

FEDERAL ERA AND STYLE (ADAMESQUE)

Historic site surveyors tend to classify houses built after the adoption of the Constitution in 1788 as Federal although the category is the mere imported version of a fashion radiating from the United Kingdom, there known as Adamesque for the Scottish architect Robert Adam. The trend toward lighter design suited American ideas about Republican simplicity and other sturdy values derived from ancient Rome before the Ceasars. Yet Britain had not turned toward republicanism, nor was there a style of architecture attractive to anti-Federalists, nor has anyone discerned architectural variations during the seven years when the United States existed under its Articles of Confederation. Each house lumped under the term Federal has to be re-examined for the tell-tale details of that style. For example, the George Ellicott house has no Federal earmarks, and although well built and balanced in layout, it is scarcely Georgian. The now extinct Timonium or Bellefield predated the Constitution and was extremely plain. Although advertised in the newspapers of 1786 as an elegant county seat, its only definable stylistic element was a narrow doorway in a key-stone decorated, round-topped Federal door frame. The sturdy houses of Quaker millers and wheat farmers are almost without Federal elements, although they usually date from 1800 to 1825. As with Georgian houses, the Federal styles were most fully expressed in town houses and estate houses near the city. Willowbrook built in 1799 was outside the city when constructed and survived for over a century inside a convent complex; its oval parlor was transplanted in the Baltimore Museum of Art and shows that Adamesque plaster decorations were available in this region, however seldom used in rural houses. Samuel Smith's *Montebello*, now extinct, was built outside of the city, and was a fully developed Federal house with rounded ends, the design attributed to William Birch (*Lane*, 1991, p. 138). A house very similar to *Montebello* was advertised in recent years in the *British Magazine County Life* as "Georgian." A few Federal elements such as fanlights and stone lintels are all the site surveyor can hope to find in farm country houses, even those built during the agricultural boom years around 1815. Houses of barely Federal design continued to appear well after Gothic Revival, Greek Revival, and Italianate styles came on the scene.

STONE HALL

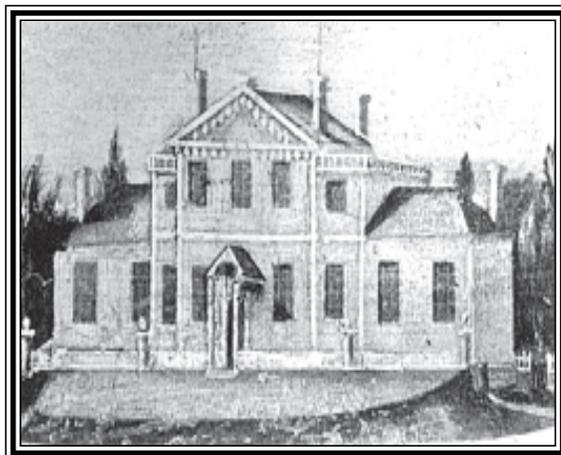
Stone Hall on Cuba Road in Worthington Valley is a string of house segments in an L-shaped formation. The older segments are overshadowed by the excellence of the main block, a stone Federal style house of four bays, 2½ stories, with three dormers and stone inside end-chimneys. The land is a fragment of the Nicholson's Manor that was surveyed at 4,200 acres and never developed during the first half of the 18th Century. Stone Hall grew in several stages on a 360-acre parcel sold in 1775 to Thomas Gist, Jr. During the Revolution, Gist served as a colonel in the Maryland Militia and was brother of the more famous General Mordecai Gist. By 1783, the tax list of Middle River Upper Hundred showed Thomas Gist with £ 30 worth of improvements. Some time in the next 15 years, the great Federal style showplace mansion was added to the property and appeared in the 1798 tax list as a two-story stone house 53 by 24 feet. The older starter house was listed as one story, 34 by 24 feet. The main block has a centrally located, gable-roofed entrance portico supported by four columns across the front and by two square wooden pilasters at the rear. The windows have prominent, Federal style wooden lintels and the main windows are 9-over-9, double-hung sash types. A small stone wing on the right end (south) once housed a kitchen but is now the access passage to the pre-1783 house around a 90° bend. The ends of the main block are windowless except for the pairs of small matching attic windows flanking the chimneys. The pedimented dormers are irregularly spaced and have double casement windows topped by arched, foliated panes.

The main (west) entrance door has a rectangular transom while the rear (east) door is topped by a fanlight, suggesting that the opposite facade was once considered the front, especially since the curved staircase faced that door. Both drawing room and dining rooms have carved fireplace mantels. The drawing room (north, or left hand) has a carved decorative cornice.

The spacing of the windows makes up for the fact that only four bays form the design. The house looks exactly as it did in a photograph published in the *Sun* in 1930. The property was shown as William C. Gent's on the 1850 map and it remained in his family until 1910. Gent's 1870 will called the estate "Gunpowder or Colonel Gist's old farm." When the Gunpowder Agricultural Club met as Alfred J. Gent's guest, the minutes reported only that he lived in a "a capacious, substantial stone house (*Baltimore County Union*, June 6, 1874)." There were still 248 acres when the late Salina C. Hulings nominated the structure to the National Register in 1973. Mrs. Hulings lived on the farm from 1930 to 1981 (*Scarborough, Sun*, November 2, 1930).

WILLOW BROOK

Ship owner Thorowgood Smith bought 26 acres in Baltimore County in 1785 and by 1799 had a splendid Palladian house with a full range of Adamesque Federal interior decorations in wood and plaster, one of the most elaborate interiors among rural houses. Griffith's *Annals of Baltimore* listed the contractors as a Mr. Scroggs, Robert Stewart, and James Mosher. The house was no sooner completed than Smith was bankrupt and the property offered for sale in the *Federal Gazette*, April 18, 1800. Smith's son-in-law, John Donnell, bought the place at auction and lived there long enough to be taken into the new city lines of 1818 and become surrounded by streets and the row houses that faced Union Square. In 1864, the house became the school and convent of the House of the Good Shepherd, a Catholic institution that stayed exactly a century, selling the block-square property to Baltimore City for a school site. In 1965, the sprawling convent complex and attached mansion were demolished, but the most spectacular room, an oval parlor, was rescued and installed in the American wing of the Baltimore Museum of Art.



Willow Brook

Willow Brook was a Federal design, a Palladian temple, with a central block and small balancing wings. The oval room was the largest space on the first floor; its rear walls formed a half-hexagon facing the rear garden. This unusual arrangement was by no means an American first since the oval Blue Room in the White House dates from 1792 (Elder, 1966). Plans for circular rooms had been published in London as early as 1750 in Robert Momm's plan book for Palladian houses, *Rural Architecture*. The only known front view of Willowbrook is a Francis Guy painting on a Finlay chairback.

BELVIDERE

Colonel John Eager Howard, born in a stone, one-story cottage at Howard's Square north of present Pikesville, married Margaret Chew who had grown up in the great house Cliveden at Germantown, then outside of Philadelphia. Their rural house near Baltimore was begun in 1786, not completed until 1794, and was brick, 2½ stories, hip-roofed with two end pavilions connected by hyphens. The main front was seven bays wide, with a center entrance through an open, one-story, one-bay, gable-roofed porch about four steps above grade. The central three bays were framed by flat pilasters and the triangular pediment overhead contained a recessed fanlight. The garden front had a full-width rear porch jutting toward the lawn, following the lines of a two-story, half-hexagonal projection for bay windows that also added space to the rear of the dining room. The frieze on the porch was decorated with triglyphs. The dormers on the main block appeared only on the sides and contained arched windows in the Federal manner. The matched chimneys were located one room deep into the house rather than being placed on the ends. All around the main block was a prominent dentilled cornice. Belvidere, always spelled with an "i," gleams in the distance in Francis Guy's paintings of Bolton and also appeared in a Guy painting on a Finlay Brothers chairback. A painting of ca. 1842, at the time that the McKim family acquired the place, showed the formal gardens and marble statues in a festive scene.

Belvidere



The architect of the house has never been discovered. The design is practically Georgian, although the craftsmen at that time were executing Adamesque-Federal details. Belvidere had been sited much too close to a city that began to prosper at an astonishing rate and it gradually became surrounded by urbanity; its existence blocked the extension of Calvert Street north of Chase Street. The *Baltimore County Union* of October 30, 1877, reported that it would soon be "removed." The house appeared on a cramped lot in one of Joseph E. Henry's 1874 photos from the tower of the First Presbyterian Church. Its name survives in Belvidere Terrace and in that of the 1901 Belvidere Hotel that was eventually spelled with an "e." (Howland and Spencer, 1953, pp. 9, 24. Also, Anonymous, 1874; Anonymous, *Evening Sun*, May 26, 1947).

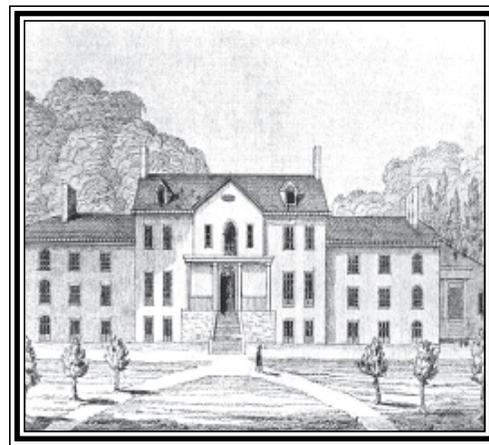
BROOKLANDWOOD

Charles Carroll of Carrollton built this great house for his daughter Mrs. Mary Caton between 1790 and 1793. Brooklandwood contained the best of everything for living on a high scale, and excellent craftsmanship went into it. Poised between the Georgian and Federal styles, this dwelling has the prominent lintels of the Federal and its original doors on both facades were topped by small fanlights and flanked by sidelights. Each facade now has a centrally located Palladian window but they were added between 1857, when a drawing appeared on Robert Taylor's county map, and 1860, when photographs show the change. On the formal front, the side with a view of Green Spring

Valley, there is a dentilled pediment and a small oval window in the gable peak. The dormers, three on the rear, two on the front, are gable-roofed and have round-topped windows. The house was painted white for decades, the bricks not revealed until a cleaning about 1979. Then it was painted white again. Photos of different eras show a different arrangement of the porches. In its original configuration, the main block was the entire house and was measured at 57 feet wide by 37 feet deep in the 1798 tax list. The two 30-foot wide, two-story wings were under construction in 1812 as revealed in a for-sale advertisement. Today, wide, flat-roofed porches and a porte cochere extend across the entire rear facade. On the front, the porch stretches only across the five-bay main block. The original main facade had a semi-octagonal center bay, later removed; that Federal feature appears in the ca. 1860 photographs.

Richard Caton was a likeable but penniless English gentlemen. Charles Carroll of Carrollton hoped his son-in-law would become self-supporting. Caton was an organizer of the Baltimore Manufacturing Company, a small cotton works started in 1790 before the economy could support such a venture. The Brooklandwood farm included a gristmill and a limekiln and the estate produced crops for comfortable living and lavish entertaining but Caton never prospered and fell \$40,000 into debt. Carroll retained title to the property and then deeded it to his daughter in her own right.

All three Caton daughters married titled Britons, providing the family with a marchioness, a baroness, and a duchess, an ironic twist of fate for the granddaughters of a Signer of the Declaration of Independence. This was the Caton's summer house; they owned a town house in Annapolis at first, and supposedly had once summered at Castle Thunder in Catonsville, a plain structure right on the Frederick Road, that from its photographs, looks more like a roadside inn than a fashionable family retreat.



Brooklandwood

George Brown of the banking family acquired the property in 1845 to pass on to his son Alexander D. Brown. About 1892, Mrs. Fannie Winchester Brown had elegant Georgian Revival cornices and arches installed, along with a dramatic mahogany stairway. The elegant leaded fanlights over the main doors date from this period. The rear facade was pulled outward 15 feet to fit in the great staircase. Captain Isaac Emerson took title in 1916; and in 1952, the house and grounds passed to St. Paul's School for Boys. Brooklandwood may be the most elaborately decorated house surviving in the county. Two small, original fireplace mantels from the Caton era survived Mrs. Brown's redecoration program when heavily carved Italian marble mantels were installed in the main rooms (Thomas, 1978, pp. 221-229).

PROSPECT HILL

This splendid brick, two-story Federal house can be dated at precisely 1798 by the travel diary of the English agronomist Richard Parkinson who visited the Long Green Valley and observed, “In my way was the residence of Mr. Ringold [sic] He had married a daughter of Mr. Gittings He had built himself a very genteel house—he said, in the English fashion; though a violent republican. His land was poor and everything in an unfinished state.” The same year the tax assessor described the place as “1 Brick Dwelling house, 2 very large stories high, 45 x 35 feet. New and Well finished, \$2000.”

The builder of this house was Thomas Ringgold III (1768-1818), who had inherited the fortunes of both a father and grandfather named Thomas Ringgold, all three from Chestertown. Ringgold spent too much money, got into debtors’ prison, drank to excess, and was eventually certified insane. His brothers sold the house in 1812 and it passed through a number of hands until 1950 when Marie L. Kelly, an antique dealer, acquired the place and had significant restoration work performed by James R. Edmonds, including removal of the stucco.

The main block is three bays wide with a one-story, one-bay, gable-roofed entrance portico supported by four square wooden columns. The round arch in the porch pediment reflects the arched fanlight over the main double doors. The doors are flanked by fanlights.

On the rear, a one-story shed-roof entrance porch runs the full width of the original block. Across the main facade there is a wooden modillion cornice which continues along the eaves. The end- chimneys rise from a point just inside the eaves. The end walls are without windows except for large lunettes in the attic. On the south end of the main block (left) there is a stone wing, built in the 19th century, and still stucco-covered.



Prospect Hill

Prospect Hill was described by Nancy Miller in a 1973 National Register nomination form where she reported:

The interior of Prospect Hill is arranged next to a hall, which runs from east to west along the north facade. The stair and passage to the wing exist at the east end, and a small library is at the west end. The two principal rooms open off the hall and occupy the southwest and southeast (original dining room) corners of the house. These two rooms have deep, elaborate plaster cornices and mantels executed in an Adam-inspired style. The low chair rails are reeded as is the mantel in the library. The quality of the interior had led to speculation that it may be the work of William Thornton. The tall proportions of the rooms and the details associate this building with the Federal style.

BOLTON

“Bolton Hill” was once a rustic county location of 30 acres occupied by a great, brick, hip-roofed house called Bolton, built in 1799 for George Grundy (1755-1825), a prominent merchant. The name comes from Bolton-le-Moors north of Manchester, England. The house was perched above three garden terraces on the west bank of Jones Falls, gleaming white in the sun as painted by Francis Guy about 1805. In an advertisement to sell his residence, Grundy in 1821 gave dimensions as “65 by 37 feet, clear of an octagonal projection of 11 feet off the southeast front.” One of the most formal of the Federal country houses, Bolton was seven bays wide, two-and-a-half stories, with a small gable roofed open entrance porch and four brick pilasters framing the center three bays and marking the ends of the house. The three center bays formed a shallow pavilion topped by a triangular pediment. Grundy’s advertisement mentioned a library, two large first-story rooms of 18 by 22 feet each, and a saloon 24 by 30 feet. The paintings show the prominent lintels over the windows marking the house as truly Federal.



Bolton

One of the subsequent owners was George Winchester, whose estate was advertised by trustee John Glenn in the *American* of August 29, 1842. The last owner was William Wallace Spence, a successful investor in manufacturing enterprises, who may have been the owner who added low wings to the main facade and built a parapet to obscure any glimpse of the roof from the entrance driveway, making the house in the words of Howland and Spencer resemble Buckingham House in London. Spence sold Bolton in 1899 to permit the construction of the Fifth Regiment Armory on the site. The house was demolished in 1900. Photographs survive of the final and least rural appearance of the house (Colwill, 1981, pp. 63-65; Sarudy, 1989, p. 133; Howland and Spencer, 1953, pp. 13, 27).

OAKLAND FARM

Oakland Farm House is a good example of a rural frame house in Federal style, not very complex, not symmetrical, but built for com-fort on a prosperous farm. A two-part structure, the house is now covered with vinyl siding but the cornice details have not been lost. The first wing was built about 1800 and the second in 1810, which can be proved by an 1810 date mark and signature of its carpenter, I. Prosser of Shrewsbury, York County, Pennsylvania. This structure was probably a quarter house or tenant house on the Clynmalira manor and in 1831, Henry and Sarah Carroll sold part of their vast property to John Bacon Pearce, who came to live in the farm house. Pearce was

politically active, first as a Whig, later a Democratic Conservative. He served in the General Assembly and in the militia. Late in his career he became a brigadier general. Starting as a slave-owner, he remained a Unionist during the Civil War and bought large quantities of Maryland Defense Loan bonds. On becoming wealthy, John Bacon Pearce moved to a larger house on My Lady's Manor and installed his son at Oakland Farm. This house has served four generations of one family. There are eleven rooms and two baths. The 1810 section differs from the starter house by having an attic; its cornice has a carved fret band and the soffits are decorated with closely spaced flat brackets.

Oakland Farm



YOUNG JACOB'S CHOICE

This five-bay wide stone, 2½ story house is the factual anchor of the Belfast Valley because it has an inscribed datestone reading “W. E. 1801.” The initials are said to stand for a former owner, William Ensor; however, Abraham Ensor rather than William appears to have been owner of this property in the early 19th century. The house is a simplified Federal because its owners or its constructors were Quakers. The double front doors, transom, and sidelights look like Federal elements, but are believed to date from about 1875. The regularly spaced three dormers are reported as 20th century in origin, the attic having been lighted originally only by small windows flanking the chimneys. There is a center hall plan and a sturdy staircase with an intermediate landing rising two stories; the newel post and balusters are square. “Young Jacob’s Choice” is named for one of the landgrants found in the legal title of the grounds. The house has a commanding view of open space in the vicinity of Belfast Road and Interstate 83. The stone outbuildings are of almost primitive design. The granary has a pair of triangular stone buttresses propping it up from further settling; many such buttresses can be found in the Western Run Valley and are not colonial, but early 20th century repairs done by one person, whom the late William E. Davis of Davisville reported having employed in his lifetime.

Young Jacob's Choice



STANSBURY HOUSE

The Stansbury House, for a long time called “Ballestone,” at 2001 Back River Neck Road was so far gone in decay when acquired by Baltimore County in 1969 that it was first thought to be a colonial survival. Later, research established that there had been no valuable improvements on the tract called “Stansbury’s Claim” in the 1798 tax list; thus, the house is a fairly plain but comfortable Federal design suitable for country living, a house with little embellishment and inconsistent bricklaying.

Construction date is estimated at 1800. The house could have existed in 1804, when the tax list showed Isaac Stansbury with £ 450 worth of improvements or in 1813, when he had \$200 worth. A brick house of two stories was advertised in the *Baltimore American* of April 25, 1836. The house appears on the 1850 map by J. C. Sidney as the residence of Robert Purviance, who had acquired it in 1840.

The house is brick, five bays wide with a gable roof and three dormers. There are full-width, double decker porches that had lost all their flooring by 1969. The center entrance off the low first floor porch is via a door topped by a rectangular transom and flanked by sidelights. Layout is center-hall plan and inside there are chair rails and a good stairway but little other embellishment as would befit the dwelling on a prosperous farm. The ends of the main block are windowless except in the attic. The chimneys are the inside-end type and window lintels have brick jack arches. George Andreve inspected the house in its worst state and reported:

Characteristic of the eighteenth century, the original roof had a pitch of more than 45°. The original rafters were lapped at the ridge and pinned together with pegs. Collars held them with dovetail joint. The attic was never plastered. When the second floor and two-story porch were added circa 1870-80, the roof pitch toward the front was diminished significantly so as to form a roof for the porch. The cornice of the new full-length porch has an ogee cove molding, sawtooth dentils and squared brackets. Three dormers were also included in the Victorian expansion.

Stansbury House



Restoration of the house to its Federal-Victorian appearance was the American Bicentennial Project of the Baltimore County Department of Recreation and Parks, aided by Federal and State grants as well as funds raised by the citizens of Back River Neck sparked by Alexander and Helen Baumgartner of the Heritage Society of Essex and Middle River. Architects were Bryden Bordley

Hyde and Peter Powell. The house has been furnished to display the life style of both Federal and Victorian eras as experienced on a comfortable farm. Most of Ballestone's neighborhouses, such as General Stansbury's Mariner's Harbor and Mercer Porter's Hall have vanished, some without photo-graphs or illustrations. Cedar Point, with its superb water view, was an ideal place for city millionaires, but it remained a farm until acquired as a site for Rocky Point Golf Course by the county. Edward Miller had acquired it in 1855—the deed described him as a brick layer—and the property remained in his family until 1969. Miller's obituary in the *Baltimore County Union* of September 15, 1877, reported that he had been the "powder monkey" during the siege of Fort McHenry in 1814.

HOMEWOOD

Charles Carroll, Jr., son of Charles Carroll of Carrollton, using his father's money, had Baltimore County's finest Federal house constructed north of the city about 1801-1803. The 1804 tax list showed Charles Carroll with £ 1400 worth of improvements. Set on a high basement, the house is 1½ stories in the main block and only one story in the two hyphens and end pavilions. The main entrance is through a classic portico with four slim Corinthian columns. The house is proof positive that there was indeed a Federal style, lighter in its use of Palladian and Georgian elements, accented with stone window lintels, provided with a door topped by a round-topped fanlight, the dormers round-topped rather than gabled. Its fully decorated rooms were embellished with slender cornices, barrel-vaulted halls, and well proportioned medallions and ceiling decorations, in the opinion of Robert L. Raley in his 1959 thesis, the work of Dublin-trained craftsmen. No architect has been credited with Homewood, and Carroll was supposedly his own architect, supplying British plan books to the contractors Robert and William Edwards. The house was never allowed to approach deterioration and was restored at least three times, once in 1917-1920 by E. L. Palmer, again in 1932, the work supervised by R. T. H. Halsey, and most recently 1985-1987 under the direction of John Waite.

Homewood



Charles Carroll, Jr., contributed little to history but his good taste in commissioning this house. A high-living and hard-drinking wastrel, he died 17 years before his famous father. Homewood passed to the Wyman family and fell within the 1888 expanded city lines. By sheer accident the house stood on the tract of land deeded to Johns Hopkins University in 1902 to move the science and humanities func-tions out of some dismal buildings downtown. The Colonial Revival buildings designed by Parker, Thomas and Rice on the Homewood campus were sited to compliment the century-old Homewood, which seems to have been located to display itself on the most scenic stretch of Charles Street, another lucky accident, since Charles Street was undreamed of in 1801. Joseph Everett Chandler, who rejected the term "Federal" in his 1916 book described Homewood as "A gem of the first water of the Third Period in the South (Chandler, 1916, p. 26; Dorsey, 1985)."

POT SPRING

Judge David McMechen had a two-story, 22 by 30, stone house in the 1798 tax list, but the high-style, five-bay, five dormer, Federal house is dated at 1803 in various sources and measures 63 by 40 feet. Some date prior to David McMechen's death in 1810 would be logical for this major addition. The property was advertised by Mrs. McMechen in the *American* of April 28, 1835, along with two lime kilns, the house "in the modern style of stone, rough cast, with a portico in front and rear, built on an elevation which commands a view of the whole farm." It was shown as Alexander H. Tyson's on Sidney's 1850 map. It was purchased by Joshua F. C. Talbot in 1853. Pot Spring was shown as Thomas Poultney's in the 1877 atlas, Poultney having acquired it from Adam D. Talbott in 1874. It was purchased in 1887 by Emory Warfield, Uncle of Wallis Warfield, who spent his summers there. The house was restored by John D. Bitner in 1965 and still further restored by Edwin Hale in the 1980s.



Pot Spring



Halfway House

HALF-WAY HOUSE OR WISEBURG INN

This great brick roadside tavern is in a simplified Federal style and served turnpike travelers at a point midway between Baltimore and York, Pennsylvania. It was built in the early years of the 19th century, certainly by 1810 when the privately chartered turnpike was completed to the State line. The first owner of the hotel was John Wise who apparently tacked the large new building onto a small log colonial house with a primitive kitchen. The obituary of Joseph McClung (1789-1883) claimed that he had been the building contractor for the inn about 1807. The inn is 2½ stories high, five bays wide, with three gable-roofed dormers and massive, broad inside-end chimneys. The Historic American Buildings Survey photo of about 1936 showed a full-width, shed-roofed front porch supported by six undersized posts. That porch subsequently perished. However, the house has been painstakingly restored by Marion V. Runkles, III and Edward Shaneybrook over a period of years. Authentic colors have been applied and Federal woodwork revealed under layers of bad paint schemes. The outbuildings of this site form perhaps the most complete cluster of supporting buildings for an inn anywhere in the state, possibly in the nation.

HAYFIELDS

Hayfields is an excellent stone house with rich associations in the history of agriculture. The large house and its first generation of farm buildings were put up between 1808 and 1810 by Colonel Nicholas Merryman Bosley.

The name Hayfields reflects Bosley's emphasis on raising Timothy Hay - the main Maryland forage crop before alfalfa came into use — and in addition to feeding his own stock, he had cash sales of \$6,500 worth of timothy in a good year. The trustees of the Maryland Agricultural Society visited Hayfields on October 15, 1823, and wrote up a report. They found the grass-growing operation perhaps the best in Maryland, but reported that the colonel had not yet started to build a herd of blooded cattle. The next year, Hayfields won first place in the Agricultural Society's contest for the "premium farm." At the annual cattle show ceremonies when the winners were honored, Bosley was awarded a silver tankard from the hands of the Marquis de Lafayette, who was officially there on his triumphal tour of the United States as "the Nation's Guest."

Sidney's 1850 county map shows John Merryman as owner of Hayfields, having inherited it from his uncle Colonel Bosley. Merryman added "of Hayfields" to his name. He is credited with bringing the first Hereford cattle to Maryland in 1852 (a date also published as 1856), having purchased stock from Messrs. A. and H. Bowen of Watertown, N.Y., and from William H. Sothan of Owego, N.Y.

Hayfields is an L-shaped house, 2½ stories high, built of limestone found on the property. Its design has been attributed to the builder himself, Colonel Nicholas M. Bosley, who supposedly drew the plan in the sand with his cane.

The style is simplified Federal. The main facade faces south and is five bays wide. "The front is approached by a short flight of steps which lead to an uncovered stone platform, while a frame porch extends the depth of the east end of the house; a two-story frame porch once ran along the rear of the main house from the east to the angle of the ell formed by the north wing." That arrangement has been replaced by a glass-enclosed vestibule. The front door is topped by a transom with lights and flanked by pilasters and sidelights.

Two broad end-chimneys rise at each extremity of the main block. There is also a central chimney in that block. The ell, or wing, extends northward from the main block, flush with the west wall of the main block, and is three bays long. At the northern extremity of the wing, an inside end chimney is located on the center line. Tax ledger dimensions of 1918 were 60 by 38 feet in the main block and 42 by 20 in the smaller wing.

Decorative features are simple, consisting of exposed end rafters and box cornices. The three dormers on the south front were added c. 1939. Windows in the main walls are double-hung sash types, six-on-six, with stone lintels and stone sills.

The estate contains a number of outbuildings, most of them built of limestone. There is also a brick horse barn. The granary is equipped with outside stone steps. Some of the dwellings were slave houses. A total of 25 structures was listed in 1918 (Tax Ledger, District 8, f. 391).

The main house stood empty for practically thirty years. In 1939, General John Franklin bought the estate from his Merryman cousins. The General was associated for several decades with the United States Lines and became chairman of the board. He and his wife began a refurbishing program and added a number of dormer windows to the house. The farm was managed by Nicholas B. Merryman of the original family and continued to produce polled Hereford cattle until 1977. In the 1990s, Hayfields became the club house of a golf course.

Colonel Bosley could have afforded a Federal high style house, but somehow built much like his Quaker neighbors although not a member of their society. Hayfields was one of the few Baltimore County sites to be measured and drawn in the 1930s by the Historic American Buildings Survey in the person of Robert E. Lewis.



Hayfields



Choate House

CHOATE HOUSE OR RIDDLEMOSER'S TAVERN

This large stone inn at 9600 Liberty Road, Randallstown, was built about 1810 by Michael Riddlemoser to serve travelers along the improved section of highway leading to Libertytown and Frederick. It was acquired by the Choate family in 1850 and sometime in the Victorian era, fanciful dormers in an Italianate style were added and a heavily decorated porch was constructed. The basic house was a simplified Federal design in stone, only four bays wide, but with dormers spaced to give the illusion of balance. Windows have prominent brick jack arches. Inside there is a good stairway but all the other fittings are extremely plain and early woodwork survived the trend toward Victorianization that altered the exterior. In 1989, the property was accepted on the National Register. At that time there was a plan to convert the large structure to office space, which was eventually carried out. IN 2005, the house was owned by a church congregation.

CALVERTON

Calverton was the only fully neo-classical mansion known to have been built in the county, contemporary with the Baltimore Cathedral and the Unitarian Church, much more expensive than the usual brick Federal country retreat. Paul Norton recently proved that its architect was Joseph Jacques Ramée, who also planned the French formal garden. Earlier attributions made Robert Cary Long, Sr., the designer; Long actually supervised the construction after Ramée returned to France. Calverton was built about 1816 for Dennis Abern Smith with a fortune made in Federal bonds and privateering ventures during the War of 1812. Smith was soon in financial difficulties and the property was advertised in the *American* of January 10, 1821, in glowing terms that were no exaggeration. Calverton was “the new mansion house lately finished in a style of architecture rarely equalled in this country.” The kitchen was of circular form, 26 feet in diameter, the pantry flagged with Leghorn tile. The circular drawing room and parlor were each 26 feet in diameter. The “loggia or semicircular recess, vaulted with a semi-dome” was the main facade. The house was “stuccoed of a stone color” and the plinths were freestone or marble. All this elegance was purchased by Baltimore City and turned into an alms house by adding free-standing wings designed by J. Moreton.

Calverton



Calverton went from a miniature Versailles to a Dickensian horror where a cholera epidemic wiped out 15 percent of the unhappy inmates in 1849; a pamphlet written by Dr. Thomas H. Buckler in 1851 described the filth that surrounded the institution, including a stagnant pool where a drowned pig floated for weeks undergoing decomposition. Calverton's last use was as the Hebrew Orphan Asylum. It burned on November 12, 1874, but photographs and engravings survive to attest to its magnificence. (*Gazette*, November 13) The last owner was William F. Rayner, a businessman and Hebraic scholar who founded the orphanage at his own expense. By the time of its destruction, city streets had been platted out on the old almshouse grounds and the address was Dukeland and Rayner streets (Norton, 1981, pp. 113-123. Parsons, 1985, pp. 9-12).

PIKESVILLE ARSENAL

Dr. James Smith sold 14 acres in his developing village of Pikesville to the United States government on March 2, 1819. The War Department had started construction of a brick permanent post and arsenal on the property in 1816 and the base was officially opened in 1818. The site, while not a fortification, was well beyond the range of water-borne invaders if Baltimore were ever again attacked. This was one of a generation of local arsenals including Frankfort and Watervliet Arsenals. The Ordinance Board conducted experiments in artillery explosives, flares, and fireworks, and development of small weapons. In the mid-1840s, pioneering studies in the chemistry of iron used in casting cannon were carried out by Lieutenant A. B. Walbach and Professor Campbell Morfit from the University of Maryland.

The main building and fortress-like barracks were located on Reisterstown Road and some stone magazines were set far back on the property. The brick buildings were laid out on a parade ground enclosed by a brick wall. In 1861, the Garrison Forest Rangers, a militia group inclined toward the Confederacy, took possession of the arsenal but were soon displaced by regular Federal troops who remained in force during the Civil War to check the pro-Southern residents of Green Spring Valley. In 1879, the empty and decaying post was deeded to the State of Maryland for militia purposes but in 1889 became the Maryland Line Confederate Soldiers' Home, the Federal government having no intention of making pensioners of the veterans who had tried to overthrow the Union. The home was closed in 1932 as the last of the Confederates died out.

Since 1949, the arsenal has been used as the administrative and training center of the Maryland State Police. The main structure (Building I) is a two-story Federal style brick structure, much like a home, with a low hipped-roof, central entrance door set in a deep wood frame and topped by a segmental transom and flanked by narrow sidelights. There are three bays across the

main facade, the windows tall, floor-to-ceiling types with arched tops, set in brick arches. There are two levels of porches with wrought-iron railings and decorations, probably fabricated in Baltimore toward the middle of the 19th century; these porches appear in photos and drawings of 1888. Iron porch decorations were fairly rare in the county, although city foundries supplied them in quantity, even providing them for New Orleans and Savannah (Frank, 1982, pp. 6-10. Also, Anonymous, 1888).



Pikesville Arsenal



English Consul House

ENGLISH CONSUL HOUSE

This Federal style house was indeed built by an English Consul, William Dawson, sent here after the Peace of 1815. Dawson acquired the property by lease in 1818 and quickly had a splendid Adamesque-decorated dwelling constructed. The house was no sooner complete than the consul died in October 1820. However, most of his family remained in America, his wife being a native of Southern Maryland. The consul's son Frederick and his daughter Georgiana spent their entire lives on the farm, both dying in 1868. The English branch of the family settled the estate in 1908 and eventually most of the property was developed as suburban lots which are now generally called Baltimore Highlands; in 1991, few residents were aware that their neighborhood had been called English Consul, or as is locally pronounced English Council. Frederick Dawson was the land-poor prisoner of the farm in later life. In the early decades of the Industrial Revolution, the Dawson Brothers owned most of the Warren Factory and all of Rockland Factory. Losses due to fire and poor performance weakened their status and the venture that put them into bankruptcy was a commission to build a fleet of ships for the Republic of Texas; the struggling nation paid the Dawsons in government bonds that proved to be worthless after six vessels were delivered at Galveston.

The main block of the consul's house was 48 by 37, and there had originally been a two-story west wing that about 1918 was detached, moved down Oakwood Avenue on greased planks, and set up as a separate dwelling. The main house is frame with brick, stucco-covered gable ends. Set on the finest hilltop for a gentleman's estate south of Mount Clare, the north facade was apparently the formal front of the house and looked toward the harbor of Baltimore, three miles away. The main façade is five-bays wide with a center entrance sheltered by a semi-circular hood; the transom over the entrance door is topped by an elegant carved sunburst. The hood is supported by two Doric columns of wood. The south facade of the house is only four bays wide and looks much as it did in an 1911 sketch in a *Sun* feature story. The south door is topped by a transom and flanked by sidelights. Inside the 17-room house is a three-story stairway, rooms with elegant cornices, Federal fireplace mantels, and ceiling molding, much of which had to be restored after many years when the house served as apartments. No architect has ever been identified or suggested for this hidden example of Federal-Regency style. (*Sun*, September 24, 1911; McGrain, 1989).

The English Consul mansion is clearly not the result of a 1920s Georgian Revivalist decoration program. The applied decoration is obviously old, and the Unger family members assured the Plumber family that the details were in place when their family purchased the house. The applied interior decoration is fairly old, pure Federal style, similar to the interior of Baltimore's famous Waterloo Row and similar to Philadelphia houses by Robert Mills, where there were restrained but elegant fireplace mantels. The outside of the house is fairly plain. This house would be just one more brick farm dwelling were it not for its inner elements. Baltimore County farmhouses on inspection usually turn out to be undecorated inside, but this house is an exception—its owner was a member of the British gentry assigned to Baltimore as a Consul. The house is also set on a commanding elevation; the modern towers of Baltimore are clearly visible from the nearest road intersection. This house was obviously sited for effect. If the Dawson family had a name for this house and its premises, it has not turned up in the rich documentary sources consulted.

OLIVER HOUSE

Robert Oliver, one of the port's first millionaires, had a formal country house where Green Mount Cemetery stands today, but his wealth also allowed him to develop an 800-acre deer park and fishing shore on the tidal part of Gunpowder River near present Chase, just downstream of the Amtrak railroad bridge. The name of the estate was derived from the 1664 title of the land survey, "Harwood's Lyon," selected by the first owner, Captain Thomas Harwood. Oliver and his brother John bought 874 acres in the summer of 1819, and the Robert Oliver ledgers in the Maryland Historical Society show that the brothers plunged into the construction of a large house, which was certainly complete by July 1821 when Robert Oliver paid John Wilson for plastering the house and "rough-casting" (i.e., stuccoing) the exterior. The ledgers show that the work was supervised by Robert Mills, the first professionally trained American architect. The attribution to Mills was hinted at in Robert L. Raley's 1959 thesis but the fact was rediscovered in the late 1980s by Dr. Robert L. Alexander of Iowa.



Oliver House

John Oliver died in 1823 and Robert in 1834. The property came down through a long list of owners, including George Brown of the Alex. Brown and Sons firm. After a subdivision plan was filed in 1909 by the Harewood Suburban Company, the house was left on a four-acre parcel. Intensive building of cottages did not proceed until 1940.

Only the main block of the house existed when an engraving of the deer park was published in the November 1830 issue of the *American Turf Register*. It is a white, stucco-covered, low-slung house of two stories, originally fitted with broad porches on both facades. The main block is three bays wide with Federal style center doors on each facade opening into a center hall. The center windows on each facade are in clusters of three. The best room is a long formal parlor with fireplace and decorative cornices and an oval ceiling medallion. The first story also contains a small, but well designed master bedroom with wainscoted walls, where the woodwork reaches within about two feet

of the ceiling. The second-story rooms have low ceilings and are very plain. The house was designed to pack in a large number of guests for shooting and fishing parties but its living conditions were sumptuous in comparison to Philadelphia Road inns, waterfront shacks, and small frame clubhouses. By a miracle of survival, including use as apartments, this Federal gem has endured to the present, one of the only two known Mills domestic designs in the State. (Oliver Record Books, MHS, MS. 621.1)

EAGLE'S NEST

The name "Eagle's Nest" was selected in 1781 by Thomas Marsh for a tract of land resurveyed from confiscated British-owned parcels. In the 1798 tax list, Thomas Marsh had only a one-story stone house, 20 by 18 feet, but it was "new and well finished." Possibly this was the starter house that begot the large and impressive "Eagle's Nest" mansion. The Property was Joshua Marsh's in tax lists of 1818 and 1823. In the years between those two tax lists, the value of the improvements shot up from \$100 to \$350, which could well peg the date of the main block. The date of 1802 has been cited for this house, but no documents confirm that. In 1875, the second Joshua Marsh left the place to his nephew, Joshua Marsh Matthews, and the property remained in that line until 1962. The property has changed names at times, called both Marshmont and Batchelor's Hall. The first steel bridge over Loch Raven was called the Matthews Bridge.

Eagle's Nest



Eagle's Nest is a string of stone sections in telescope arrangement with other interesting stone outbuildings in back that almost form a close. The main block is five bays wide with a center door framed by engaged columns with a cove molding above the fascia. There are two pedimented dormers on the main facade. At each end of the roof ridge, is a brick inside-end-chimney. The exterior of the house is almost without other Federal characteristics. Photographs from the 1920s show the main facade exactly as it is today. In 1973, Michael O. Bourne reported on this house for the National Register program and described the elegance of the interior, which includes an open string stair with rectangular balusters, turned newels, and fretwork step-ends. The main rooms also contained fluted Federal mantels, paneled cupboards, and cornices of high style workmanship. Not until 1991 did any local researchers realize that the house is not on the 1683 manor land called "Valley of Jehosaphat" as proclaimed by an historic roadside marker erected there by the State Roads Commission in 1940. The "Valley of Jehosaphat" is about 4,000 feet from Eagles Nest and it never encompassed the entire Dulaney Valley.

CLYNMALIRA

Built in 1824 by Henry Carroll (1797-1877), Clynmalira has survived many additions and alterations. As it appeared in a photo of the 1880s, the formal front (the south side) was a 2½ story, five-bay, hip-roofed, brick Georgian-to-Federal style house somewhat like Colonel John Eager Howard's Belvidere. The main feature was a one-bay central pavilion with a small pediment containing a circular window. The full-width front porch was supported by sturdy square posts. The main door was topped by a fanlight and flanked by sidelights. Two dormers with arched windows flanked the front pediment. H. Chandlee Forman, after investigating the cellar foundations, claimed that the original house was 54 feet wide by 27 feet deep. (Forman, 1988, p. 279) The architectural rear depicted on the cover of the *Maryland Historical Magazine* in June, 1956, was formed by two brick hip-roofed pavilions or corner towers, each two bays wide, joined by a two-deck enclosed porch framed by three wooden arches rising from square wooden columns. Forman believed that the towers were added to the basic 1824 house, possibly obscuring the original main facade—this side of the house being equipped with an excellent fanlight doorway suitable for an entrance but, Roger Lee Katzenberg, who planned architectural work in 1999, believed that all the brick sections were built in one phase. When old paint was removed from the west walls in 2000, it was obvious that all the brickwork was in one style of Masonry with one batch of bricks. Paint colors on the brick have included white, cream, and gray. The frame east wings were added in the 1890s by Josias Pennington of the city firm of Baldwin & Pennington.



Clynmalira



The tract Clynmalira was a 5000-acre manor surveyed in 1705 for Charles Carroll, the Attorney General. It was little developed in 1822 when Henry Carroll moved there from Quinn-Sweet Air. The house site is barely inside the west line of the manor tract.

Clynmalira's stone barns, one with ventilator openings formed in brick hour-glass patterns, were photographed by the great Frances Benjamin Johnston on her pioneering study of Americana. Clynmalira passed out of the Carroll family in 1892. (Jones, 1956, pp. 101-124. Brooks and Parsons, 1988, p. 179. Forman, 1967, pp. 271-275.)

FERGUSON HOUSE OR TURNERS HALL

The magnificent and now extinct Ferguson House has been dated at 1785, erroneously attributed to Thomas Johnson of the “Rockland Johnsons” (1706-1791), and called “Turner’s Hall.” However, the house did not stand on the tract called Turner’s Hall (where much of Sudbrook Park was developed) nor did Thomas Johnson’s widow have anything other than log structures in the 1798 tax list, and the house pre-dated the Ferguson ownership. Johnson’s widow, Ann Riston Johnson, (born 1736) died in 1802; the improvements charged to her daughter Elizabeth Fox were only \$200 in 1813 and had plummeted to \$10 by 1818 in the assessment records. The great house was built by some subsequent owner. Mrs. Fox and her brothers sold to Frederick Sumwalt in 1826 for \$1,993. Both the Johnsons and Mrs. Fox were absentee owners. Frederick L. E. Amelung bought the property in 1827. In July of 1827, an entry in the Transfer Book for District 1 showed Amelung with “New Mansion House, 2 stories and basement” worth \$800. A city-oriented buyer was more likely to construct a house provided with a ballroom, highly decorated dining room, and parlor. Amelung was related to the Milford Mill family through his 1812 marriage to Mrs. Sophia Seekamp. He died “at his residence in Baltimore County,” November 24, 1843. Henry M. Morfitt bought the house in 1846 and appears as the owner on Sidney’s 1850 county map.

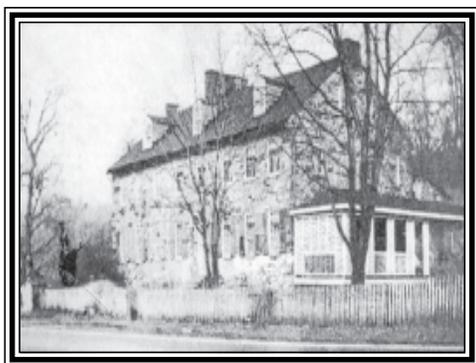
The house was 2½ stories in stucco and stone, built on a T-shaped plan, 30 by 24 feet in the main section, set on a high basement, hip-roofed, with two gable-roofed dormers protruding from each roof slope. The house was surrounded by open porches on three sides with the main house roof sheltering the porches, the sort of Federal design expected in hotels at Natchez or New Orleans. Inside, was some of the most elaborate plasterwork in any rural house, some of the best elements photographed by H. Chandlee Forman for his 1967 book.

William W. Williams investigated the house in 1932 for an article that appeared in a Towson paper, reporting that, “In the basement or first floor with its ten-foot ceilings, were the kitchen and family dining room and the great wine cellar. Mounting the front steps to the first porch (second floor) one finds that the house has four entrances; two single colonial doors leading into the south hall, front and rear, and two beautiful colonial double doors leading into the north hall in front and the library at the rear. Inside, the space is divided into sixteen spacious rooms, separated from one another by partitions two feet thick. All of the woodwork, inside and out, is white pine. To the north of the house, which faces due west, are the old slave quarters. These are built of stone and are roofed with concave tiles, which are said to have come from England. To the south of the home is a square, stone spring house.” (*Jeffersonian*, April 30, 1932). In the mid-1960s, this house was demolished in connection with developing a subdivision called Willow Glen, although the original plan was to preserve the structure. (Forman, 1967, pp. 263-265)

MILTON ACADEMY/MILTON INN

Although supposedly built in 1740, this structure on the York Road in Sparks is not found in the 1798 tax list of Middle River Upper Hundred. Built of fieldstone, it is a 2½ story, two-segment house, measuring 65 by 50 feet, part Federal, part vernacular in style, with a gable roof and dormers. Dr. Thomas Love agreed to sell the three-acre lot here to Sebastian Finck sometime before 1818. In 1818, Finck was owner, but his improvements were worth but \$150. The 1823 tax ledger showed \$350 worth of improvement, possibly the present structure. In December 1827, the Sheriff seized Finck’s property including a “stone dwelling.” The following March, Sheriff Ball advertised the improvements as “a large stone tavern, stables, and blacksmith shop.” Andrew Hacke purchased the

place in 1829 and paid \$1,450. Caleb Hunt bought it in 1848. John E. Lamb acquired it by agreement from the Matthews family, and in 1863, Lamb and the former Matthews owners conveyed formally to Eli M. Lamb of Baltimore. The building served as Lamb's School or the Milton Academy, and prior to the Civil War, John Wilkes Booth attended briefly. The 1877 atlas showed E. Parsons' Milton Academy. Other owners were Ralph L. Duer, Robert Chalfont, W. Eliphalet Parsons, Caleb Hunt again, Harriett M. Price, William D. Hurst, and in 1940, Mrs. Pauline E. Leiter. Mrs. Leiter, an antique dealer and noted collector and teacher, called the place Milton Hall. An interview in the *Sun* many years later revealed that Mrs. Leiter had installed "antique door and window jambs, flooring, paneling and mantels." Mrs. Leiter discovered the original 6-foot fireplace with its iron and brass cookware intact but "bringing in her own staircase" was an exaggeration circulated by her friends, she said. Mrs. Leiter sold in 1946 to Ivan R. Dreschler, who started a restaurant called the Milton Inn, which was incorporated in 1949. The corporation sold in 1962 to Attilio B. Allori and wife. Mr. Allori continued the restaurant business until his death in 1979. The inn continues to the present.



Milton Academy



Shawan House

SHAWAN HOUSE

Shawan House has been placed at ca. 1740 to 1760 by some writers, but research by Catherine F. Black and James T. Wollon, Jr., in connection with the Worthington Valley National Register district nomination suggests that the house is of 19th century origin, built between 1823 and 1833. One of the Worthingtons, who testified in a lawsuit of 1905, thought that the house was then only about a century old, or built ca. 1805.

This Federal style mansion stands on a commanding height overlooking the crossroads of Falls Road and Tufton Avenue-Shawan Road. The Wollon examination of the house placed the central portion in the 1820s period; historical records found by Mrs. Black showed that Mrs. Walter (Sarah) Worthington was buried at "Shawan House" in June 1833.

The house was home for John Tolly Hood Worthington from 1827 to 1849. J. H. T. Worthington (not to be confused with three John Tolly Worthingtons of Montmorenci) was elected to Congress as a Democrat from 1831 to 1833 and 1837-1841. The Congressman is credited with enlarging the house by adding a wing. His plans called for two wings, but local legends hold that one unlucky card game devoured the funds that would have executed the full plan. Not until 1928 when C. Wilbur Miller acquired the property was the balanced design carried out. The house has remained in family hands to the present.

The Wollon report describes the house as follows:

Shawan House is a five-bay, two and one-half story, gabled roof brick house, on a stone foundation with a three-bay, two-story brick rear (or north) wing and, on each end, an arcade-colonnade hyphen leading to a square gazebo. The three easterly bays of the main house and the north wing comprise the original house; the two westerly bays, the hyphens, the gazebos, and extensive portions of the interior were added ca. 1930.

Although the normal entrance to the house is on the north side, the south front is the principal front. The south front, both ends, and the east side of the north wing are laid in Flemish bond without closers, of bricks selected to achieve uniformity in color, with narrow joints. The central bay, containing the south entrance, projects slightly and is terminated in the roof with a pediment, containing an oval-shaped leaded window. The bricks of the projected central bay appear to be original, but a slight change in mortar color suggests the projection was added when the two westerly bays were added, using original face bricks. The brickwork of the two westerly bays is an excellent match, but of a slightly different color.

The north side, and all but the east side of the rear wing, are laid in common bond. The north side of the hyphens is an arcade, being a Flemish bond brick wall pierced by a single arch, while the south side is a three-bay colonnade with columns of the Ionic order. The square gazebos are of brick, laid in Flemish bond with a single, wide arched opening on each side. Gazebo roofs are pyramidal, covered with standing seam copper.

A wooden surround enframes the double south doors and leaded transom and consists of recessed fluted pilasters of the Greek Doric order, a frieze and a flat cornice with dentils. Above it, in the second story, is a shallow wrought-iron balcony with lyre motif and a flat three-part window containing casement sash.

Sheltering the single north door, with its leaded transom, is a one-story porch of the Greek Ionic order, added in the twentieth century. A flat three-part window is above the north entrance, slightly lower than typical second-story windows, lighting the staircase landing inside.

Windows are 6/6, except for windows flanking both the north and south doors, which are 4/4. A jack arch of rubbed brick, one and one-half bricks in height, supports the masonry above each window.

At the second story level, each end wall contains three windows; the first story is of similar pattern, but the southerly opening is a door into the hyphen.

A wooden cornice extends around the entire building and up the rakes of the south pediment and each pedimented end gable. Its decoration includes alternating modillions and rosettes.

On the south side, four dormers—two on either side of the central pediment—and on the north side, three dormers light the attic story. The gabled roof is covered with slate as are the dormer walls.

Single end-chimneys are flush with the gables, but a chimney rises through the north slope of the roof, west of the center bay. It now serves the furnace, but it may replace an earlier west-end chimney before the house was extended in length.

The basic plan of the house is center hall with principal staircase, with two rooms on either side; added ca. 1930.

GROVE FARM

Grove Farm was gone some 18 years when a newspaper advertisement turned up with an extremely rare mention of a house's designer, in this case, William F. Small (1798-1832), Baltimore's first professionally trained native architect. The advertisement mentioned "the late William F. Small," and pegged construction date at 1830. Trustees William Cowpland and John B. Latimer offered 100 acres on Reisterstown Road, formerly occupied by William Owings, with a "substantial stone dwelling, rough cast, 44 feet front, 40 feet deep," with a portico on the front. There was also a new "Sweitzer barn," and the Westminster Railroad passed through the property; the farm was near an Episcopal church and 1½ miles from the Garrison Forest Academy. (*American*, June 7, 1832) Those measurements unmistakably place the Small-designed house on the west side of Reisterstown Road, the first property south of Painter's Mill Farm as shown in the 1877 Hopkins atlas. In the 19th century, this was "Grove Farm" or "Auburndale", and by 1973, the house was vacant and unoccupied, down a long private drive from the highway. That year, the house was demolished for industrial expansion, but not before members of the Baltimore County Historical Society took farewell photographs. Their photos showed that the house was stucco-covered (the "rough-cast" mentioned in the advertisement) and in Federal style, 2½ stories, three bays wide, with a two-story rear wing.

Owners shown on various maps and atlas plates had been: T. Sharp (1850), S. H. Blakeley (1877), J. L. Rodgers (1898), and Mrs. A. W. Garrett (1915). Other names used in this century were "Great Scott" and "the Matthai House."

MELINDA OR ARLINGTON

Located on the south side of Worthington Avenue west of Bonita Avenue, Melinda has been passed off as an 18th century house to garden tour pilgrims but, in 1976, James T. Wollon, Jr., in his study of Worthington Valley architecture, demonstrated that the house contained nail types and "moulding profiles" that dated from the early 19th century, sometime between the preparation of the 1798 tax list, when no such house was to be found, and 1820. The house was not even in the 1823 tax list when Edward A. Cockey's improvements were worth but \$80. Possibly built by Edward A. Cockey, one of several members of that family to own Melinda, this structure was probably the dwelling mentioned in his will of 1834 when he left an acre around his "brick house" to daughter Eleanor Cockey. The bulk of Melinda's acreage passed to Charles Thomas Cockey in 1834 when he was only five years old; he retained ownership until his death in 1888. However, Charles Thomas Cockey resided at Melinda's Prospect just southeast of Melinda and Melinda itself was shown as the residence of John R. Cockey on the 1850 map by Sidney. Additions to John R. Cockey's account in

the 1864 transfer book showed a new “stone and brick stable” worth \$500. The 1877 county atlas by Hopkins showed this as the residence of

Mordecai Gist Cockey, who farmed the place for close to 50 years. The first non-Cockey to own the brick house was G. Bernard Fenwick starting in 1914; he appeared in the 1918 tax list with a house 54 by 22 and a barn measuring 50 by 22 in one wing and 50 by 30 in another. Fenwick was a sportsman and one of the first horse fanciers to set up lush estates in what was until then a general farming area.

Melinda



The house brick is laid in Flemish bond and the main block is fairly plain, five-bays wide with a center entrance. The rear wing is practically an entire house, yet the 1918 assessor failed to measure or report it.

The interior of Melinda has been fitted with excellent high style fireplace mantels, wall paneling, and dentilled cornices, all of which is probably the work of a Georgian Revivalist architect rather than the Cockeys of the 1820s.

A photo in the *Sun*, of January 1, 1941, showed Melinda looking much as it does today with an elaborate Georgian pedimented door frame. In 1950, the same paper reported that a “few years ago” an entire third story had been removed. Owners since 1941, Mr. and Mrs. Albert Zimmerman had installed a new fanlight over the door and had built an archway over the stairway using material from a demolished house on Calvert Street (Scarborough, 1950). The large brick barn was reported to have a “1740” date marker, but no masonry structures of any kind were found on the property in the 1798 list; nor is the year 1740 the date of the original patent. The handsome barn surviving today may be the new stable discovered by the assessor in 1864 during the occupancy of John R. Cockey.

MONTMORENCI

Montmorenci was not built until after the 1823 tax list but on garden tours it has been passed off as a house of 1760. The estate name occurred in the obituary of Samuel Worthington, published in the *American* of December 12, 1811. The 1976 study of Worthington Valley by Catherine F. Black and James T. Wollon, Jr., proved that the house was built during the Federal era, although its exterior features are not much different from the Georgian style. The most notable Federal clue is the coating of stucco over stone. The main block is five bays wide, 2½ stories, with a pediment plus two dormers on the main facade and a plain gable roof and three dormers on the less formal, but still elegant rear. The main entrance door is not authentic to the house and is a copy of a Georgian entrance seen in Alexandria, Virginia. The original door might have been the clue for classifying the house. The rear portico is a 20th century addition copied from Tulip Hill, Anne Arundel County. Thus, present-day photographs of either facade can deceive the visitor into classifying the design as

Georgian. The Wollon analysis noted that the original interior details were Greek Revival. Early in the 20th century, a number of rooms were restyled in Georgian Revival details.

Montmorenci's owners were interesting in their own right. John Tolly Worthington, probable builder of the house, was a State Senator, a third-generation vestryman, and owner of a half-million dollar fortune. His will of 1832 seems to confirm the existence of the great house. The builder's grandson, John Tolly Worthington 2d, inherited the place and in 1859 it passed to his children, John Tolly Worthington, 3rd, Sallie H. Cromwell, and Mary Tolly Cipriani, the latter married to an Italian general and aide-de-camp to Prince Napoleon. In 1864, John T. Worthington, 3rd, was put on trial for aiding the Confederate in raiders under General Bradley T. Johnson.

Montmorenci



Mrs. Conrad became owner later, and when her health declined, she was attempting to shoot herself when her husband seized the pistol, only to be accidentally shot and killed himself. The Conrads' daughter Marie was married to a Washington physician, Dr. Louis C. Lehr. Together they modernized the house about 1915. An account of the repairs noted, "I was told by the workmen that so hard had the huge timbers and floor become, it was like boring through concrete to accomplish the work." (Loose, 1937)

Mrs. Lehr was a published poet and an avid collector of etchings. In 1914 she became active in war relief work and went to France in 1917 with the American Committee and worked on relief of civilian refugees in the vicinity of Soisson. She spoke fluent French, got along well with the population, and was twice decorated for bravery. The war period drained her strength; and in 1921, she died at age 38. After the war, the French dedicated to her memory a new bell in the restored cathedral of Soisson.

The first non-Worthingtons since 1740 to own the land took title in 1926 in the persons of Mr. and Mrs. Charles B. Gillet. Mr. Gillet had been in the Army Air Corps in World War I. Both Gillets were interested in fly-fishing, dog-breeding, and skeet-shooting. Mr. Gillet lived until 1979. Mrs. E. Page Swann Gillet, who had played tennis into her sixties, lived at Montmorenci until 1980.

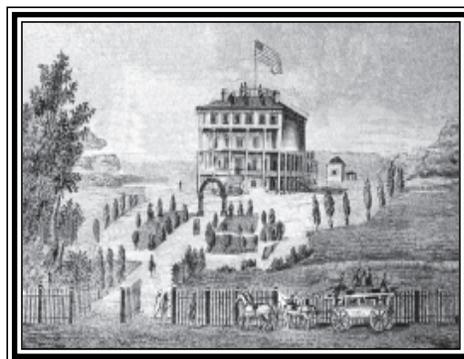
WINDCREST

Windcrest on Gayland Road in the Arbutus area is a hilltop brick house, possibly the last Federal-style design among the great residences in this county. Francis D. McHenry was the highest bidder on 78 acres auctioned in 1836 and he passed this tract directly to his son-in-law Robert Stevens. The house was certainly built for Stevens and his wife Ann, possibly in or about 1838. Ann Stevens died in November 1840 and her husband only survived another six years. The house appeared on the 1850 J. C. Sidney map as property of the Stephens' heirs; Rogerson's 1855 map

showed the same. The Stevens heirs sold in 1856 to James Solon S. Linthicum. Linthicum appeared on Robert Taylor's 1857 as the owner of the house, which was marked as "Woodside." The Linthicums sold to James J. Forbes but also held the mortgage, and when they sued Forbes for default, an advertisement appeared in the *Sun* of September 28, 1861, describing the improvements as "a large brick house, built in the best manner and of the best materials." The Linthicums got the property back and it passed to Mrs. Carvilla Brian Linthicum Benson in 1875. Her husband, Oregon R. Benson (1847-1923), laid off much of the surrounding acreage into suburban lots, which became Arbutus. The house was the Benson family center until 1930, and it later served as a nightclub, then as a church. The house is gable-roofed, with prominent stone lintels over the windows, and a one bay, flat roofed, entrance portico with four square columns in front and two engaged columns in back. A center hall runs through the house with two square rooms on each side. The main door is heavily paneled, set under a long narrow transome and flanked by side lights in a deep wooden frame. There are two inside end-chimneys at each end. Over the entrance portico is a cluster of three windows, actually a normal window flanked by two sidelights. The cornice is very plain. The entire house sits on a fairly high basement with prominent cellar windows. There is a winding stairway with slender balusters in the main hall. Windcrest was in bad condition in 1964 when acquired by James A. Knowles, but has been thoroughly restored and was featured in *Country* magazine, January 1981. (Knowles, 1990, pp. 13-16).



Windcrest



Paradise Hotel

PARADISE HOTEL

This rural hotel on the south side of the Frederick Turnpike Road in the east end of Catonsville was reported as "recently" constructed in an article in an 1857 issue of *Harper's Magazine*. The *Harper's* story claimed that the farm on which the hotel was built had long been known as "Purgatory," but at a party held at St. Timothy's Academy in 1848, there was a toast drunk to renaming the place "Paradise." The tax assessor discovered a "New Hotel" worth \$6,000 in 1857 and charged it to Frederick Roloson. A line drawing of the "Paradise Hotel and Farm" appeared in the *Baltimore County Advocate* of May 19, 1860. The hotel also briefly served as a military school, but it was reported as empty and looking dilapidated in the *Maryland Journal* of August 12, 1871. The hotel was 70 feet square when advertised for sale in 1879 and had a spring of chalybeate water, i.e., iron-impregnated water (*Sun*, April 20). Finally, the resort was reported destroyed by fire in the *Maryland Journal*, September 20, 1884. A later letter to the editor blamed the fire on Italian railroad workers (*Maryland Journal*, January 10, 1885). The hotel was apparently a late example of the Federal, surrounded on four sides by two levels of porches. The roof was hipped and near the peak, three sets of dormers broke through, and the very top was crowned by a square balustrade. The third story windows were seven across, half sized, but not fully Greek Revival. Only line drawings exist of the old hotel, and it looks more like a house designed for Natchez than Catonsville.