History Of Architecture
Baltimore County, Maryland

GREEK REVIVAL

The pure forms of Greek architecture, undiluted by Roman variations came to America via England and via books of drawings. The ancient democracy attributed to Greece appealed to Americans in the National Period and well beyond that. Greek porticoes were duplicated exactly in numerous buildings, including Vermont's State House, the McKim Free School in Baltimore, St. Peter's Catholic Church in West Baltimore, and the 1854-56 Courthouse at Towson, all replicas of the Propylaeum on the Acropolis. Residences were fitted with Greek Revival facades and even townhouses and row houses appeared with porticoes and a band of narrow attic windows on the only public facade. In Baltimore County, Greek Revival residences were fairly few, seldom fully developed. The style was used in some suburban houses, but rural Greek Revival appeared only in a vestigial form, perhaps only in attic windows. The most notable fully executed residence was Evergreen on Charles Street, inside the county when built for Stephen Broadbent in 1857-58, possibly designed by its contractor John W. Hogg, the former owner of the site, whose own house somewhere nearby burned in January 1857. Mondawmin, built and named in 1840, was Greek Revival in style, although a villa in purpose. Michael F. Trostel,
F. A. I. A., suspected that the design was the work of Robert Cary Long, Jr., who was on the Baltimore scene when Niernsee and Neilson were still surveying for the railroad companies.

Houses with columns were of course expensive, and Baltimore's rich were usually careful with their money. Possibly Greek Revival was too correct, too overwhelming for a country home. People who wanted leisure and comfort apparently were drawn to the Italianate villa, not to the solemnity of Greek Revival, not as much to the dream-like atmosphere of fully executed gothic revival.

Columns and porticoes spoke of authority, and that style was adopted for two very large buildings of the 1850s, Mount de Sales Academy and the Baltimore County Courthouse. The academy was 22 bays wide when finished, much larger than the courthouse. At least four small churches followed that style, Franklinville Presbyterian Church, Reisterstown Southern Methodist Church, Ward's Chapel, and the best example, Stone Chapel in Garrison Forest, the most authentic of such buildings.

Robert Cary Long, Jr., designed some of the first generation of villas, certainly Mount Ida in Ellicott City. Two major villas, *Mondawmin* and the *Dumbarton* near Rogers Forge, were the work of architects unknown, although some experts suspect they were designed by Long; their existence in the 1841 assessment books probably rules out the partnership of Niernsee and Neilson, which was not formed until 1848.

Various experts try to sort out the complex ancestry of Greek Revival. William H. Pierson, Jr., calls everything from the Federal era to 1840 "American Neoclassicism," listing four stages:

(1) Traditional, that is, the Federal style itself; (2) Idealistic, the Jeffersonian and Roman styles; (3) the Rational phase, led by Latrobe and his students along with immigrant architects; and (4) the full Greek Revival. Pierson describes the fourth phase as irrational and sentimental because the imitation of pure Greek structures was one more case of importing styles from a far away place and long ago time, using only parts of the building methods of ancient Greece in adapting the temple format to banks, schools, and homes. Roger G. Kennedy notes that the early Greeks never used temple designs for their residences. He cites examples of Greek porticoes as early as 1723 on churches in Charleston, South Carolina. Both authors agree that the Federal style owed more to Rome than to Greece. Kennedy emphasizes the fact that Jefferson, Latrobe, and other architects in the young Republic were often French influenced, French educated, or natives of France; their designs were filtered through French books and French attitudes towards Greece and Rome. Kennedy notes that French engineers planned most of America's fortifications—which holds true for Fort McHenry. Kennedy notes that Greek Revival could just as well have been called Roman Revival but Americans were enthused about the Greek struggle for independence from the Turks, and, in addition, both King George III and Napoleon had already surrounded themselves with the iconography and trappings of Rome. Pierson notes that the French followed an 18th century theory launched by the Abbè Laugier that held Greek styles to be the purest and in fact the most perfect. Pierson states that the work done in the fourth phase by untraveled local American carpenters was "one of the most remarkable flowerings of folk art in Western history." (Pierson, 1970, 1:214) Kennedy disdains the authenticity of local building in Greek Revival with the assertion that the only authentic Greek temple in the entire South is the replica of the Parthenon composed of poured concrete in Nashville's Centennial Park, a pavilion put up for a world's fair in 1890 (Kennedy, 1990, p. 228). Both authors agree that there was indeed a Greek Revival. One can only wonder why so few Baltimore County residents responded to such a popular trend.

A poorly designed Greek Revival house could draw satiric attacks by Mark Twain in the Deep South or by John Pendleton Kennedy in Maryland. Kennedy's 1840 anti-Jacksonian satire *Quodlibet* depicted a never-never land full of thinly disguised Baltimore go-getters and condescending plutocrats who pretended to be democratic in the pre-sence of voters. Since Kennedy shuttled between his Federal town house and a simple stone country summer place at Patapsco, he was in a position to sneer at the imaginary Greek Revival "Quality Hall" that his novel character Middleton Flam had renamed "Equality Hall" just before running for office. Kennedy's biographer Charles H. Bohner deduced that the novel's Flam matched up with the real-life Congressman, Benjamin Chew

Howard, who lived at Roslyn near Pikesville. In a speech to the electorate, Flam delivers a Kennedy zinger while defending himself from the charge of building his house on Popular Flats for show:

> "Show, sir! Of course, it was put there for show. What else could it be put for? What is any portico put up for? It faces toward the road, sir—it was designed to face toward the road. When I built that portico, I wished the people, sir, to see it; the best I have shall always be shown to the people."

A further tour of Equality Hall's grounds demonstrated that its "Grecian temple porch with niches for statues" was only a parapet—a stage set—in front of an ordinary clapboard cottage. The false- front parapet is more descriptive of President Andrew Jackson's Hermitage than of Benjamin Chew Howard's Roslyn, of which photos survive. The garden of Equality Hall contained temples, a Gothic ruin, and an obelisk that "rose forty feet above a bed of asparagus" but all these dependencies proved to be of wood, painted brightly to resemble the real thing. Possibly Kennedy was thinking of Ellicott City's wooden chateau, Castle Angelo, near his summer retreat at Gray's Factory (Bohner, 1961, pp. 134-135).

OAKLAND SPRING HOUSE OR DAIRY

One of the best examples of Greek Revival was only an outbuild-ing, a stone spring house on the Oakland estate of General Robert Goodloe Harper (1765-1825) on the east side of Falls Road designed by the great Benjamin Henry Latrobe. A construction date of 1827 has been published, but Harper and Latrobe were both deceased by that time. Latrobe's letters would suggest the year 1812. The 300-acre Oakland estate was listed as Harper's in the 1823 tax assessment of Old District 2, and the improvements were then worth $800. The wooden portico of this temple-like structure has four columns with Ionic capitals, a frieze, and a dentilled cornice all around, and a triangular pediment. Mills Lane noted that Labrobe had taken the design from an engraving of the temple on the Ilissus in *Antiquities of Athens* by James Stuart and Nicholas Revett. (Lane, 1991, p. 142) Oakland's grounds were acquired in the 1890s by the Roland Park Company, and some of the area east of Falls Road is now the Baltimore Country Club. In 1931, the springhouse was disassembled and re-erected at the Baltimore Museum of Art at the west end of the property on Art Museum Drive. (Howland & Spencer, 1953, p. 72. Also, Rusk, 1936). There was also a low-slung Greek Revival Spring-house at the Pomona Mansion near Pikesville, its age uncertain. Pomona also had a pool house in Greek Revival built for the Hutzler family in 1926, designed by James R. Edmonds (Thomas, 1978, pp. 321, 324).

RADNOR PARK

One of Baltimore's inveterate graphics collectors found a stereograph photo of a correctly proportioned Greek Revival temple built as a suburban home, marked "Radnor Park, Baltimore County." The only known Radnor Park was the present Kernan Hospital building near Dickeyville, which was once photographed in its configuration as an Italianate monstrosity much like its neighbor "Orianda" at The Crimea. In the 20th century, the building was de-Victorianized by the hospital management into a colonial revival house with six porch columns and a wide, flat cornice-a configuration that continues today. Yet all three formats of this house include a basic main façade five bays wide with floor-to-ceiling windows opening onto a low, full-width porch. The temple-form stereo photo was taken by W. M. Chase and published on lavender card stock, which was popular about 1868. That leaves the question of when was the house treated to Italianate galleries and scroll-sawn porch decorations? Overdone Italianate clutter was more to be expected in 1855, the date of

nearby Orianda, than in the President Grant Administration. Radnor Park was advertised as a 13-room "mansion" with a two-story back building in 1870 (Gazette, May 25). At any rate, one of the few Greek temples designed for residential purposes had a very brief life in this country before it was ruined by fad and fashion.

HOMELAND

Homeland was a Baltimore County house built by David M. Perine in 1839. Designed by Robert Cary Long, Jr., Homeland was a two-story Greek Revival house seven bays wide with a two-story portico five bays wide, supported by six columns of the Doric order. The house cost $40,000 and was probably the largest Greek Revival dwelling built in the County and the purest example of that style in local domestic buildings, more like a public building than a villa. The house was burned on the night of March 7-8, 1843, and was rebuilt by architect Long in an Italianate style. The house endured until 1924, when the large Perine place was developed into the northern suburb of Homeland. In terms of Homeland streets, the house faced south on St. Albans Way north of the oval grass plot at Witherspoon Road.

Homeland

Dumbarton

DUMBARTON

Dumbarton was dated at 1853 by Scharf's county history, but its first owner, Baltimore merchant, Robert A. Taylor, acquired the land in July 1840 and the Assessor's Field Book for 1841 charged him with $4000 worth of improvements on a 168-acre estate already called "Dumbarton." The name of the mansion stems from both a town and a castle on Loch Lomond, Scotland. The Taylor residence appears on J. C. Sidney's 1850 map of the county and on Chiffelle's 1852 water supply map; a line drawing of the house appears on the margin of Robert Taylor's 1857 county map. About 1858, Augustus Weidenbach painted a view of Dumbarton that is now owned by the Maryland Historical Society. The house is a Greek Revival Villa with some elements from the Italianate tradition. Its date of construction is too early to be the work of the Niernsee and Neilson firm. Michael F. Trostel, F. A. I. A., found similarities between the core design of Dumbarton and another 1840 house, Mondawmin; his theory suggested Robert Cary Long, Jr., as possible architect. Dumbarton is a squarish brick house with a broad porch supported by pairs of square wooden columns. The frieze contains a band of small Greek Revival attic windows. The low-pitched roofing is decorated with heavy wooden brackets. Four chimneys cluster near the center of the house and once gave vent to 12 flues topped by chimney pots. Surrounded by the brick chimney stacks is a square wooden, flat-roofed cupola with two sash windows on each side. The main doors are double, framed by sidelights, and topped by a rectangular transom. The door frame is of a heavy design. The main windows opening on the porch are the floor-to-ceiling, double-hung, sash type.

Dumbarton has a center-hall plan but the stairway is out of sight on entering the hall, well crafted and located on the left side. Inside, the main rooms have well crafted cornices of a heavy appearance. Some of the rooms have ceiling medallions, possibly added at a later date.

Robert A. Taylor, who was married to Mary A. Taylor, died in 1863, "one of the most respected merchants in Baltimore." (*Gazette,* October 16.) Taylor's son, William W. Taylor, sold the property in 1864 to Joseph H. Rieman for $65,000. Rieman was a member of a commission merchant house and also served on the boards of banks and railroads. On his death in 1897, the house passed to his daughter Charlotte, the wife of David Gregg McIntosh, Jr. The last family owner was the late J. Rieman McIntosh, an attorney. The family had been noted breeders of registered Guernsey cattle in the first decades of the century. In 1954, the Board of Education acquired the 25-acre remnant of the farm as a site for an elementary school, which was built blocking the view of the house from Dumbarton Road. The suggestion of demolishing the mansion was met by vigorous objection from Wilbur Hunter speaking for the local chapter of the Society of Architectural Historians, who described the house "as one of the last remaining examples of its kind in this part of the State." (*Sun*, February 9, 1954.) Subsequently, the building was used as educational office space, and still later as space for the county Arts Council and administration. Considerable restoration took place in 1989. It is not possible to determine which alterations were carried out by the 1923 work recorded in Laurence Hall Fowler's account books.

MONDAWMIN

Most of the data published about Mondawmin prior to 1991 has been exploded by the research of Michael L. Trostel. The house was constructed about 1839-1840 for Dr. Patrick McCauley whose improvements known as "Mondaman" were valued at $12,000 in the 1841 Assessor's Field Book of Election District No. 3. On the doctor's death, the house was advertised under the name Mondawmin (*Sun*, September 8, 1849). Although the placename sounds Scottish, it is the name of the Chippewa god of corn. Earlier writings have credited the name to Henry Wadsworth Longfellow's visit to the estate during the ownership of George Brown; however, Longfellow did not begin his poem about Hiawatha until 1854 and had probably not traveled south of New York while Dr. McCauley was building his house. More likely, McCauley discovered the name in some of the periodical writings of Henry Rowe Schoolcraft, America's first and possibly only student of ethnology.

Mondawmin

Mondawmin was Greek Revival in brick, 75 feet wide by 40 feet deep, two stories, plus basement and attic. The house was equipped with running water. There were at least five outbuildings, ornamental basins, gardens, graperies, and orchards; the exotic trees collected by McCauley himself "on his repeated visits to Europe." George Brown (1787-1859) of the investment banking house of Alex Brown & Sons, acquired the estate and it remained in Brown occupancy until 1949. In 1954, it was demolished for a shopping center bearing its name. The earliest illustration appears on the margin of Robert Taylor's 1857 county map. During the 1920s, the estate was surrounded on the Liberty Heights Avenue side by a privacy wall of lighted billboards. Summer travelers coming out from the hot city could always feel a fresh rural breeze welling out of Mondawmin's private world of horticultural specimens. The basic house was almost a replica of Dumbarton in Rodgers Forge, and Michael Trostel's theory is that both houses, if built in 1840, would be the work of Robert Cary Long, Jr.

TREUTH HOUSE, HYNES HOUSE, OR MOLLY BANNEKY HOUSE

This Greek Revival rural dwelling at 318 Oella Avenue was built on the former Benjamin Banneker farm about 1849 to 1850 by Joshua H. Hynes, and the J. Hynes house appeared in the 1850 county map by J. C. Sidney. Hynes once served as sheriff of the county. The house is 40 by 22 in the main block. The layout is L-shaped. There is a gable roof and full-width front porch. The plan is based on a center hall where there is a sturdy, rural type stairway with a massive walnut newel post. The house is five bays wide and its Greek Revival signature is the row of five double-casement attic windows of small proportions in a story probably reserved for servants or children. The cornice is heavily bracketed. Around on the sides, there are bargeboards decorating the eaves—not an item in most Greek Revival designs.

Treuth House

The stones are laid in ashlar pattern and the house makes a fine appearance on its hilltop site. This structure came into the possession of Baltimore County by purchasing the ancestral property of the astronomer Benjamin Banneker. While not related to Banneker's time period, the house was restored in 2004 as a visitors center and removed for Molly Banneky.

AUBURN

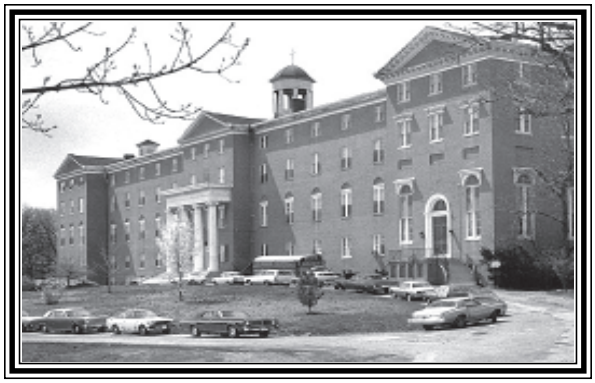
The Auburn that survives today on the Towson State University campus was built in 1849 on the foundations of a 1791 house provided for Rebecca Dorsey Ridgely as a widow's dower on the death of her husband, Charles Ridgely, the builder of Hampton. Mrs. Ridgely did not get along with the Carnan-Ridgely's who had inherited the immense house. Eventually, Auburn passed to other owners and during the ten-ure of Henry Christie Turnbull, the house burned in 1849, late October, and some of the salvaged walls and woodwork went into a new Greek Revival house of the

Italianate-Federal sub-type. Towson had a number of these houses, the Payne House on Pennsylvania Avenue west of Fairmount Avenue and Dr. Bode's house at the southwest corner of present Towsontown Boulevard and York Road. The name Auburn, of course, refers to the "loveliest city of the Plain" in Oliver Goldsmith's *Deserted Village*. The house that perished without illustrations or photographs was said to have been a 5/8th-scale representation of Hampton but at 24 by 50 feet, the math does not work out.

For two years starting in 1861, the young Turnbulls at the rebuilt Auburn published a literary magazine called *The Acorn*. Lawrence Turnbull, both an attorney and a man of letters, published the *New Eclectic* in the years after the Civil War. A subsequent owner, John Symington, renamed the place "Kenoway House" and enlarged it about 1915. In 1941, Symington sold the property to Sheppard and Enoch Pratt Hospital and its chief physician,
Dr. Harry Murdock, lived there. In 1971, Towson State University bought the place and left it vacant for a time in the early 1970s, with the inevitable result of vandalism and decay.

In 1976, Auburn was thoroughly restored as a faculty club, where the large rooms, some 20 by 22 and 20 by 20, readily adapted to large gatherings. The center hall measured 45 by 13 feet, decorated with acanthus-patterned cornices. The house is a clean design of three stories and hip roof, the upper stories containing the small attic windows of the Greek Revival style. The two largest English elms in Maryland stood on either side of the portico. The trees were 125 feet high and 20 feet in girth, known as the "Bride and Groom." These state champions in the 1965 "big tree list" were in a state of decline when the house reached the peak of restoration. They gradu-ally sickened with Dutch Elm Disease and had to be removed in 1985. One of Towson's last Victorian stables with a square, louvered cupola survived on the grounds, at least long enough to be photographed.

Auburn



Mount De Sales Academy

MOUNT DE SALES ACADEMY

Located at 700 Academy Lane, Catonsville, Mount De Sales was started as a boarding school for girls by the Sisters of the Visitation and was probably the largest structure in the county (except for the House of Refuge, a prison), four stories high and a full 22 bays wide when all three pavilions and their two connecting links were completed. The center pavilion has a classical porch with four Ionic columns of Wood. The right end pavilion is an auditorium with a spacious Music Room where the interior supports are round columns decorated with faux marble designs. The opposite end pavilion contains a combined convent chapel where the original order of cloi-stered nuns attended Mass behind screens combined with a public chapel area for students and visitors. The original architect was probably Louis L. Long. James Curley was credited as contractor in the *American* of September 6, 1852. (Eight years later, Curley designed the very correct Greek Revival Stone Chapel

near Pikesville.) The second wing of Mount de Sales was credited to E. F. Baldwin in 1882, but that extension merely mirrored the initial phase of construction.

BALTIMORE COUNTY COURTHOUSE

When Baltimore City and County split into completely distinct jurisdictions in 1851, a place for a new courthouse was needed and on November 16, 1853, the voters selected Towsontown, a crossroads of a dozen houses, a place that had no church until 1839, although it enjoyed the services of a tavern since 1768. The city firm of Dixon, Balbirnie, and Dixon designed an impressive Greek Revival, two-story, one-block structure with a Wren-ish or Gibbsian spire, three sections high. Nine bays wide, the structure was built of grey marble from the nearby Wisner quarry, the columns hewn in sections at Texas, Maryland in Connolly's marble quarry and fluted after delivery to the building site. The cornerstone was laid on October 19, 1854, and the building "reached the square" by August 18, 1855. By November 1, 1856, the portico was erected, and interior plastering was complete, although the *Sun* predicted that the walls would never dry. The first trial was held on January 5, 1857, the first criminal case resulting in the acquittal of a black child accused of setting fire to a barn at Canton. The portico is six Doric columns with a pediment decorated only with triglyphs. The portico, handsome as it is, looks strangely like Andulusia in Philadelphia, like the Vermont statehouse, and the McKim Free School in Baltimore—all of them direct copies of the Propylaeum on the Acropolis. Inside, the halls were exposed brick barrel vaults, and the stairway was cast iron. Only one courtroom was needed, and it was a vast room, on the second floor, practically unchanged today. The furnishings date from late 1892, with oak bench, oak semicircular rails separating the bleachers from the trial tables, and the view to the east through a bank of windows sheltered by the portico. No photograph of the original configuration of the building has ever been discovered. The spire appears in a newspaper woodcut accompanying the *Baltimore County Advocate's* calendar for 1857 and also on the margin of J. Rogerson's ca. 1856 map of the Baltimore region. In 1863, the upper two sections of the spire were removed because the structure swayed in the wind, weakened the roof beams, and admitted water seepage. Only one photograph is known of the original building with the one-level cupola that endures to the present.

In 1883, a one-story rear wing was added—in mismatching marble—for the clerk's vault. In 1910, the wide side wings and pavilions in white marble from Ridgely's quarry were added at both north and south ends, the design of Baldwin and Pennington. Further sections were added at the rear to produce a T-shaped plan in 1925, this time by architects Pleasants Pennington and Josias Pennington. Finally, the expansion of 1956-1958 filled the building out to a fully developed H-plan, designed by Gaudreau and Gaudreau, who packed three stories into the rear bar of the "H.," still using white marble and classic window frames. There were no rear entrances in this expansion, and the new construction pretty well filled up the rear lawn of the iron-fenced acre donated in 1854 by Dr. Grafton M. Bosley. The four streetbeds also deeded by Dr. Bosley defined the layout of all of central Towson. The new main courtroom was lined with polished marble and wood panelling with a row of carved statues of historic lawgivers of the ancient world, the work of Pikesville sculptor Matthew Peloso. This room became the County Council chamber with the adoption of charter government in 1957.

By 1976, with the expansion of population in the county, a new, five-story County Courts Building was opened a half-block to the west. In 1989, it was found that the portico was in danger of col-lapse and an extensive repair was conducted by the Hilgartner Natural Stone Company. The dirty walls were scrubbed, revealing the original brightness of the blue—not rusty brown—marble selected by the Dixon firm.

Baltimore County Courthouse

Octagon House

THE OCTAGON HOUSE, LUTHERVILLE

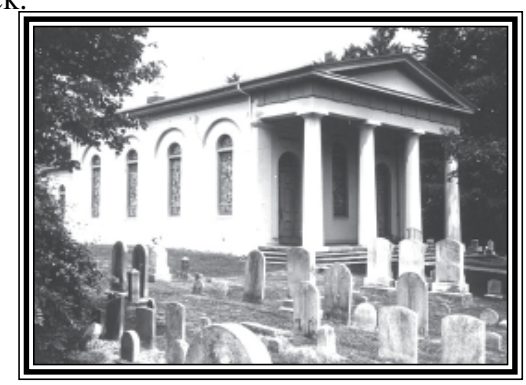
Octagon houses, such as the one in Washington, D. C., designed by William Thornton, were tried occasionally in the Federal period, but they enjoyed a spurt of popularity in the 1850s as a variation of the prevailing styles. One 24 x 24 foot octagon house in frame was found in Nicholas Carroll's tax account at "The Caves" in the 1798 tax list. The "Octagon Mode" was selected for a basically Greek Revival house to be built of poured grout for the Rev. William H. Heilig, pastor of St. Paul's Lutheran Church in Lutherville. The style was launched in Orson Squire Fowler's 1848 book, *A Home for All, or the Gravel Wall and the Octagon Mode of Building.* A subsequent plan published in *Godey's Magazine and Lady's Book* in October, 1854, was the seed for the design of Dr. Helig's house and was the Fishkill, New York, residence of Fowler himself. Fowler's main interest was lecturing on the now-discredited science of phrenology, for which he had given up his theological studies. The *Baltimore County Advocate* of October 6, 1855, reported that the walls of concrete, sand, and gravel had attained a height of 15 feet when heavy rains caused the material to collapse before hardening. The December 1 issue reported that two carpenters, one of them a frequently mentioned Towson builder Samuel F. Butler, had fallen from a 25-foot scaffold during the second attempt to build in grout.

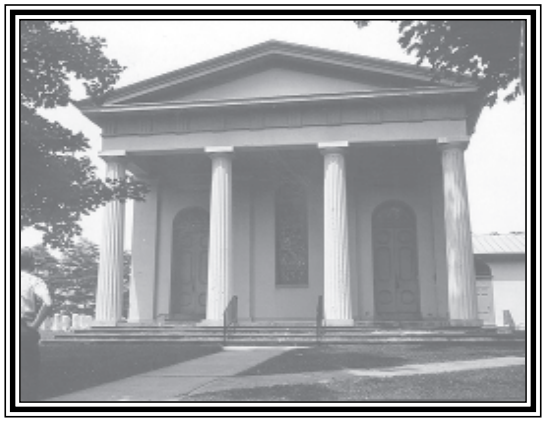
By June 1 of 1856, the *Advocate* was able to report that the house had solidified and was completed by a different carpenter, Henry H. Badders, the concrete work performed by Jacob Smith. The house was 18 feet on each side with 27 rooms, a cupola, verandas all around at two levels, and "A continuous stairway runs from the basement to the dome." The stairway was in the center of the house, and the rooms surrounding it were always shaped like truncated pie- slices. The style of the interior elements was Greek Revival, as was the dome. Photographs of the house in its first configuration have not been found; photographs taken about 1910 show a third level with a mansard roof and arched windows centered in each of the eight facades. Local tradition, as well as a ca. 1929 Baltimore *Sun* clipping, report that Dr. Helig added the upper story, possibly in the 1870s. The late illustrations would lead an onlooker to classify the house as Second Empire.

The octagon was in woeful condition, in fact uninsurable, in 1946 when acquired by Elizabeth C. G. Packard and her brother William G. Packard. They found it necessary to strip away the porches and take off the deteriorated Mansard level and its dome. The basic concrete core was successfully re-roofed and restored internally, the other walls painted a cheerful color reminiscent of Italy or the Bahamas. Eventually, the house was featured in the *Sun Magazine* and opened for occasional tours. Ms. Packard recalled that the *Sun's* famous photographer, A. Aubrey Bodine, wanted to give up the project as soon as he found all the rooms to be wedge-shaped in layout (Packard, 1980, pp. 1-4).

STONE CHAPEL

The first "Stone Chapel in Garison Forest" was built in 1785 by one of the earliest bands of local Methodist converts who had been meeting since 1772 at Harmony Hall (now extinct), the home of Joshua Owings on Winans Road near present Randallstown. Joshua Owings' son, Richard Owings, was the first native-born American to become a Methodist preacher and a plaque in the existing building commemorates that association. In 1858, it was decided to build a new chapel and plans were provided by James Curley of Baltimore for $25. Material from the older building went into the new Greek Revival church that was completed in 1862. The chapel has a fully developed classic porch supported by four Doric columns made of brick and coated with concrete. The columns were properly fluted in 1862 but repairs made in 1979 filled in the grooves because skilled stucco workers could not be found. The rest of the building departed from the strictly Greek and the two front entrance doors and the five bays of windows on each side are round-topped. The entire building is stuccoed over with a smooth coating of concrete. The church is surrounded by a large cemetery. A wing with meeting rooms was built for the second church building's centennial in 1962. The congregation has preserved the old wooden pulpit used by Bishop Francis Asbury on his visitations to the 1786 building. The original Communion service also survives. Until 1991, Stone Chapel was in an isolated place surrounded by the undeveloped estates of Alto Dale and Grey Rock.





Stone Chapel

FRANKLINVILLE UNITED PRESBYTERIAN CHURCH

Located at 11846 Franklinville Road in the factory village of the same name, this frame and clapboard church has roots in a group organized in late 1838 or early 1839. The present church was built in 1852 and was partially endowed by the mill owner James Mahool. There is a shallow porch supported by four columns of wood. The interior of the sanctuary is almost all clear space. In recent times a basement providing considerable room for functions was hollowed out under the original building which is now supported by concrete walls.

Franklinville United Presbyterian Church

WARD'S CHAPEL

This stone chapel at the southeast corner of Liberty and Ward's Chapel Road is a late example of Greek Revival built in 1871. The church stems from camp meeting held on the lands of John Ward in 1814 and replaced an earlier chapel shown on Sidney's 1850 map. Set on a high basement, entry to the chapel is via a broad flight of steps leading to a simple Doric prostyle portico built of wood, painted white. There are double entrance doors with transoms set in elaborate frames. Along the sides are three bays containing tall, rectangular, windows with stained glass lights. Dedication took place May 30, 1871, and the *Sun* of May 27 reported John Butts as contractor.

Ward's Chapel