

A Shared Heritage:

Urban and Rural Experience
on the Banks of the Potomac

A Field Guide for the Western Shore of Maryland



Thirty-Ninth Annual
Vernacular Architecture Forum Conference

May 2-5, 2018

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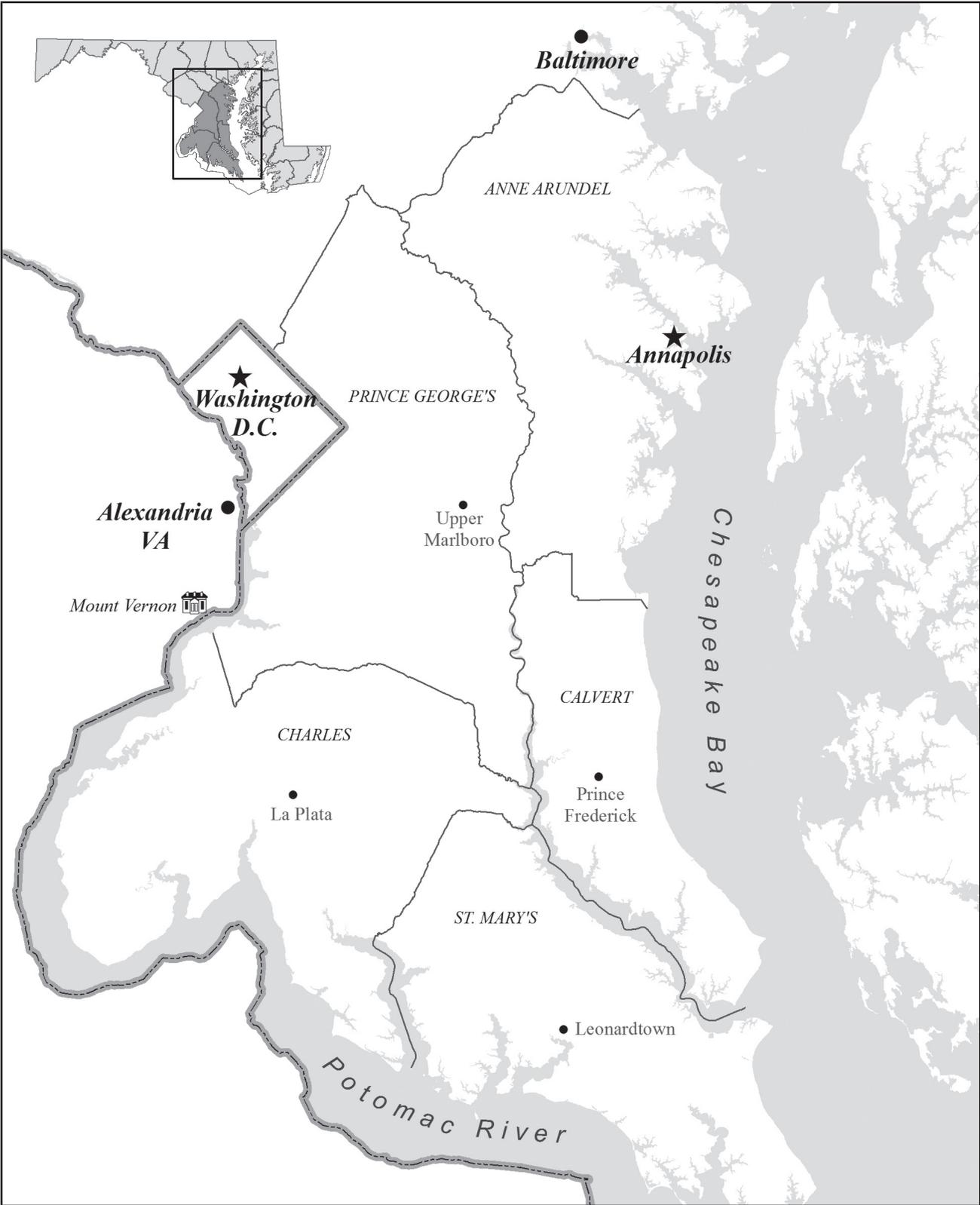
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*Cover photo: Newtown Manor, Compton, Maryland, c. 1955. Image shows Clem Delahay, the last farm manager of Newtown Manor.
Courtesy of George Matisick.*

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The Western Shore of Maryland

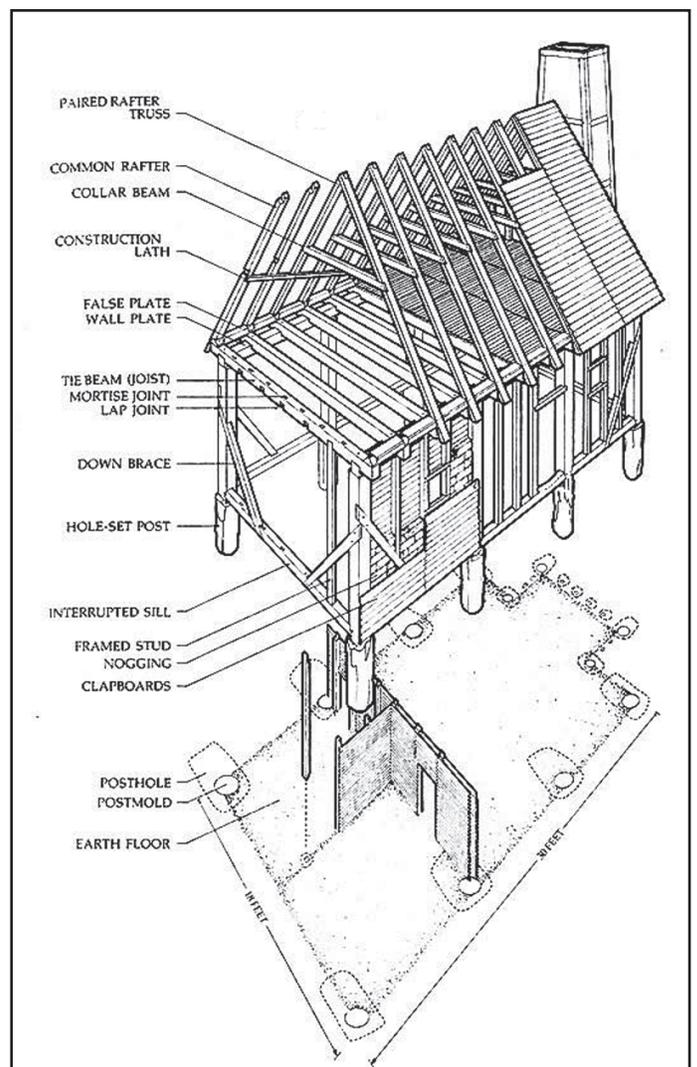


The Western Shore of Maryland: A Brief Context

Maryland's Western Shore, the area of land west of Chesapeake Bay and east of the Potomac, is made up of five counties—Anne Arundel, Prince George's, Calvert, Charles and St. Mary's—that have shared a common economic and social history for almost four centuries. Surviving landscapes provide evidence for the development of the region's architectural traditions, from earthfast framing to modularized mid-century modern fabrication. By the time Leonard Calvert and his English colonists landed at the Shore's southern tip in 1634, the region had already been home to human habitation for 10,000 years. Tribes of Piscataway Indians—the Moyaone, the Nanjamoy and the Potapoco—welcomed the newcomers peacefully and provided them the land to build the first permanent English settlement in Maryland, St. Mary's City, which became the proprietary capital. By the end of the century, English expansion and intertribal conflict had forced much of the native population to the west or into small reservations that eventually assimilated into the European population.

English expansion was aggressive in the seventeenth century, with much of the Eastern and Western shores of the Chesapeake colonized by 1700. Settlement of plantations followed the many rivers that flowed into the bay allowing easy exportation of the principal crop: tobacco. The plantation economy did not favor the development of large towns, although ports sprang up along rivers, where stood the tobacco wharves and warehouses that were the embarkation points of the crop to Europe. A wealthy gentry class owned the plantations, which were worked first by indentured white labor, but by the century's end almost exclusively by enslaved Africans; enslaved blacks made up twenty-four percent of the population of the Western Shore by 1710.

Maryland's seventeenth-century population, both white and black, differed from that of Virginia principally in the matter of religion. Maryland was founded as a proprietorship of the Catholic Calvert family during the reign of Charles I, and while the



Archetypal hole-set Chesapeake frame house, derived from specifications in 1684 pamphlet, "Information and Direction to Such Persons as are Inclined to America." Drawing by Cary Carson and Chinh Hoang, "Impermanent Architecture in the Southern American Colonies," Winterthur Portfolio, Vol. 16, No. 1, 143.



Poplar Hill (His Lordship's Kindness), Front Elevation. This is an excellent example of the five-part-plan house popular among Maryland's wealthy planter class. Jack Boucher, HABS, March 1989.

charter of the colony made no specific mention of religion, the intention of establishing a haven for English Catholics, long persecuted in England, was manifest in the inclusion of three Jesuit priests in the initial settlement party. Despite this goal, Maryland has always had a majority Protestant population, but a diverse one. The colony did not have official ties to the Anglican Church, as did Virginia, and in addition to offering refuge to Catholics from the foundation, the *Act of Toleration* of 1649 opened the doors to growing populations of other dissenting denominations, such as Quakers and Puritans. This quickly diversifying religious landscape soon mirrored the violent religious struggles occurring in England, and by century's end the proprietorship was dissolved and Maryland established as a royal colony with Anglicanism as its official faith. Moving into the eighteenth century, Quakerism was tolerated, and Catholicism was outlawed.

Little of the architecture of the seventeenth century survives on the Western Shore of Maryland, but much is known from documentary and archaeological evidence. Some few substantial brick and frame structures, public and domestic, inhabited the landscape. Some domestic examples in the archaeological record reflect the sprawling, multifunctional plans of the late-medieval model, but smaller, one- and two-room examples became more common as the seventeenth century progressed. This change coincided

with the rise of African slavery; service spaces moved out of the main house, into a proliferating number of specialized service buildings. The resulting plantation landscapes reminded one European visitor of small villages, which in essence they were.

Most structures, large or small, however, were post-in-the-ground frame buildings, of an innovative variation of box framing that became known as the "Virginia House." This construction system represents the adaptation of English building methods to the colonies, where an abundance of raw materials met with a shortage of skilled trades to create a system that relied on a less-sophisticated frame with simplified joinery strengthened by riven-clapboard siding and roofing, which gave added rigidity to the whole. Such structures were pervasive in the region, used for every purpose from tobacco barns to dwelling houses that generally manifested in modest one- or two-room buildings. The Virginia frame became subsumed by technological innovation by the nineteenth century, but earthfast construction continued into the twentieth, predominantly in agricultural buildings.

English life on the Western Shore prospered over the subsequent century. Tobacco made fortunes, despite its hard use of the land and unstable prices. The increasing stability manifested itself architecturally through improved permanence

in housing stock. Although never completely free of the earthfast tradition, dwelling houses built on raised brick and stone foundations became the norm. While houses of one or two rooms below stairs were most common, wealth allowed houses to reflect the increasing complexity of Chesapeake life, adding specialized spaces for entertaining, sleeping, and eating. The proliferation of center-passage plans, with one or two rooms placed on either side of an unheated passage, mirrored a desire to segregate by race as well as class. Houses of this sort appeared new, but many early smaller houses were expanded and adapted to meet evolving social needs and more sophisticated tastes.

The end of the proprietorship saw the removal of the capital from St. Mary's City, too closely associated with the disenfranchised Catholic gentry, to Annapolis, further north in Anne Arundel County. The new capital soon established close connections with London, and a flow of skilled builders and craftsmen to the Western Shore initiated a building boom that began just before the Revolution and continued after the disruption of the war. Affluent Marylanders now expressed status through large, five-part houses that became the ideal for Maryland's gentry throughout the Western Shore. This boom did not leave out prominent Catholics, who, although politically disenfranchised, were certainly

players in economic life. The combination of religious suppression and economic success led to the unique tradition of building private chapels that skirted the prohibition of public Catholic religious practice. Private chapels became such a feature in the life of Maryland Catholics that the tradition continued well beyond the religious emancipation brought by the Revolution.

The prosperity brought about by tobacco agriculture was built upon the backs of enslaved Africans. The system of indentured labor all but ceased during the eighteenth century, being reserved for the transportation of only the most skilled craftsmen; almost all other labor was enslaved. The distasteful reality of the system drove most of the work and domestic lives of slaves from the big houses into quarters placed some safe distance out on the plantation landscape. Slave housing was often crude, log or earthfast frame cabins, segregated from white life. But in these ghettos, strong community bonds were established that held black society together through the trials of bondage.

The American Revolution had little direct military or economic impact on southern Maryland, and the post-war snapshot provided by the Federal Direct Tax of 1798 shows a prosperous region still relying on tobacco, where approximately two-thirds of the

Slave Quarter at Sotterley. Constructed of hewn logs joined at the corners with square notches; three of the walls are buttressed by original hole-set skinned cedar posts pegged into the logs, a rare survivor of earthfast construction. Maryland Historical Trust, 2006. (The building has since been thoroughly restored.)



dwellings were 500 square feet or less, and generally of less permanent log or frame construction. The first quarter of the nineteenth century saw this pattern continue, although not without challenges. Unlike the Revolution, the War of 1812 saw the British army campaigning across the Western Shore, positioning itself to threaten Washington, DC. In its attempts to economically cripple the civilian population, the army and navy conducted raids along the Potomac and Patuxent Rivers, seizing or destroying crops and livestock, and encouraging the enslaved to escape to freedom. Census figures show a twenty-percent decrease in population in Charles County between 1810 and 1820, an exodus certainly tied to the war. Despite this, the war passed with little lasting impact on the region's economic practice. Tobacco remained king in southern Maryland, whereas in other areas along the Potomac, such as western Maryland and northern Virginia, a diversification of crops to include diverse grains had been growing since the middle of the previous century. This ongoing reliance on tobacco meant that the farmers of the Western Shore accepted experimentation with new fertilizers, adoption of new agricultural machinery, and the continuation of slavery as the means of maintaining prosperity.

During this period the Industrial Revolution began to show its effects on the built landscape. The impact of this technical tidal wave was rather uneven, in part due to the availability of enslaved labor; while the use of products of industrialized trades, such

as nail-making, followed, if not led, national trends (small cut nails are in wide usage in the region by the early 1790s), production that relied on hand work, such as lath-splitting and sawing, continued until mid-century (riven lath is in the majority before about 1840). This same balance of old and new manifests in the form and finish of domestic architecture. Traditional house plans, most especially center-passage plans of both the single- and double-pile variety, remain the layout of choice, with veneers of the neoclassical and Greek revival being the principal acknowledgement of changing fashions. One significant shift is the reabsorption of certain service functions back into the main house. While freestanding kitchens were the norm during the eighteenth century, the first half of the nineteenth saw kitchens being incorporated in rear wings, or in telescoping side wings, often reaching out to an earlier freestanding kitchen.

Other changes began to manifest on the plantation landscape at this time as well. In response to growing calls for the abolition of slavery, slave owners began to give the domestic arrangements of the institution a face lift, by improving the quarters provided to the enslaved. The use of foundations and raised floors became more common and the quality of construction increased in general; brick and stone quarters appear more frequently, particularly when close to the main house. A tendency to array quarters in formal rows, which had begun in the eighteenth century from a desire to present



Wyoming, Southwest Front Elevation. Note the house's telescoping configuration to incorporate a formerly separate kitchen building. John O. Brostrup, HABS, May 1936.

designed plantation landscapes, now took on a more serious nature after notable slave uprisings shook the confidence of slave holders: carefully laid-out rows of cabins presented less shelter from the eyes of overseers.

The Industrial Revolution also shaped the broader landscape of the region. Reliance on rivers and creeks for transportation of tobacco had meant that plantations had sprung up along those tributaries, and the introduction of steam-powered transport reinforced this system. The construction of the Annapolis & Elk Ridge Railroad in 1840, however, signaled a sea change in transportation and development of the landscape. As railroad routes snaked their way into the region during the mid- to late nineteenth century, towns began to grow up along the tracks. Rail lines connected the region to a wider market for its produce, encouraging a small but perceptible degree of economic diversification and providing greater access to an array of goods being manufactured in Baltimore and cities north.

All of the changes wrought by the Industrial Revolution were imperceptible in comparison to the changes swept in by the Civil War and Emancipation. Maryland was a border state, split like Virginia, east and west. While Maryland's piedmont and mountain regions sided with the Union, the Western Shore, and its counterpart on the opposite shore of the Chesapeake, were secessionist, and their population provided material support for the Confederacy. Control of the region was critical to the outcome of the War: the rail lines that linked the nation's capital to the northern states ran through this gauntlet of rebellion, and thousands of Federal troops were required to keep communication and supply routes open between Baltimore and Washington, DC. It is significant to note that the conspiracy to assassinate Lincoln had ties to the Western Shore, and it was there that John Wilkes Booth fled rather than to Virginia.

The end of the war was followed swiftly by the Thirteenth Amendment, bringing an end to the plantation system that had existed for over two centuries. Tobacco culture was laborious, and cultivation of large tracts became cost prohibitive for many land-rich gentry families. Tracts of land along the peripheries of former plantations were sold off



Oyster shuckers at Rock Point, Charles County. Wooden stands kept workers' feet off the wet floor and allowed shell piles to be shoveled away. Original title "Shucking oysters at twenty-five cents a gallon, Rock Point, Maryland. The average shucker does five gallons a day." Arthur Rothstein, Farm Security Administration, September 1936.

to small farmers, both white and black. Perhaps surprisingly, before the war Maryland possessed more free blacks than any state in the Union, thanks in part to the influence of the Quaker population and the region's proximity to the nation's capital, thus a number of pre-Civil War free-black communities had developed. In the aftermath of slavery, the number of these communities grew, especially close to their former plantation homes. While many former slaves took to farming, or at least subsistence farming, some on the Western Shore—and their descendants—found work in the seafood processing industry, often living in housing provided by the company. Simple, frame, one- and two-story detached and multi-unit vernacular dwellings built for and by African Americans starting in the mid-nineteenth century survive across the region. The better-established free-black communities included churches, and civic and commercial buildings. While schools for African-American children were fairly rare in the nineteenth century, numerous Rosenwald Schools appeared in the 1920s and 1930s. In Maryland, 156 Rosenwald Schools were built, and many of these iconic one- and two-classroom frame buildings remain on the Western Shore: ten of the twenty-three schools built in Anne Arundel County survive, as do nine of the twenty-four built in Prince George's County.

The proximity of the Western Shore to Washington, DC, and to a lesser extent Baltimore, influenced the region's economic and architectural life in the late-nineteenth and early twentieth centuries. As participants at the 2010 VAF conference in Washington, DC, will remember, bedroom communities for white-collar workers began to expand out into farmland as early as the last quarter of the nineteenth century, and this became a tidal wave of development during and after the Second World War. As the twentieth century slipped into the current century, the ring of suburbs has continued to grow ever farther out into the Western Shore, with daily commuters traveling two hours or more.

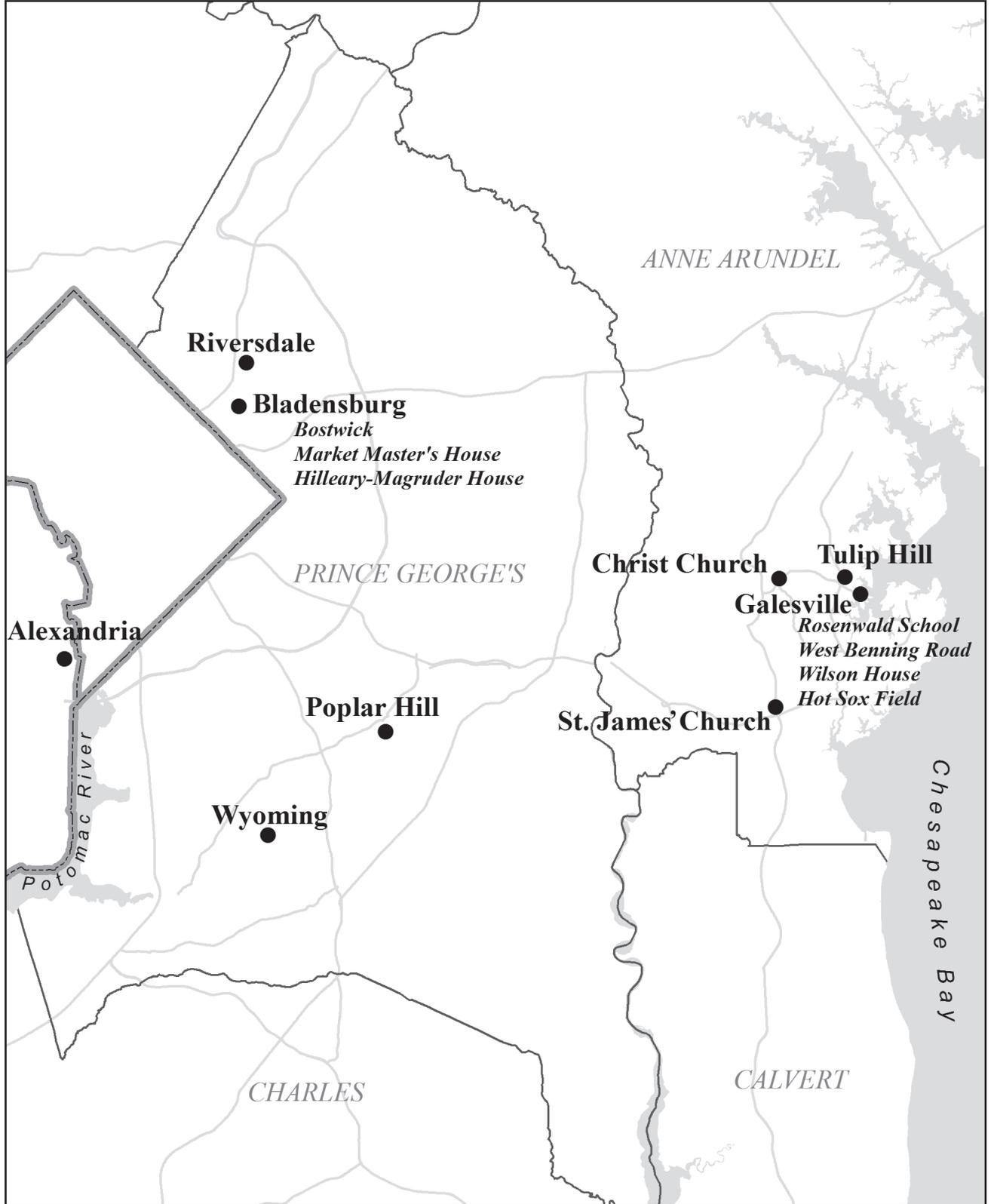
While Maryland is not particularly well-known for its modern designs, proximity to the nation's capital did attract creators of prefabricated dwellings as prototypes for modern and/or affordable housing in the post-war era. A few well-recognized architects of the Modernist Movement practiced in the region, including Charles Goodman and his protégés. Goodman is best known for his development of Hollin Hills in Alexandria, Virginia, as well

as enclaves of path-breaking modern homes north of the District of Columbia in Maryland. Among his followers was Charles F. Wagner, Jr., who was responsible for the design of seventeen Modernist homes along the Potomac River in Accokeek, Maryland, between 1946 and 1978. Their construction on large, wooded lots, was made possible by Alice and Henry Ferguson, who encouraged the development of an alternative living, back-to-nature community on their post-World War I farm complex known as Hard Bargain. Part of the Fergusons' preservation legacy are community organizations that collaborate with the Mount Vernon Ladies' Association in efforts to maintain the rural legacy of the Western Shore, while preserving the viewshed from George Washington's Mount Vernon, located across the Potomac south of Alexandria. This effort succeeds through the utilization of easements on the county and state levels, as well as the establishment of Piscataway Park, the only national park created for protection of a viewshed. This common goal of preserving history and the natural environment is only the most recent evidence of a shared experience on the banks of the Potomac.



Charles and Nancy Wagner and friend El Baldrige (in hat) at work on the Wagner House, 1946. Several of the original houses in the Accokeek "colony" were owner-built, reflecting both the back-to-the-land ethic of the pioneers, and banks' reluctance to make loans in such a remote location. Courtesy of Holliday Wagner.

Tour 1: Upper Western Shore



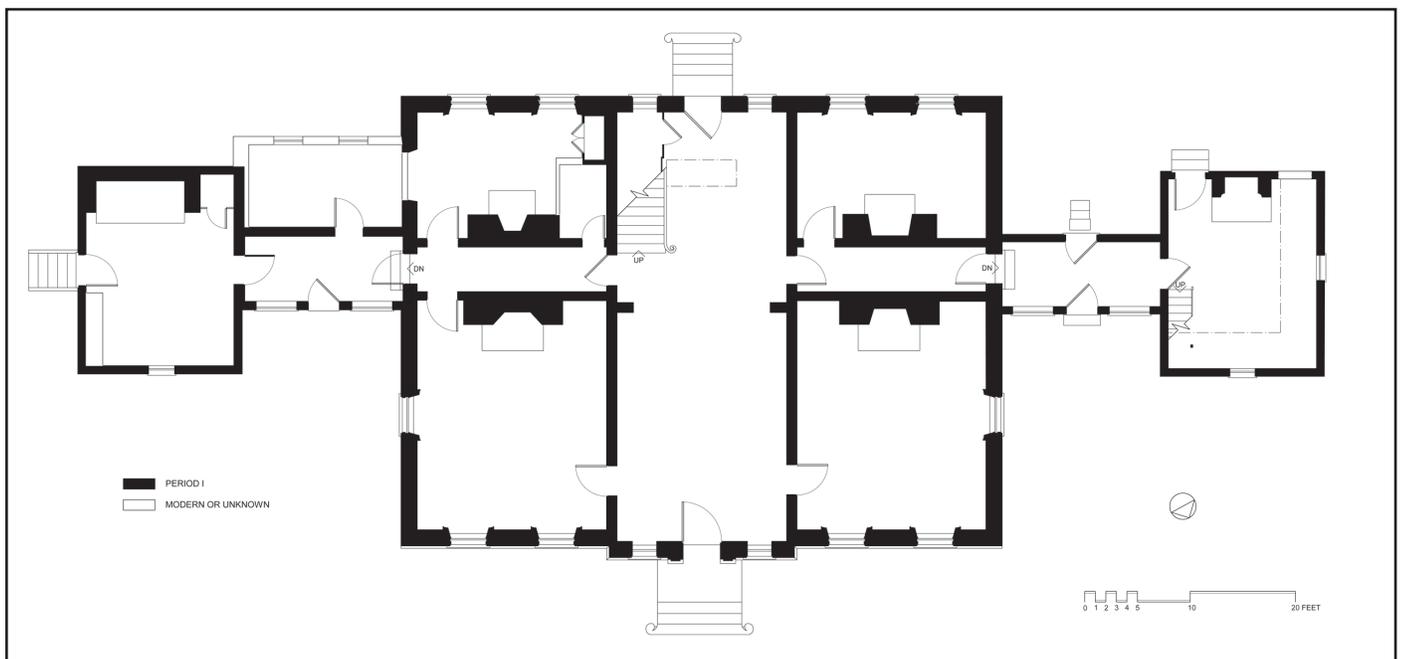
Poplar Hill on His Lordship's Kindness

Clinton
1784-86

Poplar Hill on His Lordship's Kindness is among the most well-articulated of the Palladian-influenced Georgian houses built by Maryland's wealthy planter and merchant classes during the mid- to late eighteenth century. The five-part-plan house, comprising a main block flanked by hyphenated wings, is among Maryland's defining architectural forms. It first appeared in and around the capital city of Annapolis in the 1760s, where prominent residents looked to classically-inspired English pattern books and English immigrant master craftsmen to create houses intended to rival those of the English elite. By the 1780s, several examples of this form began to appear in plantation settings of the tobacco growing regions of the state. Poplar Hill is distinguished among its rural peers by its elaborate classical detailing, specialized use to encompass a private Roman Catholic chapel in one of its wings, broad range of outbuildings, terraced gardens, and the complex configuration and structure of its roof.

The house was built for Robert Darnall between 1784-86 on the estate granted to his grandfather, Colonel Henry Darnall, by colonial proprietor Charles Calvert (son of Cecil Calvert), in 1702. The tract was named "His Lordship's Kindness" in recognition of Calvert's largesse; Robert Darnall and subsequent family owners called the house Poplar Hill. Dendrochronology and documentary sources indicate that construction took place between 1784 and 1786. The quality of the house points to the involvement of a skilled architect and/or master builder, who remains unidentified. Previous conjecture attributed it to Irish immigrant architect James Hoban, best known for his design of the White House, but Hoban did not arrive in the Washington area until 1792.

Poplar Hill consists of a two-story, roughly square-shaped main block flanked by single-story hyphens connecting to one-and-a-half-story wings. The principal (north) facade of the main block is of brick laid



Poplar Hill (His Lordship's Kindness), First Floor Plan. Measured by Heather Barrett, Nancy Kurtz, Peter Kurtze, Marcia Miller, and Casey Pecoraro. Drawn by Tim Buehner and Ken Short, 2018.



*Poplar Hill
(His Lordship's
Kindness),
Rear Elevation.
The garden elevation
exhibits Palladian
symmetry, and
reveals the complex
multi-pitched roof
form. Jack Boucher,
HABS, March 1989.*



Poplar Hill (His Lordship's Kindness), Entrance Hall. The elegant stair is framed by an elliptical arch which visually divides the hall into two sections; transverse passages just beyond the arch help to control circulation. Jack E. Boucher, HABS, March 1989.

in Flemish bond, with an early use of three- and five-course common bond patterns on the foundation, secondary elevations, and wings. The house includes both formal carriage- and garden-front facades; the former is elaborated by a center pavilion with pediment and Adamesque frontispiece. The interior is laid out in a traditional four-room center-passage plan which controls circulation throughout the house. The wide central passage, elegantly detailed with classical trim, serves as public space or perhaps was used as a sitting room during the summer months. The formal parlor and dining room flank the entry hall, and transverse passages beyond the arch separate

these rooms from the family's private rooms and service areas, effectively restricting visitors to this space. These passages terminate at the wings, which held the kitchen and the family's private chapel.

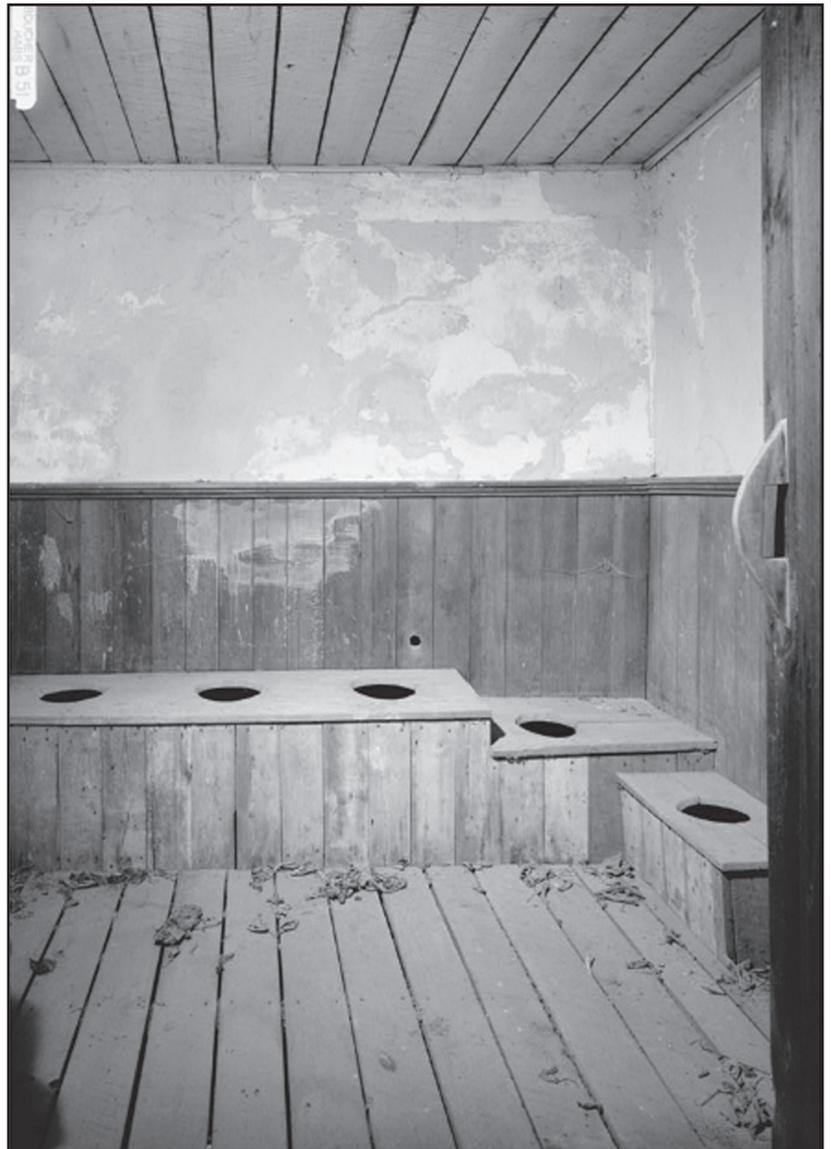
The grand, open-string staircase rises against the rear wall to a full-depth central hall, lighted at each end by a Palladian window, suggesting a continuation of social space on the second floor. Flanking chambers to the front of the house feature decorative mantels, woodwork, and cornices marking these spaces as the best family rooms. An enclosed stair in the corner of the southeast room rises to the attic, which was fitted out for servants in the early twentieth century. Original trim throughout the house shows a high level of craftsmanship and architectural detail in a rural setting.

The chapel in the west wing reflects the continuation of a tradition established in the early years of settlement in Maryland. Maryland colonial proprietor Cecil Calvert promised religious freedom, supported by his 1649 *Act of Toleration*. However, later political and religious instability in England resulted in the Act's eventual repeal and by 1702 the Anglican Church became the official state church. While religious freedom was guaranteed after the American Revolution, when Poplar Hill was built, fear of a potential return to persecution may have inspired the Catholic Darnalls to include a private chapel in their home. It may also have served as a chapel of ease in their remote location. The chapel space was originally open to the roof, with the narrow stair in the northeast corner accessing a balcony with a turned balustrade. In the 1930s, this space was converted to a library. The present ceiling was inserted more recently, and obscures the original balcony.

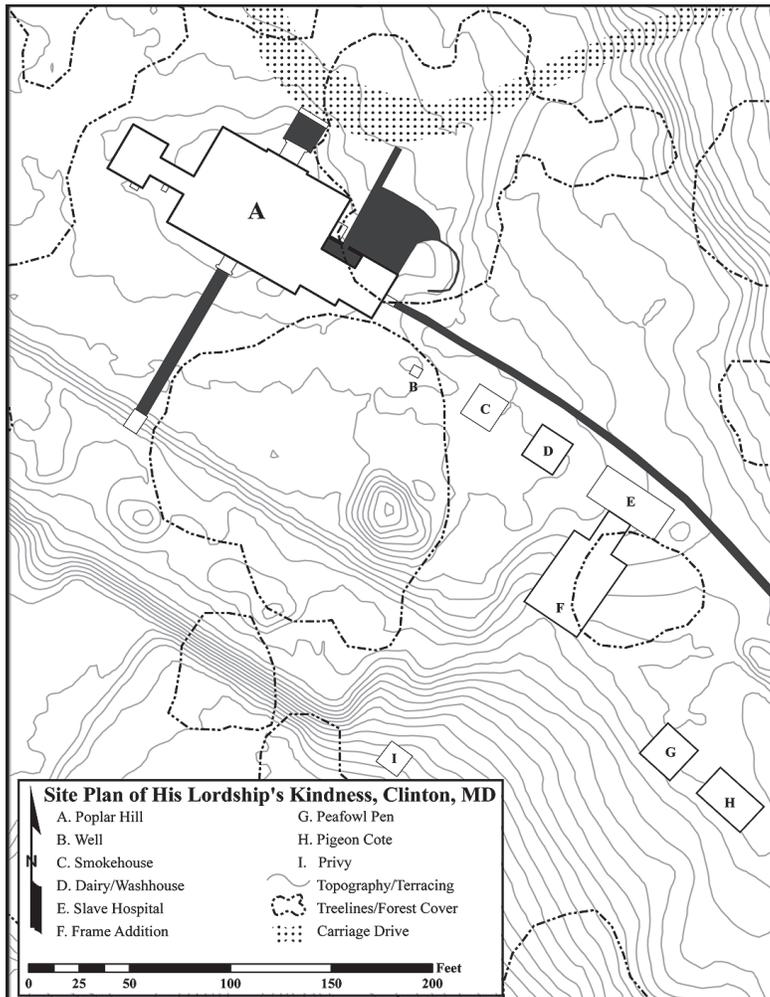
Poplar Hill exhibits a complex multi-pitched roof configuration, a variant of the M-roof occasionally used by eighteenth-century builders on double-pile buildings such as this. On the north carriage front the roof forms a low-hip with a central pediment located above the pavilion, and a single dormer to each side elevation. The section to the south rear, visible from the garden elevation, is covered by two side-by-side hip roofs to form an M-

shape configuration with dormers in the valley between them, providing additional light into the third (half) story rooms. M-roofs allowed builders to cover large spans utilizing smaller and lighter rafters than would otherwise be required, with the weight transferred from the intersecting slopes to the partitions between the rooms within the double-pile plan. Although framed out for twentieth-century partitions, original framing features such as feather-edged sheathing laid diagonally at the dormers, pit-sawn timbers, and hand-wrought nails are all visible.

Many significant features of early landscape design are evident. The long approach lane meanders through pastures and wooded areas to arrive at the house, seated



Poplar Hill (His Lordship's Kindness). The brick privy retains its early interior finishes and furnishings, including five seats graduated to fit various adults and children. Jack E. Boucher, HABS, March 1989.



atop a series of terraces. The circular carriage drive in front of the house is lined with early plantings, and two terraces echo its shape on the north. On the garden side, broad rectangular terraces fall away to an expansive lawn, with the private family cemetery adjoining.

Domestic outbuildings are grouped outside the kitchen. A brick smokehouse, frame dairy/washhouse, and a rectangular brick building traditionally referred to as a slave hospital are arrayed in a line. A frame pigeon cote is located behind them, its trapezoidal shape reflecting the arrangement of nesting areas on the sloping walls. Farther to the east is a caretaker's dwelling, built in the 1930s from bricks salvaged when the original stable and carriage house were demolished, and a grouping of agricultural buildings. The brick five-seat privy is especially noteworthy for its intact interior and arched clean-out openings around the base.

The estate remained in the Darnall family until 1926. It changed hands twice before it was acquired in 1955 by John and Sara Walton, who established a foundation for its stewardship.

Poplar Hill (His Lordship's Kindness), Site Plan with terracing shown in the topography lines. Measured by Matt McKnight and Troy Nowak. Drawn by Matt McKnight, 2017.

Poplar Hill (His Lordship's Kindness), Row of outbuildings leading away from the kitchen wing include a brick smokehouse, frame dairy (converted to a wash house), and a rectangular brick building traditionally referred to as a slave hospital. Jack Boucher, HABS, March 1989.



Wyoming

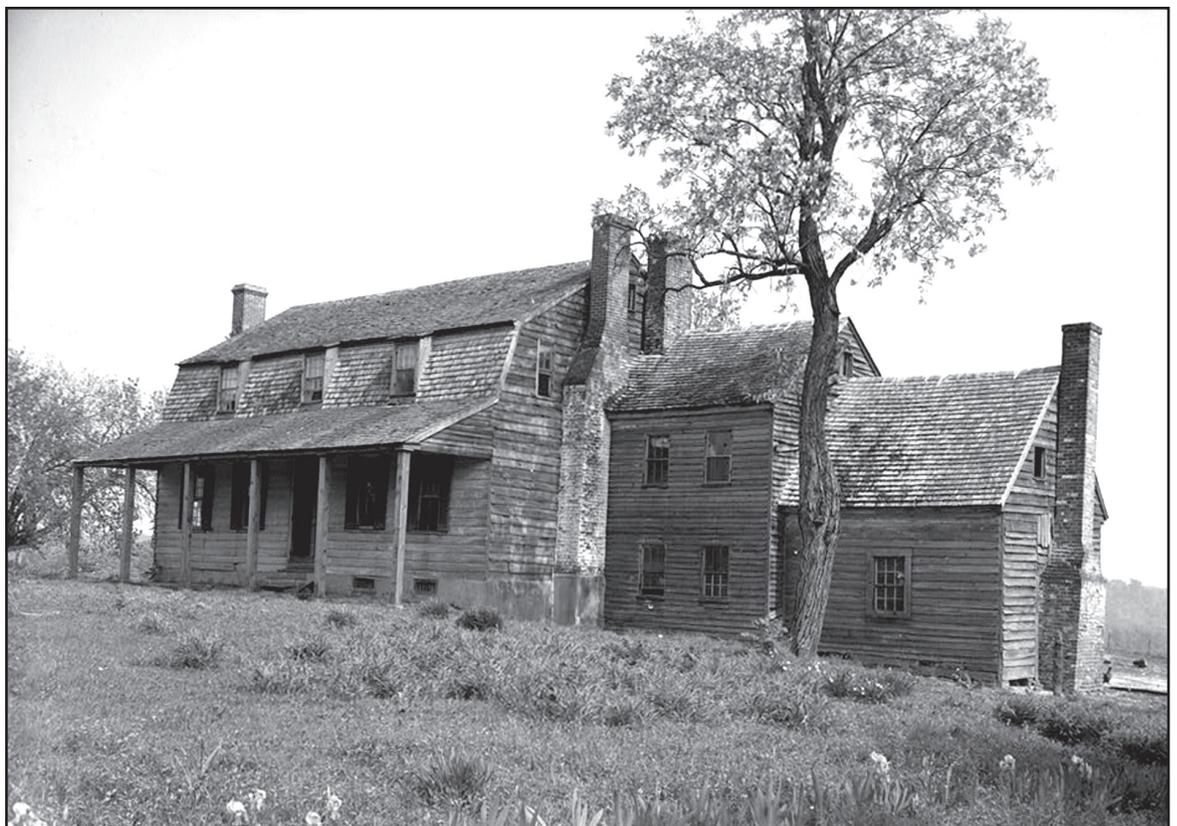
Clinton

Late eighteenth century, ca. 1800, ca. 1850

Wyoming is an excellent example of a Maryland Tidewater dwelling combining numerous features indicative of the eighteenth-century vernacular architecture of this region. These include a center-passage plan, a gambrel roof, pent chimneys, and a telescoping configuration to incorporate a formerly separate kitchen building. Wyoming also incorporates refined Federal interior detailing including mantels with punch-and-gougework and starburst motifs, and an elliptical arch with reeded chevron-pattern pilasters that divides the center passage's entry and stair hall. Wyoming was built by the influential Marbury family, who for generations operated a tobacco plantation here, and were active in national, state, and local politics.

Wyoming's center-passage floor plan, a more sophisticated arrangement than the multi-functional hall-and-parlor seen in some earlier Tidewater houses, enabled a far more nuanced use of space. The passage mediates between more secluded family space and that intended for the reception of guests. The plan reflects the increasing social aspirations of families of wealth and prominence in the region. The gambrel roof, a variation on the one-and-a-half story, *gable-roof* form, first appeared in the Chesapeake region in the 1740s and continued to be built into the early decades of the nineteenth century. The double-pitched gambrel form provided more usable space in the upper story than that afforded by steeply pitched gable roofs.

*Wyoming,
Southwest Front
Elevation.
Note the house's
telescoping configura-
tion to incorporate
a formerly separate
kitchen building.
John O. Brostrup,
HABS, 1936.*

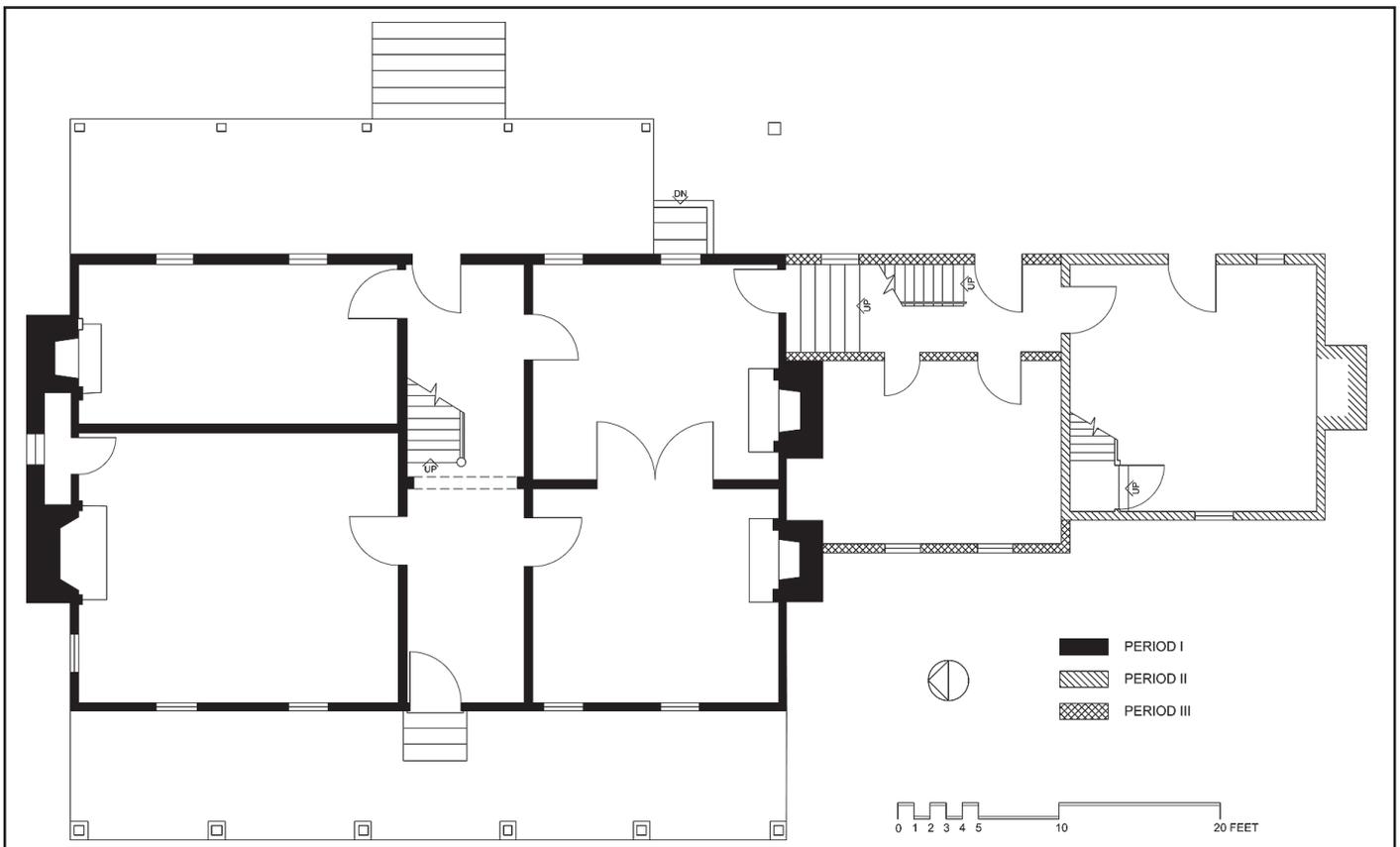


Wyoming embraces a slightly asymmetrical plan that allows for larger rooms to the east side of the center passage. Here, the formal parlor with a lit pent chimney closet adjoined a smaller family space, perhaps a chamber or study, to the rear of the house (now partitioned into two rooms). To the other side of the passage, a formal dining room faced the front of the house with a family dining room or parlor to the rear (now used as a kitchen that includes an entry into the hyphen).

In the center passage, an open stair, likely a Victorian-era rebuild, leads to the second floor. At the landing, a narrow stair leads to an unfinished attic framed with pit sawn and hand-hewn rafters that are pegged at the ridge and rest on a 1-inch board false plate. The rafters are marked with roman numerals and hand-wrought nails hold bracing across them; wrought nails can also be seen in the flooring. Of note is the small board-and-batten door in the floor of the attic, most likely the original access to the space; the door is also held by wrought nails and has H hinges. In the attic of the hyphen it is also possible to see the original, unpainted, beveled siding of the main block, attached with wrought nails. The

siding appears to run behind the chimney suggesting this fireplace was added later. The presence of feathered weatherboards on the first floor between the chimney and the connecting door (seen at the door leading from the hyphen to the main block) seems to confirm this.

A detached frame kitchen was built shortly after the main house. The walls of the kitchen are left unfinished, exposing the timber framing and brick nogging that was also utilized in the construction of the main block. The fireplace and exterior chimney were rebuilt later in the nineteenth century. An enclosed winder stair leads to the finished half-story above, which is partitioned into two narrow rooms that likely provided housing for enslaved or servant labor. Originally left unfinished and white-washed, the rooms were later plastered. Lath in the partition wall is a mixture of sawn and riven while the majority of nails are of the later machine-cut variety. The full two-story connecting hyphen was added ca. 1850 creating the characteristic telescoping configuration seen throughout southern Maryland. It contains a transverse passage and stair to the rear with a single room on each floor and attic space



Wyoming, First Floor Plan. B. Leesnitzer, HABS, 1936. Redrawn by Ken Short to show phases of construction, 2018.

*Wyoming,
View of Pent
Chimney at East
End Elevation.
Jack E. Boucher,
HABS, March 1989.*



above. The first floor appears to have been used as a pantry/storage space or auxiliary kitchen.

While previous scholarship suggested that Wyoming began earlier in the eighteenth century as a smaller structure that was later expanded to its current configuration, evidence such as the Federal detailing and both 3/1 and 5/1 common bond brickwork point to a later date. Proponents of the earlier date point to the remnants of a kitchen in the raised cellar that exists under the western side of the main block only; the eastern portion contains a crawl space where joists both left in the round and pit sawn are visible. The western section is partitioned into two rooms, and their ceilings reveal pit-sawn joists and undercut and gauged flooring. The working area to the rear features a cooking fireplace and the exterior entry; its ceiling has been covered with a later board and batten finish. Both rooms were whitewashed, and diamond-shape wood security bars remain in the window openings. A smaller room to the side of the kitchen was defined by brick piers and partially enclosed with riven clapboards.

Wyoming is significant historically as the home of the politically prominent and well-to-do Marbury family; the property on which Wyoming was

erected remained in the family for over 250 years. Francis Marbury acquired the first of many parcels as a land grant from Maryland's colonial proprietor in 1693. Marbury was appointed constable of the Piscataway region and served as a Justice of the County Court. His son, Luke Marbury, also served on the County Court and held the important position as Inspector of Tobacco at nearby Piscataway, one of seven tobacco inspection stations in Prince George's County. His son, Luke Marbury II, was a county commissioner, Justice of the Peace, and was one of four men to represent Prince George's County at the first Constitutional Convention held in Annapolis in 1776. Luke Marbury II presided over Wyoming from 1758 to 1809, and is likely responsible for the construction of the house.

While later generations held on to the tobacco plantation, they had relocated to Baltimore by the turn-of-the-twentieth century, leaving Wyoming in the hands of a tenant farmer. The house was abandoned in the 1950s; it stood vacant and was relatively unchanged when purchased by Gerard and Frances Dunphy, in 1978. Using it as a summer retreat, the Dunphys repaired and stabilized the house while leaving its integrity intact. Although electrified, the house remains without central heating.



Wyoming, Interior of Kitchen. This view of the east wall of the kitchen shows timber framing with brick nogging and the base of the boxed winder stair. Jack E. Boucher, HABS, March 1989.

Other noteworthy features of former Wyoming plantation are the extensive old-growth boxwood garden that creates an allee to the front entry, a family cemetery that dates to (at least) the early nineteenth century, a tobacco barn, and other outbuildings. The house overlooks the Piscataway Creek Stream Valley that feeds into the Potomac River and once facilitated the shipment of Wyoming's tobacco crop. The property's rolling terrain and scenic viewshed may have inspired the moniker "Wyoming," equating it to Pennsylvania's Wyoming Valley, which was exalted in Joseph Brant's well-known 1809 epic poem proclaiming its natural beauty. The name was probably bestowed by William Marbury II who inherited the property in 1836; references to "Wyoming Farm" first appear in the land records in 1864, in conveyances occurring during his ownership.

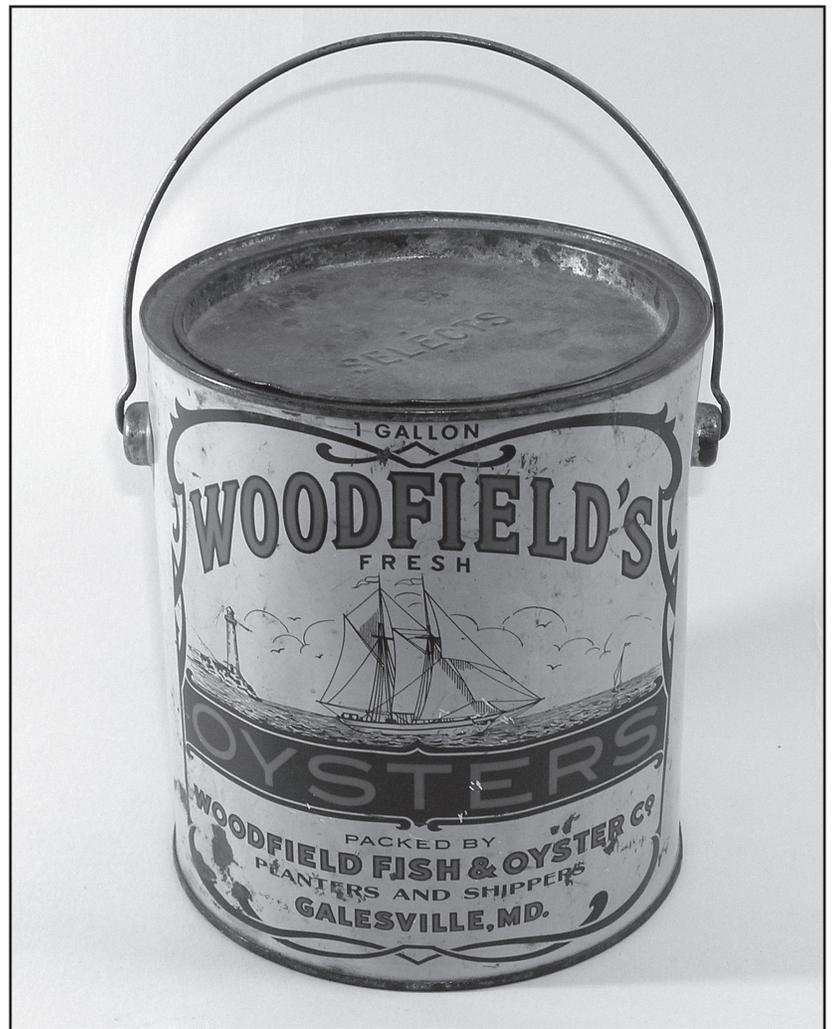
Galesville

First settled in 1652

Located along the West River, Galesville was initially settled by the Brown family of immigrant Quakers, in 1652. Encouraged by Maryland's 1649 *Act of Toleration*, the Browns were soon joined by other members of the Society of Friends, generally referred to as Quakers, and the settlement became home to the influential West River Friends Meeting. In fact, this area along the river was sometimes referred to as "Tenthouse Creek" due to the temporary accommodations that arose during the quarterly and yearly Friends meetings in this region. In 1682, the town was established as an official Port of Entry and renamed West River Landing. Facilitating the transport of tobacco from local plantations, and the shipment of other commodities to and from the colonies, port towns were instrumental to the development of local commerce. West River Landing was one of numerous such designations following the 1683 *Act for the Advancement of Trade* intended to regulate the lucrative tobacco industry in Maryland while encouraging the establishment of towns that also included Londontown and Annapolis in Anne Arundel County.

The town became known as Galesville in the early 1800s, following the acquisition of the former Brownton Plantation by George Gale. As a result of its location along the West River, Galesville prospered over the years as a center for trade and commerce for neighboring plantations such as nearby Tulip Hill. Following emancipation, the economic base shifted more towards the seafood industry and other maritime pursuits. The town became a major center for seafood processing and packing, harvesting

oysters, fish, and crabs from the West River and the Chesapeake Bay. The bay and its tributaries were said to have had the "most prolific and valuable oyster beds in the world" and by 1880 oyster packing houses appeared in numerous waterfront communities like Galesville. Several companies processed oysters, fish and crabs, as well as lime, and



Woodfield Fish & Oyster Co. Bail-handle Tin Can (post-1935). The can includes the Oyster Institute of America seal. Courtesy of the Calvert Marine Museum, Solomons, Maryland.

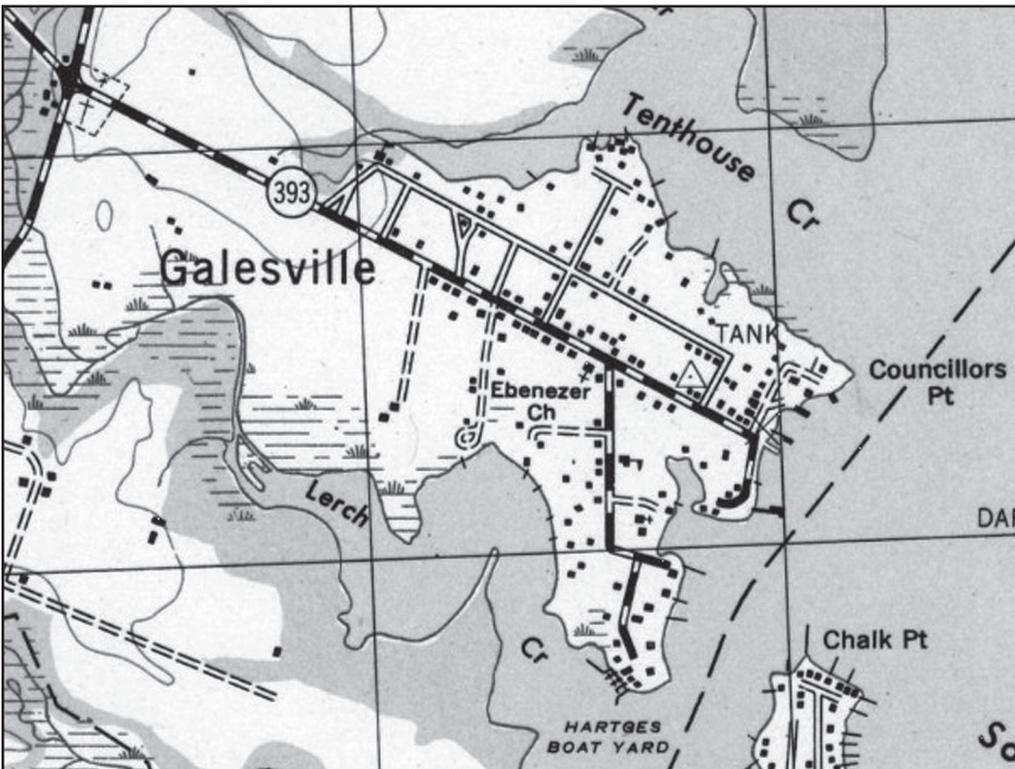


The West River Quaker Burial Ground, located at the corner of Galesville and Muddy Creek Roads, was established in the 17th century along with the West River Friends Meeting House (no longer extant). Gravestones dating to the early 19th century are visible today. Heather Barrett, 2018.

some operations included a lime kiln and grinding mill. The F. & H. Benning Company opened an oyster shucking house on Benning Road in the 1930s, shucking about 800 bushels of oysters a day during the harvesting season.

Other maritime pursuits in Galesville included the steamboat and boatbuilding industries. By the

1880s, Galesville was home to an important steamboat landing, facilitating transport for both trade and leisure-time activity, with regular trips to Baltimore and other Chesapeake towns. Boat building began during the late nineteenth century, but really took off with the rise of pleasure boating in the early twentieth century. In fact, the *Chesapeake 20*, one of the oldest racing boats still in use, was developed



Map of Galesville, USGS West River quad, 1944.

by Dick Hartge, owner of Galesville's Hartge Yacht Yard, in the 1920s. Recreational boating was further facilitated by the establishment of Galesville's West River Sailing Club, in 1929.

As a reminder of the area's slave-based tobacco economy and Quaker heritage, Galesville became home to a significant free black community that first developed in the early nineteenth century. Maryland possessed more free blacks than any state in the Union, thanks in part to the influence of the abolitionist Quaker population of the region and its proximity to the nation's capital. After emancipation, these communities appeared in greater abundance, located close to prior plantations. In fact, manumitted and emancipated slaves from Tulip Hill plantation were among those who settled in Galesville. While many former slaves took to farming, many in Galesville found work in the seafood processing industry, often living in housing provided by the company. The Benning Road neighborhood developed near the Benning Company's oyster shucking plant, located along Tenthouse Creek. At the heart of the district is the Galesville Rosenwald School and the extant housing built by

the Woodfield Fish & Oyster Company for their predominately African-American workers in the 1920s through the early 1950s.

Today, Galesville is largely a residential community, although it still caters to recreational boating and maritime pursuits, including dining along the West River. All that remains of the Quaker settlement in Galesville is the Quaker Burying Ground, which harkens back to Galesville's founding by members of the Society of Friends. There were more Quakers than Catholics in Maryland at the turn of the eighteenth century, many of whom resided in this area. During the eighteenth century, when the Church of England was established as the state church, it was the Quakers who successfully petitioned to protect the religious freedom for all Marylanders. The burying ground marks the general proximity of the West River Meeting House, which is no longer extant. While the early graves would have been unmarked, as was the custom, the current stones date from the 1820s to the present. The cemetery remains as a tangible reminder of the influence of Friends and freedom of religion in Maryland.

Galesville Rosenwald School, August 1957. This historic photograph shows the first annual parade held to raise money to purchase and renovate the Galesville Rosenwald School (visible in background). Courtesy of Harriett Hall.



Galesville Rosenwald School

Galesville

1929, ca. 1931

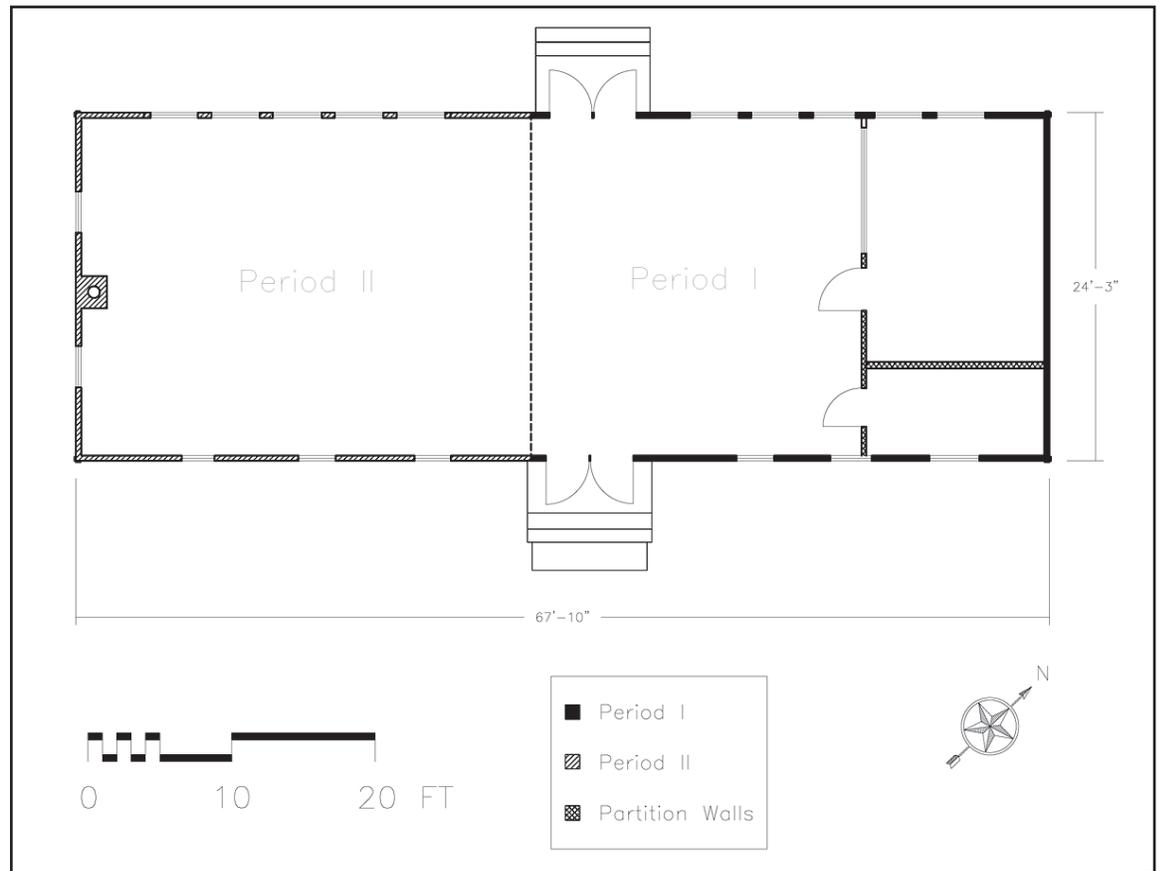
In the early twentieth century, more than 5,300 Rosenwald Schools were constructed from Maryland to Texas. Thanks to the philanthropic efforts of Julius Rosenwald, these schoolhouses provided some semblance of parity for African-American children who were denied equal education in the American South. In Maryland, approximately 156 schools were built across twenty counties between 1918 and 1932. Many of these prototypical one- and two-classroom, frame buildings remain on the Western Shore, including ten of the twenty-three schools built in Anne Arundel County and nine of the twenty-four built in Prince George's. Built in 1929, the Galesville Rosenwald School is a representative and well-preserved example of this important building type. The schoolhouse initially followed the one-teacher plan, with an additional classroom added to the south ca. 1931.

Julius Rosenwald (1862-1932), president of Sears, Roebuck and Company from 1908 to 1924, established the Rosenwald Fund in 1917 to help improve black education across the South through the tangible construction of school buildings. In part, Booker T. Washington's *Up from Slavery* and John Graham Brooks' *An American Citizen: The Life of William H. Baldwin Jr.* inspired Rosenwald to create the Fund, and in fact, Washington was involved in the early formation of the program through the Tuskegee Institute. Due to shortages of building supplies during World War I, the program began slowly. The Fund provided seed money for school construction; however, public taxes covered a majority of the costs, and each local black community was required to provide a match, either in cash or through donations such as building materials and labor. It was mandatory that local county governments participate in the process, as these buildings were considered public schools.



Galesville Rosenwald School, Northwest Elevation. Heather Barrett, 2018.

Galesville Rosenwald School, Floor Plan showing Period 1 and Period 2 construction. Drawn by David Amott and Jason B. Smith, Center for Historic Architecture and Design, University of Delaware, 2003-2004.



The structure and focus of the Fund evolved over the next several decades. In 1920, the Rosenwald Fund Southern Office transferred from Tuskegee to Nashville, and Fletcher Dresslar, an expert in rural school design and professor of architecture at the Peabody College for Teachers, was hired to assess the program. Dresslar and S.L. Smith, a State agent for Tennessee and an expert in school construction, developed several plans that became the prototypes for all Rosenwald Schools. The new standards specified window size and placement to maximize daylight, positions of blackboards, a palette of colors and type of trim, and the addition of “industrial rooms” for hands-on activities. Movable partitions were often added to increase the flexibility of space, allowing for numerous community uses.

The Galesville Rosenwald School was built during the period of final reorganization for the Fund. During this period, the program expanded its focus to include: improving the education and training for teachers; providing books for school libraries; support for bus services for students; and, fellowship awards to students who showed “exceptional promise.” Thirty-eight schools were constructed in Maryland between 1928 and 1932, the end of the Rosen-

wald school construction program. Interestingly, the early 1930s expansion of the Galesville school did not utilize the Rosenwald Fund.

Having sat vacant for many years, a group of community activists led by Gertrude Makell, a former student of the Galesville Rosenwald School, sought funds to rehabilitate the building in 2009-2010. The long, frame rectangular building, measuring roughly 24' x 65', includes two banks of five large, nine-over-nine sash windows, a defining feature of Rosenwald Schools. The original German wood siding on the exterior, and the pine floorboards and wainscoting on the interior, typify finishes used in these buildings. A seam in the flooring now delineates the original one-teacher plan (Period I). During the rehabilitation, the original floor plan was modified to incorporate a kitchen, and the cloakroom was converted into bathrooms. Today, the building serves as a community center, hosting art classes, the annual Crab Fest, and Hot Sox baseball reunions. A stated objective of the Rosenwald Fund was to promote “the well-being of mankind;” it clearly had an enormous influence on the lives of African-American children and local communities across the South in the early twentieth century.

West Benning Road Neighborhood

Galesville

Early to mid-twentieth century

West Benning Road stands today as one of the few neighborhoods with intact company-financed housing for African-American workers in Maryland. At the heart of the community is the Galesville Rosenwald School, the Hot Sox baseball field, and the housing built by the Woodfield Fish & Oyster Company for their predominately African-American workers. While the seafood

processing plant is no longer extant, in its heyday during the 1940s the company employed over 100 people, many of whom lived on West Benning Road in houses that they either rented from the Woodfields or owned outright. Multiple housing forms were built by the company in the 1920s through the 1950s, including three single-story, block duplexes distinguished by their entry



Woodfield Fish & Oyster Company Housing, Galesville. The house located at 951 West Benning Road was constructed ca. 1928 by Randolph Hopkins as a rental property for the Woodfield Fish & Oyster Company. Members of the Weston family were the first tenants and their daughter, Elizabeth Weston Crowner, was still living in the house when it was surveyed for the Maryland Inventory of Historic Properties in 1985. Heather Barrett, 2018.

Woodfield Fish & Oyster Company Housing, Galesville. The two single-story duplexes located at 963-969 West Benning Road were constructed in the early 1950s. These structures represent the second period of worker housing construction by the Woodfield Fish & Oyster Company. Heather Barrett, 2018.



porticos and neat arrangement in a U-shape configuration. Nearby are dissimilar detached bungalow and vernacular one-and-a-half and two-story, single-room-deep frame dwellings.

The area remained largely undeveloped late into the nineteenth century. A Baltimore land speculator named Samuel Stein purchased 67 acres from the estate of George Gale at a public auction sometime around 1870. After Stein's death about 1894, his heirs began selling subdivided lots along Main Street and Benning Road. West Benning Road soon became the new center of the black community in Galesville, as over a dozen African-American families purchased lots along the north and south sides of the street from the heirs of Samuel Stein early in the twentieth century.

The Smith Oyster Company, established along the banks of Tenthouse Creek by Joseph Smith in the early twentieth century, was one of the first oyster-packing houses in Galesville. Smith was soon joined by the F. & H. Benning Company, another seafood processing company (also the origin of the street name), in 1913. In 1917, Herman Woodfield, Sr. purchased the former Smith Oyster Co., expanding operations and founding the Woodfield Fish & Oyster Company along with his sons Herman Jr.,

Albert, Charles and William. The need for affordable and seasonal worker housing spurred company-financed construction mostly on the south side of West Benning Road, starting in the mid-1920s and continuing into the early 1950s.

Albert W. Woodfield purchased multiple lots on the south side of West Benning Road from the heirs of Samuel Stein in the late 1920s. Woodfield hired a contractor named Randolph Hopkins to build at least three houses for company workers between 1925 and 1928; two of these are still standing today, only one of which remains on West Benning Road. The Weston-Crowner House (ca. 1928), at 951 West Benning Road, is typical of houses financed by the company; it is a two-story, three-bay, wood-framed house with a screened-in front porch on raised concrete block piers. Locals referred to these houses as the Woodfield Company's wooden 'shanties.' On the opposite (or north) side of the street, African-American families owned properties. Also noteworthy was Margaret Crowner's Lunch Room, a simple frame structure that served employees of the local oyster packing companies and became a gathering place for the West Benning Road community. The restaurant, located on land adjacent to the home of Margaret Crowner and her husband, Benjamin, was in operation from 1941 until her death in 1962.



Woodfield Fish & Oyster Company Housing, Galesville. This courtyard-style complex located at 935-939 West Benning Road was constructed in the early 1950s during the second period of worker housing construction by the Woodfield Fish & Oyster Company. Catherine Lavoie, 2018.

The Woodfield Company began replacing the wooden 'shanties' with multi-unit housing in the early 1950s; the courtyard-style complex with three concrete-block duplexes represented a second phase in the development of worker housing in Galesville (located at 935-939 West Benning Road). Each unit originally consisted of four rooms, a kitchen, living room, and two bedrooms, and residents could park vehicles in the U-shaped courtyard. Even as late as 1985, the properties were without indoor plumbing and residents were reliant on backyard privies and wells.

Anne Arundel County's Housing and Community Development Office identified West Benning Road as a threatened community in the early 1990s. Planning officials feared that given the waterfront

location, once public sewer access became available, land prices and development pressure combined with the decline of the seafood industry, would make it difficult for long-time residents to continue living on West Benning Road. The county implemented a successful plan to purchase the former worker housing from the Woodfields and to preserve yet modernize the historic housing. William Woodfield, Jr. sold the properties to Arundel Community Development Services, Inc. in 1995. Public sewer went in; sixteen multi-units ranging from 935 to 969 West Benning Road were renovated and turned into affordable housing with indoor plumbing added in 1996. Four new homes were built in the late 1990s and early 2000s in a former open field across West Benning Road from the Rosenwald School.

Henry Wilson House and Hot Sox Baseball Field

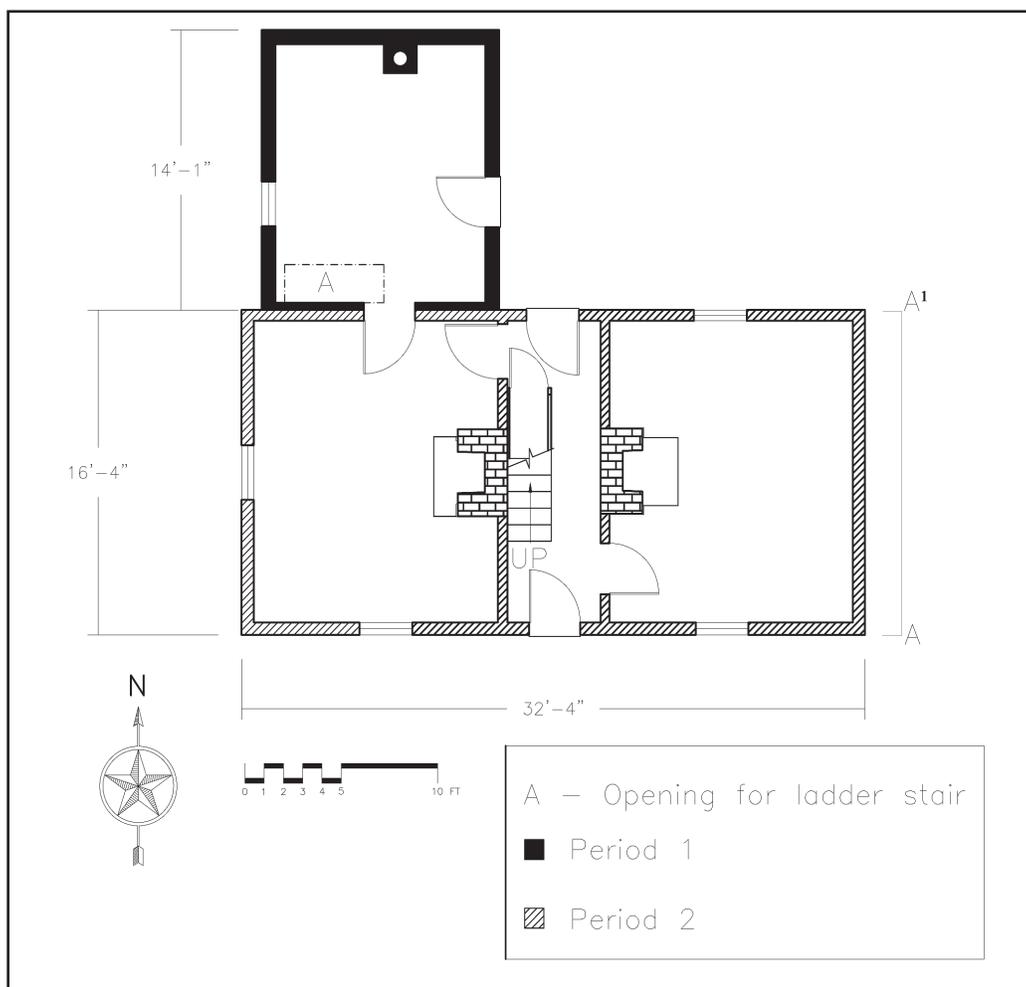
Galesville
1870s, 1928

Galesville includes a number of individually owned African-American houses, such as the preserved 1870s house built by former slave, Henry Wilson, located on the way into town. Freed in 1828, Wilson worked as a farmhand for decades, eventually purchasing about 27 acres from the owners of Tulip Hill. Wilson was the first black landowner in Galesville and one of only 462 African-Americans in post-Civil War-era Maryland able to afford his own home. With his wife, Katherine Neal, Henry Wilson built a vernacular I-house, with a single-story rear wing that may pre-date the main block. By so

doing, Wilson established a precedent for other free blacks, helping to establish the African-American community now concentrated on West Benning Road. The Wilson House has recently undergone stabilization.

Much of Wilson's property later became the site of the Galesville Hot Sox team's sandlot baseball field, once a cornerstone of the African-American community. The team was formed in 1915, at the height of the popularity of Negro League baseball and in the aftermath of Jim Crow segregation, in the

*Wilson House,
First Floor Plan.
The Period 1 wing is
no longer extant.
Drawn by K. Larrivee
and Jason B. Smith,
Center for Historic
Architecture and
Design, University
of Delaware, 2003.*





Wilson House. The three-bay, two-story frame house was built ca. 1870 for Henry Wilson, a former slave who became the first African-American landowner in Galesville. It now sits adjacent to the baseball field for the Galesville Hot Sox at Wilson Park. Heather Barrett, 2018.

field surrounding the Rosenwald School. In 1928, the sandlot team moved to Hot Sox Field at Wilson Park. Many of the team members worked for the Woodfield Fish & Oyster Company. Throughout the twentieth century, Hot Sox games drew large crowds and served as one of the primary means of recreation for the Galesville African-American community and beyond, as the park was also part of the “barnstorming” circuit. Former player James Makell recently reflected on the importance of the ballgames for the African-American community in southern Anne Arundel County stating, “This was like church on Sunday. Going to ballgames, getting some food and just mingling with folks. That was the place to be on Sunday.” Anne Arundel County acquired Hot Sox Field at Wilson Park from the descendants of Henry Wilson in 2013. Baseball games are still played there on Sunday afternoons in season and continue to draw local crowds.

The Galesville Hot Sox Baseball team, established in 1915, moved to this field in 1928. The field is still used for sandlot games today. David Ames, 2003.



Tulip Hill

Galesville vicinity

1756-62, ca. 1790

Tulip Hill is one of the finest eighteenth-century, five-part Georgian houses in the United States. From Muddy Creek Road, a glimpse of Tulip Hill's distinctive vaulted-arch chimneys is visible above the brick wall fronting the property. Seen from West River, the house rises majestically on a hill above the meadows and terraced gardens, evoking a sense of great importance.

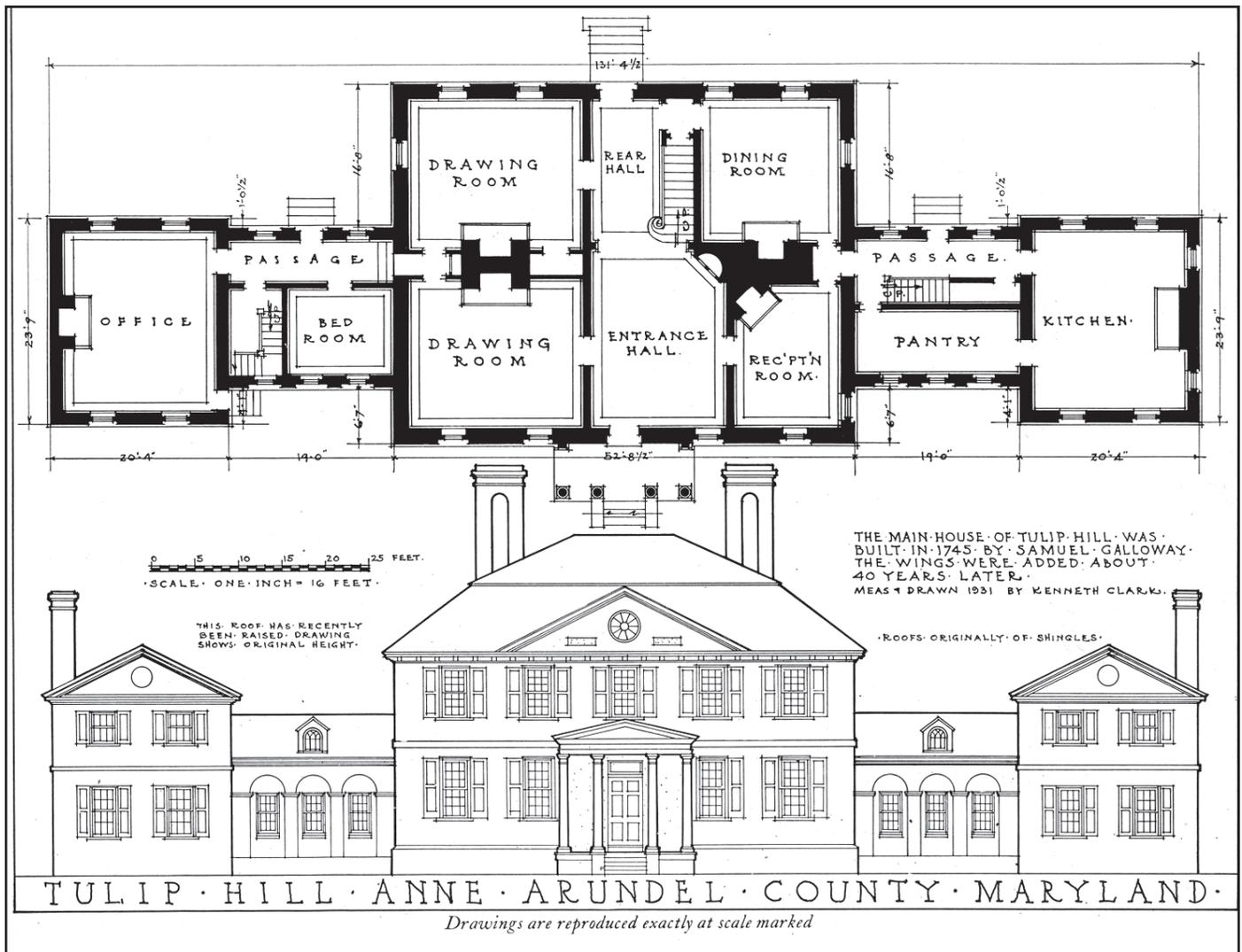
The house began shortly after Samuel Galloway, a prominent merchant and planter, purchased the 160-acre tract of land known as Poplar Knowle, on West River and Brown's Creek, in 1755. He and his wife, Anne Chew Galloway, renamed the property Tulip Hill for the grove of Tulip poplar trees, some of which still stand. Construction of the main block of the house commenced in 1756 and was completed by 1762. Measuring 52' x 42,' this large Georgian edifice is crowned by a double-hip roof. The hyphens and wings were constructed ca. 1790 by John Galloway,

son of Samuel and Anne Galloway, to be in keeping with the five-part-Palladian plan that had become popular among Maryland's gentry class.

Much is known of the Galloway family and Tulip Hill due to the survival of several private and public collections of letters, accounts, and papers. Samuel Galloway was the great-grandson of Richard Galloway, a Quaker who had arrived from England in 1649 and settled near the West River, helping to establish the influential West River Friends Meeting. Samuel followed in family tradition and became a successful merchant and planter. Unlike other wealthy gentlemen of his time, who found it necessary to rely on credit, Galloway was an independent merchant generating his own capital. One of his earliest business pursuits was the importation and sale of indentured servants, and by 1762 this included enslaved labor. As owner of some thirty ships and a shipyard on the West River, Galloway

*Tulip Hill, West Elevation.
Measuring 52 by 42 feet, the main
block is crowned by a double hip
roof and vaulted-arch chimneys. The portico
covering the entrance probably
dates to the early 20th century.
E.H. Pickering, HABS, 1936.*





Tulip Hill, First Floor Plan and West Elevation. Tulip Hill is one of the finest five-part Georgian houses in the United States. The main block was built by Samuel Galloway in the eighteenth century; the hyphens and wings by his son John Galloway, ca. 1790. Drawn by Kenneth Clark, 1931.

was also engaged in the exportation of tobacco and wheat. Return voyages brought staples, clothing, shoes, and wines from Europe and molasses, sugar, rum, and coffee from Barbados. In the late eighteenth century when the Eastern Shore and Central Maryland turned to the cultivation of wheat as a cash crop, Galloway became involved in the wheat trade with Philadelphia merchants.

An account book kept by Samuel Galloway offers valuable information about the construction of Tulip Hill and about early building practices in general. One of the first entries in the account book, dated April 1756, credits John Deavour with the making and laying of the brick work. A total of 142,938 bricks were produced for the project. Two years later Samuel Galloway recorded payment for additional

work done by Will Lucas, a brick mason, and James Trotter, a joiner. While the architect for Tulip Hill is unknown, it is interesting to note that in 1760 James Trotter prepared drawings for the construction of the nearby St. James' Church. His documented skill as a draftsman may indicate that Trotter was the master builder and architect for Tulip Hill.

The design of Tulip Hill represents the new way that wealthy mid-eighteenth-century Chesapeake planters and merchants were arranging their houses. Rigid symmetrical plans were adjusted to suit the social needs of the owner. The slight asymmetry of Tulip Hill's Georgian plan reflects this evolution of room use. The large off-center entrance hall was designed to accommodate the arrival of many visitors. It is separated from the stair passage

at the rear of the house by a double arch similar to one at Gunston Hall (ca. 1755), the Virginia home of George Mason. The center of the arch features a free-hanging impost from which suspends a light fixture crowned by a shell carving. At the foot of the stair is a finely crafted shell-coved corner cupboard, or bowfat. The walnut stair is embellished with raised-panel wainscoting and delicate turned balusters decorated with a carved tulip flower motif.

The two most important public rooms in the house are to the left of the hall. They are significantly larger than the family's private rooms to the right and are finished with full-paneled walls and decorative fireplace mantels faced with marble. Manganese tin-glazed earthenware (delft) tiles, surrounding the fireplace in the second-floor northwest room, are perhaps the only *in situ* examples in the Chesapeake.

The house's attic, although not finished, is also worthy of mention. The framing of the double-hipped roof utilizes impressive queen-post trusses that provide a cavernous open plan. A locked storage room, constructed of wrought-nailed board walls and featuring original shelving, speaks to the attic's important, but utilitarian, function. A ladder stair gives access to a small observation deck situated between the two interior chimneys on the roof of the house. This vantage point provides a breathtaking view of the surrounding landscape and the West River.

Distinctive exterior architectural elements include the front and rear porticos. The west



Tulip Hill, Entrance Hall. A double arch similar to one at Gunston Hall (ca. 1755) separates the entrance hall from the stair passage at the rear of the house. E.H. Pickering, HABS, 1936.

elevation, facing Muddy Creek Road, features a wood portico, supported by four Tuscan columns and adorned with a carved Cupid in the pediment. It may date from John Galloway's ownership, but is more likely an early twentieth-century addition. Above the portico is the central pediment of the main block, decorated with a large oxe-eye window.



Tulip Hill, Attic. The attic of Tulip Hill features queen-post trusses, a storage room, and a ladder stair to the roof, all dating to the 18th century. Thomas A. Reinhart, 2010.



Tulip Hill, East Elevation. Seen from the West River, Tulip Hill rises majestically on a hill above the meadows and terraced gardens, evoking an impression of great importance. Thomas A. Reinhart, 2010.

The carved wood key block depicts a winged dove supporting a crown and grasping a full rose in its claws; it is perched on a monogram "G." The east elevation of the house affords a view of the terraced gardens and West River beyond. This entrance is covered with a cantilevered door hood or canopy supported by decorative carved consoles and surmounted with a carved tulip flower finial. A mid-nineteenth century frame tenant house and frame board-and-batten barn stand north of the house and a family burial ground lies to the south.

Unfortunately, Anne Chew Galloway did not live to see Tulip Hill completed. Samuel never remarried, and in 1785 he died leaving Tulip Hill to their son, John, who was living in Chestertown. During Samuel Galloway's occupancy, George Washington was a frequent visitor to Tulip Hill, as a dinner guest and overnight lodger. At Galloway's death, George Washington wrote to his friend William Fitzhugh:

...Our old acquaintance Samuel Galloway retired from the Alexandria races, and from the pomps and vanities of this world almost in the same instance, having taken his departure for the impervious shades of death as soon as he got home...

John Galloway and his wife, Sarah Chew of Philadelphia (his double first cousin), moved to Tulip

Hill in 1790. He had already initiated improvements to the main block of the house including the construction of the hyphens, wings, and several outbuildings. At his death in 1810, John and Sarah's only daughter, Mary Galloway, inherited Tulip Hill, subject to the life estate of her mother. Mary Galloway had married Virgil Maxcy of Attleborough, Massachusetts, in 1811, and at her mother's death in 1826, the couple became owners of the vast estate. Virgil Maxcy served as solicitor of the U. S. Treasury Department from 1833 until 1837, followed by an appointment as *chargé d'affaires* to Belgium. He died in 1844 on board the *U.S.S. Princeton* in the infamous explosion of the ship's new gun, known as the "Peace-maker." Secretary of State Abel P. Upshur and Secretary of the Navy Thomas W. Gilmer were also among those killed in the explosion.

Tulip Hill remained in the Maxcy, Markoe, Hughes, and Murray families, all descendants of the Galloways, until 1918 when it was purchased by Mr. and Mrs. Henry H. Flather of Washington, D.C. In 1946, Tulip Hill was sold to Mr. and Mrs. Lewis R. Andrews, who restored this important landmark. The current owners, Rebecca Grant and Richard Lewis, are continuing the tradition of good stewardship.

Christ Church

Owensville vicinity

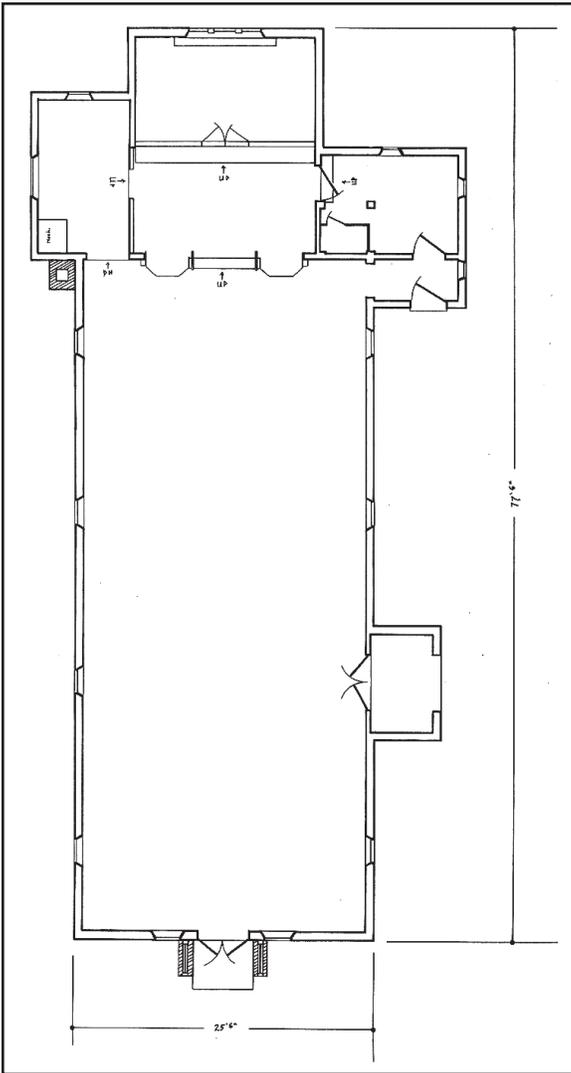
1867-69

Christ (Episcopal) Church in Owensville is one of the finest examples of Carpenter Gothic architecture in Anne Arundel County. Built between 1867 and 1869, the design closely resembles plans for rural parish churches illustrated by noted church architect Richard Upjohn in *Rural Architecture*, published in 1852 and in *A Book of Plans for Churches and Parsonages*, published by the Central Committee of the General Congregational Convention in 1853. It was constructed on the site of

an earlier church built in 1852 known as St. James-the-Less, which served as a “chapel-of-ease” for St. James’ Parish. Such chapels were created as a convenience for parishioners living greater distances from the mother parish church. By 1862 St. James-the-Less was granted independent status and a new parish, named Christ Church, was formed. It included the northern portion of St. James’ and the southern portion of All Hallows parishes, two of the 30 original Anglican parishes established in 1692.



Christ Church in Owensville, built 1867-69, is a fine example of Carpenter Gothic architecture. Marcia Miller, 2018.



Christ Church's board-and-batten siding and steeply-pitched shingled roof and bell tower emphasized verticality and evoke the romantic picturesque quality of Carpenter Gothic architecture. Inside, the long narrow nave of the church is defined by the wood scissor-truss ceiling. Stained-glass lancet windows provide subdued lighting. The adjacent Sunday school building, built in the 1930s also in the Carpenter Gothic style, was expanded in the 1950s. The church hall, located west of the church, was constructed in 1924 on the site of the West River Classical Institute of Chaney's Academy, established in 1851.

The present church was built in memory of James and Annie McCaleb, children of Eleanor Hall McCaleb Burwell and her husband, James McCaleb. After suffering great personal loss, including the tragic deaths of her children and first husband, Eleanor Burwell and her second husband, Dr. Elliott Burwell, commissioned the construction of Christ Church.

Christ Church, Plan. Measured by Frederick Knight, Sherri Marsh and Donna Ware. Drawn by Frederick Knight, 1997.



Christ Church, interior view showing the early finishes and exposed decorative framing characteristic of Carpenter Gothic. Heather Barrett, 2018.

St. James' Anglican Church

Herring Creek

1763-65

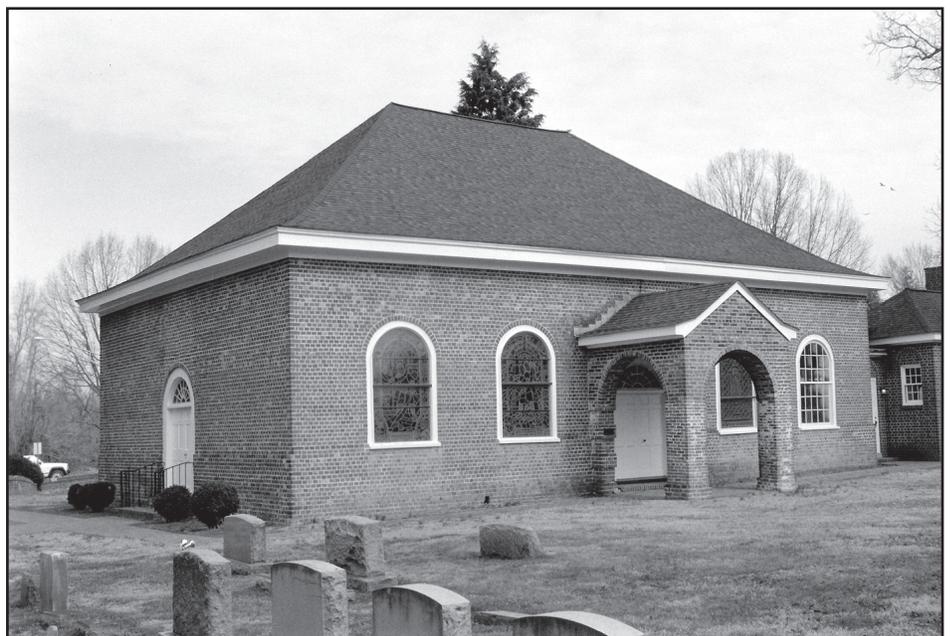
Built in 1763-65 by local builder James Trotter, St. James' Anglican Church reflects the influence of well-known English architect James Gibbs on American church architecture of the period. It was built for one of the thirty parishes established following the institution of the Anglican Church in Maryland in 1692 and is one of two surviving colonial churches in Anne Arundel County. St. James', Herring Creek, replaced an earlier timber-framed church that had been constructed on the site in the mid-1690s. Among the regionally distinctive features of St. James' is the header bonding that appears on the two walls that include entries. Measuring 60' in width and 40' in depth, the building is capped by a hipped roof with flaring eaves. Although the interior was much altered in the nineteenth century, the original plan of the church can be easily determined from the bonding patterns and the placement of its compass-headed apertures.

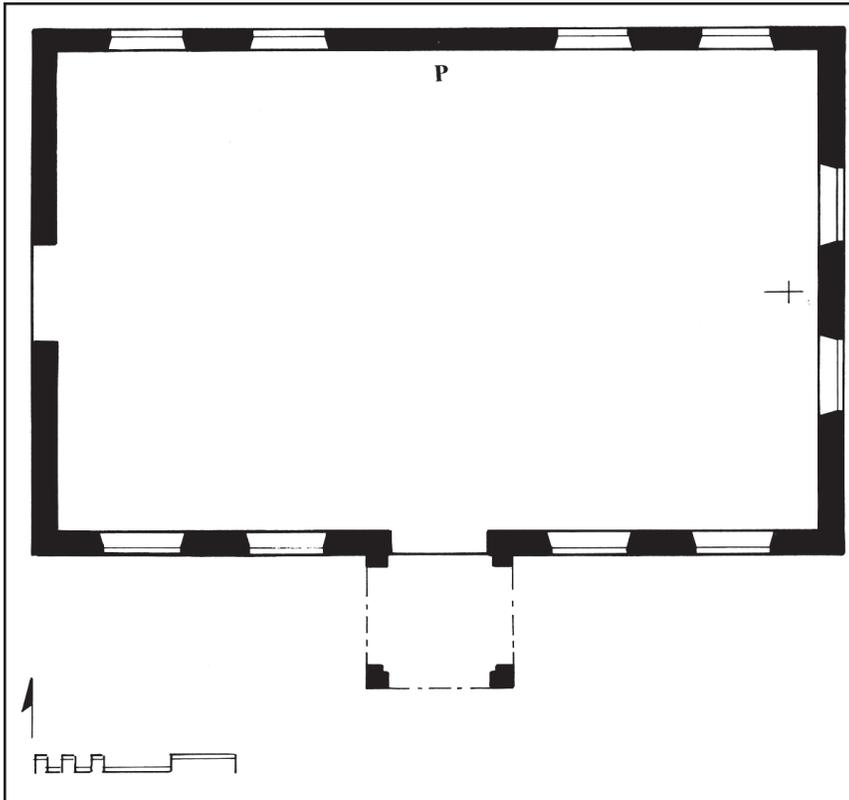
The principal entrance into the church is through a broad double door protected by an open-sided

brick porch in the center of long south wall. The secondary entrance is in the center of the west wall. Both these entrance facades are distinguished by their all header bonding, a pattern that was popular for principal facades in this part of Maryland from the 1740s through the 1770s. By contrast, the two walls without doorways are laid in English bond. On the north wall opposite the main entrance, there are four windows but a blank space in the center where a fifth might be expected. This is where the pulpit was located in the original configuration of the church. Thus, the plan of the building consisted of a short aisle that ran from the south doorway to the pulpit opposite on the north wall. A longer, east-west aisle led from the west doorway to the altar in the center of the east wall, which was lit by two flanking windows.

St. James' Church was built on the site of Herring Creek parish church, which was erected between 1695 and 1698. By 1760 the Herring Creek church was described as "incapable of standing long." In that

St. James' Church, South Elevation. The principal entrance here is covered by a later portico; the secondary entrance is on the west elevation. Carl Lounsbury, 1997.





St. James' Church, Plan. In plan, it is similar to meetinghouses in Maryland and in South Carolina. The main entrance is centered on the south wall with the original placement of the pulpit on the opposite wall. Measured by Carl Lounsbury, Sherri Marsh, and Donna Ware. Drawn by Carl Lounsbury, 1997.

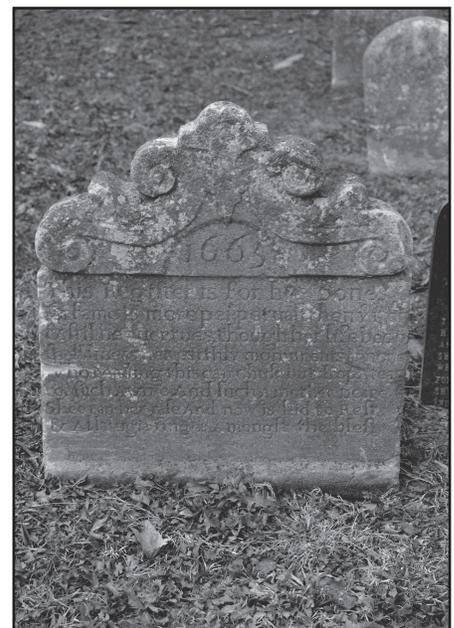
year, the vestry selected James Trotter, a "workman proper for the occasion," to draw plans for a new church for which he was paid £15 Maryland currency. Trotter was probably considered very "proper" for the job because he had just completed extensive work at nearby Tulip Hill, one of the finest Georgian houses in the colonies.

By 1762 the drawings had apparently been prepared to satisfaction. The Clerk of the vestry was ordered to send an advertisement to Mr. Jonas Green, the editor of the *Maryland Gazette* in Annapolis, to invite bids for the "building of a new brick church to be 60 feet long and 40 feet in breadth..." Mr. John Weems, a vestryman, was selected as the "undertaker," or contractor, to build the church for £1400 Maryland currency. St. James' Church was completed in December 1765, although some finishing touches came later. Indeed, in April 1769, the vestry hired Mr. Wright Mills to paint the interior and exterior trim of the church. The contract directed Mills to: "paint the head of the church three times over with

Cloud Blew. The window frames, door frames and cornishes inside and out three times over with white lead and Oyl..., the other to be painted the same couler"..." There was apparently some difficulty in getting Mr. Mills to honor his contract, for the vestry minutes record that a lawsuit was brought against him in January 1771. The work was completed shortly thereafter.

Among the surviving fittings from the colonial period are four wooden tablets with the Commandments, Lord's Prayer, and Creed enframed in bolection moldings. These may have been the tablets that were given in 1724 by William Lock for the earlier church and reused in the new building. The interior of the new church featured forty pews flanking the aisles. The coved ceiling and possibly the plastered walls were painted "cloud blew."

The parish cemetery fills the churchyard south of the church. The oldest dated gravestone in Maryland, the stone of Ann Birckhead who died in 1665, is found here. Her gravestone and a similar stone without an inscription were moved to the churchyard in 1888 from nearby Birckhead plantation.



St. James' Church, Gravestone of Ann Birckhead, dated 1665 (oldest documented in Maryland). Carl Lounsbury, 1997.

Riversdale

Riverdale

1801-07

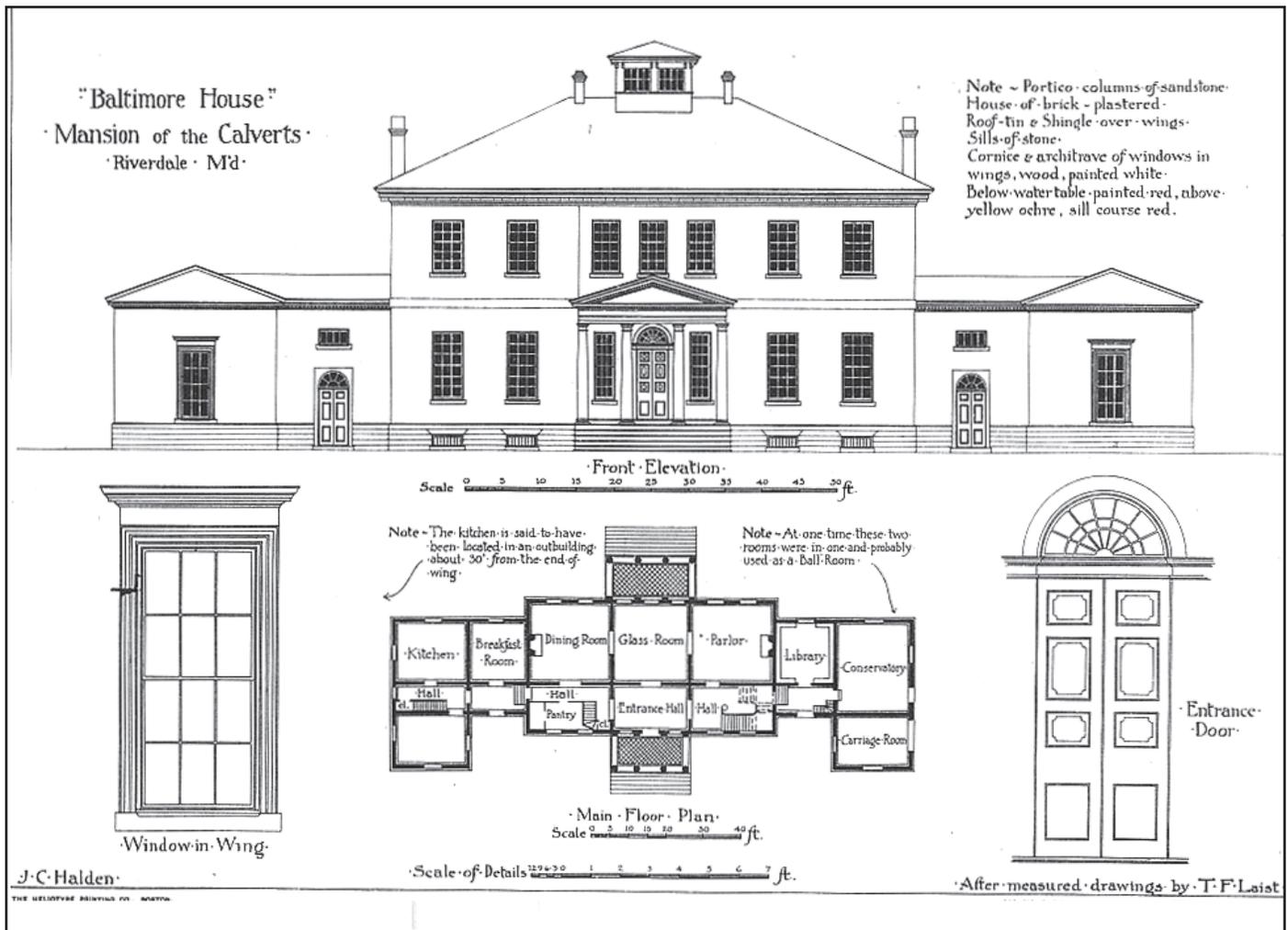
Riversdale stands out among the many five-part-plan houses in Maryland for its refined composition and elegant details, illustrating the transitional period between late Georgian architectural massing and a Federal period taste for delicate decorative features. It is also significant for its association with Rosalie Stier Calvert, whose letters provide vivid descriptions of life at Riversdale in the early nineteenth century, including her efforts to oversee completion of the house and grounds started by her father, and Adam Francis Plummer, an enslaved worker at Riversdale whose journal provides rare insights into the lives of pre- and post-emancipation African Americans.

The house, with its hipped roof center block, symmetrical hyphens and wings, and Tuscan porticos on both elevations, was designed by its first owner, Rosalie Calvert's father, Henri Joseph Stier. Stier, a Flemish financier and art collector, brought his family to Maryland from Belgium in the summer of 1794. The Stier family's status as wealthy Catholic landowners put them in danger after the French Revolution. After living in various rented houses, including Bostwick (1746) in nearby Bladensburg, in 1800 Stier decided

to acquire 729 acres near the federal capital for a new home. He consulted architect Benjamin Henry Latrobe for a design, but Latrobe responded late and with an unacceptable design. Instead Georgetown builder William Lovering, assisted by Alexandria builder Robert G. Lanphier, oversaw construction of Riversdale according to a scheme likely developed by Stier and his son Charles. Construction began in June 1801 with the east wing. The exterior walls were brick covered with stucco, a fairly unusual treatment in this region. The portico columns were carved from Aquia Creek, Virginia, sandstone, the same material used for the major government buildings of Washington, DC.



Riversdale, view from northwest with Dependency (left). This elegant five-part-plan house of brick covered with stucco was constructed in one campaign from 1801-07. Rosalie Stier Calvert oversaw completion of the house begun by her father and design of the grounds. Jack Boucher, HABS, 1989.



Riversdale, drawings from *The Georgian Period* (1900). Here the salon is labeled "glass room." The cupola was added by C.B. Calvert, who turned Riversdale into a progressive farm in the mid-19th century after his parents' deaths and helped establish the U.S. Department of Agriculture. M-NCPPC removed the cupola during restoration of the house starting in the 1980s. J.C. Halden et al. *The Georgian Period, being Measured Drawings of Colonial Work, Part VI. Plate 28. American Architect and Building News Co. Boston: S. J. Parkhill & Co., 1900.*

Stier and his wife returned to Belgium in 1803, leaving the property to their youngest daughter, Rosalie, who had married prominent Maryland landowner George Calvert, grandson of the fifth Lord Baltimore, in 1799. George and Rosalie Calvert moved to Riversdale and oversaw completion of the house between 1803 and 1807. Mrs. Calvert's letters noting progress, requesting furnishings and fixtures, and elaborating on design issues provide invaluable insight into understanding how this house incorporates both American and European ideals. Throughout construction, Mrs. Calvert had numerous discussions with her father about marble mantels, requested her sister send "a plaster statue similar to the one on top of the staircase column in Papa's house," and lamented "I don't know what [your] intention was." Mrs. Calvert also acknowl-

edged her integration of European aesthetics into the house: "there is a lot of talk about our house, but not because it is so splendid... [but] because of its distinctive style, and people always admire anything done by Europeans."

Riversdale incorporates a formal plan, tightly controlling circulation throughout the house, starting with the entry. Here a visitor is directed into the public rooms or stair hall, or to the service corridor opposite. The suite of three rooms to the rear creates the most formal and highly embellished spaces in the house. The central salon was clearly influenced by the family's home in Flanders with a triple arch motif repeated on all four walls, including three triple-hung windows at the southern exposure. Symmetrically placed mahogany doors, a lavishly

molded cornice, and wooden pilasters with applied composition decoration complete the salon. The floor cloth is recreated from an original fragment. The west parlor, which Mrs. Calvert felt “ought to be more beautiful [than the dining room] in comparison,” was originally wallpapered. Unpainted plaster found behind later pier mirrors reveals subtle ghosting of the wallpaper pattern. The dining room, which could be entered from the salon (for guests) or the service hall (for family or servants), provided the plainest public entertaining space. Here Mrs. Calvert asked for a red marble mantel and painted the mop boards with graining, seen today in one surviving patch near the fireplace.

To the right of the entry hall, a graceful stair rises to the second floor. Its square balusters and distinctive gothic handrail can be seen in a small group of houses in and around Annapolis. Mrs. Calvert’s letters outline the use of rooms on the second floor as family and guest chambers, with two attached European-style dressing rooms. Beyond the stair hall, the west wing was originally intended as a gallery for Stier’s outstanding collection of Old Master paintings, but was finished as a carriage house and stable instead. Original shelving in the hyphen’s rear room suggests this was George Calvert’s study. A panel of original French hand-block printed wallpaper is visible next to the door. On the east side of the entry, a service corridor leads to a locked butler’s pantry and the kitchen located in the east wing.

The original dairy survives under the north portico and, according to Mrs. Calvert, was fitted out with marble shelves and floor; she also noted the cellar housed an orangery. The attic is framed with a queen post and principal rafter system and includes the framework for a false chimney and a large brick arch formed from the joining of two separate chimney stacks into a single stack above the roof.

The estate included extensive grounds with gardens, terracing, and an artificial lake; portions of the terracing remain on the southeast side of the house. An avid gardener, Mrs. Calvert consulted with artist William Russell Birch of Philadelphia for landscape plans and began these improvements shortly after the house was completed. Only one dependency remains of the many farm structures, outbuildings, overseers and slave quarters once associated with Riversdale. Mrs. Calvert officially became owner of Riversdale in 1816, fulfilling her father’s request that the property belong to her, not her husband.



Riversdale, view of Salon. The most formal and highly embellished space in the house, the central salon features a triple arch motif repeated on all four walls, including three triple-hung windows at the southern exposure. Symmetrically placed mahogany doors, a lavishly molded cornice, and wooden pilasters with applied composition decoration complete the salon. Marcia Miller, 2018.

The Calvert’s son, Charles Benedict Calvert, retained the property in 1838 after his parents’ deaths, buying the shares left to his siblings. He made some changes to the house, probably adding the grape leaf decoration on the frieze of the salon and a Greek revival cupola to the center block (now removed). C.B. Calvert made Riversdale a showplace of modern agriculture in the mid-nineteenth century and helped establish the Federal Bureau of Agriculture, which would become the Department of Agriculture. Calvert was also a founder of the Maryland Agricultural College, selling a portion of the Riversdale



Riversdale, view of Stair. To the right of the entry hall, a graceful stair rises to the 2nd floor. Its square balusters and distinctive Gothic handrail can be seen in a small group of houses in and around Annapolis. In one of her letters, Rosalie Calvert requested her sister send "a plaster statue similar to the one on top of the staircase column in Papa's house."
 Marcia Miller, 2018.

plantation to create the campus (now University of Maryland, College Park).

C.B. Calvert's ownership of Riversdale included enslaved workers, among them Adam Francis Plummer, who lived at Riversdale from 1829 to 1870. Plummer learned to read and write and married Emily Saunders, a slave on another plantation, in 1841. He started keeping a journal on his wedding day and continued until his death, providing a rare personally written account of slavery. Plummer was allowed to regularly visit his wife and

their children at other plantations in the region. After the Emancipation Proclamation was issued in 1863, Emily Plummer and her young children fled to Baltimore where they were jailed as runaways since the Emancipation Proclamation only freed slaves in Confederate states, not slaveholding Union border-states such as Maryland. Plummer was able to take them to Riversdale when their master could not afford the fees for their release. When Maryland's enslaved workers were freed by the new state constitution in 1864, Plummer became a paid foreman. He bought 10 acres of land nearby, in what is now Edmonston, and moved to his own house there in 1870. After her father's death, Nellie Arnold Plummer used his journal as a basis for her 1927 book, *Out of the Depths or The Triumph of the Cross*, telling the story of the Plummer family's journey from slavery to freedom.

The Calvert heirs sold the estate in 1887 to New York developers who formed the Riverdale Park Company and used the house as their surveyor's office and headquarters until 1893. The house survives today on a modest block of land surrounded by turn-of-the-twentieth-century suburban development. After serving as a boarding house, country club, and private residence to several U.S. Senators, the property was sold in 1949 to the Maryland National Capital Park and Planning Commission (M-NCPPC) for use as offices. In the 1980s, M-NCPPC began restoring Riversdale as a house museum.

Approximately 30 feet east of the main house stands a two-story, gable roof dependency of stucco-covered brick possibly built sometime between 1820 and 1845 on the foundations of an earlier structure. The 29' x 18' building is divided into two rooms with a central fireplace, and each room has an entrance on the west elevation. Archeological investigations and existing photographs indicate that this was one of a series of outbuildings to the east of the main house. The exact usage of this building is unknown. It has been described variously as a summer kitchen or as quarters for slaves, servants, or an overseer.

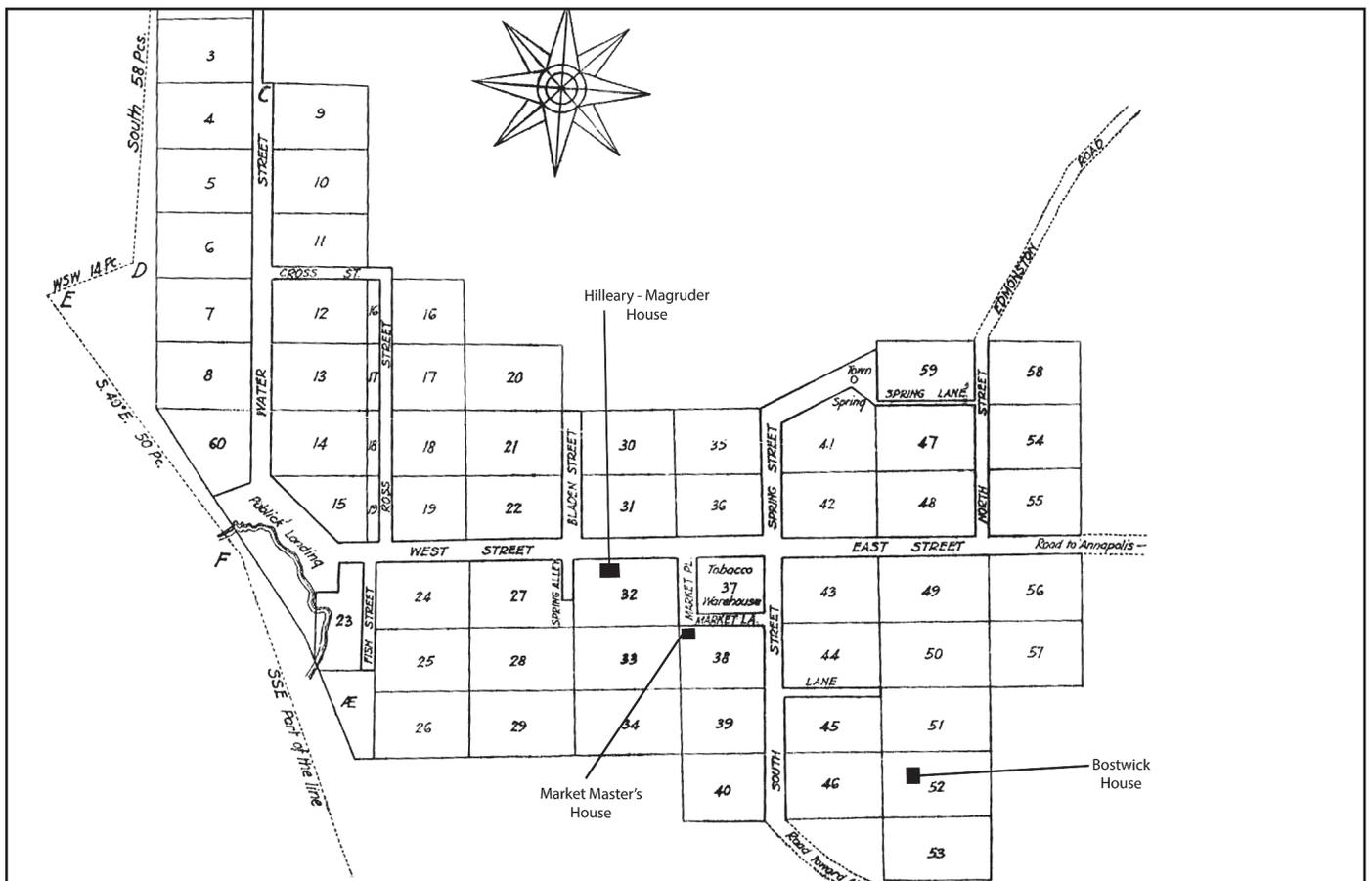
Bladensburg

Established 1742

The important eighteenth-century port town of Bladensburg, Maryland, was established in 1742, on the North East Branch of the Potomac River (now Anacostia River). Because towns had been slow to form in colonial Maryland's plantation economy, the General Assembly legislated towns through statute. The 1742 act to establish "Bladensburgh" required that the town be divided into sixty, one-acre lots. These lots had to be improved within 18 months of purchase by a "tenantable House, with one Brick or Stone Chimney...that shall cover four Hundred square Feet of Ground." A Town Commission, including Christopher Lowndes, was established to oversee the survey, sale and improvement of the

town lots. By 1746, town records indicate that only eighteen of the original lots had been improved; these would have included both Lowndes' own house known as "Bostock," later "Bostwick" (Lot 52) and the Hilleary-Magruder House (Lot 32).

In 1747, the town was designated as an inspection station for tobacco in Prince George's County, and this clearly spurred further growth. In fact, by 1776, Bladensburg exported more tobacco than any other Maryland port on the western shore of the Chesapeake Bay. By this time, the town boasted a shipyard and ropewalk owned by Christopher Lowndes, waterfront wharves, a tannery, taverns, stores (including



Plan of the Town of Bladensburg, resurvey 1787 with Bostock, Market Master's House, and Hilleary-Magruder House. Maryland State Archives.

Lowndes' firm which may have been located in the ca. 1760 Market Master's House, Lot 38), and many new dwelling houses. Writing about a visit to Bladensburg in 1797, the French writer and traveler La Rochefoucauld-Liancourt reported that it was a

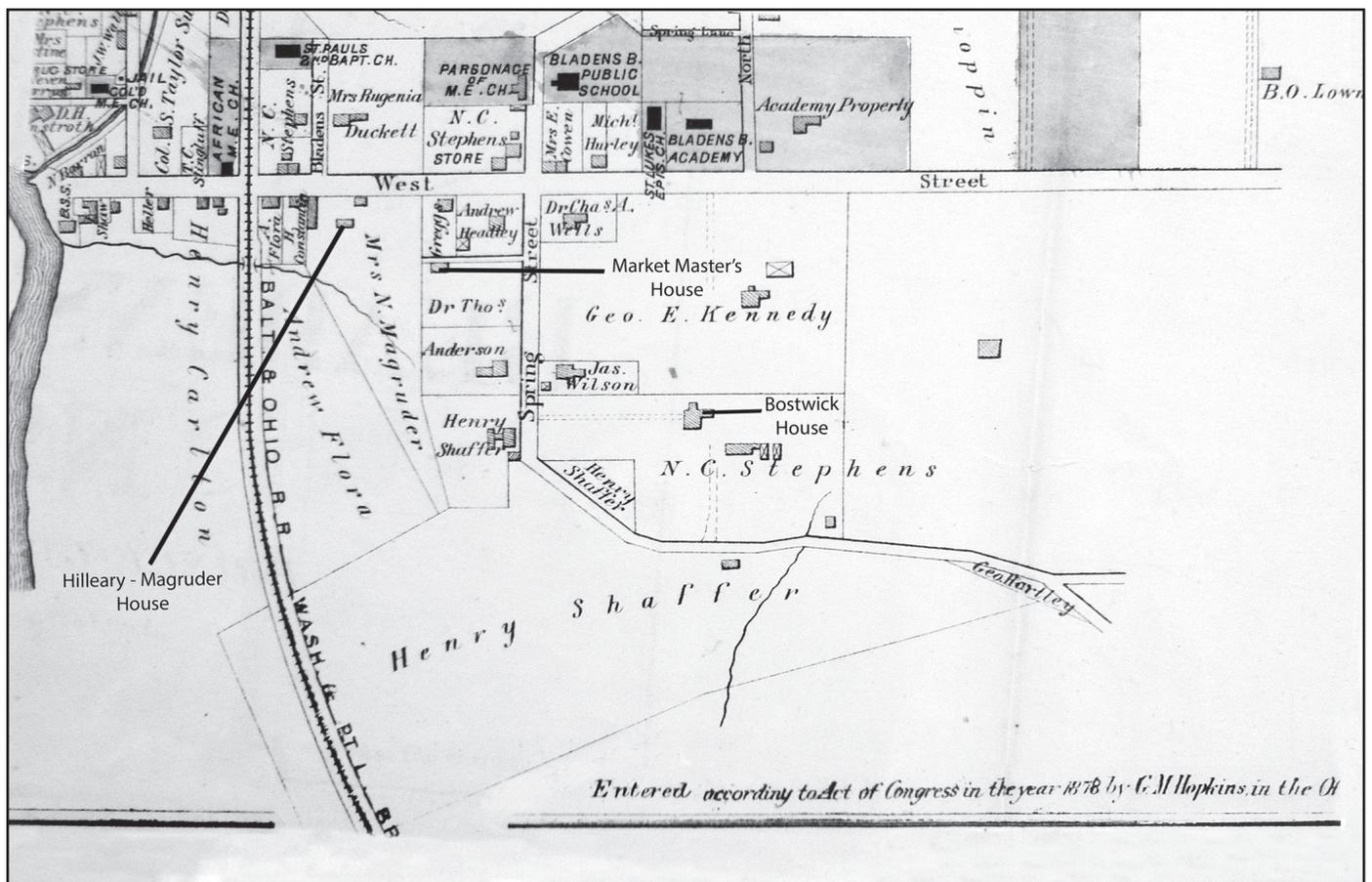
small village decently built, where there is a place for inspecting tobacco, little used at present; and a school of considerable reputation in the country. Bladensburg is situated on the upper part of the East-branch, at the spot where it begins to be navigable. Not far from one of the streams which fall into that river is a fine spring of mineral water, which is separated from the bed of the stream only by a slip of land four or five feet in breadth.

As the new century dawned, Bladensburg was the site of an important battle during the War of 1812. British troops marching from the Patuxent River to capture Washington, fought and defeated American troops as they crossed the Anacostia River; the

Americans retreated towards Washington and the British entered the city and burned the Capitol, White House, Treasury and War Office.

By that time tobacco cultivation and export were on the decline, and the port was struggling with the silting of the river and harbor, brought on by erosion from decades of tobacco monoculture. By the second quarter of the nineteenth century, the river at Bladensburg had silted up to the point that it became too shallow for large-scale vessels. Thus, trade and shipping waned as farmers, merchants, and larger ships began to use the port of Baltimore. The town was also bypassed by the B&O Railroad in 1835, further exacerbating its decline as an important commercial center. The final blow to the town was the closing of the tobacco inspection station in 1840.

Bladensburg remained a small, self-sufficient town into the later nineteenth century, when the arrival of the Alexandria Branch of the B&O Railroad encouraged new development and industry. In the early



Map of Bladensburg, G.M. Hopkins, Atlas of Prince George's County, Maryland, 1878, showing Bostock, Market Master's House, and Hilleary-Magruder House.

twentieth century, the streetcar system connected Bladensburg to Washington, DC, attracting suburban development. Buildings such as that constructed for Ernest Maier Inc., a concrete block and building materials supplier, represent the current light industrial/commercial character of this former eighteenth-century port town.

In addition to surviving early period neighbors the Market Master's House, the Hilleary-Magruder House, and Bostwick, the adjacent St. Paul's Baptist Church was built in 1818 for a Presbyterian congregation. The church was remodeled and enlarged after 1908 by the black Baptist congregation founded by Sarah Miranda Plummer, daughter of enslaved Riversdale diarist Adam Francis Plummer.

Located just down the road is the Peace Cross, a forty-foot tall exposed aggregate concrete cross designed and constructed by local concrete innovator John Joseph Earley as a memorial to the Prince George's County residents who lost their lives in World War I. The Peace Cross also served as the starting point of the new National Defense Highway between Bladensburg and Annapolis. The Snyder-Farm No. 3 Post of the American Legion completed the project and dedicated the memorial on July 12, 1925.

Starting in 1916, Earley developed a patented method of creating colorful pre-cast concrete panels and sculptural features employing a variety of exposed aggregates. Earley's decorative mosaics appear in numerous federal and city buildings and other sites and structures in and around Washington, D.C., including the Justice Department, Meridian Hill Park, and in his brief 1930s foray into prefabricated, affordable housing. The Peace Cross is an early example of his work in this visually striking construction material. It sits on a grassy, crescent-shaped traffic island with a flagpole and some low-scale plantings. It is currently the subject of a federal lawsuit filed by the American Humanist Association, which objects to the use of religious symbolism on public property.



Peace Cross. The Peace Cross is a forty-foot tall exposed aggregate concrete cross constructed as a memorial to the Prince George's County, Maryland, residents who lost their lives in World War I. Originally sponsored by the American Legion, its location on a traffic island has placed the Peace Cross under the jurisdiction of M-NCPPC since 1960. The Peace Cross is currently the subject of a federal lawsuit filed by the American Humanist Association. Renee Bieretz, HABS, 2013.

Bostwick House

Bladensburg

1746, ca. 1904

Bostwick House was completed in 1746 by affluent English-born Bladensburg merchant Christopher Lowndes and significantly renovated during the early twentieth century in a manner indicative of the Colonial Revival era. Bostwick's original design features key structural and decorative elements characteristic of early building practices in the region, including a steeply pitched, principal rafter roof; and large T-shaped, interior end chimneys with an inset date plaque ("C L 1746"). Lowndes likely played an active role in the design and construction of the house, originally referred to as Bostock House, named for his family home in Cheshire, England. In fact, the original pilasters framing the center passage of the house are very similar to another Lowndes house in Cheshire known as Overton Hall. Lowndes also had in his employ

numerous indentured craftsmen, including a mason and bricklayer brought from Cheshire, as well as a plasterer. The large buttress on the south elevation and the attached one-and-a-half-story wing on the north elevation, later serving as the kitchen, were reportedly added by the second owner, Benjamin Stoddard, about 1793.

Lowndes purchased Lot 52 in Bladensburg about 1743, and began construction of the house within a year or two. The roof framing has been dated using dendrochronology; the timbers were cut in the fall of 1745. Built in Flemish bond brick on an uncoursed stone foundation, the two-and-a-half-story, symmetrical, five-bay structure has a central-passage floor plan. As indicated in Lowndes' probate inventory in 1785, a "large room" or saloon sat on

one side of the first-floor passage, and a dining room and "back room" on the other. The original design included a small winder stair at the rear of the center passage, which remains intact between the second floor and attic. Lowndes' inventory also indicates the presence in 1785 of a porch room that contained six Windsor chairs and a round table; this is likely the porch shown in a late nineteenth-century photograph. The "large room" is finished with a beaded chair rail with bolection molding and raised panels and rails rendered in plaster. This type of plaster paneling has been identified in several other dwellings in Maryland and Virginia, including George Washington's Mount Vernon (ca. 1750). Although the



Bostwick House, West Front Elevation. This late 19th-century view shows an earlier porch pavilion. Courtesy of Prince George's County Historical Society.



Bostwick House, West Front Elevation showing Colonial Revival redo. John O. Brostrup, HABS, 1936.

flooring on the first level has been replaced, reused flooring in the cellar indicates that it was originally doweled and secret nailed; original flooring on the second floor is face nailed with T-headed wrought nails showing a hierarchy of finish between floors.

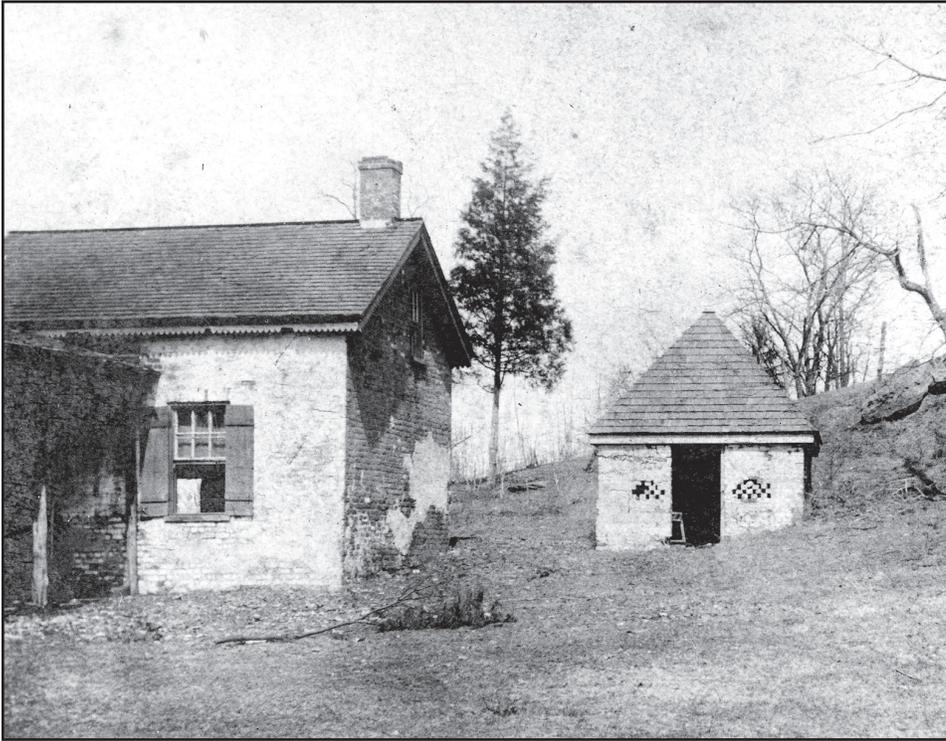
The second-floor plan consists of the center passage and four heated chambers. The two principal chambers are located above the “large room.” Nestled beside the chimney mass of the opposite, northeast chamber is a small closet or withdrawing room. This space reflects the rather public nature of chambers in the mid-eighteenth century and the need for a true private retreat. The closet is lighted by a window and includes chair rail along the north wall, suggesting that the space was never meant to serve solely as a storage space.

The attic contains two garret rooms on one side of the center passage and a large unheated space, possibly a store room mentioned in the 1785 inventory, on the other side. The two garret rooms are finished

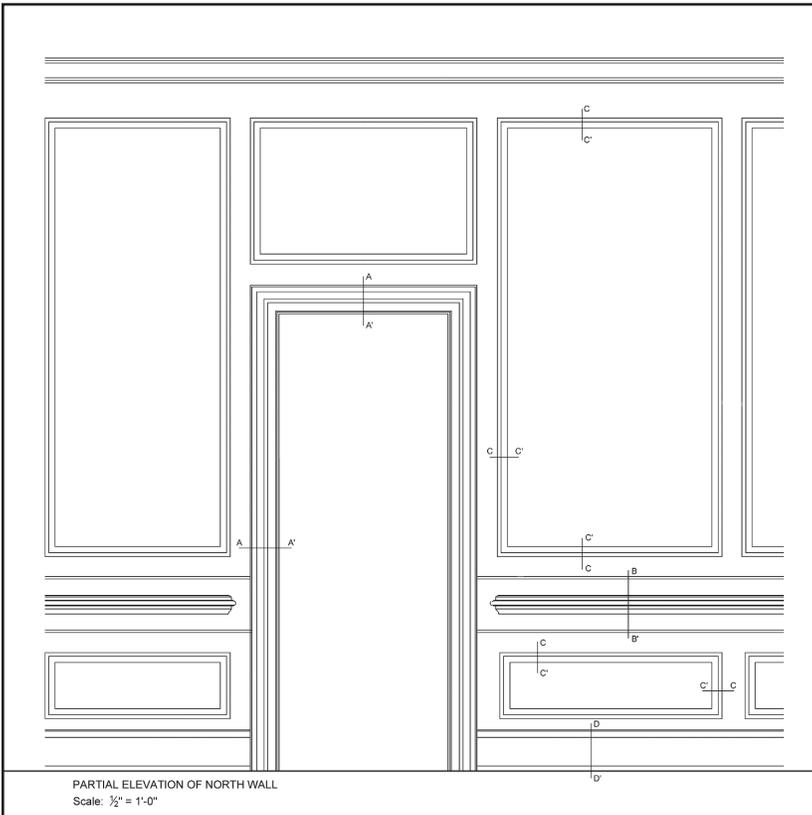
with early plaster, beaded base boards, and heated with a small fireplace. While there is evidence that the storeroom walls were covered in riven lath, it is unclear if the space was ever plastered. A large king post truss and principal rafter system are easily visible. The attic dormers were added later based on the cut and unsupported purlins at each dormer location; originally the only light and air would have been from the gable end windows.

Upon the deaths of Lowndes and his wife, Elizabeth, their daughter Rebecca and her husband Benjamin Stoddert, took possession of the house. Stoddert was a Revolutionary War captain and tobacco merchant who later became the first Secretary of the Navy under President John Adams.

Juliana Carroll, daughter of previous owner Nicholas Stephens, inherited the property in 1880 and lived there with husband Jules Dieudonne, an artist who had emigrated from Belgium. Dieudonne painted the murals on the panels over the doors in



Bostwick House. Late 19th-century view of detached kitchen/wash house and outbuilding. Courtesy of Prince George's County Historical Society.



Bostwick House. Elevation of raised plaster panels in "large room" w/ molding profiles. Drawn by Donald Linebaugh and Hassan Tariq; computer graphics by Hassan Tariq, 2018.

the "large room" (dated 1892 and 1898). The first reference to the property as "Bostwick" appears in the 1881 deed transferring the property from Nicholas to Juliana.

In 1904, Hettie Parker Kyner and her husband, James H. Kyner, upgraded the house and landscape in the Colonial Revival style; changes during this remodeling included such features as the Palladian window in the back room, the new and larger first to second floor staircase, enlarging of many of the windows on the first floor, interior moldings and other details, the widening of the front and rear doorways and installation of new door surrounds, elimination of the single-story front entry pavilion and the addition of

porches that run the length of the front and rear façades.

Bostwick is sited on what is known as Lowndes' Hill, overlooking the Northwest Branch of the Potomac River, with a series of three front terraces or falls. Lowndes would have looked out across his lands onto the port of Bladensburg to see his shipbuilding yard and rope walk, which were located along the riverfront. In addition to a Colonial remake of the house, Kyner made extensive changes to the landscape, including the addition or reworking of agricultural buildings and a garage, the inclusion of a terrace in front of the new, full width front porch, leveling and landscaping of the rear yard, and the planting of a "colonial" boxwood garden. Dating to the eighteenth century is the attached brick kitchen (probably built as a storeroom) and a wash house. The Federal Direct Tax in 1798 lists the buildings on Lots 52 and 53 as including a brick storeroom adjacent to the dwelling, a brick meat house, a milk house, and old store

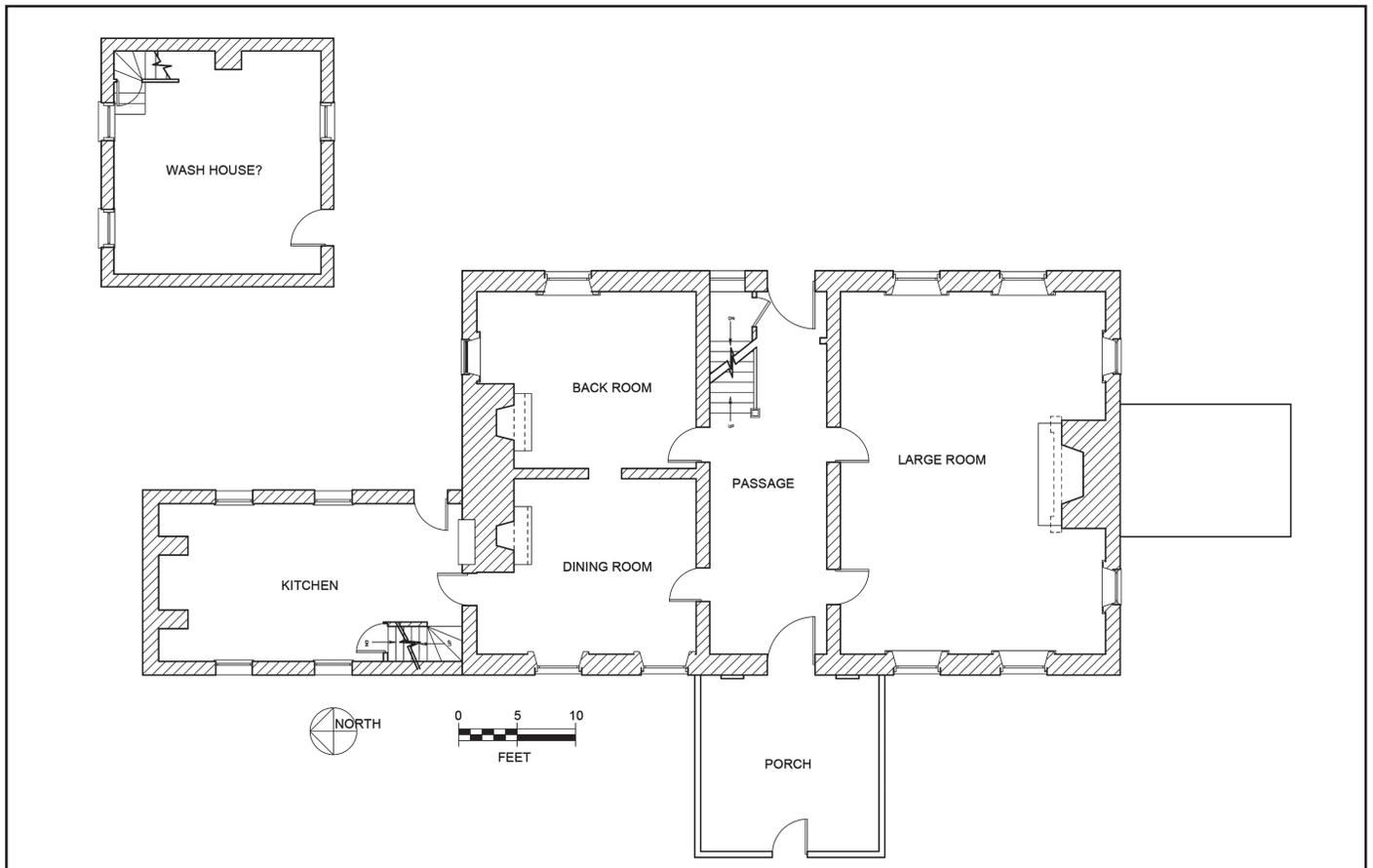
house, a carriage and lumber house, a *framed* kitchen, a framed wash house and a framed hen house (*italics added*). A newspaper advertisement for the sale of the property in 1816, following the death of Benjamin Stoddert, describes the improvements while also suggesting the likely conversion of the storehouse for use as a kitchen, replacing the earlier framed kitchen.

Brick House in the town of Bladensburg.... Attached to the said building, is an excellent kitchen, and wash-house, with very good apartments for servants; extensive stables, carriage house, and all other necessary build-ings; a large garden, with a choice collection of fruit of different kinds; a well of very fine water, situated equidistant between the wash-house and kitchen, and very convenient to both; together with forty seven acres of land, on which is an apple orchard in full bearing, and also 2 or 3 acres of beautiful wood.

A garage, a bank barn, several chicken coops, and the stable on the site today probably date to the twentieth century, with some exceptions. The current gambrel-roof stable with its board-and-batten siding is perhaps the most interesting of the extant farm outbuildings. It reflects an early twentieth-century makeover connecting two smaller agricultural outbuildings: one eighteenth-century building with a hand-hewn frame and gable roof and an early nineteenth-century structure with a sash sawn frame and gable roof. The two buildings were connected with dimensional lumber and the gambrel roof constructed to complete the transformation.

Currently owned by the Town of Bladensburg, the house is now used by the University of Maryland's Graduate Program in Historic Preservation as a study site, and they are involved in research on and restoration of this important house and property.

Bostwick House, First Floor Plan – Conjectural drawing depicting the plan as of the late 18th century. Delineated by Donald Linebaugh and Hassan Tariq; computer graphics by Hassan Tariq, 2018.



Market Master's House

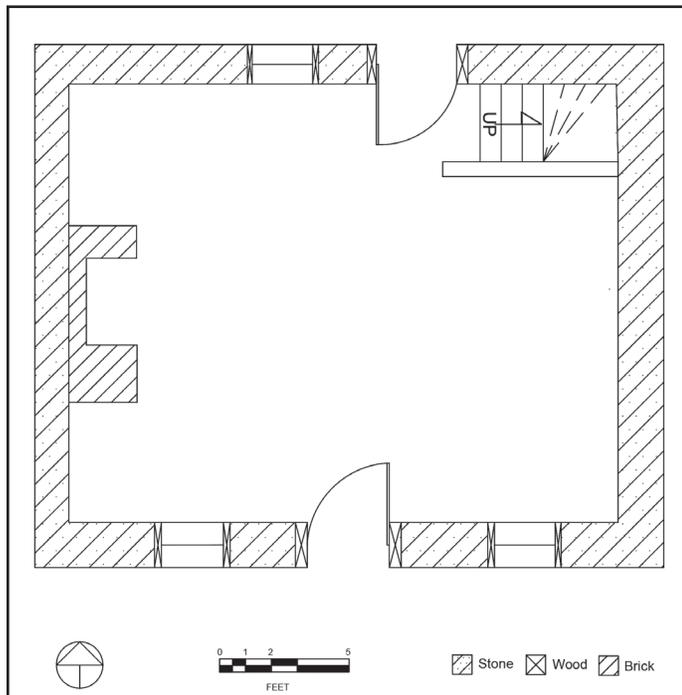
Bladensburg

ca. 1760

Associated with Bostwick is the nearby Market Master's House, also built by Christopher Lowndes, ca. 1760, as a one-room dwelling or store building to house the family's mercantile firm. This small, vernacular, one-and-a-half story, gable-roofed building was constructed of uncoursed native stone, refuting later claims that it derived from ship ballast. The Market Master's House is one of a handful of mid-eighteenth-century buildings that remain as tangible evidence of Bladensburg's early history as a major commercial port.

While Lot 38 was owned by several individuals prior to Lowndes' purchase in September 1760, these owners forfeited the parcel after failing to

meet the requirements set out by the Town Commissioners to build a "Tenantable House" within 18 months of purchase. As further stipulated, the improvements were to cover a minimum of 400 square feet, with one chimney of either brick or stone; at 25' x 20' the Market Master's House met the minimal requirements, exceeding the material specifications to be constructed entirely of stone. Assuming that Lowndes also met the stipulation that a house had to be built within eighteen months of purchase, the Market Master's House was built between September 1760 and March 1762; town records indicate a structure was present on the lot by the time of the next auction of the town commissioners in 1765. Lowndes sited his building in the northwest corner of the lot, at the intersection of Market Place and Market Lane.

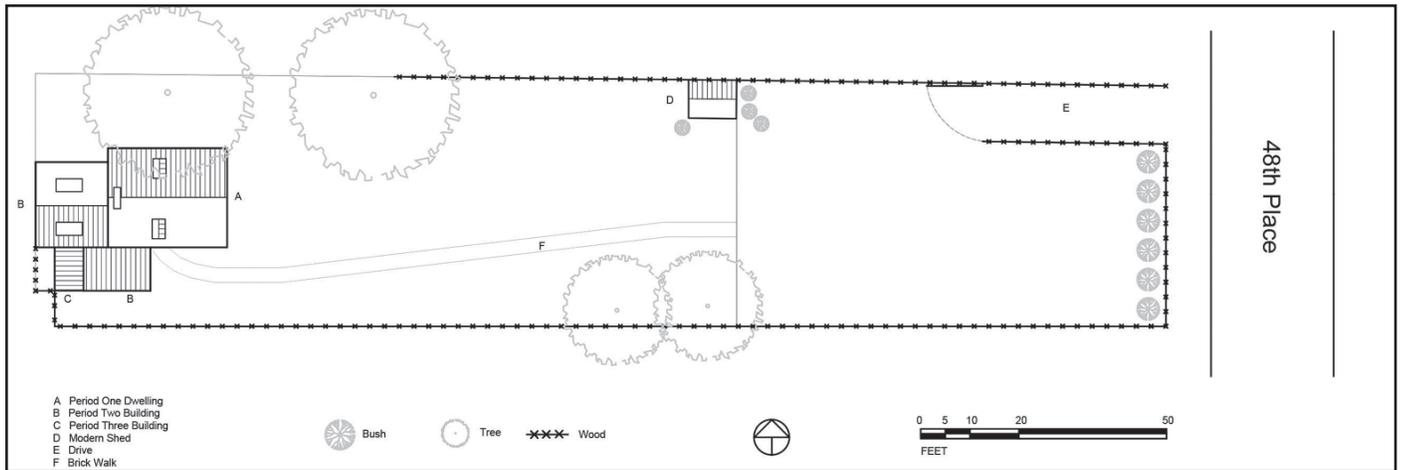


Market Master's House, Conjectural First Floor Plan – Period I. Drawn by Chris Bryan, Morgan Flaherty, Sarah Grady, Ty Ginter, John Hyché, Donald Linebaugh, Meagan Pickens, Kelly Schindler; Computer graphics by Sarah Grady and Ty Ginter, 2017.

While tradition held that this house was built to house Bladensburg's tobacco inspector, there is no evidence to support this claim. Indirect evidence suggests that the building was used by Christopher Lowndes as his store during the second half of the eighteenth century, and firm documentation indicates its use as "Mr. Lowndes' store" and post office by the first decade of nineteenth century. An advertisement that appeared in the *Federalist* on February 23, 1809, for the sale of the building following the death of then-owner Benjamin Lowndes (Christopher Lowndes' son) paints a vivid picture of its commercial use:

The Subscribers will rent the house in Bladensburg [sic], which was occupied as a Store [sic] by the late Mr. Benjamin Lowndes, also the large Brick Building which has been used as a Warehouse and Granary.

The situation of the store premisses [sic] being convenient to the water side, to one of the best Tobacco Inspections in the state, and also to a fertile extensive country, render



Market Master's House, Site Plan. Delineated by Chris Bryan, Morgan Flaherty, Sarah Grady, Ty Ginter, John Hyché, Donald Linebaugh, Meagan Pickens, Kelly Schindler; Computer graphics by Sarah Grady and Ty Ginter, 2017.

them a[n] object of attention to a person who wished to engage in a business on a limited or extensive scale, they will sell for cash the stock of goods now in the Store, consisting of a valuable assortment of DRY GOODS, Groceries, Iron Mongery of different sorts, Earthen Ware, China, and many other articles that would be wanted in a country Retail Store.

The building continued to be used by the Lowndes family as a grocery, dry goods store and post office, at least until 1828 and possibly much later, passing out of the family in 1883. It was likely used as a residence by the 1860s, although it retained its post office function into the twentieth century.

The 1900 Census indicates that the Market Master's House was then owned and occupied by post mistress Lucy E. Lloyd. Also in residence were prominent African-American politician and leader of the local Republican Party, John E. Bowles, and his mother, Margaret J. Bowles. While a photograph of the house dated ca. 1913 shows that it remained largely as built at this point, it shortly thereafter was expanded to include a frame kitchen addition with a chamber above at the west end, and a stone lean-to addition to the south front that connects the original dwelling to the frame addition. Other renovations encompassed the enlargement of the window openings, installation of new windows, and addition of a stone veneer fireplace surround. The floor, winder stair, and some trim elements of the original one-room dwelling appear

to be first period construction; no evidence remains of the structure's use as a store or post office.

After passing through numerous owners, the Market Master's House was purchased in 1954 by the State Road Commission with the intention of demolishing it to make way for the widening of Kenilworth Avenue. However, the house was spared through the preservation efforts of local citizens including Susanna Christofane, who purchased it in 1956. Mrs. Cristofane, whose father had earlier purchased Lowndes' Bostwick house, thus was responsible for reuniting the two properties. In the 1970s, Cristofane spearheaded the preservation of this and the George Washington House, another remnant of early Bladensburg. Since a restoration project in the early 2000s by the Aman Memorial Trust, the property has been used as a residence.



Market Master's House. View from 1900, prior to additions. Courtesy of Rambler Photograph Collection, Historical Society of Washington, DC.

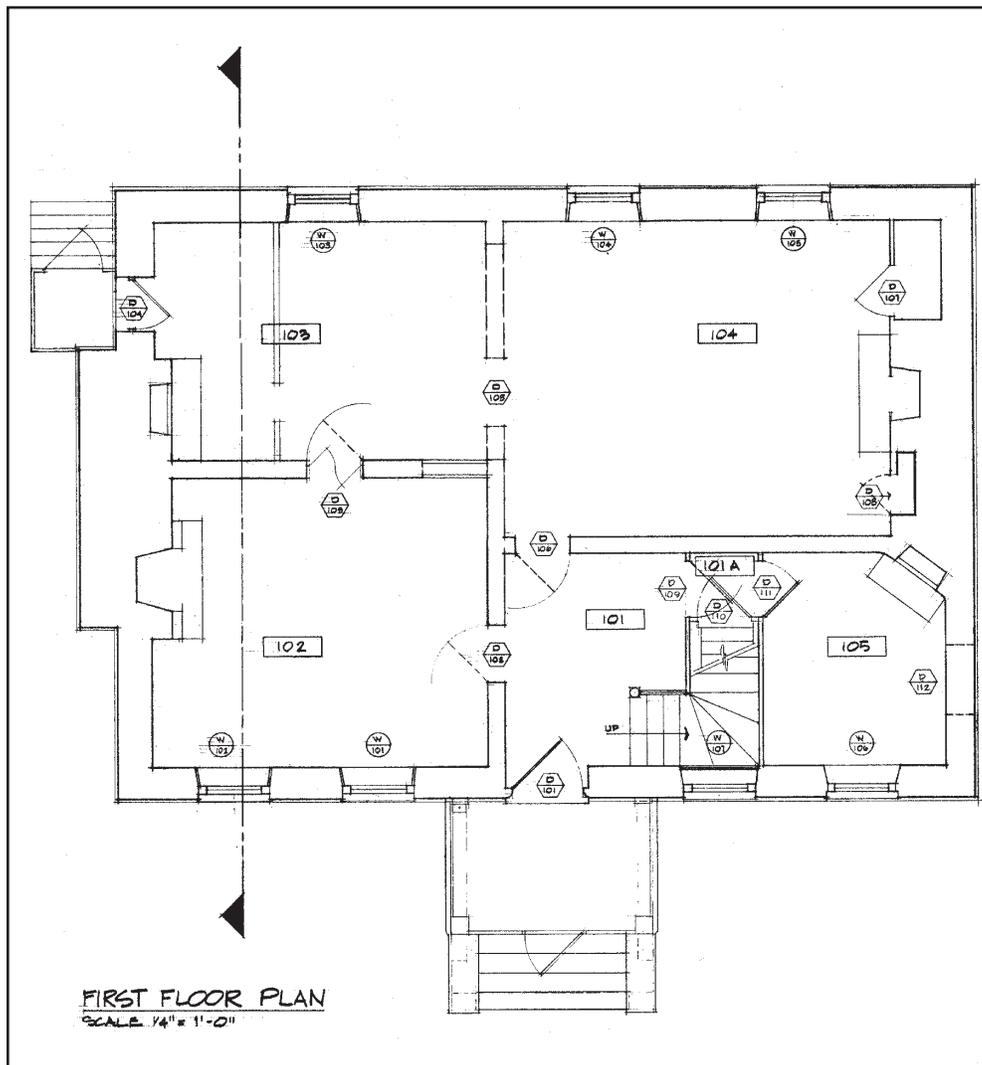
Hilleary-Magruder House

Bladensburg

ca. 1742

Built ca. 1742, the Hilleary-Magruder House is among the five remaining early buildings in Bladensburg, providing tangible evidence of the port town's early history. Situated on Lot No. 32 of the original town plan, the vernacular, gambrel-roof house was built by William Hilleary, likely as an investment property, speculating on the future prospects of the newly formed town. It was sold in 1764 to Richard Henderson, a representative of the

Scottish trading company of John Glassford, operating out of Bladensburg. Henderson, who also speculated in local real estate and other business ventures with partner David Ross Jr., resided here until 1793. Its early use and ownership reflects the significance of Bladensburg as one of Maryland's most active trade ports. The house was purchased by Archibald Magruder, the local physician for whom the property is also known, in 1853. Magruder lived here with his family, who retained ownership of the house until ca. 1880.



Hilleary-Magruder House, First Floor Plan. HABS, 1979.

The Hilleary-Magruder House is a one-and-a-half story, gambrel-roofed dwelling; a form indicative of mid-eighteenth-century Tidewater traditions. Rather than being of typical frame construction, however, the house was built of the uncoursed stone found in a number of Bladensburg's early buildings. The first floor contains a sophisticated plan for its time, comprising three rooms and an entry and stair hall with an open dog-leg stair and a small adjacent study to the northwest corner. The rooms are all of disproportionate size with the largest room located to the rear of the front-facing hall and study. The cellar and second floor follow the same plan, with the former including a kitchen with a large open-hearth fireplace. An exte-

rior chimney block at the east end serves side-by-side fireplaces in the two adjoining rooms, while an interior chimney at the west end serves a standard fireplace in the southwest room and an adjoining corner fireplace to the northwest. During the War of 1812, the house is said to have been used as a hospital by the British following their August 1814 invasion of Bladensburg, which left approximately eighty British soldiers in need of medical treatment.



Hilleary-Magruder House, view from northwest prior to restoration. John O. Brostrup, HABS, 1936.

In 1954, the Hilleary-Magruder House, like the nearby Market Master's House (ca. 1760), was acquired by the State Highway Commission as part of the expansion of Kenilworth Road. While the house was spared, a highway cloverleaf was built in close proximity and it was left to fall into disrepair. It was eventually transferred to the preservation organization, Prince George's Heritage, in 1979. In 1982, the Hilleary-Magruder House underwent an extensive restoration under the direction of architect Thomas Wollon, Jr. It is now rented as commercial office space.

Hilleary-Magruder House, North Front Elevation after restoration. Jack E. Boucher, HABS, 1990.



Ernest Maier Inc., Building Materials

Bladensburg

ca. 1958

Ernest Maier, Inc., a concrete block and building materials supplier, has operated in Bladensburg since 1926. In the late 1950s, Ernest Maier built a new showroom and office building for his business. Designed by prominent local architects Paul Kea and David Shaw & Associates in a mid-century modern idiom, the new Maier Building appropriately used the company's concrete blocks as its primary building material. The complex includes the ca. 1960 concrete block manufacturing plant, still in operation.

Maier, a son of German immigrants, turned from farming in Beltsville, Maryland, to concrete block manufacturing when he observed the growing need for this building material. He began in 1925 with a Sears, Roebuck and Co. machine that could make seventy-two concrete blocks per day. Maier quickly expanded, officially establishing "Ernest Maier & Sons" in Bladensburg in 1926. Concrete block companies were proliferating in this period, due to a demand for this durable, relatively inexpensive building material and the establishment of an industry standard 8" x 8" x 16" block in 1924. Maier's first efforts likely

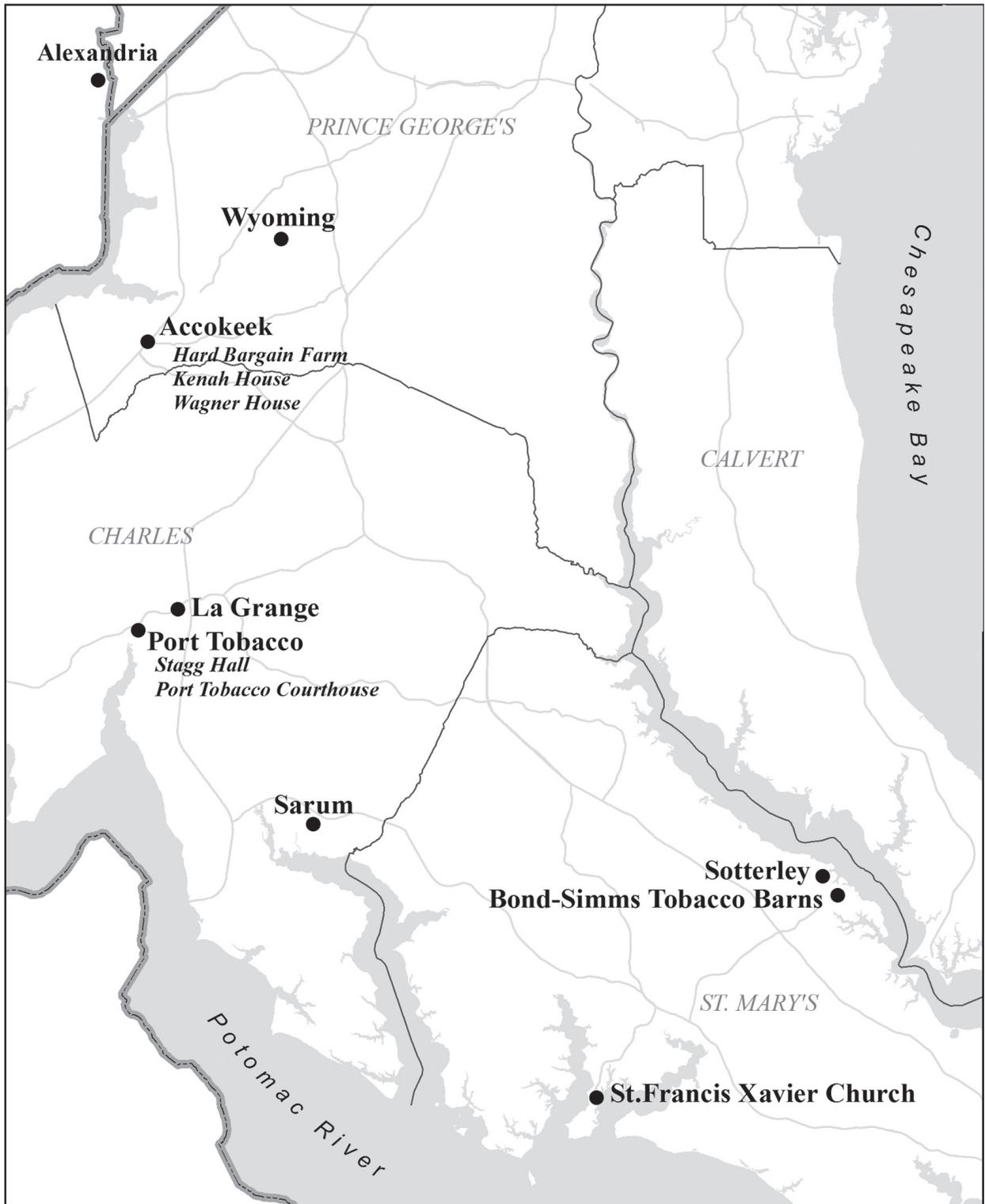
involved a hand-tamped method, but by the late 1930s automatic vibrators and machines that could make multiple blocks had automated most steps in the manufacturing process.

Maier began assembling land fronting on Annapolis Road (Rt. 202) starting in 1948. By the late 1950s the complex received a modern public face in the form of the new Ernest Maier Building. The building has a characteristically mid-century modern appearance, with a strongly horizontal asymmetrical form. The main center section and the two low wings have flat roofs with wide overhanging eaves. Both of these wings were originally one story; the second floor was added to the east wing ca. 1970. The concrete block structure is sheathed with variegated orange and red bricks. The focal point of the building's roadside elevation is a large recess placed asymmetrically across most of the center block façade. The recess is filled with a steel sash window wall on the bottom two-thirds, and a dark red T-1 paneled area above. This panel holds large raised metal letters reading "Ernest Maier Inc. Building Materials" in a striking mid-century modern sans serif font.



Ernest Maier, Inc., a concrete block and building materials supplier operating in Bladensburg since 1926, built a new showroom and office building on Annapolis Road ca. 1958. The new Maier Building was designed by prominent local architects Paul Kea and David Shaw & Associates in a mid-century modern idiom. Lisa Davidson, 2018.

Tour 2: Lower Western Shore



Wyoming

Clinton

Late eighteenth century, ca. 1800, ca. 1850

Wyoming is an excellent example of Tidewater-Maryland vernacular architecture combining numerous features indicative of eighteenth-century architecture of this region. These include a center-passage plan, a gambrel roof, pent chimneys, and a telescoping configuration to incorporate a formerly separate kitchen building. Wyoming also incorporates refined Federal interior detailing including mantels with punch-and-gougework and starburst motifs, and an elliptical arch with reeded chevron-pattern pilasters that divides the center passage's entry and stair hall. Wyoming was built by the influential Marbury family, who for generations operated a tobacco plantation here, and were active in national, state, and local politics.

Wyoming's center-passage floor plan, a more sophisticated arrangement than the multi-func-

tional hall-and-parlor seen in some earlier Tidewater houses, enabled a far more nuanced use of space. The passage mediates between more secluded family space and that intended for the reception of guests. The plan reflects the increasing social aspirations of families of wealth and prominence in the region. The gambrel-roof, a variation on the one-and-a-half story, gable-roof form, first appeared in the Chesapeake region in the 1740s and continued to be built into the early decades of the nineteenth century. The double-pitched gambrel form provided more usable space in the upper story than that afforded by steeply pitched gable roofs.

See page 17 in the section for Tour 1: Upper Western Shore for further discussion and illustrations of Wyoming.

*Wyoming,
Southwest Front
Elevation.
Note the house's
telescoping configura-
tion to incorporate
a formerly separate
kitchen building.
John O. Brostrup,
HABS, 1936.*



Accokeek and The Moyaone Reserve

1920s-Present

In the 1920s, the rural and scenic values of the Accokeek shoreline began to attract eclectic urbanites from Washington, D.C. Among the first were geologist Henry "Fergie" Ferguson and his wife, Alice, an artist, who in 1922 acquired a 130-acre farm they dubbed "Hard Bargain." The Fergusons sought a weekend retreat where they could enjoy the natural surroundings and indulge an amateur interest in farming. They entertained a constant stream of weekend guests, colleagues from government agencies and friends from the Washington social and artistic scene, who shared their romantic view of rustic living and commitment to rural conservation.

After World War II, suburban development boomed in the national capital region. Road improvements diminished Accokeek's isolation, and the Fergusons and their so-called "gang" of like-minded enthusiasts were wary of the impact on their idyllic environment. Henry Ferguson wrote, "as building restrictions were lifted and materials became available, cheap suburban developments began to intrude on our neighborhood. This was inevitable, and right and proper along the highway, but we resented it when it began to encroach on our isolated area." In response, the Fergusons undertook a real estate venture to control growth. When a 467-acre tract south of Hard Bargain Farm became available after WWII, they purchased it and divided it into parcels of no fewer than five acres, with covenants prohibiting further subdivision. Alice subsequently purchased two additional tracts nearby with the same intent.

After Alice's death in 1951, the residents of these subdivisions became heirs to the unsold land, and established the Moyaone Company—taking its name from a nearby Native American settlement recorded during Capt. John Smith's Potomac explorations in 1608—to manage community affairs and development. Under the Moyaone Company, Alice's somewhat informal protective strategies were bolstered; beyond screening potential purchasers and requiring five-acre lots, they introduced

restrictive covenants into property deeds, explicitly limiting forest clearance and prohibiting apartment buildings and commercial development. The Company (later renamed Association) continued to add to the Reserve, acquiring additional parcels in 1953, 1957, and 1958.

Despite the enhanced protective measures, the Accokeek shoreline remained vulnerable to encroachment. The Moyaone residents found an ally in Cecil Wall, resident director of George Washington's Mount Vernon across the Potomac. Wall feared that development would mar the unspoiled view from Mount Vernon, a view that Washington himself famously admired. Following a 1954 rumor that a Texas oil company might wish to install storage tanks on a tract within view of Mount Vernon, Wall

Accokeek,
Newspaper
Advertisement
for the
Moyaone Reserve.
The Washington
Post, Times Her-
ald, May 2, 1959.

A NEW KIND OF year 'round COUNTRY LIVING

across the Potomac River from Mt. Vernon

5 Acre
Home-sites
In a
Community
Owned
by its
Residents



Here is great natural beauty, with river views
lots of recreation plus real privacy that caters to
the interests and hobbies of each family. It's won-
derful living just 20 minutes from D. C. line by
modern highway . . . close enough for easy
commuting yet far enough to enjoy nature's
generosity.

Best of all, the Moyaone Reserve is protected by
its residents, through covenants, to preserve its
natural benefits. If this is the life for you, call us
and talk it over.

TO REACH: Take the So. Capitol St. Bridge from Washington and keep
on So. Capitol all the way. (It becomes Indian Head Highway at the
East over Shopping Center.) 11 miles south of the District line look
for the Moyaone Reserve sign on your right. Turn sharp right on Bryan's
Point Road, continue 2 miles to Field Office.

BUtler 3-2121

the MOYAONE RESERVE
Accokeek, Maryland

sought support from the Department of the Interior. On the opposite shore, Charles Wagner—architect friend of the Fergusons who had recently built his own house in the Moyaone woods—worked to find a conservation-friendly buyer for the tract in question. The two made contact in the spring of 1955, after their separate efforts floundered.

Wall then wrote to Congresswoman Frances Payne Bolton of Ohio, a vice-regent of the Mount Vernon Ladies Association who had expressed interest in helping to protect the view. Bolton agreed to buy the 483-acre tract on the opposite shore herself. Following the purchase, she and representatives of both Mount Vernon and Moyaone began to develop a comprehensive plan for permanent protection of the landscape and viewshed. Historian Frederick Gutheim, engaged as consultant, recommended creation of a new nonprofit organization to represent the various entities' interests. The Accokeek Foundation was chartered in 1957, with Congresswoman Bolton as its first president. The Foundation would hold private lands in trust, and promote conservation education.

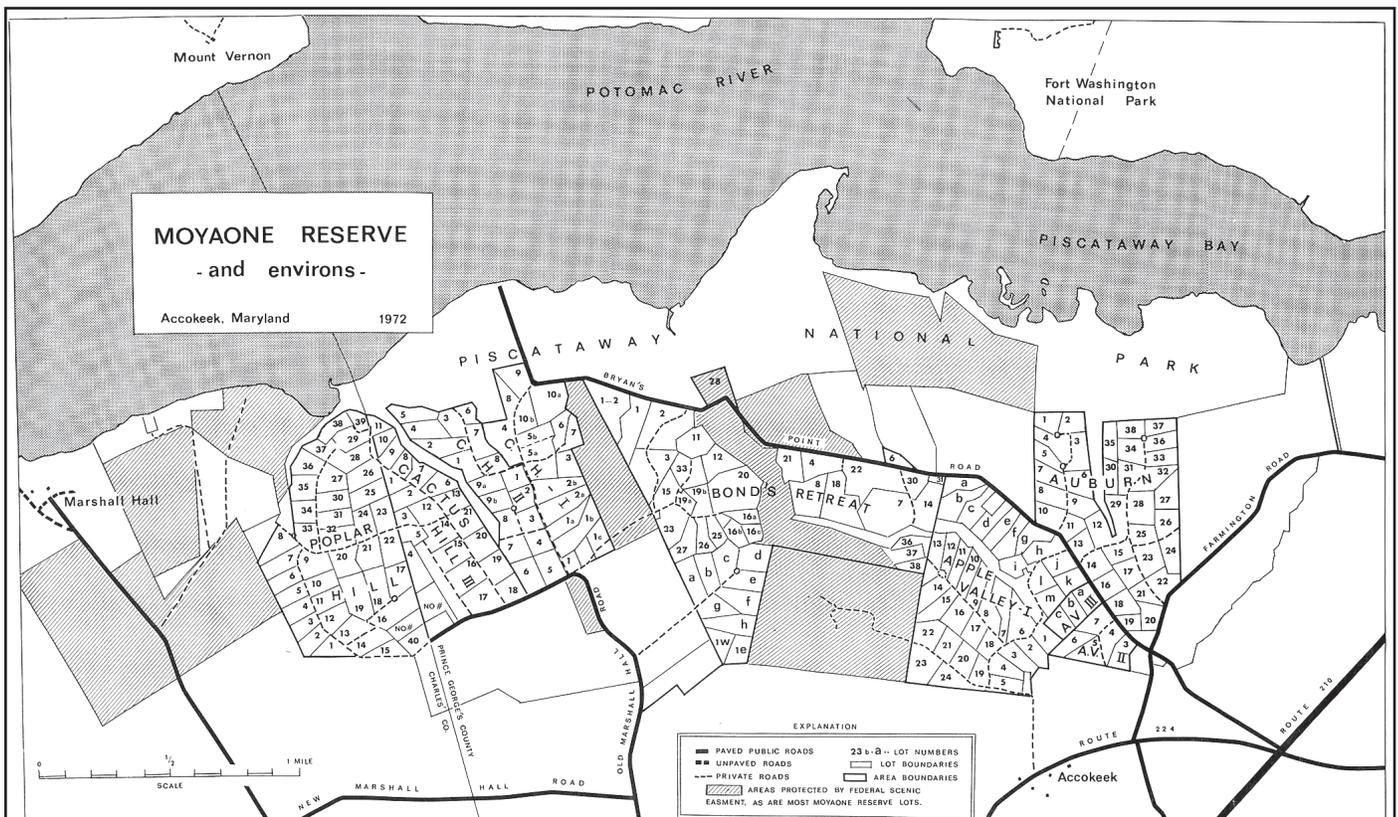
A shocking proposal in 1960 brought a wide range of interests together. A site on Piscataway Bay, clearly

within Mount Vernon's viewshed, was targeted for a sewage treatment plant. The Accokeek Foundation, the Mount Vernon Ladies' Association, and the Moyaone Association immediately took steps to intercede. They galvanized groups representing a broad range of stakeholders to convey their opposition to the proposal to the Prince George's County Commissioners. More than 300 people attended the hearing, but according to a reporter, it was one individual's silent testimony that decided the issue:

The Big Man who dominated the entire evening settled the argument in his favor without saying a word, without even being present. No one could doubt that GW did not want a treatment plant obstructing his view from MV. And that was that.

The following year, through the continued advocacy of Congresswoman Bolton, Public Law 87-362 was enacted authorizing the creation of a federal park to protect the view from Mount Vernon. Piscataway National Park now encompasses some six miles of Potomac shoreline, and the privately-owned lands of the Moyaone Reserve beyond it are part of the extended viewshed.

Accokeek, Moyaone Reserve Plat, 1972.



Hard Bargain Farm

Moyaone Reserve, Accokeek

1924-27, ca. 1930

With sweeping views of the Potomac River and George Washington's Mount Vernon estate, Hard Bargain Farm became the country retreat of Alice and Henry ("Fergie") Ferguson, a young, avant-garde couple from Washington, D.C., in the early 1920s. Alice, an accomplished artist who trained at the Corcoran School of Art, and Henry, a distinguished geologist with the United States Geological Survey (USGS), purchased a 130-acre parcel

in 1922 and began working toward their vision of rural life. They built a vernacular farmhouse influenced by Colonial Revival architecture surrounded by domestic outbuildings and landscaped gardens, and added a barnyard and associated agricultural outbuildings to support their working farm.

The farm soon became a playground for neighbors and friends wishing to escape the city. The Fergusons hosted frequent garden parties, regular Sunday volleyball games, and archaeological digs along the riverbanks. As an amateur archaeologist, Alice was instrumental in early excavations of the Potomac River shoreline, which ultimately led to the landmark designation of the Accokeek Creek Site. Regular visitors to the farm, known as "The Gang," included New Deal-era artist Lenore Thomas Straus, architect Charles Wagner, and Henry's colleagues from the USGS.



Hard Bargain Farm, ca. 1940. Historic Photograph of the Main Farmhouse. Courtesy of the Alice Ferguson Foundation.

During the tumultuous years of the Great Depression and WWII, Hard Bargain became a working farm that provided food and jobs for the local community. The Fergusons hired community members to build the entrance drive, dig ditches, clear forestlands, dam a brook to form the swimming hole known as "Frog Pond," and build one of the farmhouse wings. In her book entitled *Adventures in Southern Maryland*, Alice wrote:

Everything built by our W.P.A. was permanent, everything was something that we really wanted and that we have enjoyed ever since. When the New Deal began to take shape we abandoned our amateur relief work. But we frequently chuckle and say that the W.P.A. was started right down here in our little corner of Maryland.

During the war, Alice also maintained a Victory Garden adjacent to the farmhouse where the



Hard Bargain Farm, North Elevation. This image of the main farmhouse shows the gardens and landscaping that surround the house. Kate Ritson, 2013.

community could gather fruits and vegetables. Shortly after the war, they began buying nearby land and subdividing it for sale to purchasers who would maintain the rural character. A minimum lot size of five acres ensured preservation of the wooded environment and privacy of the residents. After her death in 1951, the Moyaone Company (later Association) was established to carry on the real estate business, purchasing additional tracts until a total of some 800 acres were protected by covenants. The Moyaone Reserve encompasses the Wagner and Kenah Houses. The Moyaone Association, represented by architect Charles Wagner, figured prominently in the fight to preserve Mount Vernon's viewshed, achieving additional protection for the rural setting of Accokeek.

Today, Hard Bargain Farm includes over forty-five extant buildings, structures, and landscape features, and is home to the Alice Ferguson Foundation (AFF), an environmental and cultural education center established in 1954 to continue

and expand upon the important conservation work of the Fergusons. In a unique groundbreaking transaction, AFF transferred a portion of the property to the National Park Service (NPS) for the formation of Piscataway National Park in 1968. Through an agreement with NPS, they are able to continue to use the land for programming and educational purposes.

Utilizing the hilltop site of an earlier dwelling for the location of the main farmhouse, Alice designed the two-story, frame vernacular building with a nod to the Colonial Revival style; local builder Jack Pierce executed her designs. Completed between 1924 and 1927, the U-shaped dwelling features a rectangular main block with two projecting wings, and is simply detailed with German siding, a side-gabled roof accented by overhanging eaves and cornice returns, and exterior brick chimneys. Narrow, paired eight-light wood casement windows provide ample light to the interior and frame views of the gardens and river.



*Hard Bargain Farm,
Interior of the Main
Farmhouse. Lisa
Davidson, 2017.*

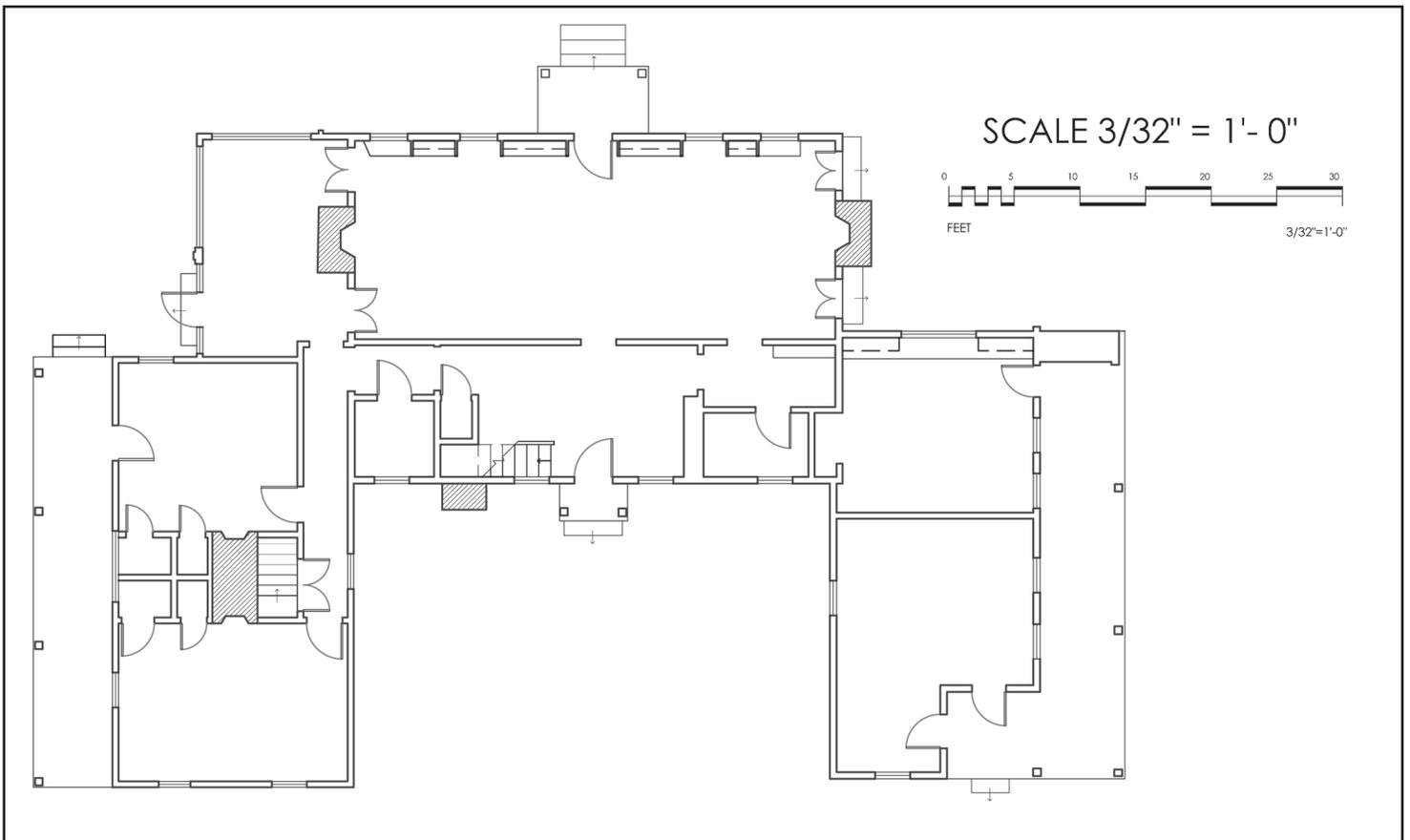
The original floor plan remains fairly intact, although many of the interior spaces serve as offices for Foundation staff today. Of note are the many built-in features such as the two-sided glass cabinet that holds the Ferguson's china and glassware, and the unusual newel post of the stair. The first floor features original furniture of the Fergusons and several of Alice's paintings, many depicting scenes

from the farm. In one, local residents sled down a snow-covered hill on the farm (giving a glimpse of a treeless landscape); in another, a self-portrait, Alice lounges on the settee with her dog at her feet.

A line of small, one-room outbuildings, including Henry's office and four sheds, stands east of the main house. Constructed between ca. 1930 and



*Hard Bargain Farm,
Hilltop Outbuildings
adjacent to the Main
Farmhouse.
Kate Ritson, 2013.*

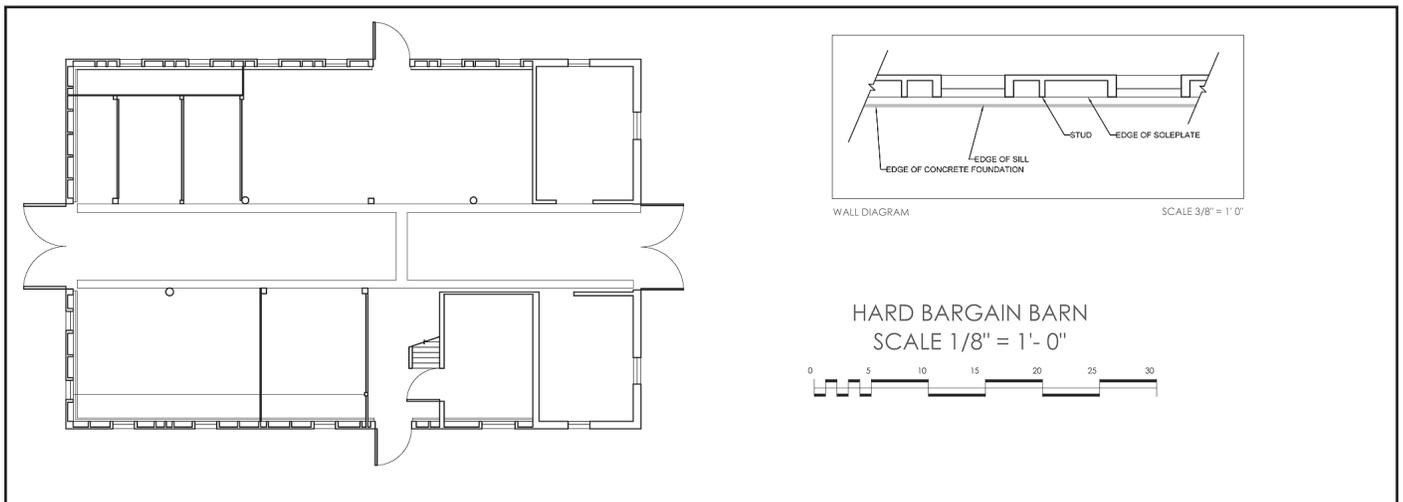


Hard Bargain Farm, Floor Plan of the Main Farmhouse. Measured by Amalia Leifeste and Lauren Lindsey. Drawn by Lauren Lindsey. Graduate Program in Historic Preservation, Clemson University/College of Charleston, 2017.

1937, the frame buildings, featuring German wood siding, gabled roofs, and overhanging eaves with exposed rafter tails, complement the main house. A one-story, five-bay garage and board-and batten shop building, constructed ca. 1930, stand to the southeast, and the ca. 1926 farm manager's house is located southwest of the main farmhouse. A log cabin, constructed ca. 1923, is located down the

hill from the farmhouse; it served as a temporary dwelling for Alice and Henry while they were building the main house, and later functioned as an artist's studio for Alice.

Influenced by the Country Place era, Alice also planned and executed the designed landscape surrounding the house in the 1920s and 1930s.

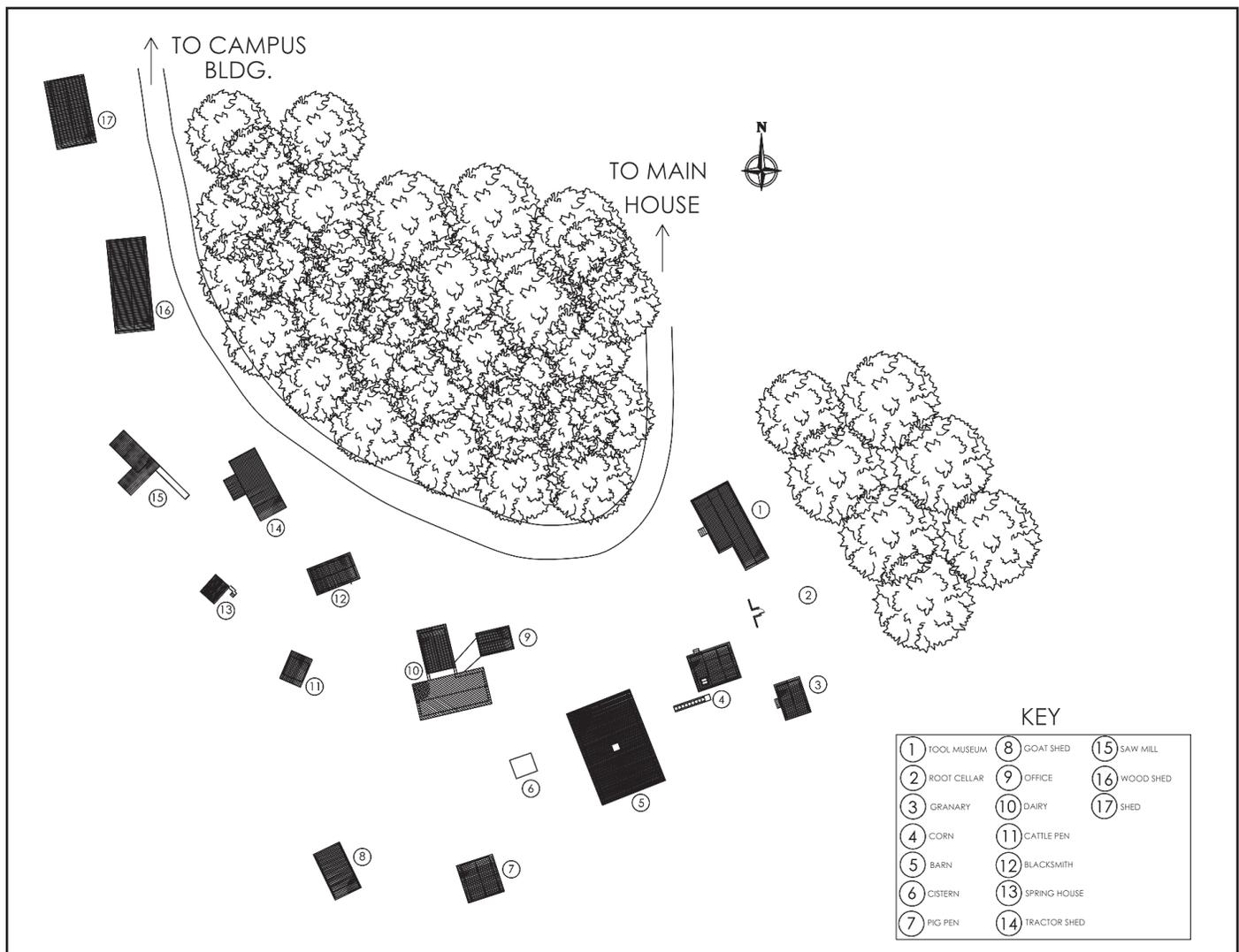


Hard Bargain Farm, Barn Floor Plan. Measured by Sam Biggers, Rucha Kamath, Amalia Leifeste, and Lauren Lindsey. Drawn by Sam Biggers. Graduate Program in Historic Preservation, Clemson University/College of Charleston, 2017.

The entrance drive from Bryan Point Road was purposefully designed by Alice to wind through a deep, wooded ravine, culminating in the wide expansive view of the house, meadows, and gardens, with stunning views of the Potomac. The gardens and surrounding landscape feature formal elements, including groomed boxwood framing paths and areas organized by various plant species. Picturesque elements such as winding pathways and water features mingle with the more formal components. Of interest, sculptures by Lenore Thomas Strauss, depicting Alice and Henry, frame the pathway to the main entrance.

Hard Bargain Farm includes numerous agricultural buildings located in the barnyard area. Sited below the main house and reached by another winding

drive, a large gambrel-roofed hay barn anchors the barnyard complex, which includes a milking parlor, a granary, and corncrib. An early tobacco barn, wagon shed, and two unusual corncribs, with steeply pitched shed roofs, survive from previous ownership near the fields. During the tenure of AFF, a few additional, modern buildings have been added to the landscape, including the Morris and Gwendolyn Cafritz Foundation Environmental Center, the thirteenth project in the world to achieve the full Living Building Challenge certification. Hard Bargain Farm has a rich history that is reflected in its many buildings and varied picturesque landscapes. The farm, the Fergusons, and now, the Foundation have contributed greatly to the Accokeek community and more broadly, to the state of Maryland.



Hard Bargain Farm, Barnyard Site Plan. Measured by Matt Amis, Carter Hudgins and Dana Marks. Drawn by Matt Amis and Dana Marks. Graduate Program in Historic Preservation, Clemson University/College of Charleston, 2017.

Wagner House

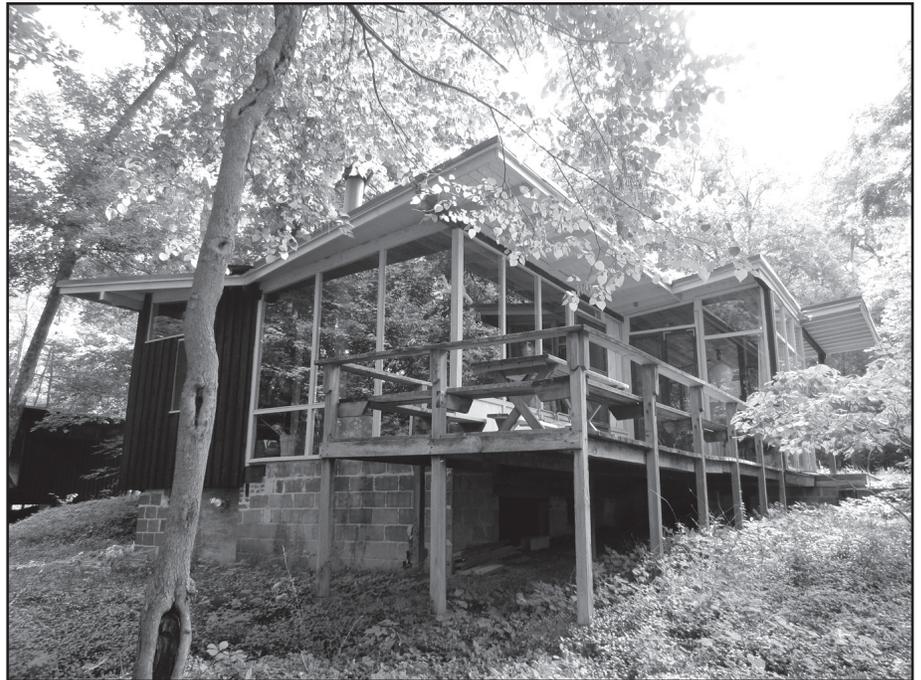
Moyaone Reserve, Accokeek

1947-51

The Wagner House was designed and built between 1947 and 1951 by architect Charles Francis Wagner, Jr. on a section of a 467-acre tract of land called Bond's Retreat purchased by the Fergusons at the end of World War II and then subsequently surveyed into smaller lots. Erected as his own residence, Wagner built his somewhat unusual house with assistance from his wife Nancy, friends, and a few knowledgeable workmen. While it is not easy to ascribe specific design principles or influences to Wagner's residential work, he was clearly a Modernist, inspired perhaps equally by the Bauhaus and Frank Lloyd Wright. His own writings contain no such analysis, and what few known local period references exist are free of labels such as "modern" or "contemporary." As with his residential designs in general, the plans for Wagner House suit use rather than organizational ideals; it is oriented for light and warmth in winter; and the windows are shaded by overhangs in summer. His design philosophy included the use of salvaged doors and windows, which are still in place after 70 years. Aesthetics are based on proportion and simplicity of form and natural materials predominate. Completely free of pretention, an intriguing hauteurb nevertheless results when Wagner's forms and surfaces are juxtaposed with nature and sculpture, as is achieved here.

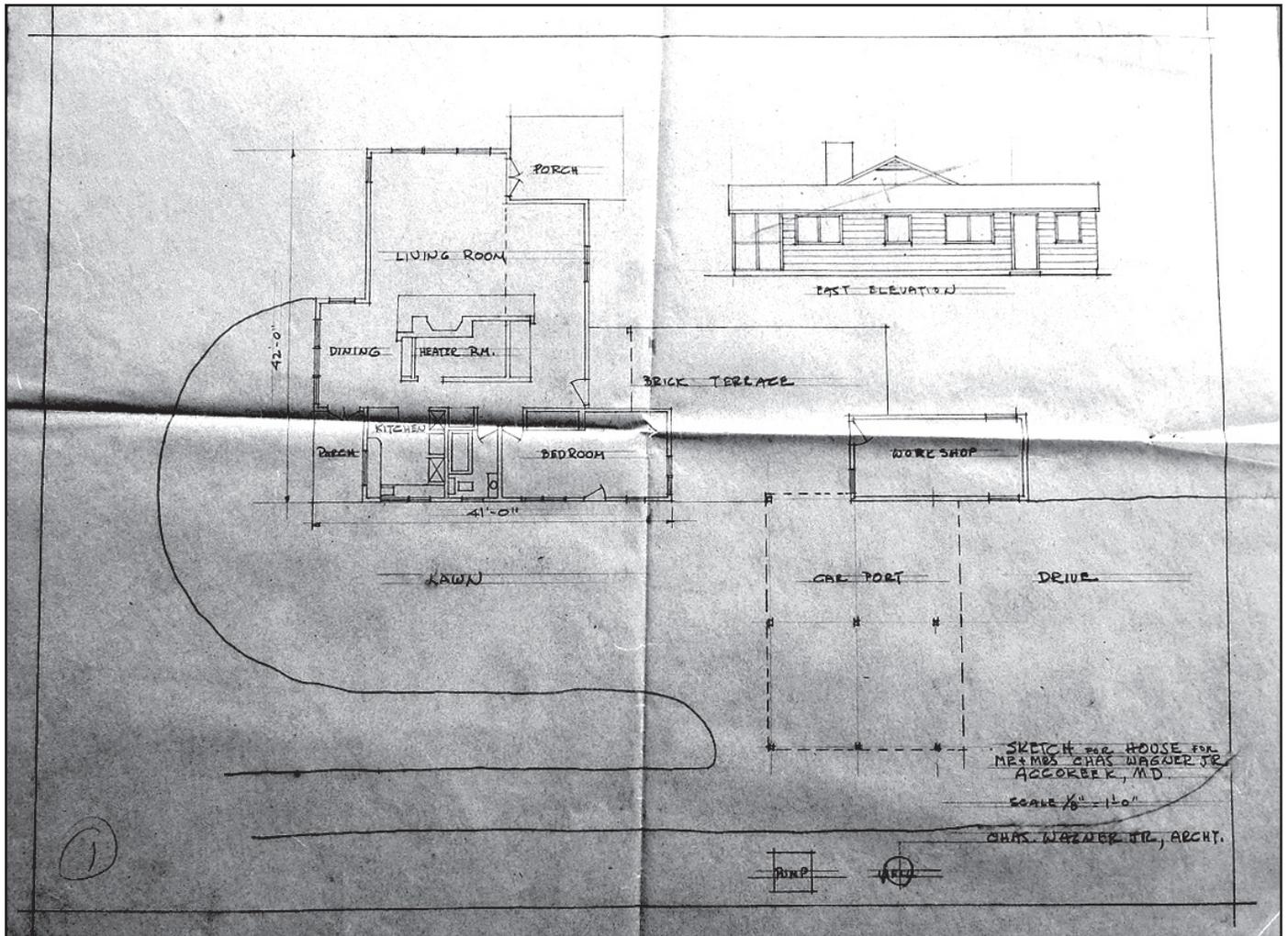
Charles Wagner first came to Accokeek as a guest at Hard Bargain Farm in 1936, becoming a resident at Longview. As a newly returned veteran, Wagner and his bride Nancy McNerny picked their own

12-acre lot, the criteria being "above the hill and a southern exposure." As the Fergusons had first lived in a cabin they built at Hard Bargain Farm, so too did the Wagners; they began small with the construction of a one-room house (later used as the guest house) where they lived while building the main house. A separate carport was built at the same time, both finished in 1946. By 1947 the main section of the house comprising a bedroom, bath,



Wagner House, West and South Elevations. Thomas E. Lester III, 2015.

kitchen and dining room was completed. Henry Ferguson wrote, "It was quite a sight to see man and wife on the roof nailing boards, while nearby the eagles brought sticks to the nest and argued over their proper placement." Their wedding gift from Alice Ferguson was the driveway. Electricity arrived in the summer of 1948; for a year they used Coleman lanterns and, until plumbing was installed, a chemical toilet.



Wagner House, Floor Plan by Architect Charles Wagner, (1950). Courtesy of Holliday Wagner.

Enjoying time at the house with the wife and children, Wagner wrote, "Great occasions for our family were Saturday lunches with a half boiled lobster each—the lobster bisected by Fergie in one chop of a meat cleaver on a log on the back porch."

Over a period of 30 years, Charles Wagner would design and see built seventeen more Modern houses for clients in Accokeek. Wagner houses would also be built in Rockville, Maryland (for Ambassador and Mrs. Leonard Unger); Saginaw Bay, Michigan; and Puerto Rico. Besides being an oft-chosen architect

for houses in the region, Charles Wagner, along with Nancy, was fully involved in the creation and fostering of what became the Moyaone Reserve. Charles Francis Wagner, Jr. (1909-1998) was born in Georgia and attended the Georgia Institute of Technology where he earned a B.S. in Architecture in 1933. He spent a term in Harvard Architectural School but moved to the Washington, D.C. area to work for the WPA. As an intimate of the Fergusons, Wagner and his written recollections evoke the luxuries and hijinks of prewar artists' life at Hard Bargain Farm.

Kenah House

*Moyaone Reserve, Accokeek
ca. 1950; 1965-77*

The Richard Hay Kenah House is a concrete block and frame dwelling built ca. 1950 in the Moyaone Reserve, occupying one of the first lots to be surveyed and sold by Henry G. Ferguson and Alice L.L. Ferguson from their 467-acre tract of land next to Hard Bargain Farm. Designed and built by Kenah, the house appears as an assemblage of distinct but interrelated components sheltered under multiple shed roofs of varying size and pitch. Elements that reinforce the house's Modern aesthetic include clerestory windows and wide, overhanging eaves with exposed, tapered rafters that extend over front and rear outdoor living areas. Large casement windows provide extensive communication between the interior and exterior.

The inspiration for Kenah's design is difficult to pinpoint, but likely combined his artistic sensibility, his personal experiences and associations, and the physical realities of the building site. Kenah's appreciation for Modern architecture may have started with his experiences as a young adult in the New Deal era, both as a resident of the Resettlement Administration's Norvelt Cooperative Homestead in Pennsylvania and as an artist for the federal government. Kenah's use of exposed concrete block and steel casement windows recalls the 1930s Parkbelt Homes in Greenbelt but seems anachronistic and out of place in the Moyaone Reserve, where architect (and Kenah's neighbor) Charles Wagner's use of ascendant Contemporary motifs largely defined



Kenah House, Front East Elevation. Image shows the large casement windows and wide, overhanging eaves that characterize the house. Thomas Gross, 2016.



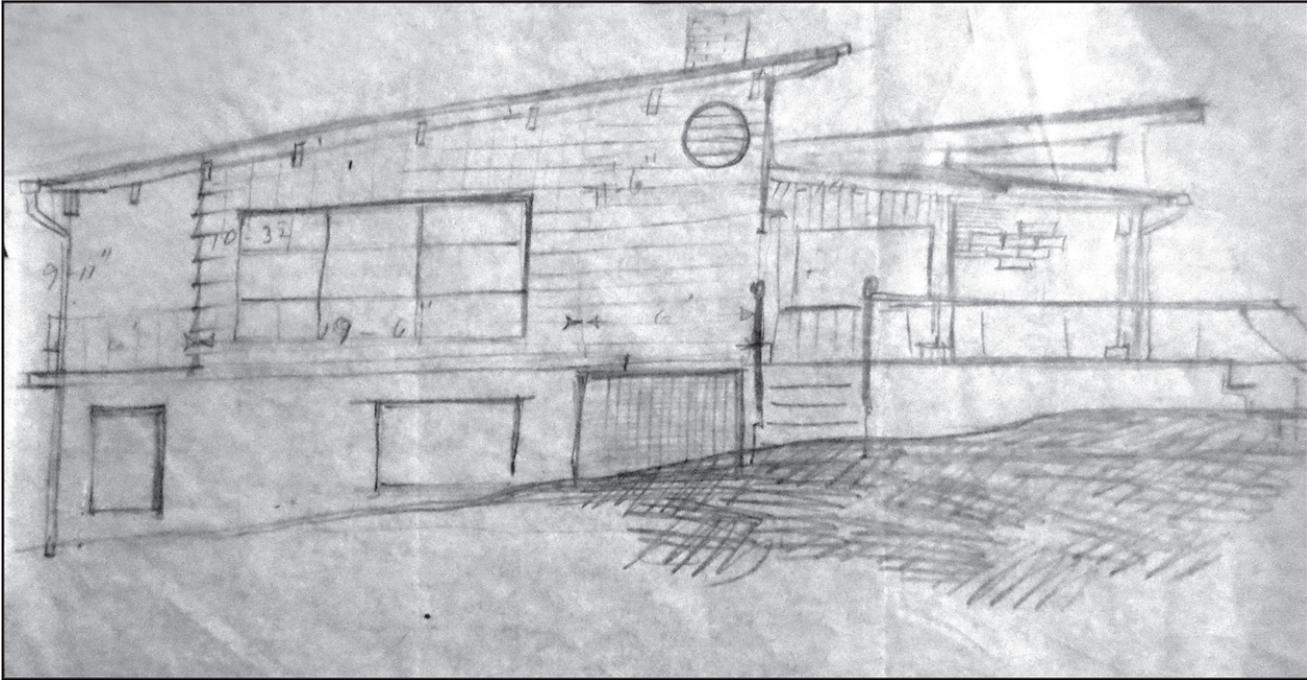
*Kenah House, South and West Elevations.
Thomas Gross, 2016.*

the community's architectural character. In other respects, the house is more reflective of its time and place; the shed roofs, exposed rafters, and hillside placement concealing a lower level visible only from the rear are typical of nearby houses designed by Wagner.

Sketches and three-dimensional models made by Kenah demonstrate a clear vision for the house's design, to which the end result is remarkably faithful. Key differences between the design and its execution include the upward extension of the shed roof above the front door and a significant expansion of the lower level beneath the rear porch. The sketches more closely approximate the house's final configuration, suggesting that the model represented an earlier iteration of Kenah's vision that he subsequently refined on paper before construction began. The only part of the house known to have been added after the original construction period is the northwest corner of the lower level, the roof of which constitutes an extension of the rear porch. Aerial photography of the site suggests this addition was constructed between 1965 and 1977.

The interior of the Richard Hay Kenah House retains its original layout as well as many fixtures dating to the Kenah period of ownership. The living room is dominated by a large brick fireplace and exposed chimney serving as both a focal point and a source of radiant heat, with a set of wide stairs at the northern end of the living room leading to the lower level. The staircase features a low, delicate polished wood railing reinforced at the top by an unusual steel wishbone-like support. The kitchen area features built-in fumed pine cabinets with copper-rimmed linoleum countertops, with one side of the house's large brick chimney forming part of the kitchen wall. Two bedrooms, with a full bathroom between, are located around a small hall to the north of the kitchen area. The lower level of the house comprises a large open space and sleeping area defined by floor-to-ceiling cabinetry and shelves of fumed pine installed between two structural brick columns.

Richard Hay Kenah (1907-1982) was born in Pennsylvania and attended Antioch College and the Chicago Art Institute. He moved to Washington, D.C. in 1936, where he found work as an artist with New Deal-era federal agencies including the U.S. Department

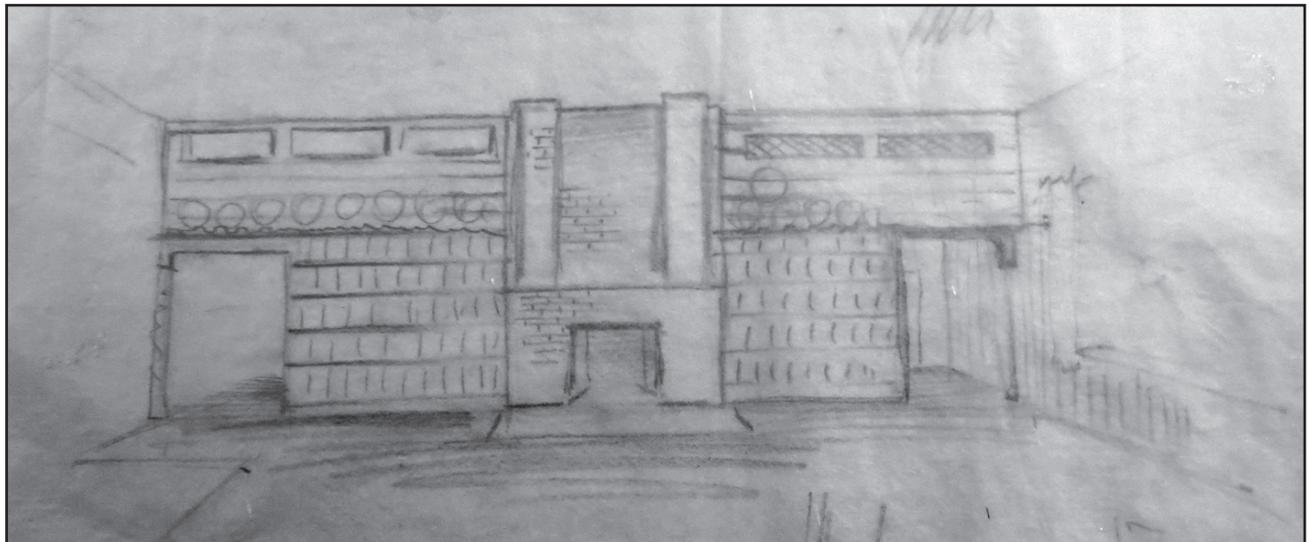


Kenah House, Undated Sketch by Richard Hay Kenah of the South Elevation. Courtesy of Nancy and David Weiman.

of Treasury's Section of Fine Arts (SFA). Kenah worked during World War II as an illustrator and poster designer for the Army Quartermaster Corps and spent his later career at the U.S. Geological Survey, where he would eventually lead the Exhibits Division. Kenah and his wife, the former Elizabeth Fessenden, were close friends of Alice and Henry Ferguson, participating regularly in the cocktail gatherings and volleyball games held at their home at Hard Bargain Farm before the Moyaone Reserve

was created. The Kenahs were active members of the nascent community, with Elizabeth co-founding the Accokeek Cooperative Nursery School in 1951 and later serving as president of the Alice Ferguson Foundation. Kenah continued to practice art after moving to Accokeek, as an avocation if no longer a profession. A portrait of Henry G. Ferguson painted by Kenah, dated 1958, still hangs in the farmhouse at Hard Bargain Farm.

Kenah House, Undated Sketch by Richard Hay Kenah of Living Room Built-In Cabinetry. Note that the built-in cabinetry separating the foyer was moved to the right when the house was built, purposefully creating a foyer space between the entrance and the living room. Courtesy of Nancy and David Weiman.



La Grange

La Plata vicinity

Late 1760s, ca. 1831, ca.1850

La Grange stands today as one of the more impressive early houses in Charles County. Built in the late 1760s along the banks of the Port Tobacco River, the original house was constructed by James Craik, a local planter and doctor. Craik is perhaps best known for his friendship and association with George Washington. After serving as a physician in the Continental Army, he moved to Alexandria and served as Washington's personal physician; he was one of three physicians present at his death.

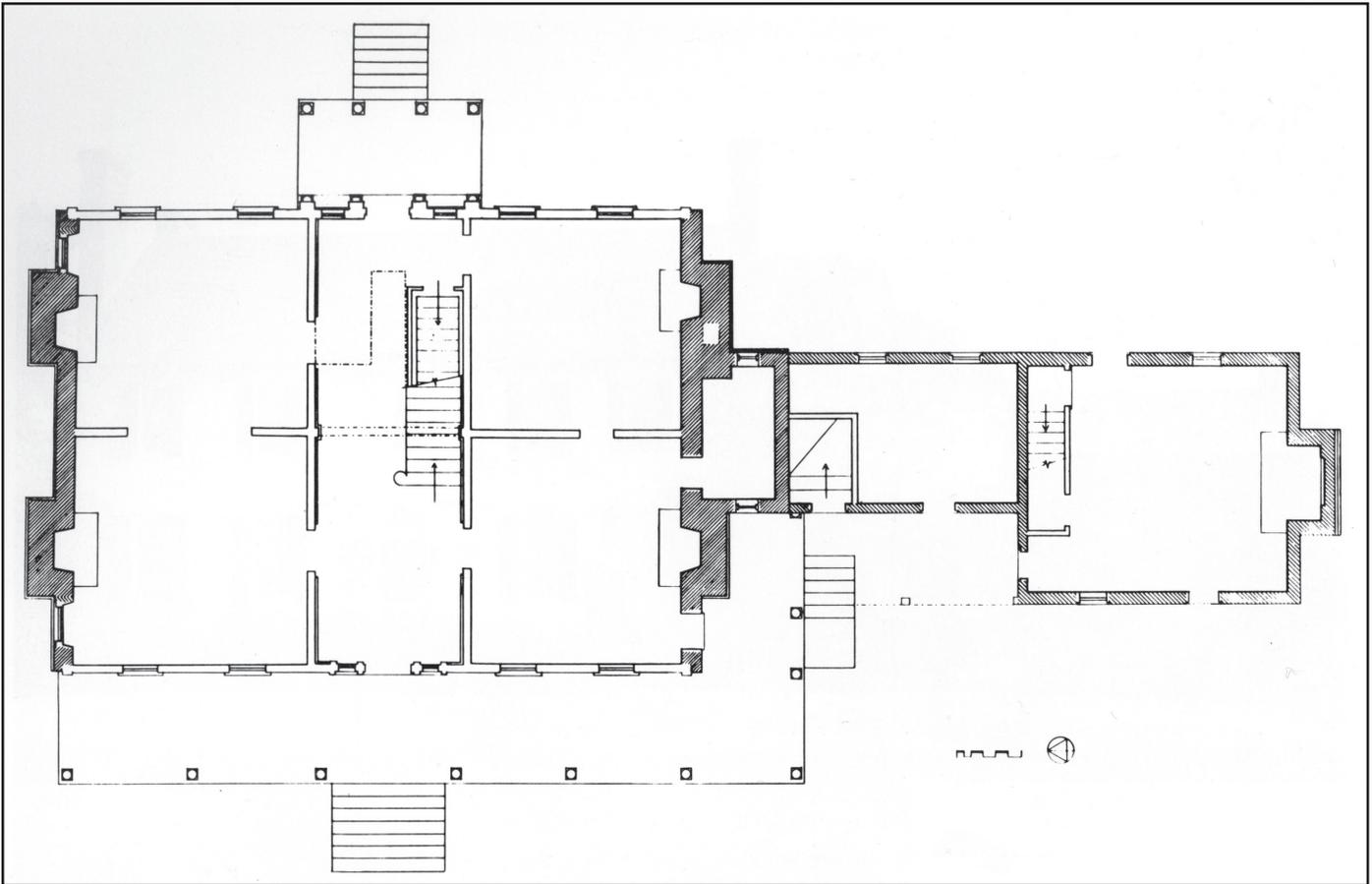
La Grange is also notable as the birthplace of Josiah Henson. Henson was born into slavery at one of the plantation's quarters (whose locations have recently been located though archaeology). At the age of 30, he escaped with his wife and children to Canada where he founded a settlement where African Americans could learn skills, and continued his work as a Methodist minister. His autobiography,

published in 1849, has long been considered one of the inspirations for Harriet Beecher Stowe's *Uncle Tom's Cabin*. Henson spent his later life travelling and speaking on his life and slavery, in part to raise funds for his settlement.

The house, laid out in a center-passage, double-pile plan, and incorporating brick gable ends with a raised cellar, is the result of at least two major building campaigns. Recent investigations suggest that Craik constructed the two-story frame house while a later owner rebuilt the gable ends in brick and added the raised brick foundation to create a cellar. At the same time, he reoriented the house to the west (or land side), and remodeled much of the interior. In 1783, the house was recorded by a tax surveyor as including a large, two-story frame dwelling "well finished" with a "large & beautiful garden & 100 bearing apple [tre]es."

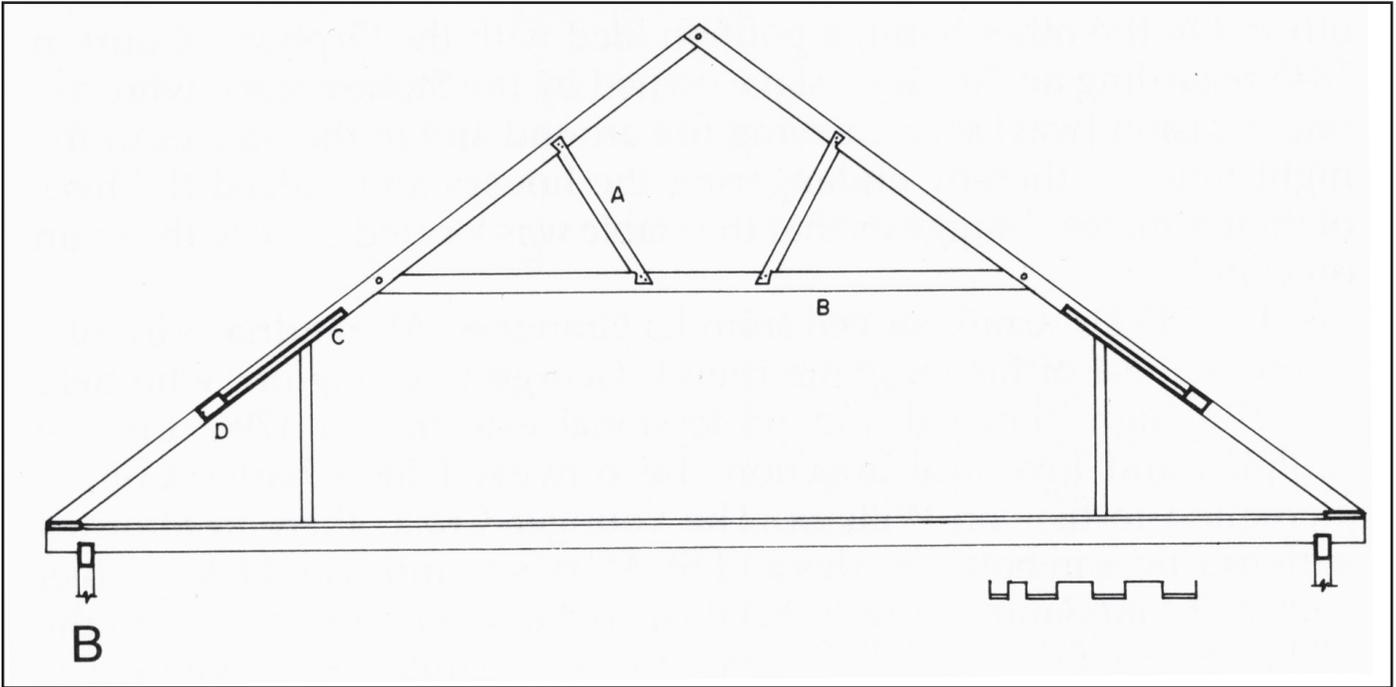


La Grange, Front East Elevation. Begun as a two-story frame house, the dwelling underwent a second-major building campaign to rebuild the gable ends in brick, add a raised cellar, and reorient the main entrance to the house. Willie Graham, 2017.



La Grange, First Floor Plan, showing original orientation. Measured and drawn by J. Richard Rivoire, ca. 1970s.

La Grange, Principal Rafter Roof Truss (A. brace; B. collar; C. brace; D. purlin). Measured and drawn by J. Richard Rivoire, ca. 1970s.



Craik's center-passage, double-pile plan represented a relatively early use of this form, especially in the rural landscape of Charles County. While little first-generation trim remains beyond the woodwork in the ground-floor passage, enough survives to suggest the house was more elaborate than many of its neighbors. The open-string staircase, with its use of hardwood, conventionally-molded handrail, unconventional turned balusters, and veneer to cover the stringers, is part of a distinct stair-building tradition in Maryland that dates from the late 1760s through the late 1770s. Maryland is well noted for

pine, carpenters dowelled the flooring in a method found in the best pre-Revolutionary houses of Annapolis and southern Maryland.

The roof is framed as a principal rafter system in which purlins, tenoned into each principal-rafter pair, carry the common rafters. All rafter pairs incorporated a collar as well; collars have half-dovetailed laps nailed into the common rafters and are tenoned into the principal rafters. Half-dovetailed-lap upper struts and the use of a false plate to carry the principal rafters are two features not commonly

La Grange, View of Stair. The refinement of the stair details, including the use of hardwood and careful attention to construction methods, mark this stair as part of Maryland's great stair-building tradition. Willie Graham, 2017.



its cabinet-grade staircases that first appeared in the refined, fashionable houses of pre-Revolutionary Annapolis and then spread throughout the colony (Sotterley's mahogany Chinese lattice stair is another example.) The remainder of the woodwork in the passage, most notably the raised-panel wainscot which encircles the passage and runs to the second floor, also dates to this period. While most doors in this space date to the second building phase, one door underneath the stair is worth noting for its early style with a single large panel below a lock rail and two above. The first-floor flooring is also consistent with both an eighteenth-century date and an elaborately finished house. Made in narrow strips of gauged-and-undercut, pit-sawn

found in roofs of this type and date. More importantly though, the roof framing shows clear evidence of two construction episodes: the original one with framed gables and a later modification in which brick gable ends were raised to the ridge. On both the north and south gables, the collars have been cut out, leaving only dovetailed laps nailed in their sockets on the south-end pair and the cut-off tenons in the northern pair.

Sometime in the early nineteenth century — possibly 1831 — the house was raised over a cellar and the gables were bricked in. The mason laid the brickwork in a three-course, common-bond pattern and included a pent chimney on the north side. The

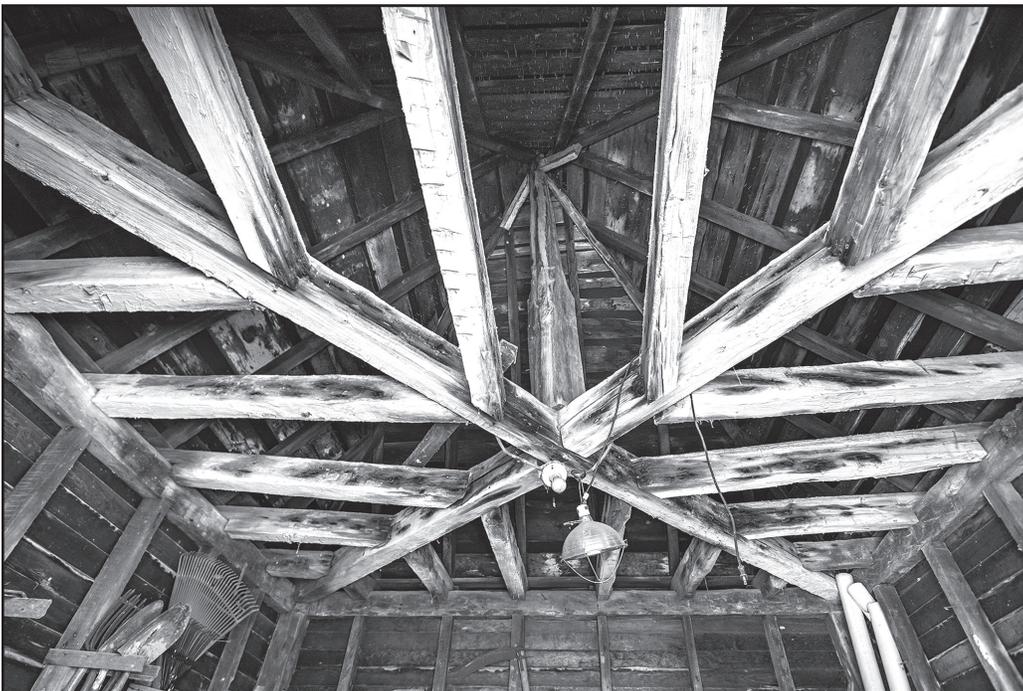
raised cellar features unusually wide windows, trimmed with moldings to match some of the interior work that was added during the same building phase, and creating well-lit workspaces in the cellar. A slight projection was added to the newly reoriented front which, along with a pediment placed over it at attic level and a one-story porch, created the effect of a center pavilion. The new work also included enlarging the ground- and second-floor windows. Overall, the new appearance would have been both striking and fashionable.

The interiors underwent extensive remodeling at the same time. Double parlors were created on the south side in the location of the original public rooms.

appear to date more to the 1840s or 1850s and may represent a third generation of replacements.

The attached kitchen, executed in five-course common bond, was most likely constructed in the mid-nineteenth century. A later, single-story hyphen connected the kitchen to the main house, creating a telescoping effect often seen in the region.

The associated smokehouse is a rare early surviving domestic outbuilding in southern Maryland. Its hewn and pit sawn timbers, nailed together with early machine-cut nails, suggest a date in the 1810s. This structure would have been one of many located near the house and related to service; further out



La Grange, Smokehouse showing roof framing. This rare surviving example of an early service building reflects the distinctive nature of southern Maryland outbuildings. Willie Graham, 2017.

A double opening was cut in and finishes were retrimmed with symmetrical architraves around doors and windows and with plaster cornices and ceiling medallions. The smaller, two southern rooms have a plainer, more traditional appearance, without cornices, that distinguishes these rooms as private family rooms. The mantels throughout the house demonstrate the difficulties in trying to conclusively date the different periods of trim. While the mantels on the second floor have similar ovolo backbands to those in the small rooms of the first floor as well as deeply quirked Greek revival moldings, the mantels in each of the first-floor rooms are made in a plain Greek revival style with columns and friezes, that

on the plantation were scattered slave houses and agricultural buildings related to the workings of the tobacco plantation. Archaeology has discovered the presence of a quarter complex containing three to five or six structures located approximately 200 feet northeast of the house. As many as eight more isolated domestic sites are believed to be individual quarters or cabins. These archaeological investigations have added to our knowledge of the life of Josiah Henson and of the enslaved population at La Grange and the surrounding area.

The current owner, Kevin Wilson, undertook a restoration of the house in 1989.

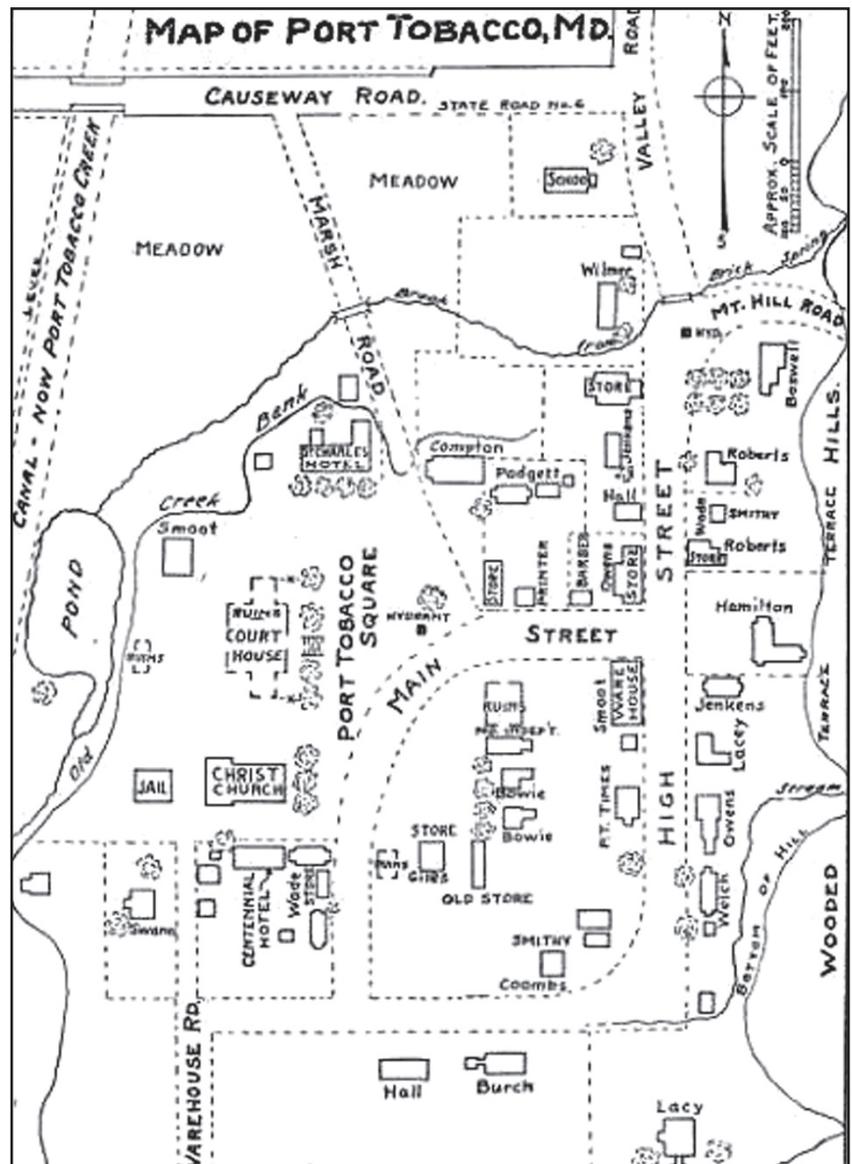
Port Tobacco

Established 1684

A centuries-old Native American settlement prior to its establishment as a port town in 1684, Port Tobacco was one of the largest and most cohesive settlements on Maryland's Western Shore by the mid-eighteenth century (originally known as Chandler Town). It was an important terminus on the trans-Atlantic tobacco trade route, rivaling Annapolis, Georgetown, and Alexandria as a commercial center. Port Tobacco was established under the Maryland Ports Act and a grid plan was laid out in 1729, two years after its designation as the county seat. The town plan centered on the existing courthouse and church, including a parcel set aside for a marketplace and 100 equally sized building lots. Fifteen buildings were constructed by 1732, and by 1760 the town had grown to be among the largest on the Western Shore. Dependent on tobacco cultivation and trade as part of a slave-based economy, Port Tobacco began its decline during the second decade of the nineteenth century with the silting of the Port Tobacco River, a tributary of the Potomac River. Other factors in its decline included the Civil War and the subsequent end to slavery, and southern Marylander's reluctance to replace tobacco, which strips the soil of nutrients, with more lucrative grain production. Facing a steady decline, the final blow to Port Tobacco's prominence came when the courthouse burned in 1892, and the county seat was moved to nearby La Plata.

While most of early Port Tobacco's eighty-some buildings are now archaeological sites, an interesting collection

remains within close proximity to the former town square, including the reconstructed courthouse. The latter is said to encompass its original south wing. Also near the square is the ca. 1720 hall-and-parlor



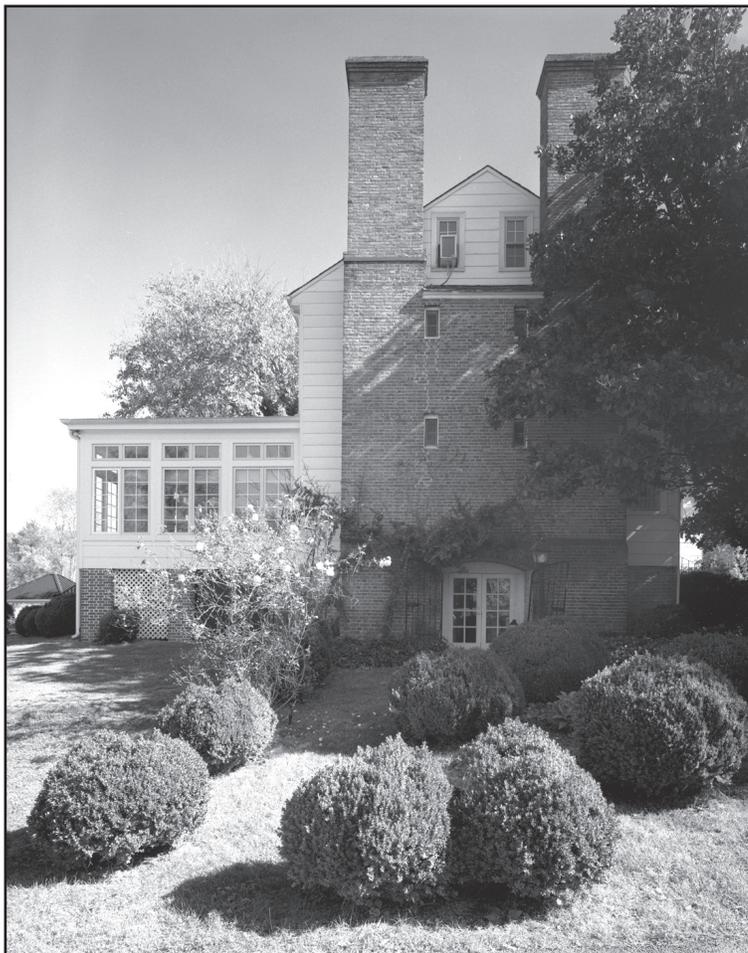
Map of Port Tobacco, 1942. Drawn by Howard H. Tunis from a sketch by R.G. Barbour representing the town about 1894.



Port Tobacco, ca. 1900. Historic photograph showing the scene on Commerce Street with Stagg Hall and the St. Charles Hotel in the background. Society for the Restoration of Port Tobacco Photo Collection. Port Tobacco Courthouse.

Scene on Commerce Street in front of
 Adgett house. St. Charles Hotel in
 background. 1900

Chimney House, West Elevation showing the pent chimney for which it is named. Renee Bieretz, HABS, 2009.



Burch House with later rear shed addition. Just beyond, stands the early nineteenth century Boswell-Compton House, an excellent example of the telescoping house form indicative of the evolutionary nature of many of Maryland's early vernacular dwellings. Built during the third quarter of the eighteenth century, Chimney House is known for its impressive pent chimneys, a noteworthy characteristic of the more prominent houses of this region. Interestingly, Alice Ferguson of Hard Bargain Farm restored the house in the early 1940s, inspired by several visits to Colonial Williamsburg. The oldest and best preserved of Port Tobacco's early buildings is Stagg Hall built between in 1767 and located on the north side of Commerce Street, adjacent to Chimney House.

Stagg Hall

Port Tobacco

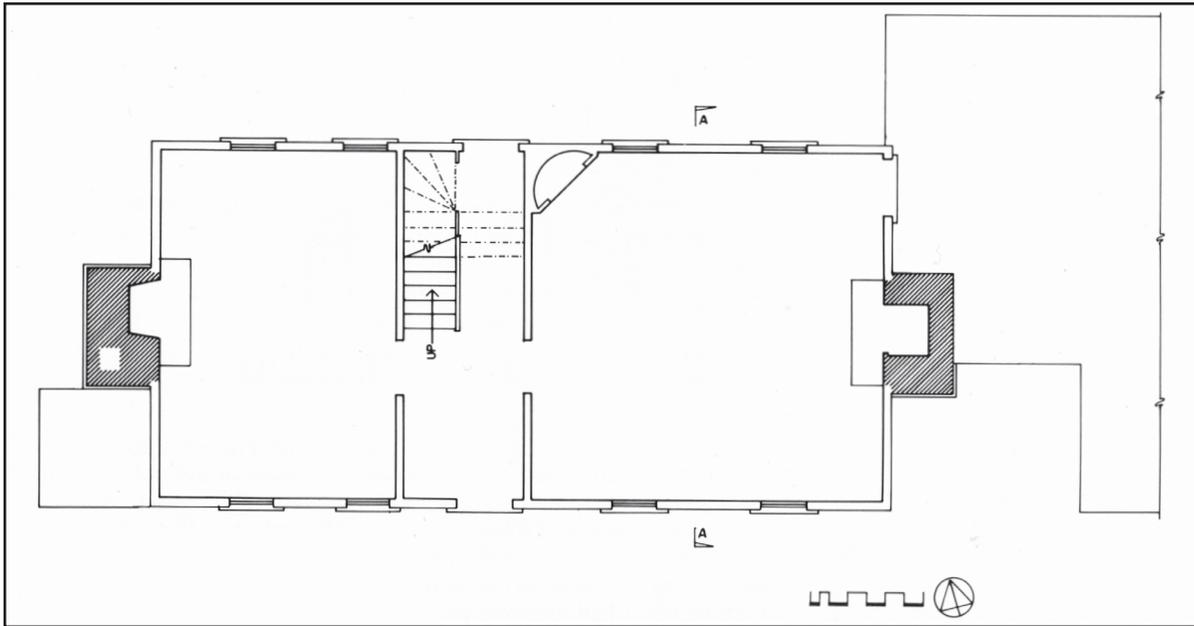
1767

Stagg Hall is among the most fully developed and best-preserved examples of mid-eighteenth-century vernacular domestic architecture in southern Maryland, dated through dendrochronology to have been built of timber cut during the winter of 1766-67. It possesses numerous features indicative of the era rarely found extant, such as its early two-room, center-passage plan, steeply pitched gambrel roof with flared eaves, corbeled free-standing chimney stacks, interior wood paneling and other woodwork. It is a five-bay, story-and-a-half, gambrel-roofed, frame structure with a two-part service wing. A larger east room and off-center passage/stair hall account for its slightly asymmetrical design. More generally speaking, Stagg Hall's center-passage plan, mediating

between its flanking formal rooms, is a step up from the more common two-room, single-story-and-loft, hall-and-parlor plan of the era. It is among the early examples of the gambrel-roof form in the region. Other significant features of Stagg Hall are its partially detached brick chimneys intended to safeguard the frame dwelling from fires, its early nine-over-nine-light sash windows, and its original interior woodwork that includes paneled wainscoting, boxed and molded cornices, paneled doors and early hardware. A smaller, one-story, frame wing was reconstructed in the mid-twentieth century on the original foundation; the chimney is believed to date to the eighteenth century. The wing was connected to the main house as part of the 1950s restoration.

Stagg Hall, Front South Elevation. Renee Bieretz, HABS, 2009.





*Stagg Hall,
First Floor Plan.
Measured and
drawn by
J. Richard Rivoire,
ca. 1970s.*

Stagg Hall is believed to have been built by successful merchants John Barnes and Thomas Howe Ridgate. The partners purchased the property from fellow merchant and prominent resident John Parnham, who for many years was thought to be the original builder. The building is said to have served as the headquarters for their mercantile operations, although it has a decidedly domestic outward appearance and floor plan. Having suffered financial losses during the British debt crisis of the 1770s, Barnes and Ridgate were forced to sell Stagg Hall. It was purchased by Port Tobacco merchant Robert Fergusson, who took up residence in the house, while operating a mercantile business in his store building on an adjoining lot.

In 1816, Stagg Hall was purchased by Basil Spaulding; the property became known as "Spaulding's Square," encompassing Lots No. 47 and 48, along with "Parnham's old lot" and a number of various buildings. When sold to Samuel Padgett in 1859 Spaulding Square encompassed a "Store House and granary" on one lot and a "Dwelling house, Kitchen and Stable" on the other. Remaining intact with the exception of the granary, the property was acquired by the Barbour family in 1903 and remained in their possession until fairly recently; it was restored by Robert Barbour in the 1950s. As one of Port Tobacco's early permanent and substantial buildings, Stagg Hall is a tangible reminder of the former importance of the town and of tobacco cultivation on Maryland's Western Shore.

Stagg Hall, Section Showing wood paneling on the first floor. Woodwork in this room was sold to the Art Institute of Chicago in 1932. By chance, the woodwork was returned to Stagg Hall in 1972 and reinstalled with only minor modifications. Measured and drawn by J. Richard Rivoire, ca. 1970s.



Port Tobacco Courthouse

*Port Tobacco
1819-21, rebuilt 1972*

The current Port Tobacco Courthouse is largely a reconstruction of the building erected between 1819 and 1821, with the exception of the south wing, which was the only section to survive a fire in 1892. The three-part, Federally-inspired courthouse replaced the original courthouse on this site, built in 1729. That building was erected the same year that an additional 60 acres was purchased for the expansion of the original settlement and a new town plan created. As an important civic and governmental structure, the courthouse was built along the town square, which also included the Episcopal Church and a number of the town's finest houses. Follow-

ing the fire, the south wing was renovated for use as a Baptist chapel, prior to the reconstruction. The old courthouse is currently used as the headquarters of the Society for the Restoration of Port Tobacco and as a local history museum. The first floor has been arranged as it may have looked during the nineteenth century, while the second floor contains exhibits on tobacco culture and displays of artifacts discovered during the 2007 Port Tobacco Archeological Project undertaken by the Archeological Society of Maryland. Historic photographs of Port Tobacco in its glory days can also be seen here.



*Port Tobacco
Courthouse, East Front
Elevation, showing
the Reconstructed
Courthouse. Heather
Barrett, 2018.*

Sarum

Charlotte Hall vicinity

1717, ca. 1737, ca. 1758, 1762, ca. 1937

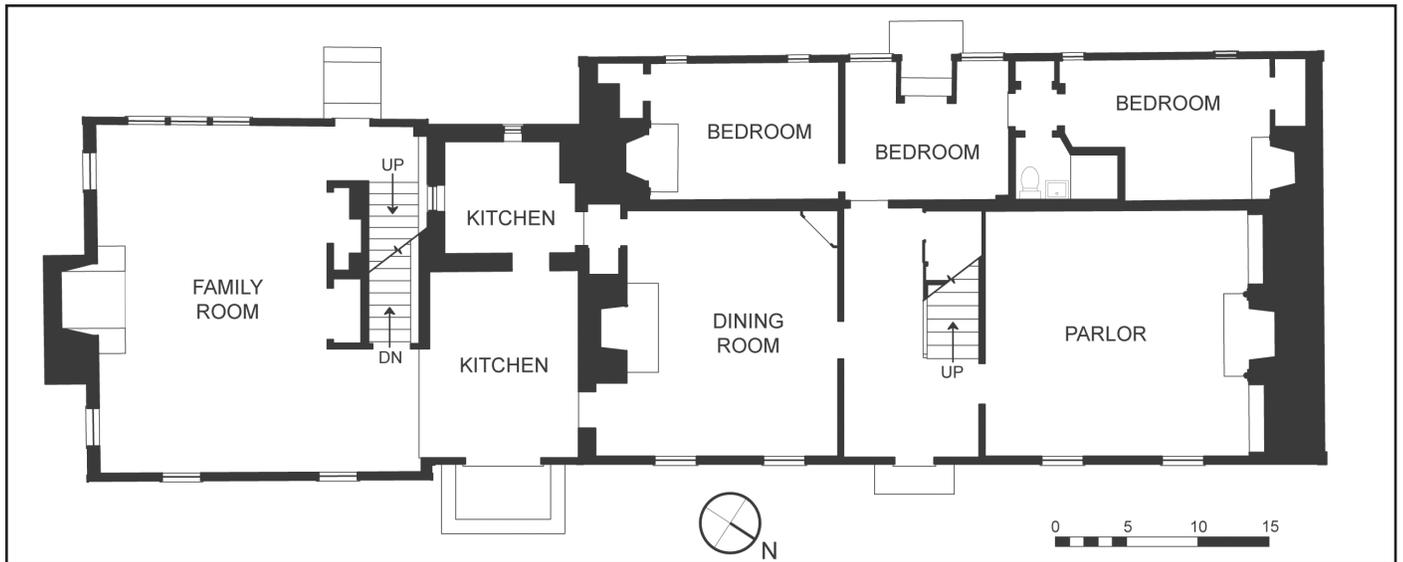
Sarum is a rare survivor of early Maryland Tidewater architecture, encompassing a boxed-framed or early “English frame” house with additions to the rear and to both sides resulting in its Saltbox profile and brick end walls. The construction methodology was similar to the well-recognized “Virginia House” type, which was an innovative variation on English timber framing using lighter members and less complex joinery. However, unlike the Virginia house, Sarum was not of earth-fast construction. Sarum was otherwise typical of early examples of Tidewater houses in that it was manifested in a modest one- or two-room dwelling.

Sarum originated as a frame, 18' x 32', one-and-a-half story, hall-and-parlor plan house with steeply pitched gable roof. It was dated through dendrochronology to 1717, and its rear shed addition to 1737, making it the oldest conclusively dated building in Charles County.

Evidence of its early construction can be seen in the attic spaces, including the tilted-false plate characteristic of the Chesapeake region that was used to simplify the joinery between rafters and joists. Likewise, concealed beneath the rear shed addition is the intact roof of the original structure where lapped, riv-



Sarum, Perspective View of Front Façade. Catherine Lavoie, 2017.



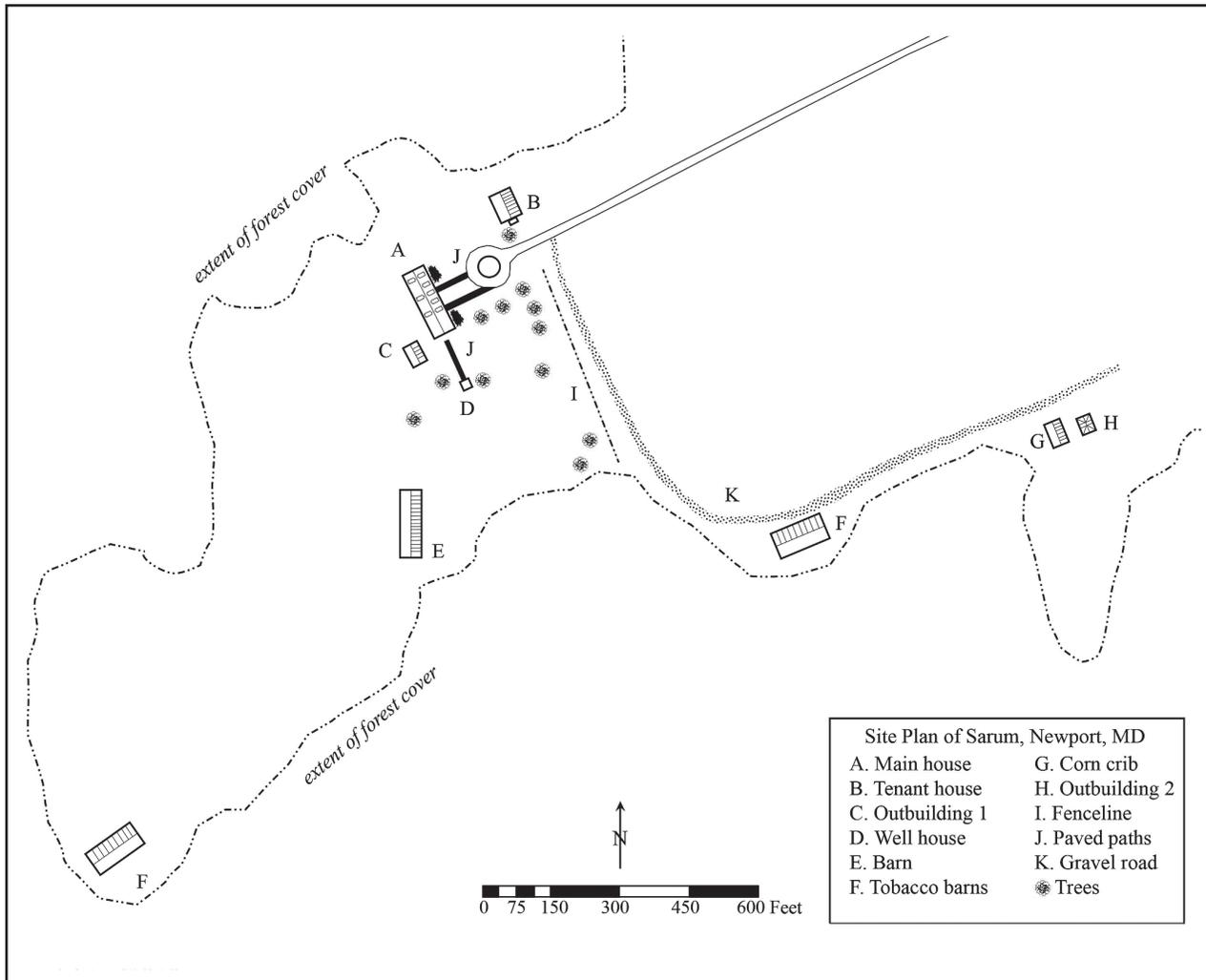
Sarum, First Floor Plan. Measured by Paul Davidson and Daniel Desousa. Drawn by Paul Davidson, HABS, 2018.

en-board sheathing provides the horizontal stability needed to reduce the dependence on the connections between rafters and joists. The sheathing is covered by round-butt oak shingles. There is also subtle evidence in the framing to suggest that a two-story porch or stair tower once adorned the front façade. The Flemish-bond brick end walls with ornamental glazed headers and inset chimney was the result of a ca. 1758 expansion, making Sarum one of the earliest documented extant frame houses in Maryland to include this distinctive feature. The approximate date corresponds with the death of Sarum's owner Joseph Pile and its inheritance by his son, the Reverend Henry Pile. A small, one-story brick section believed to have been built as a kitchen was added to east end in 1762, as affirmed by an inscribed exterior brick. It sits flush with the rear wall and originally included an arcaded porch to the front, replaced by subsequent additions.

Sarum's asymmetrical front façade provides further indication of its evolution from a single-pile, hall-parlor dwelling with stair tower to the more sophisticated double-pile, center-passage plan. In addition to their modest size, early Tidewater styled dwellings often appeared as gable-roofed, story-and-a-half frame buildings with a loft over the principle living spaces. In the earliest examples these roofs were steeply pitched, sometimes with flared eaves, T-shaped chimneys, and porch or stair towers. The framing at Sarum suggests that the original 1717 house consisted of the easterly portion of the cur-

rent house, excluding the current brick end wall and inset chimney. The first-floor rooms featured exposed wall posts and ceiling joists, later concealed as a marker of architectural refinement. While an earlier chimney may have existed to the east end of the original house, there is evidence only for a chimney to the west.

Sarum's English-frame form evolved as a simplified version of traditional period framing suitable to the colonies, where the availability of timber outpaced skilled carpenters. Sarum, however, was exceptionally well built. Unlike the post-in-the-ground construction used at nearby Sotterley Plantation and other early period houses in this region, Sarum's wall posts, floor joists, and down braces are set on wood sills raised on rot-resistant brick piers, an important development in the evolution of the Virginia house to more permanent forms. Utilizing a hierarchy of joinery for the various framing members based on loadbearing capacity, mortise and tenon was used to join only the principal timbers and stud feet, with nailed lap joints used for the more lightweight structural components and a tilted false plate to secure the roof rafters. The use of the tilted false plate at Sarum follows the pattern established by the second-period construction of the wing at Sotterley that dates to 1715, the earliest known Maryland example. Its use at Sarum reflects an early expansion of that practice, illustrating the importance of framing traditions that emerged out of southern Maryland and the Potomac River region in the seventeenth and early eighteenth centuries. Also



Sarum, Site Plan. Measured by Casey Pecoraro and Luke Pecoraro. Drawn by Luke Pecoraro, 2017.

visible on the original west gable end are the riven clapboards of 1737 rear shed addition. The ca. 1758 expansion of Sarum included the creation of a formal center passage as well as the elaborate exterior brick-enders. The 1762 brick wing marked the last of the eighteenth-century modifications.

A number of changes and additions were made to Sarum during the late nineteenth and twentieth centuries. First was ca. 1880s construction of a one-and-a-half story frame section that replaced the arcaded porch to the front of the brick kitchen. It was in turn replaced in the 1980s by the current kitchen and family room section, with master suite above. Sarum underwent rehabilitation in the Colonial Revival tradition around 1937. It is believed that the early paneling in the parlor and the Federal period wainscoting, cornice, mantel, and other detailing in the dining room were then installed, taken from local period houses. Also in

question are the placement and/or the origins of the architectural components of the staircase located in the center passage. The awkward termination of a joist supported by the center post and mismatched balusters on the landing suggest that the stair has been reconfigured or, again, the original replaced with period elements salvaged from another historic house. Dormer windows were added to the rear slope of the roof at this time, mirroring the earlier dormers to the front. Sarum stands out in its ability to provide rare and significant evidence of early building traditions within the Chesapeake. Because of its perceived plainness, Sarum became a canvas for an extraordinary makeover in the colonial-revival era, using antique material to celebrate the architectural heritage of the region.

As with many of the early and important houses of this region, Sarum was the centerpiece of a large tobacco plantation with direct access to the

Wicomico River, a tributary of the Potomac River, to enable the transport of its valuable crop. Tobacco was the basis of Maryland's early economy and the Western Shore was the first region in the state to embrace tobacco farming and the last to abandon it. For that reason, the vestiges of a once thriving tobacco culture are still in evidence here in Charles County, as well as in neighboring counties such as St. Mary's, Calvert, Anne Arundel, and Prince George's. With soil conducive to tobacco production, the Chesapeake region was among the colony's main sources for tobacco during the seventeenth and eighteenth centuries, allowing for the accumulation of the wealth; that wealth is discernable in extant plantation houses such as Sarum. The name Sarum was given to the original land grant, patented to John Pile, in 1657. It is likely a reference to the religiously-significant site of the ancient hilltop city of Sarum in Salisbury, England, that encompassed a fortress with sacred shrines and stone henges, and was the birthplace of John Pile.



*Sarum, South Slope of Eaves showing tilted false plate.
Randolph Langenbach, HABS, 1973.*

The house sits on what originally constituted a 1,000 acre land grant made to John Pile, who was a merchant planter and a Justice of the Provincial Court. While he and his son, Joseph Pile, both resided here, it was Pile's grandson, Joseph Pile, Jr. who built the core of the current dwelling, on or near the site of an earlier house. The additions were carried out by his sons, who inherited the property upon his death in 1724. Sarum remained in the Pile-Hammersley family until 1836, after which time it passed through numerous owners. It was in poor condition

Sarum, South Slope of Original Roof, hidden behind shed-roof addition, showing early shingles. Willie Graham, 2017.





Sarum, Section showing 1717 Roof Framing, including subtle evidence for tower. Measured and drawn by J. Richard Rivoire, 1990.

when purchased in 1937 by Lawrence Campbell who reimagined the house and undertook extensive renovations.

Sarum encompasses a noteworthy landscape and a number of later, early twentieth-century outbuildings. Expansive fields sweep downward toward the Wicomico River presenting Sarum's occupants with an impressive viewshed. Old-grown boxwoods flank the path to the front entry and give shape to a formal garden that lies directly west of the house. The current outbuildings include a tobacco barn, corn crib, meat house, small barn with animal stalls, former stable turned guest house, and shed. A ruinous tobacco barn can still be found along the waterfront, a reminder of early transportation and trade routes. Tobacco continued to be raised at Sarum up until a few decades ago, as was true of many other farms in this region.

St. Francis Xavier Roman Catholic Church at Newtown Manor

Compton

1731, 1766-67, 1786-89, 1816

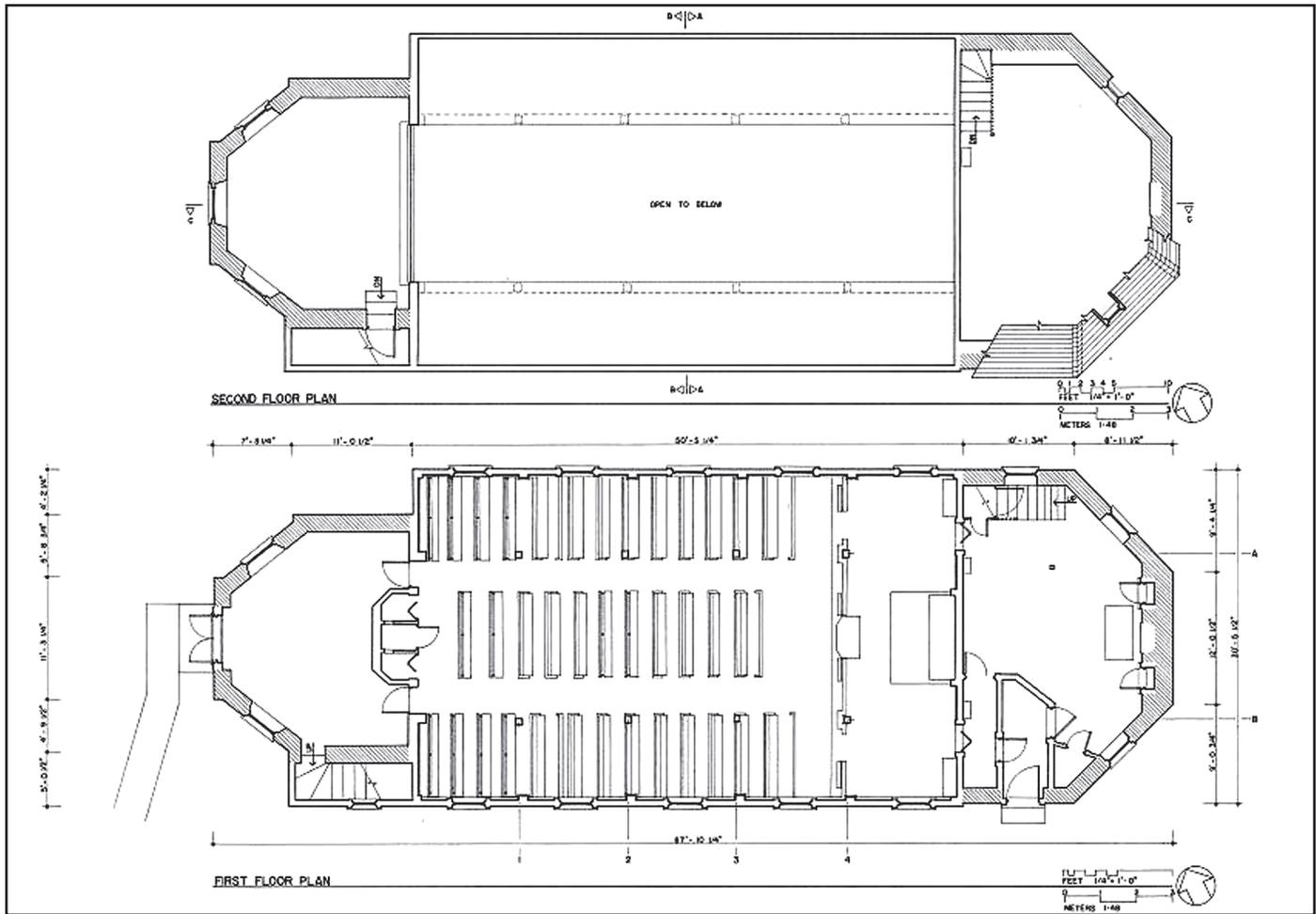
St. Francis Xavier Church is possibly the oldest Catholic church in the original thirteen colonies, and its history reflects the tumultuous story of religion in Maryland. The Jesuits founded a mission on the neck as early as 1638, but the construction of the first church dates to 1662. The timing is significant; the 1660s were a period of calm just after the Calvert family reestablished control over the colony following two decades of Protestant political challenges. The original St. Francis Xavier church stood upon an acre and a half donated by William and Temperance Bretton from their 750 acre parcel, "Manor of Little Brittain," with the remainder of the property sold in 1668 to a Jesuit priest as a private citizen (to protect against seizure). The church was still standing in 1698, when, during the height of Catholic proscription, a "Return Of Romish Priests and Lay Brothers Resident in the Province

of Maryland" listed it as a frame structure. Archaeology has suggested that this church stood in the area of the present cemetery. The fate of this church is not recorded, but it likely was dismantled sometime in the early eighteenth century. A brick manor house is mentioned in records as early as 1717, and its location has been identified archaeologically just in front of the current manor house. It measured roughly 30' x 42' with four rooms arranged off a center passage and a garret above. Worship likely was conducted in the house until the construction of the current church.

The current church began life in 1731, when dendrochronology indicates the frame center section was constructed, but little is known of this period. It is important to note that the form of the frame church suggests there was no overtly Catholic character to



St. Francis Xavier Church, South and West Elevations. Thomas A. Reinhart, 2018.



St. Francis Xavier Church, Floor Plan of Church, prior to the restoration of 1984. The plan reflects the late 19th-century arrangement of the pews and shows the altar still in place. Drawn by Robert S. Obenreder, HABS, ca. 1983.

its exterior, there being no evidence for any transepts nor any Baroque characteristics; adopting the simple rectangular form of contemporary Anglican churches was typical of Catholic attempts to keep a low profile during penal times. The vaulted basilica plan of the church interior may date to 1731; the boxed posts that owe to a 1984 restoration, contain chamfered posts with lambs tongue stops. The interior plan was surely in place by 1766-67, when construction of the Flemish-bond brick vestibule and “quire” above are documented through payments for “getting stone for the chapel” and “help in burning bricks.” The 1760s reredos with raised panels and primitive engaged Ionic pilasters is clearly scaled to fill the central vault of the nave.

The brick ‘Confessional’ at the rear of the church is dated by records to 1816. Photographs show its walls were laid in four-course common bond, but they were rebuilt or faced in 1984 with handmade brick laid in running bond. The original plan of the

space has been lost, but a 1911 description recorded that it was divided into three rooms, an entry on the south, a sacristy to the east (rear), which was heated by a stove, and a confessional on the north side that communicated with the church through the door into the north aisle.

No documentation has come to light to extend the 1816 building campaign into the church, but this clearly must be the case. Scattered throughout the church are neoclassical moldings featuring a quirked, elongated cyma with an astragal. Such refinements occur on the window architraves and in a cap molding applied to the boxed architrave that sits atop the posts. The flat-paneled parapet across the front of the choir uses this profile in two locations. Also dating to the 1816 work was a communion rail that appears in an early photograph; it features the slight rectangular balusters and simple cap of period stairs, and it resembles a stair that led to the garret of the Confessional. This railing was replaced in the early

twentieth century, and its successor itself fell in 1984 to the post-Vatican II animus toward communion rails. Ghosts of the feature are visible on the south wall post at the sanctuary step.

The box pews are a revival fantasy of the 1984 restoration. They are roughly based on pews found at St. Ignatius Church, St. Ingoes, Maryland, built 1785-87, which themselves appear to be later additions. Far more likely for an eighteenth-century Catholic church would have been only a few wooden benches located along the walls, but with the nave clear. Although embraced in the nineteenth century in Catholic churches, pews, especially box pews, were a feature of Protestant churches, where liturgy focused on the preached word. The Catholic Mass was a visual experience that required standing and kneeling, but not sitting.

Newtown Manor, the large brick dwelling behind the church, was the home of the Jesuits that served St. Francis, and who rode the circuit to Catholic families throughout the Western Shore. The manor was constructed in 1789 based on dendrochronology and was a statement of the wealth of the Jesuits at a time when much of the population of the area had been left in dire economic straights after the Revolution. That wealth is further reflected by the 1798 Federal Direct Tax entry for the property that lists not only the large brick dwelling, but seven outbuildings, all but one in good repair. The dwelling's size was increased in 1816 through the raising of its gambrel roof. The evidence of this can be seen in the brickwork of the gable ends.

Responsible for building those structures and keeping them in good repair was an enslaved community. Fourteen slaves were reported at Newtown in the 1798 tax. Among them were skilled craftsmen: James, a bricklayer who worked on the construction of the manor house in 1789; Peter, who laid some of the 57,000 brick for the 1816 work; alongside Nick, a carpenter on that expansion. The enslaved community at Newtown lived in quarters along the road to the lower part of the peninsula,



St. Francis Xavier Church, during the 1984 restoration, looking east toward the sanctuary. The plaster and lath has been removed, and the framing of the roof and vaulted ceiling are visible. HABS, c. 1984.

two of which structures are reported to have survived as late as 1914. In 1838, the enslaved community at Newtown numbered fifty-six individuals, who were sold south to Catholic planters in Louisiana. They, along with 216 other enslaved workers gathered from Jesuit plantations throughout Maryland, departed from the port of Alexandria.

St. Francis Xavier Church, looking east toward sanctuary. The box pews were added during the 1984 restoration based on examples from another early Catholic church. Thomas A. Reinhart, 2018.



Bond-Simms Barn Complex

Greenwell State Park, Hollywood vicinity

1837, 1840s, 1850s, 1895-1920

This is an unusually complete and informative group of barns of a variety once representative of rural life in southeastern Maryland but now rapidly disappearing. Specifically, it reflects the intensive cultivation of tobacco and corn on the farms of slave-owning planters in the area of Maryland first settled by English and Africans. The complex was probably begun in 1837 for the young orphans of John F. Simms and was substantially expanded by Sotterley owner Walter H. S. Briscoe, who owned the property then called Hectors, from 1852 to 1863. Thomas Bond purchased the property from Briscoe in 1863; the complex remained in the Bond family until 1973, when it was sold to the State of Maryland to form Greenwell State Park. Smaller additions illustrate continued agricultural use of the land through much of the twentieth century without essential alteration to their form or function.

The Bond-Simms barn complex was largely developed over the course of about three decades, and exhibits some rare features and ones common to all Maryland tobacco barns. The organizational system of air-cure tobacco barns relies on the creation of 'rooms' in which to hang tobacco. The rooms are created through the regular addition of light posts along the walls in between the structural posts of the frame and in one or more rows down the long axis. Fastened to these posts are tier poles that run across the short axis, and ascending in 4 foot increments up to the ridge of the roof. The tobacco is hung on sticks supported by the tier poles.

Period I: 1837: The core of the earliest building is a log crib barn, an early form that is greatly outnumbered by its framed earthfast cousins. The crib barn faces south, 24' x 20'; its construction is a heavy version of that used for the surviving slave quarter at Sotterley.



Bond-Simms Barn Complex, from the northeast. Willie Graham, 2008.



Bond-Simms Barn Complex, South Elevation of the Period I Log Crib Tobacco Barn, (1837). Log tobacco barns were much less common than their frame counterparts. Willie Graham, 2008.

White oak and chestnut logs are roughly hewn to a thick rectangular section, V-notched together at the corners, set on unhewn locust stumps. They are kept sturdy by vertical, earthfast cedar posts, skinned and hewn flat only where set against the walls. The posts are left fully round below the bottom logs. Pegs were driven through posts, into each log often at alternating angles, and many of the pegs were methodically split and wedged. Tie beams lap over the front and rear walls supporting board false plates to which rafters are toe-nailed. Evidence survives from four original sheds extending out from the sides of the crib. Dendrochronology conducted in 1987 indicated that the logs of the crib were cut in 1837, which corresponds to an October 3, 1837 St. Mary's Orphans Court appraisal for the Patuxent Plantation property of Mrs. John F. Simms' children: "3 barns, one of them new."

Period II: 1840s: An earthfast extension for hanging tobacco was soon added on at the east end, replacing the original shed. The absence of circular-sawn

wood in the east extension suggests that this alteration happened relatively early, prior to the 1850s.

Period III: 1850s: A large, 60' x 29' relatively unspecialized earthfast tobacco barn was added immediately to the south, possibly by Walter H. S. Briscoe. It runs east to west, with its north earthfast posts located only 1 foot from the posts of the old south shed of the crib barn. The open clear span is characteristic of barns of the later nineteenth century and facilitated driving wagons into the barn. The corn crib to the west of the log crib barn also dates to this period, although its concrete underpinning means it was either raised at a later date, or built elsewhere and moved to this location. The corn crib served to store unshelled corn, with battens nailed to the inside of the frame to prevent the weight of the corn from pushing them loose.

Period IV: ca. 1895-1920: Small additions were made to the complex that reflect changing methods of farming. Sheds were added to the corn crib

Photo shows tobacco hanging in a now demolished tobacco barn in St. Mary's County, Maryland. The posts and tier poles can be seen to create the 'rooms' in which the tobacco is hung on tobacco sticks. Thomas A. Reinhart, 2008.



Bond-Simms Barn Complex, Cross Section Looking West (scale 1/4" = 1'). Measured and Drawn by Jeff Klee, 2009.



Sotterley Plantation

Hollywood vicinity

1704, 1715, 1732, 1762-63, 1768-70, 1840s, 1910s

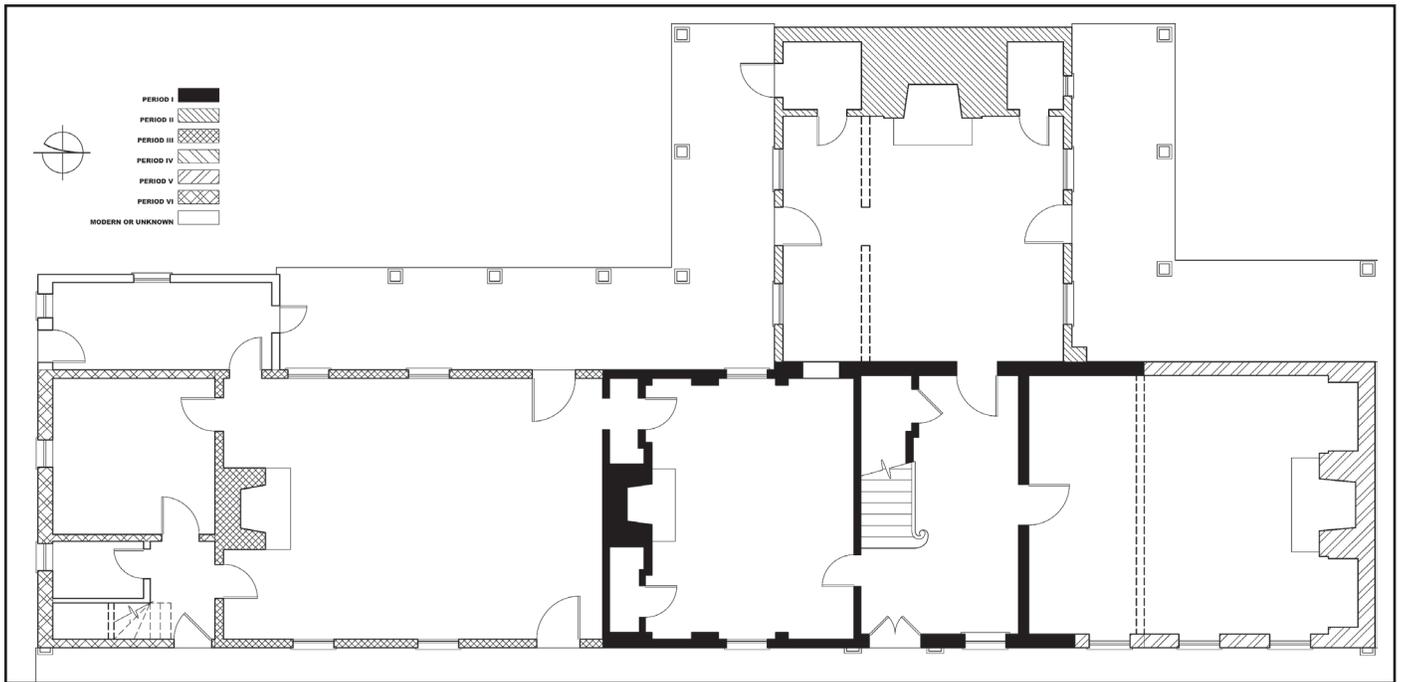
Sotterley is one of the most intact examples of an eighteenth-century plantation in Maryland. Commanding a spectacular view of the Patuxent River, the main house is surrounded by a remarkable collection of buildings and landscape features denoting Sotterley's extraordinarily layered history. Cultivated fields, gardens, and historic roads surround the many surviving buildings on the site dating to the eighteenth, nineteenth, and early twentieth centuries, many of whose functions speak to the dominance of tobacco throughout much of the plantation's history. Particularly noteworthy are a nineteenth-century log slave quarter, a unique survivor in the southern Maryland landscape, and an equally rare late eighteenth-century specialized corn house that had been modified in the mid-1800s.

The evolutionary development of the main house spans three centuries and provides exceptional, rare evidence of colonial building practices. At least seven building campaigns are reflected in

the surviving fabric of Sotterley, with the first five completed in the eighteenth century. Traditionally thought to have been built around 1710 by James Bowles based on documentary evidence, dendrochronology firmly dated the Period I house to 1704, before Bowles purchased the property. Most likely then, the house was built for George Plowden. The oldest portion, a modest one-and-a-half-story, two-room, post-in-ground frame dwelling, is one of only two surviving examples of earthfast framing in Maryland (the other being Cedar Park in Anne Arundel County). The 44' x 20' house was constructed with the simplified joinery and articulated framing typical of early "Virginia" houses. The dwelling's framing was exposed and white-washed and its common rafter roof features small roughly riven oak rafters, approximately 2 inches wide and laid flat. The exterior of the roof and walls were originally covered with feather-edged, riven oak clapboards (now encased by the addition of the rear wing and visible through a crawl space in



Sotterley, View of house showing the front, or east, elevation. The roof on the river side of the house was raised to give the appearance of two full stories in 1762-63; the porches were added in the 1840s. Willie Graham, 1995.



Sotterley, First Floor Plan, showing the evolution of the dwelling from the original two-room structure through to its present appearance. Dendrochronology dated the initial period of construction to 1704 with five major building campaigns occurring in the 18th century. Drawn by Jeffrey Klee, from Mark R. Wenger and Willie Graham, 2010.

the second-floor chamber). The eaves were left exposed, but not decorated, and the spaces between the joists packed with clay.

In 1715, the original two rooms were expanded into a well-appointed and more firmly constructed three-room dwelling with the addition of a one-and-a-half story frame wing to the west of the original house. The new addition was constructed with the same steep pitch and slight riven oak rafters and collars, but with a titled false plate with stopped chamfering between rounded and beveled joist ends, suggesting it was designed to be exposed as exterior embellishment. This is the earliest known example of a tilted false plate in America. The wing was originally plastered and divided into a passage, stair, and heated space. The passage allowed access from the hall to the new room and the stair beyond. James Bowles's 1727 inventory described the rooms as the "new roome," Madam Bowles' chamber, and the hall. Another notable feature of the wing was the brick lined cellar laid in Flemish bond with glazed headers. The cellar also contained a fireplace, but little evidence of soot suggests it was rarely used. During their ownership, Bowles and his wife, Rebecca Anderson, had been able to improve their station, remaking their dwelling and

establishing an impressive tobacco plantation of over 2000 acres.

Shortly after James Bowles' death in 1727, Rebecca married George Plater II. Together, they undertook a third building campaign in 1732, adding another heated room and transverse passage to the southern end of the original dwelling. The work also included the paneling of the three earlier first floor rooms to encase but not entirely hide the projecting framing. Most interestingly, repairs were made to some Period I earthfast posts and interrupted sills, which were less than thirty years old.

George Plater III inherited the property upon his father's death in 1755 and expanded his father's already extensive legacy. Just before his marriage to Elizabeth Rousby in 1764, the younger Plater undertook the beginnings of what would amount to a major transformation of the dwelling to fit new social, cultural, and stylistic norms. His first step was to raise much of the riverside portion of the roof to create the appearance of a second floor. Functionally, this increased the headroom for the second-floor chambers but it was also symbolic of a growing awareness that many wealthy Marylanders were probably living in two-story dwellings by that time.



Sotterley, Roof framing of the Period 1 house. The light, riven framing members are typical of early buildings of the Western Shore. Less common is the use of solid sheathing on the rafters. Willie Graham, 2010.

Less than ten years later, between 1768-1770, the Platers made the most extensive changes to date, extending the northern end of the house to create a new parlor and a center-passage and dramatically alter their public spaces. A new primary entrance was complete with a full classical surround. This ceremonial entry led to the new and impressive center passage (created out of the earlier hall) where an elaborate Chippendale-style latticed stair was installed. The cabinet-level quality of the stair clearly marked the intention of the Platers to follow the new conventions of the Chesapeake elite, seen especially in Annapolis, in the years leading up to the Revolution. The new parlor, or drawing room,

extended the house by 14 feet, and featured a ceiling raised to the height of 11 feet. The focus on the room are two intricately carved shell alcoves flanking a cross-topped chimney piece, all executed by joiner Richard Bolton, whom Plater recommended to George Washington for work in his New Room, but who never appeared at the job. The other two rooms of the earlier house remained relatively untouched suggesting the Platers' valued comfort and familiarity as much as modern conventions in their dwelling. The Platers did undertake one additional building project. A low one-story frame addition was built to the south gable end of the house and probably served as a larder. The interior of this space featured a 14' high barrel-vaulted ceiling, rarely seen in the eighteenth-century Chesapeake.

About 1840, the house again witnessed significant changes under the ownership of Dr. Walter Hanson Briscoe and his wife Emeline. The Briscoes rebuilt the chimneys, constructed a new kitchen on the east side, and built a network of porches nearly circling the house. Most of their influence, however, survives outside of the main house where Dr. Briscoe oversaw an agricultural transformation of the plantation; diversifying from strictly tobacco to grow grains like wheat, corn, and rye, along with cattle and swine, which counteracted decades of decline.

In the 1910s, Herbert Satterlee, a wealthy New Yorker, and his wife, Louisa Morgan, purchased the property and in the spirit of the Colonial Revival movement set out "to restore the buildings as they were about 1776; so as to show the manner in which a Southern Maryland gentleman lived in those days." Major changes within the house included the new brickwork on the gable ends and chimneys, the incorporation of the larder into the main

house—preserving its wood shingle roof under the extended roof line between the two buildings in the process. A new kitchen replaced the 1840s version, and the dining room was expanded with the removal of a partition wall. A poured concrete foundation was laid to preserve the house but meant the unfortunate removal of the flooring, joists and regular beveled siding. Modern conveniences including bathrooms and closets were also added. The Satterlee’s influence to the grounds can still be seen in the landscaped gardens that exist today. In 1961, the Satterlee’s daughter, Mabel Satterlee Ingalls, established the Sotterley Mansion Foundation, dedicated to the plantation’s maintenance, preservation, and interpretation.

Documentation on the property abounds, and can help paint a picture of the plantation at different points throughout its history. An Orphan’s Court

evaluation in 1802 provides a good accounting of the breadth of structures found on Sotterley plantation. After describing the house as a “commodious dwelling house,” the assessor went on to describe a number of specialized outbuildings including a meathouse, milkhouse, two storehouses, schoolhouse, garden house, spinning house, poultry house, and two small brick offices. Agricultural buildings such as a corn house and granary, a large barn, and brick stable were also mentioned.

Perhaps the corn house mentioned in the 1802 evaluation is the same extant structure located just west of the house yard. As seen today, the building is the product of the Briscoes’ 1830s remodeling, but it is clear that an earlier rendition was being used as a corn house shortly after the turn of the nineteenth century if not before. This makes it a rare early example of a specialized corn house in St. Mary’s



Sotterley, Interior view of new parlor, or drawing room, which was created during the 1768-70 remodeling. The elaborate shell alcoves flanking a classically trimmed chimney piece are the focal point of the room. Willie Graham, 1995.

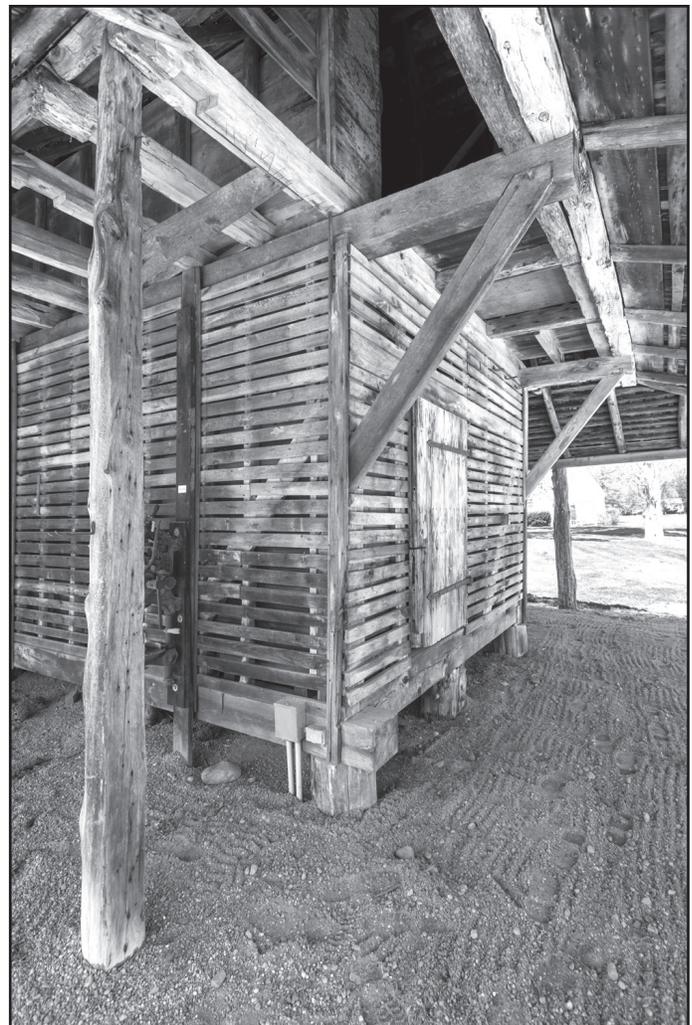


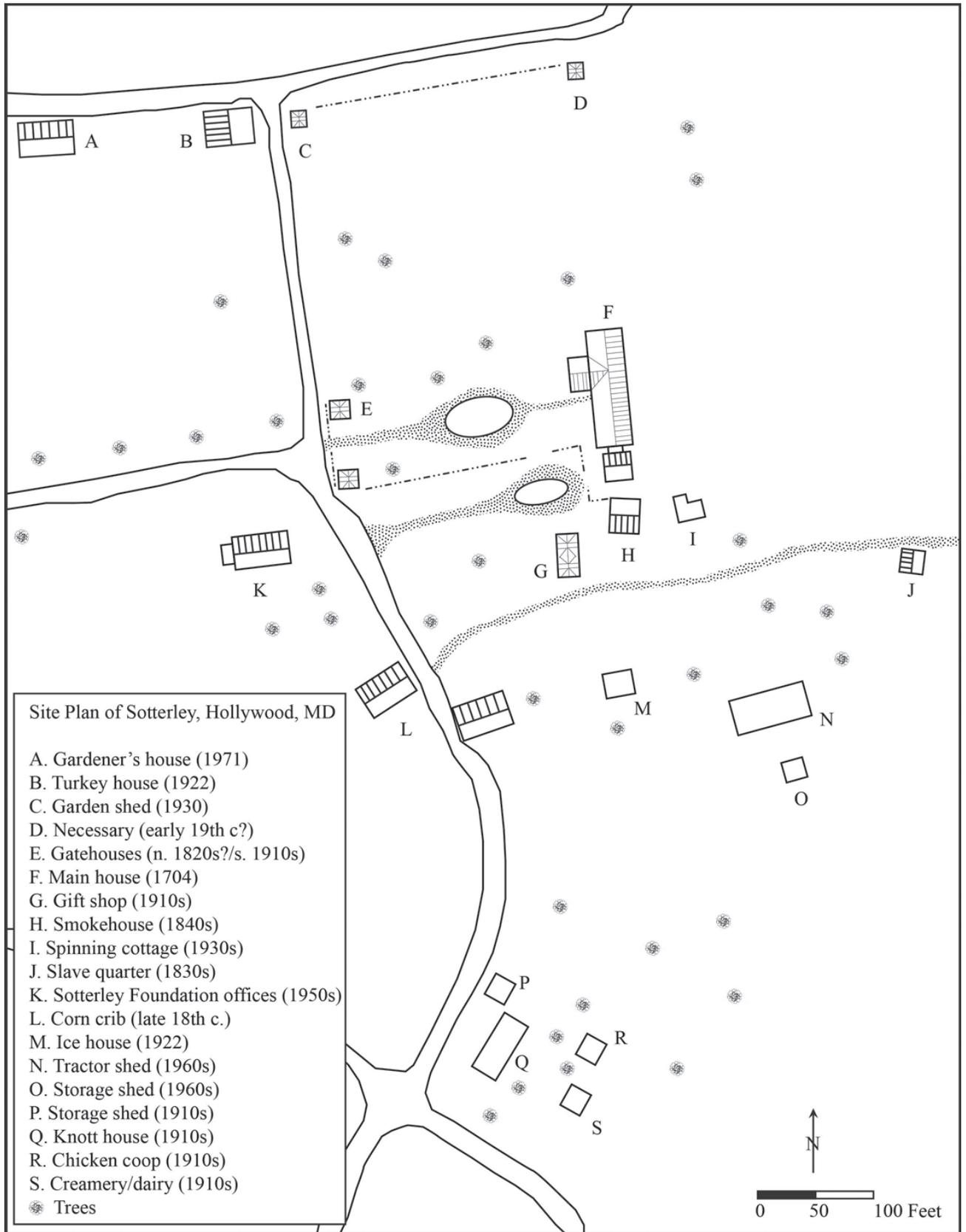
Sotterley, Slave Quarter, interior view showing the single-room plan with unfinished board walls and ceiling. The main floor was originally clay. Jeffrey Klee, 2012.

County where the dominance of tobacco meant there was little need for such structures before 1800. Its exceptionally large size (13' x 28') indicates the land was being extensively cultivated in corn.

In the 1802 evaluation, part of the farm's sixty-three enslaved workers, lived in a nearby double quarter while others lived on neighboring farms. By the 1850s, Dr. Briscoe constructed a row of five single-cell log quarters for his enslaved workers on a flat stretch of ground between a deep ravine and an old road stretching from one of the plantation's agricultural complexes to the Patuxent River. Only one survives. Constructed of hewn and sawn planks joined with square notches at the corners, the building utilizes a series of vertical earthfast posts skinned and hewn flat only where set against the walls, and pegged into individual logs for stability. Few remaining buildings exemplify this type of construction. The interior is a single-room plan with a loft above. Two windows light the loft, and would have closed with hinged wood shutters rather than sash; most likely there were no windows downstairs. The walls are whitewashed, but otherwise unfinished. Recent research conducted by Agnes Kane Callum, a descendent of enslaved workers at Sotterley, has informed the opening of an exhibit in the restored slave cabin.

Sotterley, Corn Crib. Specialized corn houses were rare on the early landscape of southern Maryland, as the dominance of tobacco was slow to give way to corn and other grains. Built around the turn of the 19th century, the structure underwent extensive modifications in the 1830s. Willie Graham, 2009.





Sotterley, Site Plan of House and Grounds, showing the formal, domestic, and agricultural components of the historic landscape. Drawn by Luke Pecoraro based on a drawing by Kirk Ranzetta, 2018.

Architectural Timeline Of Maryland Tour Sites

- 1704 Sotterley—intact early Tidewater plantation providing exceptionally rare material evidence of colonial building practices including post-in-the-ground, articulated framing, and tilted false plate (roof) construction; also significant for its evolutionary development from a single-story, hall-and-parlor-plan to a genteel plantation house, reflecting newly emerging spatial hierarchies and their corresponding rich ornamental detail; changes and additions occurred in 1715, ca. 1732, ca. 1762-63, 1786-70, 1840s, 1910s.
- 1717 Sarum—rare survivor of early Maryland Tidewater architecture, compassing an English boxed-frame, hall-and-parlor house with brick-end walls, and rear frame shed addition to create a Saltbox profile; similar to the “Virginia House” type including a characteristic tilted false-plate, however Sarum’s wall posts, floor joists, and down braces are set on wood sills raised on rot-resistant brick piers rather than earthfast, an important development in the evolution of the Virginia house to more permanent forms; expanded or altered ca. 1737, ca. 1758, 1762, ca. 1937 and 1980s.
- 1731 St. Francis Xavier Catholic Church—with an original section that dates to 1731, and significant additions in 1766-67, it is the oldest extant Catholic Church in Maryland; frame construction with barrel-vaulted ceiling and octagonal brick additions to either end; together with adjacent Newtown Manor it represents the remnants of a self-contained Jesuit community that dates back to the 1640s; brick vestibule added 1876-89 and brick confessional added 1816.
- ca. 1742 Hilleary-Magrunder House—among five remaining early buildings in Bladensburg to provide tangible evidence of the town’s early history as a significant eighteenth-century port town; features a sophisticated four-room plan and early gambrel roof Tidewater style configuration.
- 1746 Bostwick—large, two-room deep, center-passage plan house that was later remodeled ca. 1904 in the Colonial Revival style; features a steeply pitched, principal rafter and purlin roof system with flared eaves, large ornamental T-shaped interior end chimneys, with an unusual, large buttress to one end, and kitchen building to the other.
- 1756-62 Tulip Hill—encompasses a Georgian period main block that was expanded between 1787 and 1790 with the addition of flanking hyphenated wings, reflecting the rising influence of the five-part-Palladian plan among Maryland’s wealthy planter and merchant classes; one of many substantial period houses expanded in this manner to conform to the prevailing style; well-crafted interior detailing.
- ca. 1760 Market Master’s House—built as a one-room dwelling and/or store building, this small vernacular, one-and-a-half story, gable-roofed building has served as both; erected of randomly laid native stone; one of a handful of mid-eighteenth century buildings that remain as tangible evidence of Bladensburg’s early history as an important eighteenth-century port town.
- 1762-65 St. James’ Anglican Church—nearly square-shaped, slight bell-cast hip roof, all-header brick church with original side entry reflects the influence of well-known English architect James Gibbs on American church architecture of the period; built for one of the thirty parishes established following the institution of the Anglican Church in Maryland in 1692; one of three of its type, resembling All Hallows (1710) and St. John’s Broad Creek (1767), and one of two surviving colonial churches in Anne Arundel County; design by James Trotter who also undertook extensive work at nearby Tulip Hill.
- 1767 Stagg Hall—among the most fully developed and best preserved examples of mid-eighteenth century vernacular domestic architecture in Southern Maryland, possessing numerous features indicative of the era such as its early two-room center hall plan, steeply pitched gambrel roof with flared eaves, corbeled free-standing chimney stacks, interior paneling and other decorative woodwork.
- Lt. 1760s La Grange—encompassing elements of both high-style Georgian and early Tidewater design, the house features a two-story, two-room deep, frame, center-passage plan house with the brick end walls and telescoping hyphen-and-wing characteristic of Maryland architecture of the period; cellar raised and brick end walls erected ca. 1831; Greek Revival upgrades were made ca. 1850.
- 1784-86 Poplar Hill (His Lordship’s Kindness)—among the most well-articulated of the numerous Palladian influenced five-part-plan Georgian plantation houses built by the elite classes during the mid to late eighteenth century; distinguished by its elaborate Palladian detailing, specialized room use to encompass a private Catholic chapel in one of its

- wings, matching brick dependencies, and terraced gardens; as well as interesting structural features such as its complex M-roof configuration.
- Lt. 18th c Wyoming—remarkably intact Tidewater-style dwelling that combines numerous features indicative of the early architecture of this region, including gambrel roof, pent chimneys, timber frame with brick-nogged construction, and a telescoping configuration to incorporate a formerly separate kitchen building; example of the later expanded, gambrel-roof variation of the earlier gable-roof Tidewater house; includes federal period detailing; connecting hyphen added ca. 1850.
- 1801-07 Riversdale—among the five-part-Palladian plan houses built by Maryland’s merchant-planter elite, beginning in the 1760s and into the early decades of the nineteenth century; as a relative late example, it exemplifies the persistence of the plan type in Maryland into the early nineteenth century, embracing Federal period design and forsaking the traditional Georgian detailing and center-passage plan to create a more sophisticated one that includes an transverse entry and stair hall and rear garden-facing grand salon.
- 1837 Bond-Simms Tobacco Barn—particularly compelling example of the tobacco barns of Maryland’s Western Shore, built of v-notched log construction; expanded to include a granary, corn crib, and stable in the 1840s and 1850s, and late-nineteenth century post-in-the-ground barn; represents both the oldest extant hewn log barn (original section) and the largest post-in-the ground barn (later addition) constructed in St. Mary’s County.
- 1867-69 Christ Church—among the best examples of Carpenter Gothic architecture in Anne Arundel County; the design closely resembles those of noted pattern books of the era for rural parish churches including Richard Upjohn’s *Rural Architecture* (1852) and the Central Committee of the General Congregational Convention’s *A Book of Plans for Churches and Parsonages* (1853).
- 1870s Henry Wilson House—vernacular I-house with single story rear wing built by former slave in Galesville’s African-American community.
- 1924-27 Hard Bargain Farm—post World War I farmhouse in a vernacular interpretation of the Colonial Revival style that was the centerpiece of a gentleman farm and alternative living, back-to-nature community; now serves as an environmental education center and to maintain the viewshed from George Washington’s Mount Vernon, located across the Potomac near Alexandria, as part of the original owner’s environmental preservation legacy.
- 1920s-50s Benning Road Houses, Galesville—reflects twentieth-century development within pre- and post-emancipation Maryland of Free Black communities as well as the housing built by seafood processing companies for their predominately African-American workers; houses include single-story, frame duplex units arranged in a U-shape configuration, and detached bungalow and vernacular one-and-a-half and two-story, single-room-deep frame dwellings.
- 1929 Galesville Rosenwald School—built from a standardized plan with some modifications, it is indicative of the numerous prototypical one- and two-classroom Rosenwald Schools that appeared in this region in the 1920s and 1930s; second classroom added ca. 1931.
- 1947-51 Wagner House—Modern open-space design includes pre-fabricated or panel unit and glass wall construction; designed by owner-architect (and Charles Goodman protégé) Charles Wagner and built as part of the post-World War I farm complex known as Hard Bargain and now referred to as the Moyaone Reserve.
- ca. 1950 Kenah House—concrete block house designed by its owner and built in a Modern aesthetic to include open floor plan, multiple intersecting shed roofs, large casement and clerestory windows, and wide overhanging eaves with exposed rafters that extend over the front and rear outdoor living areas; part of the Moyaone Reserve.
- ca. 1958 Ernest Maier Building—concrete block and building materials manufacturing plant, office and showroom built of concrete block in mid-century modern style; characteristic features include its horizontal, asymmetrical form, low wings with flat roofs and overhanging eaves, variegated orange and red brick veneer, and modern signage.

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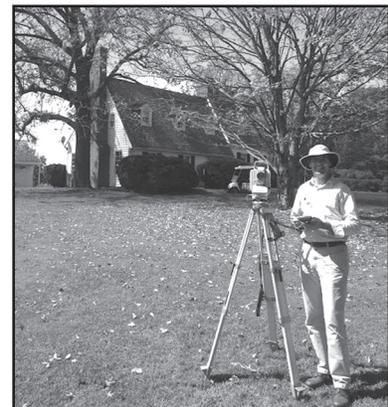
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