in 1750 as a chapel of ease for those who found it difficult to reach St. John's Church at Joppa Town. The Parish area was described as "The Forks of Gunpowder," i. e., the land between the Great and Little Gunpowder Falls.

The collecting of subscriptions began in 1750, aided by a tax imposed by the county court on residents of the future parish. An additional tax was voted by the General Assembly in 1753. By the summer of 1755, a 60 by 30-foot brick chapel had been constructed, well built, set on a water table and provided with windows of London Crown glass. This original building, now serving as the transept, is one of the three oldest ecclesiastical structures in Baltimore County. Only four years later, it was realized that the chapel was too small, and a drive was begun for funds to enlarge the building. By 1761, the second block had been completed, 40 by 30 feet; this portion constitutes the present nave. The bricks were burned on the property, formed in antique English molds.

St. James Church is a vernacular interpretation of Georgian ecclesiastical architecture. The rationalist, preaching-oriented trend in the 18th Century Anglican Church encouraged an open, well-lighted, meeting-room approach to ecclesiastical building as illustrated in St. James Church. This contrasts with the mysterious, dark, High Church approach in Gothic architecture. Architectural elements found at St. James' round-headed windows, box pews, lack of ornamentation, and vaulted ceiling typify the architecture of the established church in the colonies. Two hundred years later, St. James retains the 18th Century feeling and fabric.



*St. James Protestant Episcopal Church*

The parish had no rector of its own as long as the Rev. John Deans, rector of St. John's at Joppa Town, lived. But when Mr. Deans died in 1777, St. James became independent and in 1779 acquired the Rev. George Hughes Worsley, but had to share his services with St. John's. Records are weak for the Revolutionary Period, but the accounts of the church being used as an arsenal can be proved from the Pension Application of David Richardson. The next rector was the Rev. John Andrews, whom the Monkton parishioners shared with St. Thomas in Garrison Forest.

St. James was not on a wild frontier when established, but the My Lady's Manor area had been held in reserve by the Lord Proprietor's Land Office for a considerable period and within the manor, it was difficult to get fee simple titles to land. The vestry thought it owned the land the church stood upon, but during the Revolution, when the land of Loyalists was confiscated, the title became clouded, and in 1791, the General Assembly passed An Act for the Benefit of the Vestry of Saint-James' Parish in Baltimore County:

Whereas...the rector and vestry...in 1768, purchased from Josias Slade four acres of land for the use of the church...for the sum of thirty pounds current money, and the said Slade contracted to convey the same to the said rector and vestry; that since a church was erected on the said four acres of ground...that title to the said four acres was never in the said Slade, but was vested by the law of confiscation, and now is, in the State of Mary-land...(Acts of 1791, Chapter 5)

The assembly relinquished all the State's title and interest to the vestry.

The present Old York Road to the east of the Church was once the main route, or one of the main routes prior to the turnpike, for reaching York, Pennsylvania; George Washington took this route on June 5, 1771, on the way to Baltimore, and his diary mentions both Slade's Tavern and Sutton's, the inns on either side of the church.

The square brick tower was constructed 1883-1884 and that year the first stained glass windows were installed. In 1941, a fire burned out the inside of the tower and consumed the main doors, but the church was fully restored.

## **OLD GUNPOWDER MEETING HOUSE**

The first of three Gunpowder Meeting Houses built by the Society of Friends was constructed in 1773 on Beaver Dam Road near present Oregon Ridge Park. Henry Chandlee Forman called its style "hangover" or "persisting Medieval." The meeting house was a plain, 20 by 40 foot, fieldstone structure of two stories plus attic, gable-roofed, perfectly rectangular, and surrounded by a stone wall that touched each end of the building and enclosed the burial ground. The entrance for worshipers was by twin front doors that led into men's and women's seating areas, originally separated by sliding partitions to make two separate meeting spaces if desired. A winding staircase led to rooms on the second floor, where guests were lodged at the yearly meetings. Doors were of board and batten. Windows were the double-hung sash variety, six-over-six lights in each. Original shutters were solid wood carved in a paneled design. Inside, there were two first-story fireplaces, one built with an arch over the hearth. Forman noted that the summer beams and supporting posts inside the meeting room were replacements, but still exact copies of the original Medieval style timbers notched with lambs' tongues and the angles smoothed by chamfering. Original roofing was cedar shingles, later lost by fire in 1886.

This religious body had been formed by 1739 at the very least and their first place of worship was of log. The meeting was not incorporated until 1803 and the acre itself was held in some informal manner until 1815 when Colgate Deye Owings conveyed the site to trustees Mordecai Price, John Price, and Thomas Scott. In 1819, the membership agreed that most of them lived much farther north than the meeting house and decided to build the New Gunpowder Meeting House at Priceville. The 1773 structure saw little service after that although the cemetery continued in use. Buried outside the building walls are many early Baltimore County residents, including several mill owners, Quakers being unusually prominent in that industry during the 18th century.

*Old Gunpowder Meeting House*



The building was reportedly remodeled in 1886. Forman made a study of the framing details of this building in 1939, announcing that it was “the finest example of the persistence of Medieval style into the eighteenth century in Baltimore County, and one of the half dozen best examples in the state.” In his 1956 book, Forman reported the decay that had set in, with entire sash windows deteriorated and “animals walking in and out of the doorways as well.” He added the warning, “When the roof goes, the building goes.”

Sixteen years later, local developer Clark F. MacKenzie acquired the property, boarded up the structure, and found buyers in 1981 in the persons of Kevin B. and Katherine G. Browne who agreed to turn the place into a home. In late 1982, some 26 years after Forman’s warning, the Brownes replaced the roof rafters and plates, the work completed in the spring of 1983. It was also necessary to insert poured concrete footings under the shallow original foundations that were no longer adequate to support the 210-year old structure (Forman, 1956, pp. 171-174).