Christopher Weeks

The Building of Westminster in Maryland

CD-ROM produced by

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for

The City of Westminster

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Preservation Maryland
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Continue -- to Hints for Viewing

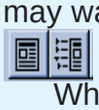
Hints for Viewing

Please read this carefully!

The Contents Panel

The Contents panel on the left of the screen is your access to any place in the document—it is in “collapsed” mode when you open the document. Click on the triangle symbol to progressively expand the contents of a particular item—if an item has no triangle, it has no further subheads. When you find the item you want to view, click on it to bring that page to the screen.

Currently, the Contents panel is showing only the items in the book’s front matter. There is one expandable item. Expand it now to see how the process works. When you click on "Go to PARTS I & II"—after reading these hints and the rest of the front matter—the panel will show the contents of the main text in collapsed mode.

The divider bar between the Contents panel and the Text panel can be moved by grabbing and dragging. Move it to the right to see the full width of the Contents items; move it to the left if you want to give more space to the main text—which you certainly may want to do if you have a monitor with a small screen. Alternatively, you can use the  buttons at the left end of the toolbar to toggle the Contents panel off and on.

Wherever you go in the text, the Contents panel will be there for use in navigating around the document. (It is good practice to collapse any expanded item before expanding another one—that keeps the panel tidy and manageable.) Use the scroll-bar arrows to move within and between pages—but see also about grab & drag and the toolbar.

Page Numbers

To conserve screen space, the page numbers on the original printed pages have been eliminated. However, the *file* “page” numbers at the bottom left of the screen have been made to correspond to the *printed* page numbers of the original book, so the View/Go To Page command may be used to find a page by its originally printed page number when, for example, a reference in the text is made by page number. To get back to where you were in the text you can use the Previous View button (). But be forewarned! That button does exactly what its name implies—it takes you back to the last image that was on the screen—so, if you did some moving around (scolling) on the referral page, you will need to click the button a few times. This button is useful any time you want to “get back to where you were.”

Searching

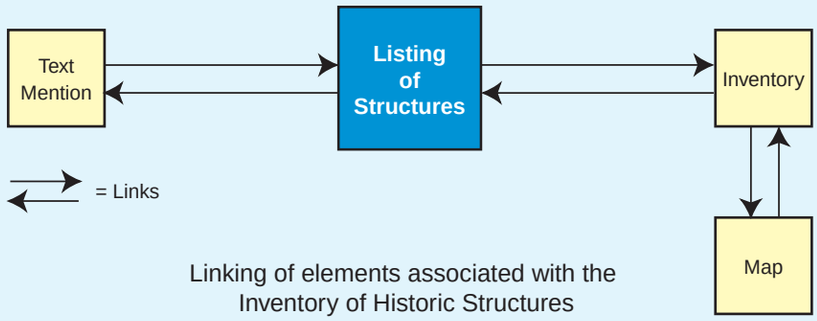
You can do a simple word search by use of the  button. The cursor will stop at the first occurrence of the word(s) and then at each subsequent occurrence each time you click the  button followed by a click on “Find Again” in the dialogue box.

You can do a more sophisticated and more efficient search by use of the  button and the three buttons next to it at the right end of the bar. This tool searches an electronic index of every word in the document according to precise instructions, including Boolean expressions, that you may provide. For an explanation of how to use this tool, use the Help/Plug-In Help/Using Acrobat Search command from the main menu.

(Continued)

Links

The Listing of Structures (page 142) serves as the central point for the electronic links associated with an item included in the Inventory of Historic Structures. Each item is provided with a link from its occurrence in the Listing of Structures to its description in the Inventory. In turn, the description in the Inventory is linked to the item's depiction on the Map of Westminster in 1978 (the Locations Map). Also, when a structure is first mentioned in the text, that mention is linked to the Listing of Structures, *if it is included there*. The following diagram summarizes the linking design; the procedures for exercising the links are described below the diagram:



Linking of elements associated with the Inventory of Historic Structures

Link	Implementation
• Text Mention *to* Listing of Structures:	Click on the *mention* colored magenta, blue, or red.
• Listing of Structures *to* Text Mention:	Click on the *street address/popular name* on the left or on the *special box* for a blue or red mention.
• Listing of Structures *to* Inventory:	Click on the *page number* in the far right column.
• Inventory *to* Listing of Structures :	Click on the *street address/popular name* of the structure above the descriptive text.
• Inventory *to* Locations Map:	Click on *"Map No. xxx"* above the picture.
• Locations Map *to* Inventory:	Click on the *number of the item* on the map.

The Locations Map

The two pages of the map that shows the locations of structures included in the Inventory appear at normal size when accessed from the Contents panel or by scrolling. In some areas, the numbers that identify the structures are difficult to read at that size. That condition may be rectified by using the magnifier tool available at the  button; just click on the area of interest with the magnifier cursor. Normally, one click will be adequate. When the map is accessed by a link from the Inventory, the area of interest is automatically zoomed to that level of magnification.

NOTE: This is a good point at which to emphasize that the Hand is the default cursor. So! Whenever you use a tool that produces its own cursor—such as the magnifier—be sure to click on the  button before resuming normal operation.

(Continued)

Thumbnails Panel and Grab & Drag

The Thumbnails panel replaces the Contents panel when you click on the  button. A thumbnail view of every page in the file is shown—not of much value in itself, but very valuable for its page-navigation properties. For one thing, you can access a page directly by clicking on its thumbnail, but more important are the in-page navigation properties when you are viewing a page that is slow to scroll (because of its relatively large file size)—the cover page or the map pages, for examples. A broken-line marquee (box) on the thumbnail defines the area that is being displayed in the main panel. Dragging this box down (or up) moves the main display correspondingly in real time. You can also resize the marquee (hence, rezoom the main display) by dragging its bottom left corner. The neatest way to scroll, however, is to grab and drag the page with the hand cursor!

References

Reference designations (superscript numbers in the text) are linked to to their associated reference material. Click on the little number for access. To return to your place in the text, click on the number that appears to the left of the pertinent reference material.

Printing/Copying

The print dialogue (File/Print) lets you define the pages you want to print. Be sure to check the “Shrink to Fit” box before you click the “OK” button. You may wish to print these three pages of viewing hints now, so that they will be available as a ready reference while viewing the main text.

The Edit/Copy command works in the usual way to place material on the clipboard for use in another document. Use the  button for highlighting the text you want to lift. To lift a graphic, use Tools/Select Graphics in the main menu and drag a box around the graphic. Remember to comply with copyright laws when doing anything of this nature.

Toolbar and Menus

Before moving on to enjoy the book, take a few moments now to gain familiarization with the Acrobat Reader tools. The functions of the buttons in the toolbar are identified by drop-down flags when the cursor is rested on them; the drop-down menus from the Main menu at the top of the screen are self-explanatory. Experiment with them.

User Manual

Click on Help/Reader Online Guide to access a comprehensive manual about using the Acrobat Reader — but the hints presented on these three page will carry you through most of what you may want to do with this document.

Support

If you need further help on running this disc or if you have any comments, please send e-mail addressed to:

drummond@fishergate.com

Anthony Drummond
Textrek division of Fishergate, Inc.
November 1998

End of Hints

View the rest of the front matter, then
click on “Go to PARTS I & II” in the Contents panel.

Part I is the main text; Part II is the Inventory of Historic Structures

The Building of WESTMINSTER in Maryland

A socio-architectural account of Westminster's first 250 years, with an illustrated inventory of over 200 historic structures.

The Building of
WESTMINSTER
in Maryland

A socio-architectural account of Westminster's first 250 years, including an illustrated inventory of over 200 historic structures.

Christopher Weeks

First Edition (Print) 1978
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Annapolis, Maryland

THE COVER:
"Emerald Hill" was built in 1842 by Colonel John K. Longwell, a key figure in Westminster's history. The mansion was purchased by the City in 1939 and converted for use as "City Hall." The 1885 family portrait shows members of the John L. Reifsnider, Sr., family in the garden of "Terrace Hill," one of Westminster's major social and physical landmarks.

* * *

The present-day photographs were taken by the author. The majority of early photographs was obtained from the collection of the Historical Society of Carroll County; others were provided by Mr. Dennis F. Blizzard, Mr. & Mrs. J. Frank Getty, Mrs. Theodore Hoster, Miss Doris J. Hull, and Mr. & Mrs. J. Pearre Wantz, Jr. The map on page 6 was provided by the Maryland Historical Society, Baltimore. The map of Westminster on pages 72-73 was reproduced from the *Illustrated Atlas of Carroll County, Maryland*, published in 1877 by Lake, Griffing & Stevenson, Philadelphia. The illustrations on pages 2-3 and 48-49 (Court House) were also reproduced from this atlas.

* * *

The historic sites survey and the research, writing, and pre-press production for this publication were paid for jointly by (1) the City of Westminster through a Community Development Block Grant from the U.S. Department of Housing and Urban Development authorized by Title I—Housing and Community Development Act of 1974, Public Law 93-833, and (2) the Maryland Historical Trust using continuing grant-in-aid assistance for historic site surveys made available by the Heritage Conservation and Recreation Service, U.S. Department of the Interior, under the provisions of the National Historic Preservation Act of 1966.

* * *

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Foreword

(1998 CD-ROM Edition)

The idea of publishing a Twentieth Anniversary Edition of *The Building of Westminster in Maryland*, was first broached by the City of Westminster Historic District Commission in early 1997. Upon contacting Fishergate, Inc., the producer of the book, it was learned that the original printer had gone out of business. As a result, the negatives for the pages of the book were no longer available and could only be reproduced through an expensive, time-consuming process.

This initial setback led to a search for an alternative means of publishing this historical account of Westminster. Fishergate proposed a CD-ROM version of the publication, which won favor with The Mayor and Common Council and Historic District Commission due to its value as a research and educational tool—the CD-ROM would permit searching for a specific word or topic, linking photographs of buildings to their locations on the map of Westminster, and including updated information on the use of buildings and preservation efforts in Westminster.

The Mayor and Common Council demonstrated their support for the project by appropriating a portion of the funding required for the production of the CD-ROM. Additional funding was secured through a Special Grant Fund sponsored by Preservation Maryland and the Maryland Historical Trust. This grant funding was based on the project's value as an educational and promotional tool for Westminster's historic downtown.

Updates to the original text of the book were completed through a careful review of the original publication by the Historic District Commission. The majority of changes involved updating the current uses for the City's historic structures and adjusting the architectural descriptions to match the current condition of buildings.

The addendum provides additional text which highlights the accomplishments in preservation since the original publication of the book and the successes and losses in regard to historic resources in Westminster. Also included are information for properties that have been inventoried since 1978 and additional photographs of Westminster's historic resources. Unless otherwise noted, the additional inventory information was completed by Kenneth Short, Historic Planner for Carroll County, and the remainder of the addendum was prepared by Tracey Smith, Assistant Town Planner for the City of Westminster.

Preface

with Acknowledgments

(1978 Print Edition)

This book is the outcome of a pleasant year-and-a-half spent studying the architectural history of the city of Westminster in central Maryland. The process — I cannot honestly call it work — was made easier and jollier than it might have been by the warm and helpful welcome given by the citizens of Westminster to this eccentric stranger from Harford County. I thank them all; later I will mention a few who were particularly helpful.

When the actual research was more or less finished, the heaps of photographs, the title searches, the survey forms, the masses of memorabilia, and the hastily scrawled notes and anecdotes needed culling and organizing. I am by nature ill-suited to orderliness, being reluctant to throw anything away. Eventually, however things fell or were pushed into two piles that, oddly, correspond to the eventual two sections of this book: Part I, a narrative and Part II, an inventory.

Alberti said that architecture without politics is meaningless. Thus, very meaningfully, Part I analyzes the architectural progression of Westminster in the context of the city's political, social, and economic history; it considers how changes affected and were reflected in the city's architecture. I must stress here that the book is in no way intended to be a comprehensive "History of Westminster." I have digressed from architectural fact, conjecture, and comment only to augment the analysis with appropriate perspective, vitality, and color. Granted I have digressed widely on occasion — the three "Interludes," for example, are strictly scene-setters — but by this approach I have hoped to gain the interest of people who are not professionally involved in architectural history. After all, should not the general citizenry be the first to be offered the opportunity to "view with pride" its architectural heritage?

The narrative is based on facts: the city was founded in 1764; the railroad came through in 1861; Ascension Church and the present City Hall were built at the same time. . . . No one can dispute these statements. But it is safe to say that someone else looking at these same facts might draw different impressions and conclusions. Thus, without apology, Part I is merely one person's interpretation (mine) of the various events and people (the ambitious politician, the adventurous land-speculator, and the conservative banker and farmer) that have made the physical and social fabric of Westminster what it is today.

Part II is a listing, with description and photograph, of Westminster's historically significant buildings. Historically significant? I applied a very simple definition: At least a century old and still standing. I explain this more fully, and with a modicum of apology, in the Introduction to Part II.

The manner of funding this project seems to have been quite complicated. To begin at the end, the cost of actually printing the book is being covered by receipts from its sale. Payment for my eighteen months of activity and our publisher's endeavors in organizing, editing, designing, typesetting, etc., came from two primary sources: (1) The Maryland Historical Trust which in turn was using continuing grant-in-aid assistance for historic site surveys made available by the Heritage Conservation and Recreation Service, U.S. Department of the Interior, under the provisions of the National Historic Preservation Act of 1966, and (2) the City of Westminster, which got money for the project in the form of a Community Development Block Grant from the U.S. Department of Housing and Urban Development. If this sounds like a fertile field for red tape, it was. Thanks are due, therefore, to the two gentlemen who succeeded in putting the package

together – to Carroll Dell, Director of Planning and Public Works for the City of Westminster, who conceived the idea for the survey and the book, and to Mark Edwards, Historic Sites Coordinator for the Maryland Historical Trust, who gave wholehearted support and assistance in implementing the idea. (During the course of the work, they both exercised inordinate tact and patience in the face of my vagaries, gently prodding me and the project along.) Thanks are also due to those in Annapolis and Westminster who filled out the forms and signed the checks: Rita Brunner, Richard Byrd, and Robert Myers.

The Historical Society of Carroll County provided productive files for research, and the Society's staff, Dorothy Steinhagen and Barbara Martin, made my visits most agreeable. My gratitude is also due the Carroll County Committee of the Maryland Historical Trust, particularly Christine Armacost, Ellen Joseph, and Kathy Palaia. I am dearly indebted to Joe Getty, Doris Hull, Tony James, Brookes Leahy, Susan Tobin, and Karen Willis for providing encouragement, amusement, and friendship in the Westminster area and to Nancy Miller and Pamela James for the same services on my visits to the Maryland Historical Trust offices in Annapolis.

An array of individuals provided the facts, leads, hints, and gossip that give this book whatever color it has. Among these are Mr. Dennis F. Blizzard, Mr. William Brown, Mr. Amos Davidson, Mrs. Theodore Hoster, Mary Ann Kelly, Mrs. A.F. Michaux, Miss Ann S. Reifsnider, Mrs. David Taylor, Mr. & Mrs. Homer L. Twigg, Mr. & Mrs. J. Pearre Wantz, Jr., Judge & Mrs. Edward 0. Weant, Dr. George Thomas, and Mr. Charles 0. Fisher, Sr. For being pleasant souls in general and for providing, at crucial times, ideal environments first for writing and then for rewriting and re-rewriting, my thanks are eagerly given to Mr. & Mrs. Brodnax Cameron, Sr., and to Miss Mary Helen Cadwalader. The several drafts of the book were read by a multitude of people, many of whom I have mentioned previously. I must acknowledge particularly, however, Mrs. James M. Shriver, Sr., and Mr. & Mrs. Peter Benton for patiently reading the very rough, early drafts and for offering much sound advice and helpful criticism – and for several delicious meals.

I deeply appreciate the surgical organizing and editing of my material performed by Anthony Drummond of Fishergate Publishing Company in Annapolis and his company's expert handling of the book's design, typesetting, and layout.

A litany of acknowledgements is an essential and standard part of any research treatise and, as such, it is difficult to inject into the list of names and well-worn phrases the sincerity one truly feels. It is even more difficult, then, to express the depth of certain very special debts. I can only hope that the following four people, without whom this project would have been impossible, realize that these written words of thanks are but a meagre outward sign of my immeasurable inward and spiritual gratitude., affection, and respect: Mrs. Edgar Barnes, whose interest and knowledge of local history are matched only by her own special grace and cheerfulness; Joyce Carpenter of the Westminster Planning and Public Works Department, who, always uncomplaining, typed uncounted versions of my inventory reports and manuscript and kept the project material in impeccable order; and Mr. and Mrs. J. Frank Getty, who provided me with an invaluable darkroom and constant friendship in their home.

C. W.

For
Brodnax and Julia Cameron
and
Mario and Betty di Valmarana
with my admiration, affection, and respect.

Blank

ADDENDUM

Activity Since 1978

Since the original publication of *The Building of Westminster in Maryland*, many changes have occurred in regard to Westminster's historic resources. A major step in the recognition of the significance of Westminster's historic structures was the nomination of the Westminster Historic District to the National Register in 1980. The inventory form completed by Joseph Getty, Nancy A. Miller, and Christopher Weeks provided the following summary description of the Westminster National Register District. The historic part of Westminster continues to reflect this description today.

> Westminster, in the piedmont region of Maryland, is centrally located in Carroll County, at the convergence of major transportation routes connecting to Pennsylvania, Washington, and Baltimore, now Maryland Routes 140, 97, 32, 31, and 27. Geographically, the area consists of gently rolling hills of fertile soil. Westminster is situated on Parr's Ridge, a north-south oriented ridge that once served as the boundary between Baltimore and Frederick Counties. The district has a dominant linear quality following Main Street, running in a northwest direction and having parallel alleys on both sides. Also parallel to Main Street and to the south of it is Green Street. Arteries perpendicular to Main Street are irregularly spaced along its length, and at the northwest end of the city, there is a fork where Pennsylvania Avenue branches off Main Street to the north. The residential, commercial and industrial district is densely developed, especially in the older, original section on Main Street. The development and growth of Westminster progressed along the Main Street in an east to west movement, a pattern that is relatively discernable in its present townscape. The architecture exhibits a wide variety of vernacular styles ranging from small domestic frame or brick houses at the east and west ends, Victorian commercial structures in the downtown, and scattered twentieth century glass and aluminum facades. However, all of these buildings remain within a four story height, attaining a smooth proportion to a street that is expansive by its length.
>
> The Westminster Historic District contains 1400 principal structures of which one percent are intrusions and ten percent are not now contributing but have the potential through the passage of time or restoration of becoming contributing structures. The remaining 89% are contributing.
>
> Westminster evidences a continuum of residential architecture reflecting—with a pronounced time lag—the national changes in "high style" architecture. The basic building form is an early 19th century vernacular farm house combining Pennsylvania and Georgian, or English elements. Constructed in brick or frame, these buildings have cross gable roofs,

symmetrical arrangement of fenestration, and simple detailing. As is to be expected, changes through time are reflected in detailing applied to the basic form. The expansion of Westminster—filling in previously laid out neighborhoods—allowed for these incremental additions so that walking the streets of Westminster one can read the evolution and development of the town.

Construction of a distinct commercial architecture occurred only in the mid-19th century. Owners along Main Street erected larger scale, imposing buildings which abandoned references to the house form. The commercial buildings demand attention through their height and breadth and the detailing on the facades which follows more closely current national trends: plateglass display windows and Romanesque arches and detailing for upper floors.

The commercial development—unlike the residential—has occurred in the same geographic area so that early commercial buildings have been historically demolished or substantially altered to reflect current needs. The greatest pressure for land use exists in the commercial district: Main Street. The tension and change continues to be evident today.

The industrial buildings, located along the railroad, are strictly functional and possess no architectural design qualities with the notable exception of the power house on Locust Lane. The existing structures are replacements of earlier shelters on the same site which usually has been occupied by the same firm. Ecclesiastical buildings are uniformly Gothic Revival.

A special feature of Westminster is the frequent occurrence of open spaces which relieve the feeling of density. The incremental "Additions" to Westminster accomplished in rectangular plots of land historically left open space in the midst of development. Belle Grove Square, the extensive lawn at City Hall, and the municipal park between Willis and Main Streets are notable examples.

The Westminster Historic District is in good condition. The majority of the buildings continue their original use with few exceptions. The residents have a strong and continuing interest in the preservation of Westminster. Restoration and rehabilitation have been underway for several decades, especially along Main Street. The City of Westminster, most notably, is encouraging rehabilitation in their commercial district and has undertaken large scale rehabilitation projects itself chiefly to address housing needs.

Inclusion of the Westminster Historic District in the National Register is primarily an honorary recognition. There are no restrictions on the renovation of structures by private property owners beyond the requirements of the Building Code and other City regulations; however, if federal funds are being used to complete a project, review and approval of the project in regard to its impact on historic resources is required. Owners of historic properties located within the Westminster National Register District are eligible for various tax incentives, described later in this section.

Following the listing of the Westminster Historic District on the National Register, the next major action taken in support of preserving the City's historic resources occurred in 1987, when a Westminster Historic District Study Committee was created to study the issue of preservation in Westminster. In its June 1991 report, the Westminster Historic District Study Committee determined that the creation of a zoned historic district would protect existing historic resources, enhance property values, preserve the aesthetic appeal of downtown, and provide an identity for Westminster residents. The Committee also drafted an ordinance for the new historic district, developed architectural guidelines, and created a map showing the proposed location of the district.

The Mayor and Common Council at that time held a public hearing to obtain citizen comment in regard to the proposed historic district. After considerable debate, the Mayor and Council decided to make inclusion in the Local Historic District a voluntary action on the part of the property owner. The Local Historic District established a set of design guidelines that must be followed for any exterior renovations or additions that were made to a property located within the district. These design guidelines were based on the Secretary of the Interior's Standards for Rehabilitation. Currently, due to the voluntary nature of the district, only two properties are located within the district, and as a result, most of Westminster's historic resources are not protected by local law.

The Local Historic District is administered by the Westminster Historic District Commission, a five member commission of citizens having a background or special interest in preservation issues. The Historic District Commission has focused its efforts on educational programs through the sponsoring of workshops and house tours.

Some of the educational programs sponsored by the Historic District Commission have provided information to Westminster residents in regard to rehabilitation tax incentive programs. State and federal programs are in place, and there is enabling legislation which would allow the City to establish a local tax incentive program as well.

The State Income Tax Credit program began on January 1, 1997, and is available to owner-occupied residential properties and income producing properties located in a National Register District or a Local Historic District. Under the program, the property owner can receive an income tax credit equal to 25% of the cost of rehabilitation work. Expenditures for rehabilitation work over a 24 month period must be at least $5,000 for owner-occupied residences. For income producing properties, the minimum is the adjusted basis of the structure or $5,000, whichever is greater. If the amount of the tax credit is greater than the total income tax owed during the first year in which the credit is claimed, the excess credit may be applied toward the owner's income tax liability for up to 10 years. The application process for the State Income Tax Credit program includes two steps. First, a structure must be designated as a "certified heritage structure." Second, the rehabilitation project(s) must be approved by the Maryland Historical Trust, which requires conformance with the Trust's guidelines.

The Federal Income Tax Incentive consists of a 20% tax credit. This credit is available only to income producing properties which are part of a National Register District and for which renovations conform with the Secretary of the Interior's Standards for Rehabilitation. The tax credit can be carried back for

three tax years and carried forward for up to 15 years. Expenditures for rehabilitation work over a 24 month period must be at least the adjusted basis of a structure or $5,000, whichever is greater. In order to expedite the processing of applications, property owners who are applying for both State and Federal Income Tax Credits are required to submit only the federal application forms and the cover sheets of the state application.

In addition to the State and Federal tax credit programs, the Maryland General Assembly has adopted enabling legislation which allows local governments to enact property tax incentive programs. This enabling legislation permits local jurisdictions to adopt a property tax incentive program which can be applied to residential and commercial properties located within historic districts, provided that rehabilitation work has been approved by the local Historic District Commission. A property tax incentive would allow an owner's property assessment value to be held at pre-restoration levels for up to ten years for City taxation purposes. Since the assessed value of a property is likely to increase as a result of rehabilitation work, a property tax incentive program has the potential to save owners a considerable sum in future property taxes.

The City has supported a number of programs to enhance the appearance of Westminster's historic neighborhoods. One of the most visible projects has been the compatible reconstruction of the State highways which pass through the National Register District. When East Main Street was reconstructed in 1993-94, the original plans were changed radically to avoid widening the street and to protect the traditional character of Main Street. The project also involved the use of brick pavers in parts of the sidewalks and in the crosswalks, installation of trees and planting beds, and retention of on-street parking. This project resulted in preservation of the historic layout and appearance of the street.

The East Main Street reconstruction project was recognized by two federal agencies during 1997. First, the project was included as a model in the National Trust publication *Smart States, Better Communities*. In addition, the project received an Environmental Excellence Award for Excellence in Historic and Archeological Preservation from the Federal Highway Administration. Due to the success of the East Main Street project, the reconstruction of the upper portion of Pennsylvania Avenue was modeled after it, and a similar project has been planned for West Main Street. The public improvements made to East Main Street have had the added impact of encouraging private investment in the adjoining properties.

While much has been accomplished toward preserving Westminster's historic character, much remains to be carried out if the City's historic resources are to be maintained for the enjoyment of future generations. The 1998 *City of Westminster Comprehensive Plan* addresses the topics of neighborhood revitalization and historic resources in detail and recommends a number of activities for achieving the long term preservation of the Westminster community. Suggested activities include the continuation of educational programs which address historic preservation topics, identification of the neighborhoods in greatest need of revitalization, and the protection of historic resources during development and renovation projects.

Inventory of Historic Structures
Additions since 1978

The following summaries have been prepared by Kenneth Short, Historic Planner for Carroll County, unless otherwise noted.

CARR 1428
37-39 CHARLES STREET — 1887
Charles Street School — private

CARR 1428

At their May 1883 meeting, the School Board noted: "A written application for a 'colored' school in the 'East End' of Westminster, was received, and action thereon postponed." The request was repeated in June of 1887. "David Ireland and other colored citizens from the east end of Westminster . . . repeated their requests for an appropriation of two hundred fifty dollars towards a house for a colored school . . . the request was unanimously granted." By early December authorization was given to paint the woodwork of the school. The Charles Street School continued to function as an education facility for black children for many years. The 1918 Sanborn Map describes it as a public school with stoves for heating and no lights. It must have been about this time that the Board decided to close the building. As yet, the reasons are unknown. It was offered for sale in May 1920. The building was sold to Isaac Bruce for $500. According to the 1927 Sanborn Map, he converted the school to a dwelling. The building has recently been renovated by a private owner.

CARR 1335
138 EAST MAIN STREET — circa 1905-1920
private

CARR 1335

The house at 138 East Main Street is one of two identical adjacent houses. It is typical of national building trends of the early twentieth century and was probably constructed c. 1905-1920. The plan, with a foyer and a columned opening to the parlor, indicates a close reliance on the many pattern books and periodicals available at this time. In conjunction with the details, which seem to be all mass produced outside of the County, or by locals based on ideas from outside the County, this house demonstrates the complete end of traditional building styles in Carroll County and the dominance of a national culture. Incomplete land records make it impossible to determine who was responsible for the construction of this house.

CARR 1427
317 EAST MAIN STREET — circa 1854-1856
Rachel Mitten House — private

CARR 1427

The Rachel Mitten House is located on a lot that was sold at public sale to William Reese for $111 in October 1852. Just over a year later Reese sold it to Noah Mitten for $200. The price suggests that there were likely no improvements to the lot. Noah Mitten sold the lot in August 1856 to his mother, Rachel Mitten, for $400. This probably indicates the construction of the existing log house, then, between 1854 and 1856 for Rachel Mitten. In order to purchase the house, Rachel Mitten borrowed $100 from her daughter, Christena Mitten. Rachel Mitten died in early 1860. Christena Mitten apparently was living here and continued to do so. The house was advertised for sale in November 1868. In 1877 it was purchased by Sarah A. Miller of Baltimore City and apparently became a rental property. She sold it in 1907 to William Eckard, and it remained in this family until very recently. The main block of the house retains most of its original features and illustrates well a very average house of the period just prior to the Civil War, one that was apparently built for a widow and her unmarried daughters, if not by them.

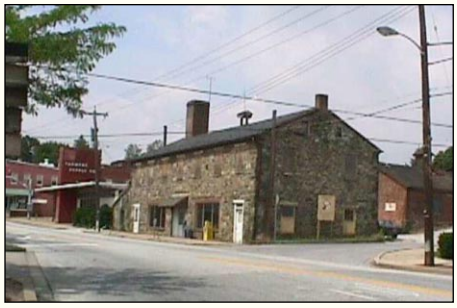
CARR 472

12-24 LIBERTY STREET

Farmers Supply Company Complex — public/private

The Farmers Supply Company Complex consists of a city block on Liberty Street, one block south of the downtown crossroads of Main and Liberty at the center of Westminster, Maryland. The four structures on the property reflect the evolution of the site over a 100 year period. A two-story, gable roofed stone building, constructed as a foundry ca. 1865, is situated at the northeast corner of the site. A mid-19th century brick building on a stone foundation, used as a packing house, sits at the center of the block. The most architecturally significant building on the block is the 1947 Farmers Supply Company Building, a one-story concrete block and glass international style building that occupies the southeast corner. Based on a prototype developed by noted industrial designer Raymond Loewy, the Farmers Supply Company Building is a virtually unaltered example of an important mid-20th century building typology. A mid-20th century corrugated metal and concrete block warehouse structure wraps around the north and west sides of the block. Both the stone building and the brick barn have been altered over the years. The Farmers Supply Company Building is in good condition, the stone building is in fair condition, the warehouse is in fair condition, and the brick packing house is in deteriorated condition. This site is planned for redevelopment during 1998-1999.
Prepared by Betty Bird of Betty Bird & Associates.

CARR 472



CARR 1448

70 LIBERTY STREET — circa 1878-1879

John Eckenrode House — private

John E. Eckenrode was born on "Carrollton" farm near Reese in 1847. He apprenticed with William Green, a Westminster carriage maker, for three years. He then took a job as a painter with George W. Stoner. After six months he became a partner with Stoner and married his daughter, Annie. Shortly afterward, Eckenrode moved to Westminster and formed a partnership with Eli Snyder. In 1878 Eckenrode bought lot 6 of Yingling's Addition to Westminster, on Liberty Street on the corner of George Street. The 1877 map of Westminster shows the lot vacant, and according to family tradition, Harry Case was responsible for building the front part of the house. This is confirmed by a brief notice in the local paper in November 1878: "Harry Case, carpenter, is building a dwelling for John Eckenrode. It will be 20 x 32 feet, and two stories high." The Eckenrodes and Cases intermarried, and the property remains today in the Case family. Family tradition also records that the back building was constructed by another, unknown builder, after completion of the front part of the house but before anyone had moved in. The tax assessments note a new house worth $850 in 1879, suggesting that construction spanned late 1878 and the first part of 1879. The house is a fairly simple, traditional building of average size. Eckenrode was already planning improvements behind his new house, and in May 1883 announced that he had removed to them. The front porch was added between 1897 and 1904. The back of the main block of the house, now covered by the ell, is painted a medium tan with chocolate trim, and this was probably the original color of the house. The ell was added later, but could not have been added too many years after construction of the front of the house.

CARR 1448

CARR 128

17 NORTH CHURCH STREET

circa 1888

Westminster Cemetery Superintendent's House

private

The earliest history of this structure is anecdotal, as no records could be found to verify its history. About 1790, a log Union Meeting House was constructed and a graveyard created around it on the site that is now the Westminster Cemetery. Both the 1862 and 1877 maps show the Union Church with this school house in close proximity. Whether there was a connection between the two is not known, though it seems likely since the school was on the cemetery grounds. In 1937, Bradford Gist Lynch wrote that professor John A. Monroe taught "a private school known as the "Female Collegiate and Male Academic Institute." Nor is it known when the County acquired the school. The 4 June 1888 meeting of the School Commissioners noted: "the Board agreed to quit claim to the old school property adjoining the cemetery quieting the title to said property now held by said Cemetery company." Eight days later the cemetery board minutes record that: "steps would be take to improve the property by making a dwelling of it, the 1st Room to be 13½ + 17 feet stairway 3½ feet wide 2nd Room 12 + 17 feet with pantry underneath stairway. Kitchen 12 + 17. Partition to be removed back stairway remain first chimney to remain but second to be placed between kitchen and dining room." The work was obviously carried out, as the building now mirrors this description , and it was noted in a January 1889 summary of buildings in Westminster that the "Westminster Cemetery Company has improved and remodeled the old school house on Church Street. The superintendent occupies it." The building has since been sold by the Westminster Cemetery Company, and it is currently undergoing extensive restoration by a private citizen.

CARR 128

CARR 260

TAHOMA FARM ROAD

Fenby Farm Lime Kiln

public

This site has been described, erroneously, as the remains of Leigh Masters iron furnace. While the furnace was in the general vicinity, the structure in question is a lime kiln, and is the only survivor of the Fenby Farm (CARR 407). The farm was sold in 1829 to Joseph Orndorff. Orndorff apparently lived on the premises and farmed it. According to the *Democrat and Carroll County Republican* for 1 January 1844, Joseph Stoudt was selling lime at nine cents per bushel at his kiln on Joesph Orndorff 's farm. Joseph sold the farm to William H. Orndorff for $10,000. He advertised in the 1877 atlas "Wm. H. Orndorff, Farmer; also has for sale Lime Stone and Lime." William Orndorff mortgaged his property and eventually got into financial trouble. He was forced to sell the farm in 1888, and its mineral resources were described. "Its quarries yield the finest limestone to be found in this section of the State. The lime obtained here has always stood in high favor with builders and is equally useful for the fertilization of land." The farm was puchased by William Fenby, apparently for his son, William F. Fenby, who continued the lime operation. Fenby sold the farm in 1905 to the B.F. Shriver Company of Westminster. The company not only used the farm to raise crops for its large-scale canning operation, but apparently continued to operate the quarry for some time.

This site was the target of an archeological investigation during 1997. A report of the findings is available for review at City Hall.

CARR 260

CARR 404
41 WTTR LANE

mid 19th century
private

CARR 404

Located on the outskirts of the original town of Westminster, 41 WTTR Lane contains buildings which exhibit the styles and construction methods that are typical of 19th century farmhouses and barns in the Pennsylvania Cultural region. Both the primary dwelling and the barn make use of bank construction, which allows for an exterior entrance to the basement of the house and direct access to two levels in the barn.

The primary dwelling is a 2½ story, five bay brick structure with a metal, gabled roof. Significant features include a single story porch on the main facade, interior chimneys at the gable ends, two sets of double tiered porches, and rear enclosed bays. The interior of the dwelling is laid out with an altered center hall plan, and contains front and rear stairways, paneled and board and batten doors, and three fireplaces.

The barn has a stone foundation, vertical wooden siding, and a metal roof. The walls are pierced by large sliding doors and numerous louvered vents. Four-over-four arched windows flanked by louvered vents are located in the gables.

Other contributing resources on the site include an open shed that is part of the original barn yard, a secondary dwelling, a smokehouse, an oven, a garage, and a small shed adjoining the garage.

Prepared by Tracey Smith, Assistant Town Planner for Westminster.

CARR 1316
45 WASHINGTON ROAD
"The Hills"

1904-05; 1924
private

CARR 1316

"The Hills" is located on a portion of the 9.4 acre parcel purchased by Guy Wakeman Steele in September 1904. The son of J. Henry and Ella Wakeman Steele, Guy Steele was born on his father's farm in Eldersburg in 1871. J. Henry Steele was a member of the Maryland and American Bar Associations, and his son seems to have followed in his footsteps, being admitted to the bar in 1894. A Democrat, Steele was elected States Attorney for Carroll County in 1903 and served one four-year term. It was perhaps his recent political success, and continuing aspirations, that induced him to build a home that would be a showplace for entertaining. Even before the deed had been executed the local papers had noted that he ". . . has the foundation walls up for his new building, about to be erected on the Westminster and Washington turnpike adjoining this city. The plans for the dwelling have been drawn by Mr. Paul Reese, architect, of this city [Westminster]. . . ." Reese studied architecture in the office of Baltimore architect William M. Ellicott, Jr. before attending the Atelier Masqueray in New York City. Professor Masqueray had himself studied at the Ecole des Beaux Arts, Paris, and in this way Beaux Arts design filtered down to small-town America.

Charles B. Hunter, contractor and builder of Westminster, had the building under roof by early November, 1904. By the end of July the dwelling was complete and the Steeles had moved in. In June, 1906, Charles Hunter filed suit against Guy Steele "...for the payment of $479 due upon contract in the erection of the fine residence of Mr. Steele, and for other sums for extra work not embraced in the contract." The case was moved to Washington County, no doubt because Steele was the State's Attorney in Carroll, and was tried in March 1907. The jury found in favor of Hunter, awarding him $376. Local tradition claims that the house originally had a third story that was destroyed by fire in 1924, and that the house was rebuilt as a two-story dwelling. However, newspaper accounts of the fire and the charred flooring, joists, and rafters left in place in the attic clearly indicate that the original roof configuration was

retained when the house was reconstructed. The Steele's moved to the Westminster Hotel after the fire and Charles B. Hunter began working on the renovations; the law suit of 18 years earlier seems to have been forgotten by both parties. President Woodrow Wilson appointed Steele Surveyor of the Port of Baltimore in 1915 and again in 1919. After his second term in that capacity he practiced law in Westminster until his death at "The Hills" in October 1931, at age 59. The house was purchased by Scott S. Bair in 1945. The Bair family recently sold the house and it is undergoing conversion (1998), with extensive additions, to an assisted living facility.

CARR 1572

BOND STREET at GREEN STREET
St. Paul's Reformed Church

1868–69; 1893; 1923
private

CARR 1572

At the close of the Civil War, members of the German Reformed Church in Westminster had to travel 1½ miles west of the city in order to worship, at St. Benjamin's (Kreiders) Church. To remedy this, a group formed to build a church and organize a congregation. A building committee was formed in May 1868. That same month a lot was purchased at the corner of Bond and Green Streets for $800.00. Pastor W.C. Cremer recalled several years later: "On June the 8th 1868 the building committee met and resolved to visit Baltimore & [arrive?] some church building and adopt a plan for the new church. In due time a plan was adopted. Messrs, Shorb & Leister were employed as architects, Mr. George Leas Master Carpenter and Christian Awalt master mason + bricklayer, + Hashabiah Haines was chosen to act as Superintendent of the building in concert mit [sic] + by direction of the building committee." They eventually chose a Wren-Gibbs plan with Gothic Revival detailing. The design of the church was certainly not new to Baltimore, but it was to Carroll County, where the first true example was built in 1862-63 by Trinity Reformed Church in Manchester. This was followed by St. John's Catholic and Grace Lutheran Churches, both in Westminster. Shorb was a native of Emmitsburg who had moved to Westminster in the early 1860s and eventually partnered with Leister in the design and construction of both furniture and buildings. Because St. Paul's was a new congregation, the building committee employed an interesting and unusual arrangement for Carroll County in the nineteenth century. Rather than build a small, traditional, conservative church at little expense, they chose to build one that was large and elaborate for its time and place. Since they were not assured of their endeavor, though, they did not build all at once. Rather, they constructed the entire shell, but finished only the lower story lecture room first. The lecture hall was dedicated on June 1, 1869, and it was resolved to complete the church in August 1869. The church was completed that year at a cost of $16,500.

After completion of the church a parsonage was constructed. This is apparently the brick dwelling at the corner of Bond Street and the alley, and is no longer owned by the church. In 1893 St. Paul's moved to construct a new parsonage. Harry Case, a well known Westminster house builder, was given the contract for the price of $2,559. The house is essentially a traditional central passage, double pile plan, with the rooms on one side pushed forward into a projecting bay. However, the design and finish, especially of the exterior, is not at all traditional. Nominally Queen Anne in influence, the house design was probably taken from one of the numerous pattern books available in the late-nineteenth century and has certain affinities with designs by R. W. Shoppell, whose books were popular in Carroll County in the 1880s and 1890s.

The church has undergone numerous changes. In 1893, as they were planning to build the new parsonage, a tornado brought the steeple down into the church yard. The minute books report: "When it was wrenched from its brick base, three of the large cap stones which ornamented the brick work were loosened and fell, crashing through the roof and ceiling of the church into the

organ loft. The roof of the church was much damaged also by part of the roof of Mr. Bankert's house being carried upon it. Many of the enameled glass windows were broken by the force of the wind and by pieces of timber and slate being brushed against them." The church consistory decided against rebuilding the steeple, noting that "the high steeple, whilst it was an ornament to the church, was also a menace." Instead, a committee was appointed to repair the roof "and to secure a plan for finishing the tower of the church." This tower still survives. In 1923 a major interior renovation was completed. Much of the interior finishes seen today date to this period, and transformed the church from a typically plain Gothic Revival structure of the mid-nineteenth century to the more elaborate Gothic Revival typical of the first quarter of the twentieth century. The renovations were designed by the DeLong Furniture Co. of Philadelphia, architectural decorators and furnishers. The last significant changes to the church came in 1957. A new, fifteen foot wide section was added to the end of the church, enabling the chancel to be deepened, and an 8 foot diameter rose window was placed here. In addition, a connection was made from the church to the brick house known as the Royer property, and that building was thoroughly remodeled.

CARR 1573

9 PARK AVENUE

1898–99
private

The house at 9 Park Avenue, on Belle Grove Square in Westminster, is part of the large scale development that Mayor Oscar D. Gilbert made to this section of the city beginning in the 1890s. The square was given to the city in 1877 by George W. Matthews, who had laid out lots around it in what was known as Matthews Addition. Gilbert bought lots 27, 28, and 29 in the 1890s; lots 27 and 29 already had brick dwellings on them. By mid-1897 Gilbert had added on to 11 Park Avenue and constructed 7 Park Avenue on part of lot 28. The houses he was building and remodeling, though substantial, well-finished single family dwellings, were built as rental properties. In November 1898 the local papers noted that Gilbert was again building a house on the square. It was completed in 1899, according to the insurance underwriters rate book for Westminster, at 9 Park Avenue. It was squeezed in between the existing buildings at 7 and 11 Park Avenue. Like the even larger house at 7 Park Avenue, this building was a large Queen Anne with refined details including decorative brackets and frieze on the exterior, and pocket doors and a built-in hall seat at the foot of the stairway on the interior. The house was probably a pattern-book plan, and has similarities (especially the sunburst pattern in the bay gable) to R.W. Shoppell's designs, which were popular at this time in Carroll County. Beginning in the 1880s, plan books brought national styles to towns in Carroll County in ever-increasing numbers, until the local vernacular was completely abandoned by about 1910. Denton Gehr purchased 9 Park Avenue from Gilbert in 1921, and apparently lived there for several years, eventually selling it in 1934. Gehr is best known for having embezzled close to $30,000 from the First National Bank, and funds from the Westminster Cemetery Company, for which he was sentenced to four years at North Eastern Penitentiary in 1938.

CARR 1573

CARR 476

34 WEST GREEN STREET

1868

Henry E. Morelock House

private

An earlier survey of the Henry E. Morelock House erroneously dated the building to c. 1885 because the deed for the lot was executed in 1884, and noted that it copied the house next door at 30 West Green Street, which was dated to c. 1870. In reality, both houses date from the same year, 1868, and are more closely linked than was realized. Henry Edmond Morelock was born on 11 March 1829, apparently the oldest child of Michael Morelock, Jr., and Anna Mary Morelock. Michael Morelock, Jr. had a farm on Rockland Road (CARR 1410). The 1862 map of Carroll County shows that Henry had a tannery just south of his father's farm. In late 1868 he advertised his tannery for sale. In 1867 Henry Morelock formed a partnership with his cousin, Jacob M. Morelock. The Morelock firm acquired a lot in Westminster in 1868 and went into the business of leather manufacturing. How this enterprise differed from the rural tannery is not known, but the partnership did not last long, as by early 1873 Henry Morelock had acquired the whole business. At the same time, release was made on his old tannery, indicating that it had sold.

While the Morelocks were forming their business partnership in Westminster, they were also planning to build new dwellings in the newest residential section of Westminster. George W. Mathews created Belle Grove Square, and the building lots that surround it, in the 1860s. The first recorded transfer of lots in the tax records is in May 1868, and among these are Jacob, who purchased lot 2, and Henry, who bought lot 3. On 17, June 1869 both Henry and Jacob were assessed for new houses on Green Street, each valued at $3000. Thus Henry's house must have been built in 1868, not 1885. The timing of the purchase of lots and construction of the buildings, along with their identical original appearance, suggest that the partners hired the same builder to construct two versions of the same house. This arrangement probably saved them some money, but it seems to have been a rare strategy in nineteenth-century Westminster. The side passage plan chosen by the Morelocks is not unusual for urban dwellings (or rural ones in Carroll County, for that matter) and the double side porch with projecting pantry is very typical in this region. Three story dwellings, however, are not common, with most being found in Westminster. The house retains a high degree of integrity and has unusual graining on the door panels and mantels that is probably the signature of a particular, as yet unnamed, craftsman. In 1903 Henry Morelock sold the house to Alice, his only surviving child, and probably moved to her home near Lineboro, as he died there on 13 December 1904. Henry Morelock's house remained in his family until 1995, but was converted to a boarding house by Alice and remained that way until restored in 1995.

CARR 476

CARR 693

413-415 UNIONTOWN ROAD

c. 1842-1862

Jacob Mearing Farm

private

In the early nineteenth century, the Jacob Mearing Farm was owned by the Brown family. In 1838 it was offered for sale. At that time the farm held a two-story, weather-boarded house. The farm was purchased by Jacob Mearing, who must have built the existing stone house between the purchase of the farm in 1842 and the mid-1860's. The back building was constructed at the same time. The use of stone was always a rarity, about 5% of houses being built of that material. Mearing died in early 1865. The farm then had to be sold, and the description of it notes: "The Improvements on this Farm Consist of a comfortable and well built Stone Dwelling House, TENANT HOUSE, Bank Barn, and Spring House." This is the first documentation of the existence of the stone house. John Galt bought it in 1873. By this time the farm was 31 acres, too small to make a comfortable living on, but it is not known what other occupation Galt may have had. Galt may have been responsible for the frame addition and extensive alterations, which surely must have been built by 1890. Galt bought a property in town in 1895 and probably retired there before dying in 1900. His widow, Kate, apparently rented out the farm for years before selling it to Charles W. King in 1918. King was probably responsible for the addition of the stucco and the existing wrap-around porch.

CARR 693

CARR 1574

153 EAST GREEN STREET

1907

Forrest Sisters House

private

The Forrest Sisters House, at 153 East Green Street in Westminster, sits on part of lot 13 of John Fisher's Addition. The 1877 Atlas already shows a house on this site, though it is not one of the buildings that survives today. The original house was probably built about 1867 by Ephraim B. Fowler, and was sold to Charles H. Fowler (his son?) in 1883. Charles was a cigar maker who got into financial trouble and his property was sold by court order in 1897. The house and lot were acquired by Dianna Forrest for $1,000. The house stood where 151 East Green Street is, and was either demolished or substantially altered by 1901. Dianna Forrest died by November 1900 and her three single daughters, Martha Alice, Ella May, and Annie Florence, inherited the property. In 1907 the three sisters built a new brick house on the other half of lot 13, at 153 East Green Street. The local papers noted in July of that year that "the new brick house being built by the Misses Forrest on Green street, is progressing nicely." At a time when the Colonial Revival was very popular, bungalows were gaining in popularity, and Queen Anne houses were still being built around the county, the Forrest Sisters chose to build a mansard-roofed house. Like Queen Anne houses, this dwelling was a little behind its time, but much of Carroll County was slow to adopt the popular new national styles. The first mansard-roofed dwelling built in Westminster was probably William Dallas' mansion (CARR-517), in 1869, but few followed this lead, so that a mansard roof probably would not have seemed that out of date in Westminster in 1907. The Dallas house is just across the street from the Forrest sisters house, and it may have influenced them in their choice.

CARR 1574

Photographic Inventory

In 1980, Joseph Getty, Nancy A. Miller, and Christopher Weeks ...er of Historic Places Inventory and Nomination form for the Westminster National Regis...tioned a number of buildings as having historic and architectural significance; however, ...these properties has never been completed. These structures have been included below a...h captions indicating their significance, as described in the inventory form for the Westmi...

NOTE !
You will probably find that scrolling down these pages goes faster if you drag the marquees on the thumbnails rather than using the scroll-bar arrows.

Hide This Note

East Main Street

In the late 1800s, three story buildings became more prominent, as in this example at 105 East Main Street.

128 East Main Street is a log house covered with clapboard.

182 East Main Street is part of Westminster's Local Historic District Zone.

Center, Webster, North Court, and Willis Streets

A former school on Center Street has been converted to a restaurant, bed and breakfast, and fitness club.

This residence at 39 Webster Street is representative of the houses built in Westminster during the first half of the 20th century.

43 North Court Street

166 Willis Street

201 Willis Street

Liberty and West Green Streets

The two-story porch at 46 Liberty Street was constructed within the ell formed by the wings of the house.

100 Liberty Street is topped by a mansard roof.

21-25 West Green Street is the location of the Shelter for Intact Families.

A stepped brick cornice is found on 107 Liberty Street.

Carroll and John Streets

The brickwork at the cornice line of 15 Carroll Street displays Greek crosses.

38-40 Carroll Street features a hall and parlor plan.

The single-pitched roof is combined with the mansard style at 21 John Street.

Brick duplexes are found at 39-49 John Street.

Doyle and Pennsylvania Avenues and Ridge Road

The Georgian Revival style is exhibited at 7 Doyle Avenue.

67 Pennsylvania Avenue features a corner tower.

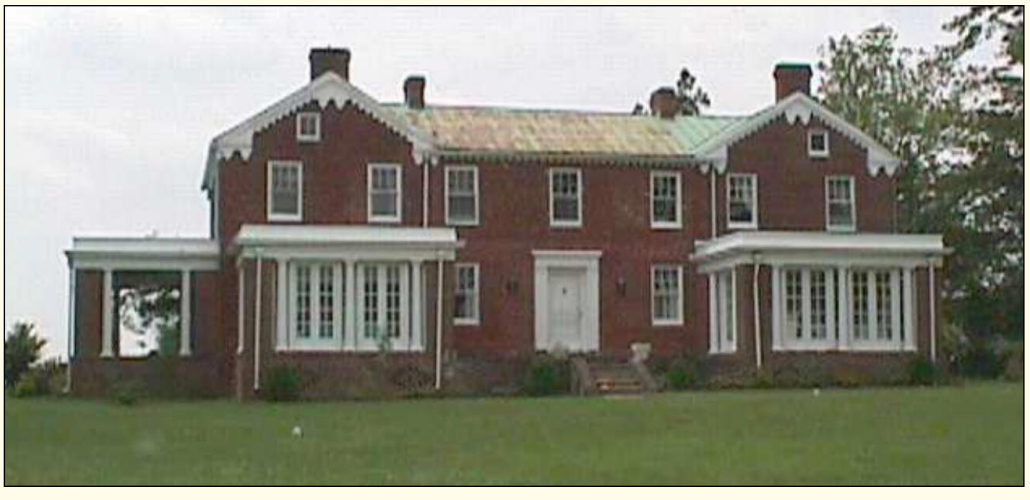
A brick, four-square style house at 145 Pennsylvania Avenue.

7 Ridge Road is an example of the bungalow style.

West of Maryland Route 31

105 Bell Road

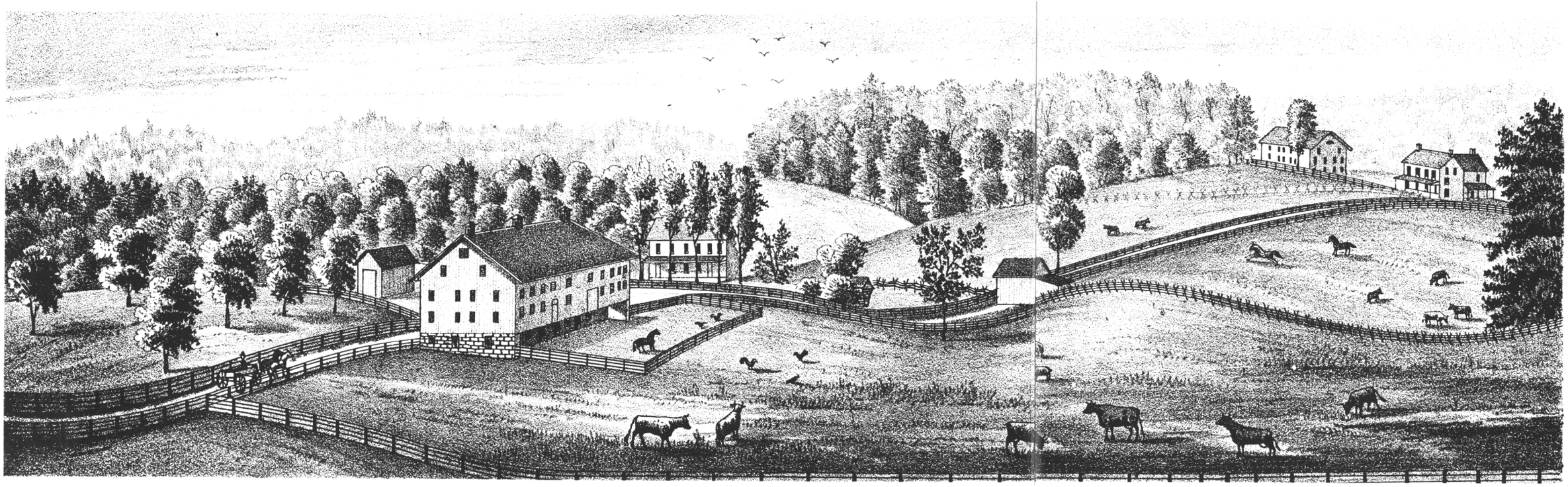
This house on Fenby Farm Road is now part of the Wakefield Valley Golf Course complex.



The Kauffman Mansion at 336 Buck Cash Drive.

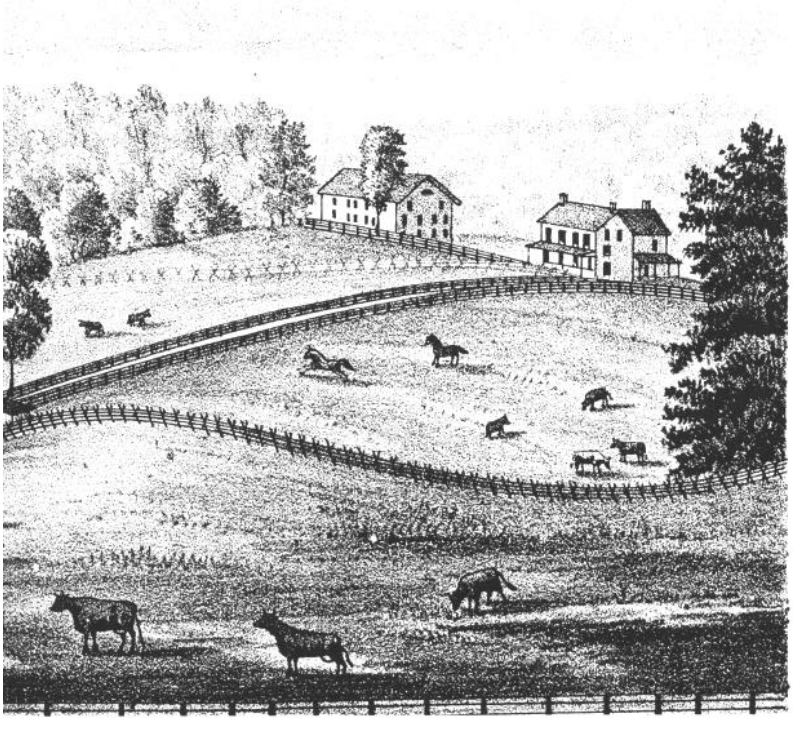
PART I

THE PEOPLE AND THE BUILDINGS



The Carroll County countryside as depicted in an 1877 atlas of the county.

Introduction



Westminster's progress has always been determined by its own "energetic and upwardly thrusting men." Characteristically, the city was founded on the whim of an individual who laid out 45 lots in the 1760s as a speculative venture. There was no natural harbor, no cross roads, no trade route, no fort, no political pressure, nor any other time-honored reason that might ordain the "inevitability" of a town in this place. Not even the apocryphal story that so often graces the opening pages of a history such as this comes to light for Westminster.

The major factors that have encouraged the growth and wealth of the city were created by its own citizens. In 1807 the turnpike to the west from Baltimore was directed through Westminster by the lobbying efforts of her citizens; a generation later the creation of Carroll County with Westminster as the new county's seat was due to the actions of the city's merchants and other entrepreneurs; and in the following generation, the Western Maryland Railroad was laid through the town due to bonds paid for by the people of Westminster. Thus a spirit of enterprise and individual energy not only created the town but continually reappeared at key moments in its political and architectural history.

Despite its individualism, the city was very much a part of the larger picture, "a piece of the continent." This applies not only to its earliest days when it was settled by people who had lived elsewhere and were now bringing their traditions and values to Westminster, but also in later years when the city was linked to the rest of the east coast by a highly efficient rail system. It is important, therefore, that Westminster's affairs always be studied in the context of the surrounding area, particularly Carroll County.

One of the salient characteristics of Westminster's early homes is their striking similarity to the early farmhouses of the surrounding countryside. One is reminded of Vienna's rapport with its nearby farms and forests: it is, as one visitor exclaimed, "impossible to walk the streets of Vienna without scenting the Vienna Woods in the air." Just what odors wafted into Westminster from the Carroll County farms need not detain us here; what is important is to realize the strength of the emotional and psychological ties between the city and the country. This should not be unexpected, since the same brand of people settled both; indeed the same *individuals* often built identical homes in the county and in the city at the same time.

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Chapter 1
The German Pioneers, 1730-1770

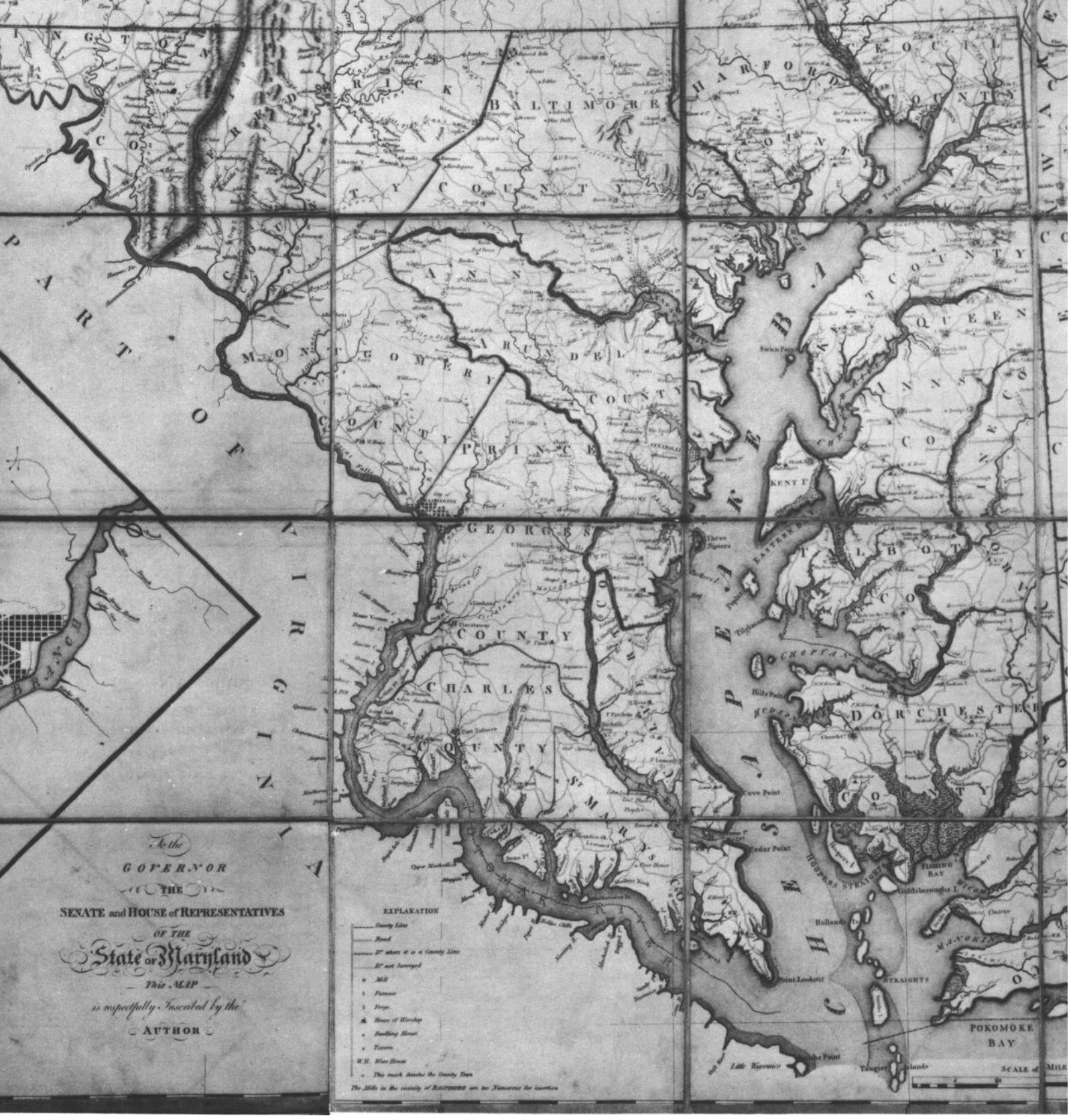
The first patent (land grant) in the area now known as Carroll County was "Belt's Hills"; it was granted on July 10, 1723. In a 1937 article in the *Times* of Westminster, Doctors Arthur and Grace Tracey of Hampstead discussed the early settlement of the area. They noted that, according to land grant records, "the movement of civilization into Carroll County" came from three directions: (1) over the west or Delaware Branch of the Patapsco Falls; (2) from the north into the vicinity of Union Bridge; and (3) over the present Baltimore-Carroll County line, northward along the Conewago Road and to the Hampstead and Manchester district. The southern area of the county, around what is now Sykesville, was settled in general by families of English or Scotch-Irish descent, who often came from older British-settled parts of Maryland, such as Saint Mary's, Prince George's, and Anne Arundel Counties. The northwestern part of the county was settled, generally speaking, by Pennsylvanians, either Scotch-Irish from the York area or Palatinate Germans and Swiss. The central part of the county, where Westminster now stands, was settled a little later by a mixture of these nationalities. This dichotomy of Germanic and British heritage was a prominent characteristic in the early days of the city and lasted well into the 20th century.[1]

The Traceys' records of patents and land grants in Carroll County and surrounding areas indicate just a trickle of immigration into the area in the 1730s. Swelled by a variety of events that occurred more-or-less simultaneously, the trickle became a torrent in the 1740s, '50s, and '60s.[2] Perhaps the most important of these events stemmed from Louis XIV's penchant for invading and re-invading Germany.

The Palatinate is a region that stretches along the southern reaches of the Rhine River in what is today southern Germany and northern Switzerland. The area suffered severely during the Thirty Years' War (1618-1648) and lost much of its population. However, it was not until Louis XIV re-entered and pillaged the area in the 1680s that a significant migration took place. The fact that the Elector of the Palatinate had chosen to shelter French Protestants, Huguenots, from the persecution of Catholic France angered the French King and "for nine years beginning in 1688 the Palatinate was overrun, pillaged, and burned to the extent that by 1697 the population was reduced . . . from a half million to fifty thousand."[3] In the 1914 journal of the Pennsylvania German Society, Daniel Wunderlich Nead, M.D., comments that, after Louis XIV invaded and ravaged the Palatinate, "to the little remnant that was left it seemed as though they had been forsaken by God as well as by man, and they were ready to turn in any direction that offered an escape from the terrible situation in which they found themselves."[4]

At about this time, agents from America were visiting Germany, and particularly the Palatinate, to encourage emigration to the New World. Many emigrants went to London first and from there to the New World, where they spread from upstate New York to New Bern, North Carolina. "A constant stream of German colonists followed at first slowly and then in large numbers, the greatest number going to Pennsylvania."[5]

William Penn had taken title to "Pennsylvania" from Charles II and however concerned he may have been with brotherly love, he was also interested in making money. To make money he needed to fill his vast acres with pro-



Section of a map of the State of Maryland prepared by Dennis Griffith in 1794; engraved by J. Thackara and J. Valiance in 1795. Westminster is shown at the boundary of Frederick and Baltimore Counties.

ducing farms and villages. The discontented and footloose Germans were the obvious choice to pick as settlers. To attract them, he circulated pamphlets and brochures, written in German, in the ruined villages along the Rhine and sent his own agents to the Rhine Valley and to London. One of Penn's pamphlets was called "The Golden Book", certainly an encouraging name, and reminiscent of the literature put out today by "development" areas in Arizona and other such havens.

Penn was successful, and the early years of the 18th century saw a massive influx of Germans into southeastern Pennsylvania.

> From the time that Moses led the host of Israel out of Egypt to the promised land, history records no such emigration of a people as that which took place in the province of Germany in the early years of the 18th century. The causes were varied, though it was the ruthless devastation of the valley of the Rhine, commonly known as the Palatinate, during the 30 years war . . more than any other cause that started the great steady stream of German blood, muscle, and brains to Pennsylvania.[6]

This migration into Pennsylvania eventually totalled scores of thousands, and created a very large, closely knit German community. As often happens, the newcomers caused concern among the established residents. Benjamin Franklin, in 1751, commented, "why should the Palatinate boors be suffered to swarm into our settlements and, by herding together, establish their language and manners, to the exclusion of ours? Why should Pennsylvania, founded by the English, become a colony of aliens who will shortly be so numerous as to Germanize us, instead of our Anglifying them?" Franklin was not alone in his anti-immigration – or at least, anti-German-immigration – fears.[7] Pennsylvania was taking in more citizens than it could, or would willingly, absorb, so it was not surprising that re-migration from the Philadelphia area began. The logical direction was south – into Maryland.

During Maryland's first hundred years or so, the colony grew slowly. Whatever growth occurred was concentrated in the Tidewater area around the Chesapeake Bay. In 1689, over 50 years after the colony was founded, the population was only 25,000; 45 years later, in 1733, it had grown only to 31,470. The sparsely settled colony was ripe for "invasion" from the burgeoning area to its north. Louis L.T. Henninghausen[8] notes that about this time (i.e, the 1730s) "the German settlers began to come into Maryland from Pennsylvania. ... when this movement reached its height the effect was decidedly noticeable and by 1756 the population [of Maryland] had increased to 130,000 and by far the greater number of them were Pennsylvania Germans." This migration was facilitated by the ill-defined and unimportant boundary line between the north central section of Maryland and the south central area of Pennsylvania. The Mason-Dixon line, later agreed upon by Lord Baltimore and William Penn, was a totally arbitrary division of a basically homogenous population.[9] By this sequence, then, some of the early Germans who had "forsaken the hill country, of what is now Germany, Switzerland, and the Palatinate in Europe and migrated to the colony of Pennsylvania landing in the then town of Philadelphia, thence journeyed westward and southward to what they supposed was the southern part of the colony of Pennsylvania,"[10] but which was actually Maryland.

The Maryland colonists were pleased to receive these mobile Germans. As early as March 2, 1732, Charles, Lord Baltimore, had issued a proclamation beginning:

> We, being desirous to increase those numbers of honest people within our Province of Maryland, and willing to give them considerable encouragement to come and reside therein . . . in the back lands in the north or west boundaries of our said province not already taken up between the rivers Potomac and Susquehanna . . .[11]

Lord Baltimore's terms in this invitation were very attractive: a family would get two hundred acres of land without paying him the usual rental for three years, and then would pay only four shillings (60¢) per hundred acres per year. Each single male or female between the ages of fifteen and thirty would get a hundred acres under the same terms. The exact value of this rent in today's currency is hard to approximate but it is clear that these were intended to be bargain rates. Interestingly, Baltimore made no discrimination between the sexes: he offered the same terms to single men and single women.

Another man to profit from this new source of settlers was Governor Spottswood of Virginia, who was encouraging Germans to settle near Winchester and in the Shenandoah Valley. In 1732, the year of Lord Baltimore's proclamation, a group of Germans left York, Pennsylvania, for Virginia, passing through Maryland and thus beginning the constant interplay and intermingling among the Germans of these three states.

> The Virginia settlements were in regular communications with the Pennsylvania settlements.[12]

Besides the basic desire to populate their provinces, these proprietors and governors were also concerned with settling the inland area as a buffer to protect the seaport towns in the east from the Indians and French to the west. It was into this area that the Germans were funnelled. An "unceasing stream of Germans ... flowed through the provinces of Pennsylvania to the outpost of civilization and formed a bulwark between the aborigines and the

older settlers."[13] The Germans seemed to have been untroubled by the Indians, however. About 1750, in what is now Carroll County, only "a remnant of Indians numbering about 60 or 70 resided within less than a mile of Manchester ... probably the last aborigines who resided in the area." The supposition is that these were a western tribe known as the Susquehannocks who lived to the east for most of the year but who would travel into present day Carroll County to hunt and spend the summers. Quite suddenly, however, "without any commotion or apparent preparation for the event, they all, except two, disappeared during the night; the two exceptions were the chief called Macanappy and his wife, both being very old and infirm. They survived the departure of their friends only a few days."[14] Nevertheless, the Treaty of Six Nations, pledging peace and signed in Lancaster in 1745 by the leaders of the Indian tribes and by the colonists, must have been reassuring to those who had already settled in central Pennsylvania, Maryland, and Virginia, and certainly served to lure more white men to the area.

The always treacherous mid-Atlantic weather further encouraged migration from the Philadelphia area in the 1740s. The winter of 1740-41 was especially severe in Pennsylvania and, while it was presumably severe in the other colonies too, an early sunbelt psychology seems to have prevailed: surely, the settlers argued, warmer climates would be found to the south, even if the move was only a few miles and even if it was actually southwest into the mountains.[15]

The trails used by Pennsylvanians on their treks into Maryland and Virginia are well known today. The most famous was the Monocacy trail; one branch led from the Susquehanna River through York and Adams Counties across the Monocacy River through Frederick County and finally across the Potomac into Virginia. This was the trail — and indeed it was only a trail — that was used in the early years. The other branch was a few miles to the south:

> The Monocacy trail or road was a very important thorofare in the early days, being a part of the Indian trail leading from old Joppa on the Gunpowder River, and led to the Indian settlements on the Monocacy, and was one of the most important thorofares westward. It entered the [Westminster] District .. southward and westward of Westminister.[16]

As the number of pioneers heading south increased, by the 1740s it became necessary to turn the trail into a road. The new road was laid out following the trail and was used continuously during the rest of the 18th century. Not surprisingly, it was called the Monocacy Road. The road was macadamized in 1878 and, until the railroads came, remained the main thoroughfare connecting Maryland and the south with Pennsylvania and the northeast.

It was not until the Germans moved into Maryland that the central Piedmont area of the colony began to prosper. One result of this increase in population and wealth was the creation of Frederick County out of Prince George's County in 1748. The new county contained modern Frederick County and the western half of Carroll County, including most of present day Westminster. One of the first towns in this area was called Monocacy (presumably as a tribute to the money-producing highway). Many of the names of Monocacy's early inhabitants (e.g. Grimes, Zimmerman, Myers) are still prevalent in Westminster and Carroll County today. Other towns were quickly laid out: Frederick in 1745, Taneytown in 1754, and Westminster in 1764.

The early histories of Frederick and Westminster are interestingly similar.

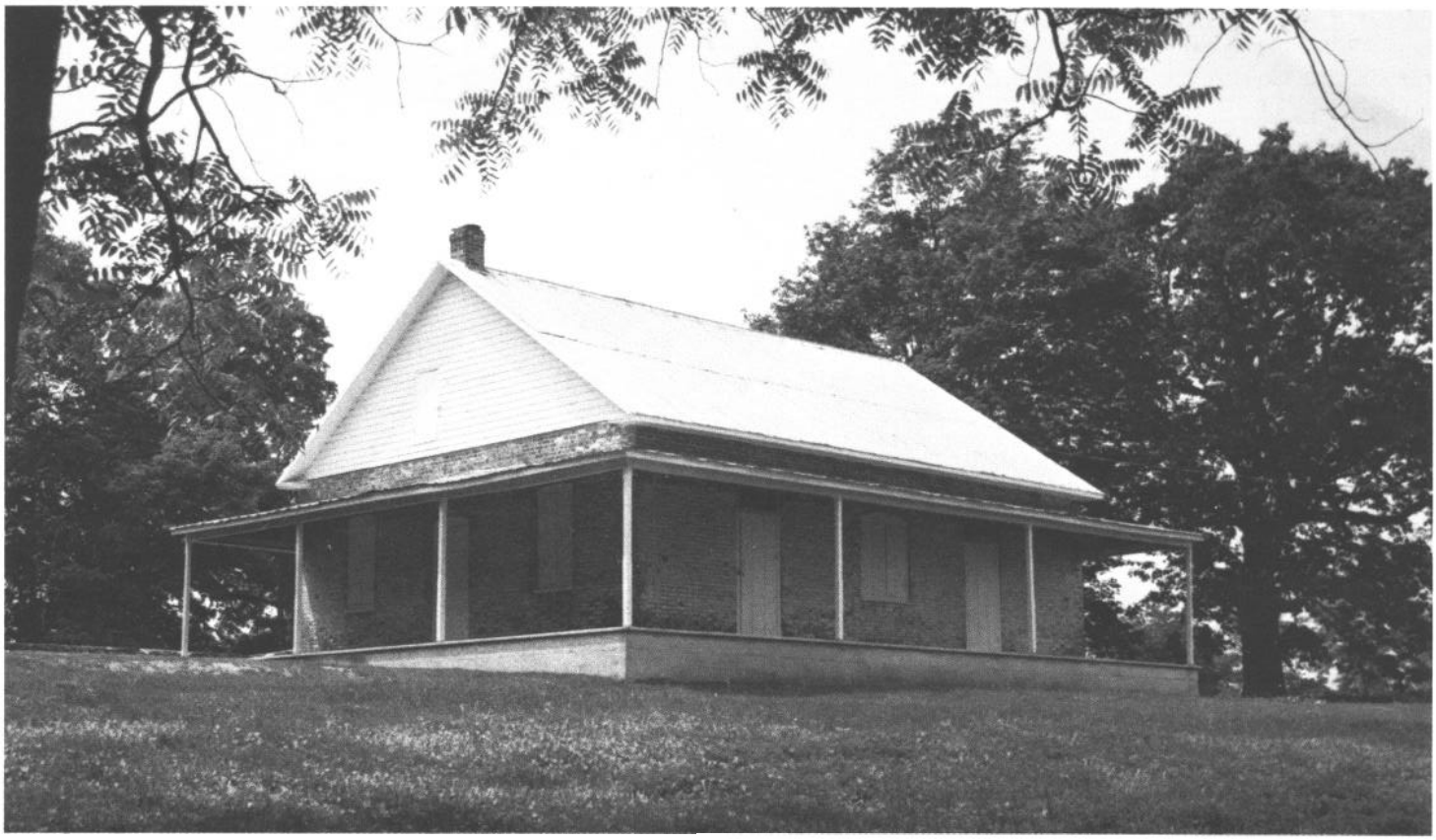
> Frederick was laid out by an English gentleman, but its lots and the rich farms immediately surrounding were soon taken up by a host of German immigrants ... the style of houses and barns introduced was that of Germany rather than that of English origin . these immigrants brought with them their mother tongue and a familiar form of worship and architecture.[17]

In 1771, William Eddis noted that "Frederick town is the third place of importance in Maryland exceeding Annapolis in size and number of inhabitants. What chiefly attended to the advancement of settlements in this remote district was the arrival of many immigrants of the Palatinate and other Germanic states."[18]

In 1748 the German church in Frederick was founded. In its list of early parishioners again are found names still common in present-day Westminster and Carroll County — Gephart, Buckie, Shriver, Schriner, Fauble, Albaugh, Devilbiss.[19]

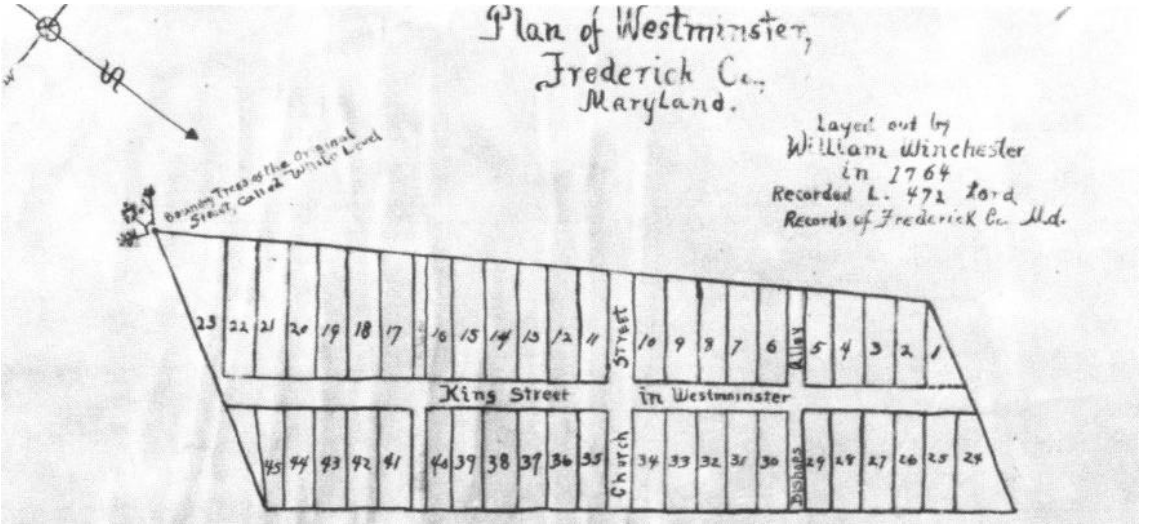
During this massive immigration of German settlers, the southern and western parts of what is today Carroll County were being settled by the English. Joseph Brookes, an early 20th century local newspaper editor, gave an address on Carroll County History in 1923 and commented that "to this day the line of demarcation is perceptible from one end of the county to the other, the difference in the habits, likes, and dislikes of the people of the forementioned sections of the county being pronounced."

There appears to have been, however, no great friction between the German and the British pioneers. The mid-18th century Church Book for the Reformed Congregation at Pipe Creek (near Westminster), a manuscript now in the Library of Congress and compiled by Annie Walker Barnes in 1940, records this harmony. Although the church was definitely German (known as "Pfeiffkrick"), its parishioners allowed other sects and



Pipe Creek ("Pfeiffkrick") Meeting House.

ethnic groups to worship there. The manuscript notes that "whereas beautiful freedom is often used to cover up Evil, especially in these wild parts of the world, and what is more regrettable, much quarrelling and strife and malice arise in congregations at the instigation of the Devil" others would be encouraged to attend services. For example, "the children of the English shall be baptised without question as to whether they are legitimate, but the sponsors must have been baptised. However, there is always a limit to liberality, and thus excluded from their baptismal font were the "so called Reformed or Lutherans not belonging regularly to this or another Christian congregation." Perhaps this goes to prove that it is easier to tolerate people whose "flaws" are so unusual as to be considered quaint, than people whom one too closely resembles and whose flaws can be recognized as being too close to one's own. Signatures on the manuscript of the Pfeiffkrick meeting house include Schreiber (Shriver?), Bendel, Cassell, Ulrich, Kober (Cover?) and one Sullivan. The first list of communicants, dated May 8, 1766, included one "Herr Jacob Fisher (John Fisher), who didn't belong to the congregation, but nevertheless partook of the holy supper today."



At the Request of William Winchester the following plan of Westminster Town was Recorded August 31st 1768 to Wit:

Frederick County in Maryland, Whereas, The Subscriber in the year of Our Lord Seventeen Hundred and Sixty four, did lay out a plot of ground in Lotts, Streets and Alleys in this County on the main Road leading to Baltimore Town near the head of Little Pipe Creek, and the Lotts to the number of forty five, Streets, all disposed of and many of them improved — therefore for the satisfaction and security of the purchasers, the Subscriber Requests the Court of this County to Record this and the following Course.

William Winchester

Beginning for the cut lines of the aforesaid Lotts, Streets and alleys at the Boundary Trees of the Original Tract Called White Level and running thence

South - 30 deg East Ninety Perches, thence.
South 33 deg West Twenty six Perches, thence.
North 35 deg. West Eighty Six Perches to the given line of the Original tract then with said line to line aforesaid place of Beginning.
Containing Sixteen Acres of Land.
Said tract is now Called Westminster.
Said plan laid down here scale of 200 feet to one inch.

William Winchester's plan of the original town of Winchester; the name was changed to Westminster four years after the town's founding.

Chapter 2
An English Founder, 1764

As the period of immigration into central Maryland reached its climax, with incoming Germans, Scotch-Irish, and English creating a rapidly burgeoning population, it probably went all but unnoticed when an Englishman named William Winchester laid out 45 lots on a plot of land called "White's Level" in 1764.

Winchester seems to have been a stellar example of a colonial pioneer entrepreneur. Substantiated facts of his life are almost as hard to find as those of many other American pioneers — Daniel Boone, for example. What information exists has been compiled mostly by his genealogy-minded descendants and tends to lean towards canonization. It is clear, however, that he was born in Westminster, England, on December 22, 1710. He emigrated to America when he was 18, arriving in Annapolis on March 6, 1729, and establishing himself in the newly-founded City of Baltimore as one of its first merchants. On July 22, 1747, he married an heiress, Lydia Richards, whose father was a prominent land holder in Baltimore County. He was then 37. In 1754, Winchester purchased "White's Level," comprising 100+ acres in Frederick County. The patentee, John White, was then busy fighting in the Indian Wars and took 150 pounds as the purchase price. Ten years later, when the British victory in the French and Indian War insured peace and stability in this once border area, Winchester used some of this acreage to lay out his town named, naturally, Winchester.

The new town was to have one street, King Street, which would run northwest and southeast, and would be bounded to the rear by service alleys. Land for a non-denominational church was reserved just north of town.

> At that time there was no thought of it ever being more than a collection of happy homes. Friendly cows now and then escaping from their barnyards would visit the street and graze peacefully along the grassy sidewalk, and the only sounds to disturb the summer stillness were the passing of horsedrawn vehicles, the family carriage, the farm wagon, or the great covered wagons known as Pittsburgh conestoga wagons, and the laughter of children playing safely in the village street. [1]

If the bucolic haven painted by Mary B. Shellman, the grand doyen of Westminster historians, ever really existed, it did not last long. The first change was to the town's name. In 1768, an act of the Maryland General Assembly changed the name to "Westminster," to avoid, according to local lore, the confusion arising between this Winchester in Frederick County, Maryland, and the Winchester in Frederick County, Virginia. The gentlemen of the Assembly did William Winchester the honor of choosing the name of his birthplace as the town's new name. A later change, doubtless made for patriotic reasons, occurred when Winchester himself changed the name of Westminster's single street from "King Street" to "Main Street

William Winchester took an active part on a local level in the events that led up to the Revolution. During a meeting of the citizens of Frederick County held at the Court House in Frederick City on November 13, 1774, Winchester was appointed a member of the county's committee empowered to carry out the dictates of the Continental Congress. He also served on a committee appointed in 1775 to raise money for arms and ammunition as required by the Congress.

Twenty-six years after founding the city of Westminster, William Winchester died there at the age of 79 on December 2, 1790.

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Chapter 3
"Folk" Buildings of the Late Eighteenth Century

There is no doubt that before he died William Winchester sold many of his lots to settlers and saw their shelters rise along his King/Main Street. Unfortunately, none of these original structures remains today and we can only theorize about their nature. Before so doing, we must digress to identify the types of buildings that Westminster has seen during its history. Speaking very broadly, there are four categories – folk, vernacular, popular, and polite,[1] and these in general follow each other chronologically, the architecture changing to accommodate the changes in economic and political circumstances.

"Folk" buildings are "traditional;"[2] they may be thought of as having been built unthinkingly, as a reflex action. Henry Glassie, perhaps the leading folk culture historian in the United States today, comments that "the folk builder might have built traditionally because he knew no otherway."[3] In Westminster folk houses followed forms that the early settlers brought with them from their native lands (Germany, England). These forms were used automatically because they were considered to be the correct way – indeed they were the only known way – to build a house. Certainly, they would have been the forms of the original shelters built on Westminster's King/Main Street.

The "vernacular" has a strong kinship to the "folk" category inasmuch as the two share the reflexive or this-is-the-only-way syndrome. Although some historians would combine the two, in the Westminster context there is a distinction that strongly justifies their separation. Whereas the "folk" style *looked backwards* to places of origin for guidance, the "vernacular" developed through the builders' *looking around* and combining what was already there with their own traditional forms. The vernacular style that thus developed toward the end of the 18th century dominated Westminster's architecture for almost a century.

The last two categories – popular and polite – share the characteristics of variety and change; they both seek to express the ideas and tastes of the times. The "popular" form reflects trends over an area much broader than the local scene and develops as a stereotype for a particular era. "Polite" buildings, sometimes referred to as "elite" or "academic," are built by architects or professional designers specifically to satisfy the needs and aesthetic values of an individual client. Of course, "polite" buildings often reflect "popular" trends but the stress is always on individuality.

It is difficult to analyze the earliest buildings in Carroll County and Westminster – those that can be defined as folk buildings – because none exists in unaltered form and not many exist even in altered form. Buildings provide a most effective medium for displaying wealth, and so it is natural that Westminster reflected its progress and increasing riches in alterations to its buildings. It was William Bainter O'Neal who made the sad but true comment that "poverty is the best preservationist."[4]

These earliest houses certainly existed as present-day foundations and court papers evince, but their steady alteration, as their owners became more prosperous, is a constant thread in the fabric of Westminster's architectural and social history. One is often tempted to blame only owners of gas stations and banks for destroying early buildings in the city, but it is clear that the majority of alterations, especially those to the earliest buildings, were made by the descendants of the original builders. They were seeking to increase their comfort just as modern owners alter and demolish to meet their current needs.

Two distinguished British architectural historians,

Olive Cook and Nigel Nicolson, note, respectively, ". . . it would be both uncharitable and pointless to repudiate changes which are conducive to efficiency and comfort,"[5] and warn us ". . . we must beware of tinging our admiration with sentimentality, for . . . [the] builders would not have known the meaning of the word."[6] Nicolson's thought applies here, of course, to the fact that Westminster's pioneers were men who had left unpleasant circumstances to create a new life and fortune in a virgin territory. As such, they must have viewed their buildings primarily as shelters, and the fact that subsequent generations spurned their early handiwork would probably not one whit disturb their eternal rest.

So the practical concerns that dominated the lives of Westminster's first builders provide the major reasons for the apparent lack of concern for design and style in the architecture of the time. Societies that are busy settling their social order, their laws, their religions, their customs, their lands usually have matters other than architecture and the fine arts with which to concern themselves . This was true in the early days of Westminster, and it explains in part why the architecture of Westminster's early period is classified as "folk ." Similar conditions have existed in all early societies. Sir John Summerson has commented on this phenomenon in England:

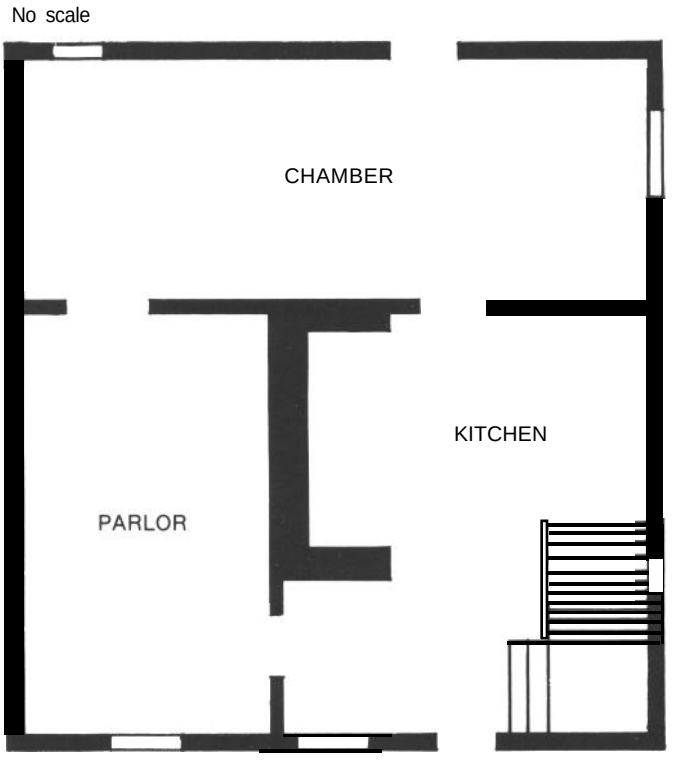
> The people who were to plant the Country so richly with great houses were either unborn or in their cradles. Their fathers, living in the strenuous course of a social revolution, bent themselves rather to the getting and keeping of land than to the raising of buildings on it . . . [They] had a more lively concern with animal husbandry and the law than with any of the arts; the land-surveyor and the lawyer were more vital to revolution than the highly skilled artificer in wood, stone, or brick.[7]

Thus it was in Westminster during its first few score years. The people then were more interested in staking a claim, in making a name and money for themselves and their families, than in the adornments such a name and money would later demand. It was up to their descendants to abandon the process of building strictly for shelter and to begin building for a message.

* * *

Much of the discussion of Westminster's earliest buildings must be based on speculation (observing what was built elsewhere by the same types of settlers and assuming that activity in Westminster was no different) and by theoretical reconstructions of the buildings after their newer shells have been removed. When the exact sites of the buildings have been determined, discovery of a part of a foundation, or perhaps a hidden interior wall, can make it possible to guess what these first structures were like and when they were built – which brings up the questions of dating. How does one date a building? By reference to its foundation? By reference to its oldest section? The question has no universally accepted answer. Some liken a building to a human: as one dates a human by the first day it entered the world, so some date a building back to the first time any part of it existed. This approach seems unsatisfactory: more often than not very little other than perhaps a random stone or log in the foundation exists of that first attempt at shelter. For example, 288 East Main Street is popularly referred to as "the oldest building in town" and, in fact, the title information does indicate the presence here of a very early structure. The first owner of the lot, number 27, after William Winchester was David Shriver, who bought it in 1768. Possibly he built a 15' × 25' (log) cabin on the land that today is occupied by the northeast corner of the existing structure. The only full basement is under this section and, in the basement, one can see how much thicker are the walls that define this base than are the foundation walls of the other sections. On June 22, 1840, one Jacob Powder mortgaged this and other properties to John Fettering for $1180, according to Carroll County Land Records Book WW4/513. This entry is important because it describes the lot as being improved by a "white weatherboard home with stabling on the rear in the alley." Thus it is probable that a Revolutionary War era log building existed on the lot and that it later was covered with weatherboarding. The building's present appearance indicates that it was later expanded by brick additions to the side and rear and that even later it was topped by a mansard roof. The several periods represented reflect several owners' attempts to create a house satisfactory to their different aesthetic

Number 288 East Main Street . . . additions, additions, and more additions.



Prototypical plan of a German cabin in Westminster.

tastes and physical needs. To attempt to assign a single, definitive date to such a building is unreasonable. The least strain on reason would seem to be incurred by dating according to when the building achieved the basic appearance it has today. This is the method used in this book.

* * *

Folk culturists have divided the eastern United States into trans-state regions by reference to similarities in customs. Glassie, for example, defines "four major centers of folk culture dispersing on the east coast: southern and eastern New England, southeastern Pennsylvania, the area of the Chesapeake Bay, and the coast of southern North Carolina and Georgia."[8] The settlement of Westminster and Carroll County was divided between pioneers from Pennsylvania and the Bay area and the same division was apparent in the town's early architecture. Joseph Brookes notes that there was still a degree of separateness even into the 20th century and that "until very recently a very large majority of these people of German descent had little or no important business or social relations with their southern or western neighbors, most of their business except for legal matters being transacted with the people of the towns in southern Pennsylvania, especially with Hanover and Littlestown."[9]

Benjamin Rush's description of a southeast Pennsylvania landscape in the late 18th century would, presumably, be accurate for other German areas, such as what is now Carroll County:

> A German farm may be distinguished from the farms of the other citizens by the superior size of their barns, the plain but compact form of their houses . . . and a general appearance of plenty of neatness in everything that belongs to them."[10]

The basic characteristics of these Pennsylvania German houses, were "log construction, a massive central fireplace, a three-room floor plan, and an off-center front door opening into the kitchen with an opposite rear door. This type of house . . . is of peasant origin and is the direct result of the continental tradition of life."[11] The central chimney seems to be a recurring factor in descriptions of German architecture. G. Edwin Brumbaugh comments that "early travelers in the colony remarked the fact [that] a German's house could be distinguished from an Englishman's because the chimney was placed in the center of the house, rather than the gable,"[12]

In studying folk buildings, present-day scholars have attempted to find a certain controlling geometry, possibly in response to a fondness for geometric proportions displayed by scholars and builders of "high style" architecture. They note that the designer or builder would often follow a formula, and would work in minor variations to suit the needs and tastes of the owners but still "without exceeding certain parameters . . . [as] the owner and builder on this side of the Atlantic were more frequently than not the same person."[13] Therefore individuality may be expressed within, but the exterior would still be conservative. But on the point of geometric needs and possibilities, Arthur J. Lawton suggests that "since the size of domestic buildings varies widely according to the means and purposes of the owner, geometric regulations permitted the builder to insert an initial determining dimension, knowing that all other members of the building would be scaled according to that initial determining factor."[14]

Lawton further discusses the three basic rooms in a German house and gives their "Pennsylvania-Dutch" and English translations:

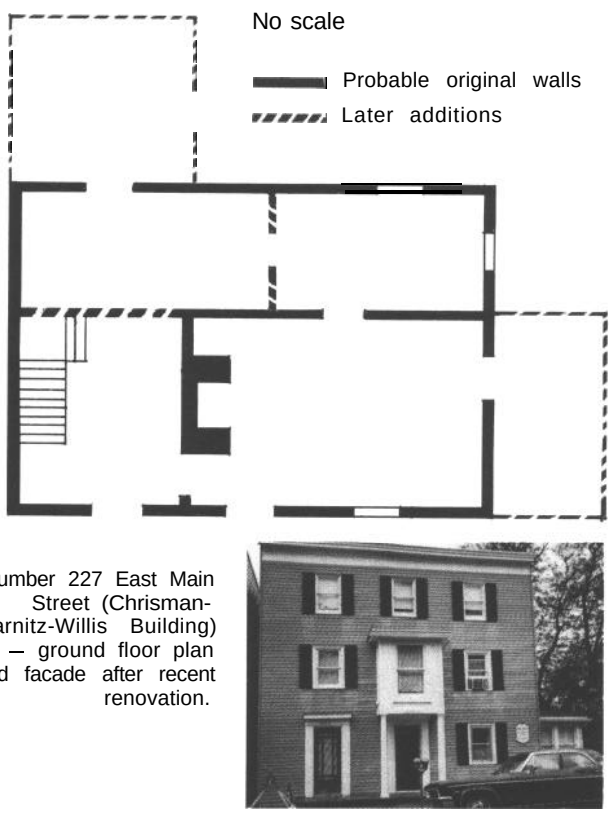
High German	Pennsylvania Dutch	English
Kuche	Kich	Kitchen
Kammer	Kammer	Chamber (Bedroom)
Stube	Schtupp	Parlor

Numbers 270-272 East Main Street. The central chimney at 272 suggests a German origination.

Lawton suggests that the dimensions of the *stube* or parlor is the controlling element in determining the size of the other two rooms.

There are, as noted previously, no unaltered examples of this German type of cabin left in Westminster, although central chimney houses are occasionally evident, as at 272 East Main Street and 55 Liberty Street. (The first is 18th century and may be German; the second is of later date and the central location of the chimney may be coincidental.)

Many of the houses in Westminster's old east end, the original town laid out by William Winchester, do have log foundations, and one building still exists there that, despite its present appearance, was probably one of these central-fireplace German cabins. 225-227 East Main Street has undergone extensive remodelling during its more than 200 years of existence but some traces of an early German cabin can still be seen in its ground-story plan. If one removes the later partitions, one in fact ends up with the basic plan defined above. One can see the central chimney, the large parlor, and the smaller kitchen and bedroom. Another factor in favor of 225-227's being originally of German plan is the approximate 1770 date of the building. William Winchester sold the lot (Number 17 of the original town) to one John Chrisman for six pounds on August 30, 1768. [15] Six pounds indicates an unimproved lot as surely as 60 pounds, the price when Chrisman sold the place to Christopher Myers on March 20, 1775,[16] indicates the presence of improvements. It is possible today to see the unfinished logs that comprised the crude and massive foundations and floor beams of the original structure. When the present owners recently remodelled the building's second floor, they discovered massive hand-hewn and hand-notched log walls beneath the plaster and paper. (Such discoveries of hidden old



Number 227 East Main Street (Chrisman-Barnitz-Willis Building) — ground floor plan and facade after recent renovation.

logs are not unusual; others were made, for example, at 45 North Court Street and 64 Pennsylvania Avenue.)

While these early log cabins have been characterized as temporary crude shelters erected to fill an immediate practical need, it is instructive to read a firsthand account of the work involved in building such structures:

> The fatigue party consisted of choppers, whose business it was to fell the trees and cut them off at the proper lengths. A man with a team for hauling them to the place, and arranging them, properly assorted,

Log wall exposed during renovations of 227 East Main Street.

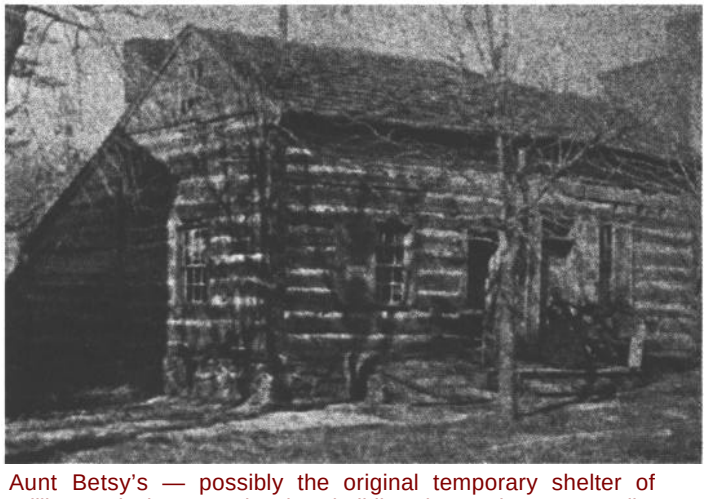
at the sides and ends of the building, a carpenter, if such he might be called, whose business it was to search the woods for a proper tree for making clapboards for the roof. The tree for this purpose must be straight grained and from three to four feet long, with a large frow, and as wide as the timber would allow. They were used without planning or shaving. Another division was employed in getting puncheons for the floor of the cabin; this was done by splitting trees, about eighteen inches in diameter, and hewing the faces of them with a broadaxe. They were half the length of the floor they were intended to make. The materials for the cabin were mostly prepared on the first day and sometimes the foundation laid in the evening. The second day was allotted for the raising.

In the morning of the next day the neighbors collected for the raising. The first thing to be done was the election of four corner men, whose business it was to notch and place the logs. The rest of the company furnished them with the timbers. In the meantime the boards and puncheons were collected for the floor and roof, so that by the time the cabin was a few rounds high the sleepers and floor began to be laid. The door was made by sawing or cutting the logs in one side so as to make an opening about three feet wide. This opening was secured by upright pieces of timber about three inches thick through which holes were bored into the ends of the logs and made large to admit of a back and jambs of stone. At the square two end logs projected a foot or eighteen inches beyond the wall to receive the butting poles, as they were called, against which the ends of the first row of clapboards was supported. The roof was formed by making the end logs shorter until a single log formed the comb of the roof . . . .[17]

Remnants of early folk housing of English derivation are also rare in Westminster. Yet it is certain that, in addition to the town's founder, some of the earliest citizens were of English stock, coming directly from England or from the older English areas of Maryland to the east and south. Two houses can be identified, however, as representative of the building patterns that were probably brought here by these early English settlers.

The first, a log building that is now destroyed, was popularly known as "Aunt Betsy's," being occupied in the late 19th century by an aged black woman of that name. The identity of the original builder/occupant is uncertain. The house was located at the extreme west end of the original town,on East Main Street nearly opposite present-day Court Street. The site has also been suggested (by local historian Mary Bostwick Shellman) to have been near the site of the home of William Winchester.[18] If Winchester did have his house near here, this cabin could have been either his original temporary shelter, vacated when he put up something more substantial, and/or his servants' quarters.

Judging from an old photograph, the house appears to have had its roots in the lowland South and to have been of a folk form called "double pen." "Aunt Betsy's" appears to have fitted this form well, being a "one-story,



Aunt Betsy's — possibly the original temporary shelter of William Winchester. The log building is no longer standing.

Typical folk house of English derivation probably built around the middle of the eighteenth century. The frame addition on the right was built a century later. Other views are shown below, the upper being particularly illustrative of the Tidewater influence.

two-room house with two front doors" and a "not unusual" variation: "rather than being on the end or in the middle of the house, the chimney is placed at the junction of the main house and the rear ell." Strictly speaking, rather than an ell, "Aunt Betsy's" made use of one of the "the common appendages of double-pen houses . . . the rear shed,"[19] here probably used as a kitchen.

The other British folk house is just south of Westminster, on Bishop Street Extended, and dramatically illustrates the change in building styles that occurred in Westminster, and elsewhere, in the mid and late 18th century. The house consists of two distinct pieces somewhat uneasily fused together. The older section has been called "perhaps the earliest house in the county,"[20] and is a form of English folk housing that would have been far more at home in the Tidewater farms around the Bay than here in the Piedmont. It has also been suggested that the older section was built by William Winchester, and the name "White's Level" has been hesitantly attached to the place. This association involves speculation, but an argument can be made: the older section is unquestionably of an early (if inexact) date; Winchester and his family did own the land until well into the 19th century; and Winchester, coming from England via Annapolis and Baltimore, would have been aware of this shape and form of house and could well have built in this manner. The building has been analyzed recently by Joseph Getty:

> White's Level has a two-room plan around a central chimney stack of back-to-back fireplaces (one of two known examples of this plan that still exist in Maryland). The main entrance is centrally located thus forming a small entrance lobby . . . and the narrow newel staircase is located on the opposite side of the chimney stack. The original section of the house is one and one-half stories with a broad gable roof which slopes off to the east side to form the porch roof. . . . The house plan, construction methods, and architectural details . . . of White's Level are all characteristic of the 18th century. Documentary evidence suggests a late 1740's or 1750's date of build.[21]

Regardless of who built the house, the older section is a rarity, and the frame addition built a century later serves to make the whole an interesting physical symbol of the dynamic dual culture of Westminster.

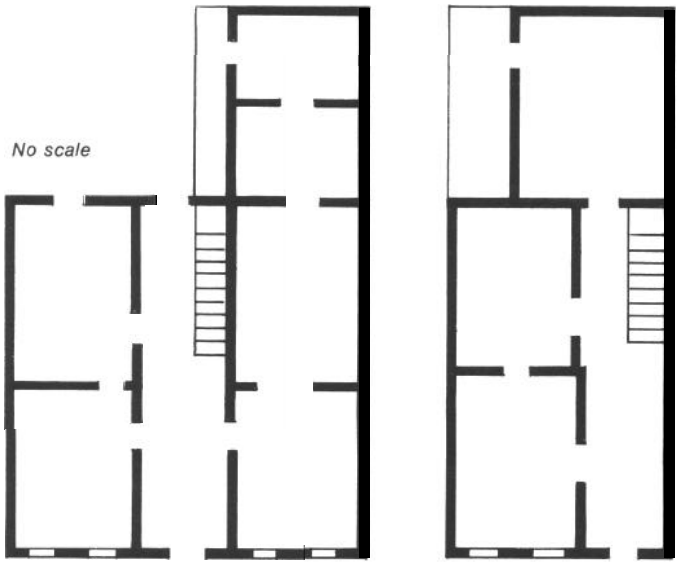
Chapter 4
The "Vernacular" House of the Early Nineteenth Century

Despite dogged sleuthing by zealous architectural historians and site surveyors, practically no remnants of Westminster's earliest folk houses have been found. As noted, this is due partly to the extensive remodelling work of later more prosperous owners, and partly to the fact that the original town boundaries comprised only a very small portion of today's city. Also, of course, loss by natural causes, such as fire, must not be overlooked. However, the fact that few if any European folk houses exist in Westminster today is due overwhelmingly to the citizens' discovery of a new, and apparently better, building style just about the time the city began to grow.

The economic and political upswings that mark Westminster's history in the 19th century brought in both people and money. These later immigrations tended to follow the earlier pattern (people coming from the north via Pennsylvania and from the south via Baltimore) but with them came an architecture based on regional observation rather than ancestral habit. No longer would the city have folk English or folk German buildings. In the early 19th century, most building would effect a vernacular style that has been called at various times "Colonial," "Georgian," and "English." However it seems best to agree with Glassie and call it merely "Pennsylvanian." Don Yoder, in an article in *Pennsylvania Folk Life*, comments that "the Pennsylvania-Germans were influenced by the same American stylistic influences in architecture as their English or other neighbors."[1] Thus, while the earlier Germans, after landing in Philadelphia and migrating westward, carried with them their traditional folk building techniques, a growing number, as the 18th century wore on, stopped looking back to what had existed in southern Germany and northern Switzerland and began to look around and think in terms of what was existing then in the American colonies, more specifically in southeastern Pennsylvania. Glassie comments that "the usual mid-Atlantic pattern consisted of the blending of similar European traditions, the general acceptance and localization of one of the traditions, or the replacement of them all with something new; the result is a culture more Pennsylvanian than English, German, Scotch-Irish, or Welsh." Furthermore, he notes that even the Conestoga Wagon, "one of Pennsylvania's proudest products, has antecedents in both Germany and England . . . "[2]

An early example of this strong Pennsylvania influence is the 1734 "Glatz House," thought to be the first stone house in Pennsylvania or Maryland west of the Susquehanna River. It is located about four and a half miles northeast of York. The date-stone inscription reads: "17 Ano 34. Habic. Johann Schultz, und, Christiana, Seine frau disses haus baut." (In 1734 John Schultz and wife, Christine, built this house.) In 1734, the first wave of Germans had barely reached Philadelphia much less the western regions beyond the Susquehanna, but this house indicates how thoroughly they had already adopted the symmetrical facade one associates with Georgian architecture. The house, as revealed in an 1896 photograph, was five bays across with a two-tier porch and a central door on each story. Windows were regularly spaced on all the facades; on the ends, the windows were placed symmetrically around interior gable-end chimneys.[3]

> . . . it was not long before the aggressive Carpenters Company in Philadelphia, the importation of English Architectural books, and the subsequent manufacturing of millwork in Philadelphia combined to bring the Georgian influence to the back woods of Pennsyl-



Ground-floor plans of prototypical Pennsylvania farmhouses in Westminster — *left:* 5-bay; *right:* 3-bay.

> vania. This role continued between the German craftsman and those few English materials until finally the latter won. Houses, churches, and public buildings of the Georgian became the vogue in areas thickly populated of German heritage. York, Lebanon, Lehigh, Berks and Lancaster Counties appear more English today than German, but many of the inhabitants can sell you in Pennsylvania Dutch.[4]

Edward Chapel1 sees the same in a county in Virginia, an area similar to Westminster in settlement pattern:

> The Shenandoah Valley of Virginia was settled in the 18th century by large numbers of Germans and Scotch-Irish and smaller numbers of English, all primarily migrating from Pennsylvania. That the settlers of different cultural origins carried their traditional concepts of building with them to Virginia is evidenced by the form of eighteenth-century houses surviving in the Shenandoah Valley. Through most of the century, the indigenous forms remained visible, although some were altered in response to new ideas concerning both domestic life and aesthetics. Yet in the early 19th century, these diverse building types would be swept away by a housing revolution that would result in the rebuilding of the cultural landscape of the region . . . The severe nature of this change will be interpreted as a formal expression of beleaguered individual self-confidence and a breakdown of the cohesiveness of ethnic groups in the Shenandoah Valley.[5]

Chapell's argument, with which other historians generally agree, is that buildings are a result of the psyches of their builders.[6] The fact that the early settlers built homes that reflected their various pasts and their native lands, whether Germany or Ulster or Gloucestershire,is an expression of confidence in their heritage. The fact that they themselves, and certainly their children, later chose to adopt a more widespread, a more American building form indicates a shift of attitude and allegiance. As the settlers' dependence on their folk customs waned so also did their memories of their backgrounds: gradually they were becoming Americans. Chapell argues that, in the Shenandoah Valley, folk architecture was in firm control for about one generation, during which people built as their European backgrounds dictated. The folk houses were then replaced by a form "developed in the Chesapeake and Mid-Atlantic regions from the aesthetic and social concepts of the Georgian double pile house," and "the new model was assiduously followed through the 19th century . . . [it] is this new house rather than the old folk forms that an observer would identify as the archetypal Valley houses."[7]

Chapell's comments apply as well to Carroll County and Westminster as to the Shenandoah Valley. The Pennsylvania-Georgian farmhouse so completely dominated Westminster's building style in the 19th century that one now thinks of it as being the norm here. It can be said with total confidence that for one hundred years hardly a single residence was built in the city or the county that did not conform to this building type both in plan and facade treatment. In fact, we will see that even in the very late 19th century, it was a rare building that departed from it.The form tenaciously controlled the city's architectural aesthetic until well after World War I, with the result that it is almost impossible to date buildings of this period by plan — all are virtually identical, varying only in scale as a function of the builder's wealth. One must look to details such as brackets, window mouldings and doors to separate a house built during Jefferson's presidency from one built in Theodore Roosevelt's time.

The major characteristics of the Pennsylvania farmhouse in Westminster are a three- or five-bay width,[8] a two-and-a-half-story height, a gable roof on the main section, an L-shape plan created by the meeting of two wings (often identical in size), ordered facades, and interior gable-end chimneys. If the front section of the building is three bays wide, the standard plan is a side hall, with an open stair, running the full length of the front section and a double parlor alongside with rooms in the rear section in a line off the main section's room. If the house is five bays wide, the plan is changed only by the addition of a matching double parlor on the opposite side of the central stair hall (see plan). The plan is very functional in its clear hierarchy of spaces: formal rooms in front, service rooms to the rear. The front rooms in the three-bay house normally consist of dining and living rooms; a kitchen is to the rear in the L, often with its own fireplace. Five-bay

houses would usually use the additional width for a main parlor, although, larger and more elegant houses would often use this area for social amenities such as a ballroom (e.g. 230 East Main Street). Uniformally, the second floor is partitioned off into bedrooms, while the half story attic serves as an unfinished storage area.

On the exterior, the normal house displays large, spaced, double-hung sash windows, and relies on regularity and solid/void proportions to create a pleasing effect. Ornamentation is usually restricted to cornices and brackets about the roof line and over the door, although sometimes, especially in the later part of the 19th century, window hoods, lintels, and heavy sills were subjected to decoration. Almost all country houses of this type have a front porch, but with city houses this often was not possible because of the builders' fondness for building right up to the sidewalk. However, almost without exception, there is a double-tier porch on the inside of the rear section.

Several early examples of this house form still can be found in the city. They are important not only because of

"Farm Content" is a fine example of the Pennsylvania farmhouse. It was built in 1795 by David Shriver about two miles south of Westminster. A recent photograph (above) shows the front facade while an earlier one (below) illustrates the "standard" rear porch.

Number 166 East Main Street. The photograph of the rear (below) shows how the original porch has been walled in and another porch attached.

their longevity but also because for a century they served as models for buildings in the area. To a limited extent, they still so serve today. On the southwest corner of East Main and Center Streets, at 166 East Main Street, is as fine an early example of this classic Pennsylvania house as exists. It is five bays wide, two stories high, L-shaped, and porched at the front and side. The principal (north) facade sits on high, coursed fieldstone foundations and is sheltered by a one-story porch. The porch, approached by a single set of wooden steps to the east, rests on piers with lattice work between them. Details are important here: pale blue paint, a color as Pennsylvanian as scrapple, covers the underside of the porch's roof. Clearly Jacob Utz, who built the house around 1800, was a man of means, as well as one who took pride in building. Although in general the house form is free from appendages of elegance, it sports such fine touches as five-course, gauged, flat arches crowning the ground floor windows and, on the principal facade, a finely gouged cornice decorated with dovetail designs. The *original* rear side porch has been filled in and covered with asbestos shingles; otherwise, on the exterior, the well maintained building must look essentially as it did when first erected a full generation before the establishment of Carroll County. Houses are living organisms, however, adapting and changing as needs require, so it is not surprising to see that the floor plan of this house has been altered to suit the requirements of the insurance company that now occupies it.

When dealing with the preservation of old buildings, ideally one would like to save everything, but if the exterior is saved, leaving the interior to be pushed and shoved to suit the whims of the successive owners, one can be content. After all, old buildings, as Summerson comments, are "like divorced wives, they cost money to maintain [and] are often dreadfully in the way."[9] In the trade-off that spares them from demolition, features that are *most* "dreadfully in the way," such as interior walls, must be sacrificed to provide an economically feasible use — usually offices for lawyers, doctors, and the like.

Westminster seems curiously fortunate in that it's important street intersections are well defined by historical buildings. When one comes to such crossroads in Westminster, one is faced on two, three, or all four corners by buildings that provide a sense of cultural continuum. This is nowhere more superbly exemplified than at 166 East Main Street: here is a house that was built for and occupied by one family for one hundred years. George Eckart sold this and an adjoining lot to "Jacob Oates, saddler-y" for 105 pounds on April 4, 1794.[10] His daughter's executrix sold the lot and house in 1894. (The record of this transaction reveals that Jacob Oates was also called "Jacob Utz."[11] Whether this means that Oates was yielding to pressure from the city's large German population to de-Anglecize his name is a matter for sociological speculation.) Katharine Jones Shellman, an indefatigable diarist, remembers the house in the 1830s:

> The house on the corner of Main and Center Streets was owned by Mr. & Mrs. Utz, two very old people who kept a small store in the west room. It was quite a resort for the children, as it was the only place where licorice was sold, but sometimes they would have to wait half an hour, as the old gentleman would go away, after locking the door and forget to leave the key with his wife.[12]

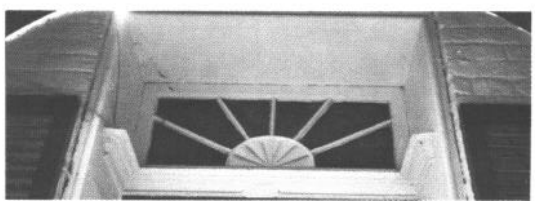
Across the intersection from the Oates-Utz House is 177 East Main Street, a building that serves as a prototype for the three-bay structures in the city, just as the Oates-

Number 177 East Main Street — a prototype for the three-bay structures in Westminster.

Utz House serves for the five-bay ones. This is an example of the ideal form that the shell of a house "ought" to take despite an infinite variety of detail variation. Number 177 East Main Street is one of the earliest of the many two-story, side-hall, double-parlor houses in the city. Like its neighbor the Oates-Utz House, it is laid in Flemish bond on the principal facade, which is broken only to allow for precise and regular placements of windows and door. Like its larger neighbor, it has an interesting, but different, treatment of the cornice line: rather than being built of wood, as is the cornice on the Oates-Utz House, the cornice here is a four-step corbelled brick row with two staggered rows of perpendicular brick "dentils." This house, too, has lost its rear double-tier side porch and its domestic function; it now houses law offices. Architecturally, the building is a fine, quiet example of the area's vernacular three-bay houses. Some are larger and some smaller, some have finer brickwork and some have coarser, some are better preserved and some are worse — but this is as perfect a "norm" as can be found. The place was probably built about 1800 by members of the numerous and prominent Mathias family, and it passed back and forth within that family until James Cockey took title on March 30, 1818, for $2000.[13] Cockey, mentioned in the diary of Katharine Jones Shellman as a schoolteacher, was also instrumental in organizing the Westminster Fire Company. In an age when roots appear to grow more shallowly, it is pleasant to note that the senior member of the law firm now occupying the building was born there when it still served as a residence.

Another early and prototypical three-bay house is located just to the east of these two structures and is numbered 211 East Main Street. Probably once a brewer's residence, it, too, has been adapted to a modern use: a beauty shop. The Flemish bond brick shell, dating from around 1815, is typical of houses of this early period and,

Number 211 East Main Street — individuality through fineness of detail.



like the others, it achieves individuality through fineness of details. Here we see a well done mouse-tooth cornice, a narrow fanlight transom (presently hidden from the outside by a Moorish-style red awning), and exquisite interior woodwork. The nicely panelled doors with corner bull's-eye blocks and the intricately carved stair riser brackets all indicate an excellent level of craftsmanship in Westminster's early years. One native of the city reports

that until a few years ago the steps were marbleized. Happily, except for the touch of Islam over the entrance door, 211 East Main Street is relatively unchanged on the exterior. Katharine Shellman's diary, which purports* to cover the years 1820-32, notes that this lot held a "brick, twd-story dwelling built by William Campbell, father of Jacob Campbell, of Westminster who lived there only a short time and then sold it to Michael Barnitz, who built a large brewery back of it and lived there many years."[14] (Presumably Barnitz lived in the house, not the brewery.) The Land Records reveal that Barnitz did in fact buy the place on March 26, 1821, for $1500.[15] Whether the marbleizing that is rumored to have existed on the stairs was Campbell's or Barnitz's, it is just one of many decorative features that create a splendid individual statement within this standard form. One wonders, in passing, whether there is a connection between this brewer Barnitz, and the Barnitz brewers who arrived in Baltimore in 1748 among the first Germans to settle in that city.

Across the street from the old Campbell-Barnitz House are 224 and 226 East Main Street. These two chaste buildings make a superb pairing and show that, while normally of brick, the three-bay style also can be successfully rendered in wood. It is suggested that the first

Number 224 East Main Street

burgess for the City of Westminster, James Shellman lived at 224; Katharine Shellman's diary notes that Number 226, purchased by Anne Willis for $850 in 1819, was used as "an iron store" by her husband, Jesse.

Number 255 East Main Street, further to the east, at the intersection of Main and Church Streets, makes it clear why Westminster can be thought of as a city of architectural details. Here the notable exterior adornment is the Greek cross pattern executed in raised brick below the building's modillioned cornice. Popular culture has it that this was originally a two-story log house, which is quite possible, since log floor beams can be seen in certain sections today. In any event, it has long since been covered by stretcher bond brick. Importantly, the rear section still retains its rear side porch, the once-common characteristic that seems to be the first feature to be removed from an old house. If the Greek cross pattern at the eaves is the single feature that enlivens the exterior, there is one feature that must be identified as doing the same for the interior: a dazzling marble fireplace carved in motifs associated with Pennsylvania German *fraktur*, a method of design "traceable to the folk art of southwestern Germany, Switzerland, and Alsace," exactly

*Katharine Jones Shellman's actually wrote her "Diary" from memory in the late years of her life. A section of the "Diary" presents a list of inhabitants of Westminster supposedly between 1820 and 1832. However, in describing the general areas of residence, she refers to the railroad tracks and the Reifsnider mansion, "Terrace Hill," which date from 1861 and 1871, respectively.

Number 226 East Main Street.

Numbers 253-255 East Main Street — the Ecklar House.

Marble mantelpiece in the Ecklar House showing *fraktur* influence.

where the earliest German settlers came from. *Fraktur* may be defined as "a combination of Medieval calligraphy and traditional Pennsylvania motifs, such as the tulip and pomegranate."[16] The builder of the house was Ulrich Ecklar. Archival material in the Library of Congress reveals that one Ulrich Ecklar was born on November 26, 1787, was baptised on April 5, 1788, and was the son of Jacob Ecklar, Jr. Ulrich's son, John, was born on June 21, 1818.[17]

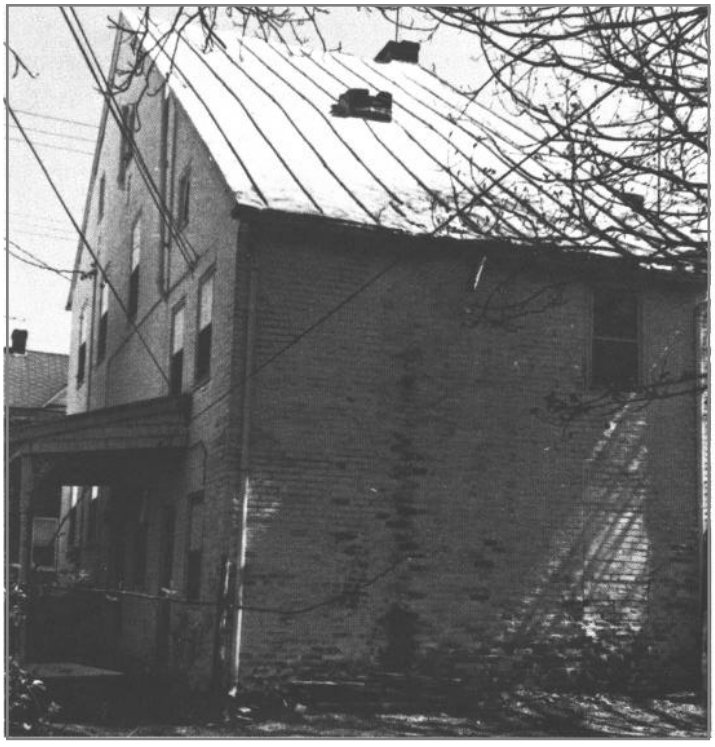
How Ecklar acquired the lot is unclear, but he certainly had purchased it and had built the house before 1823. In that year he had a $2000 mortgage on the property released[18] and that price would certainly indicate the existence of a building. Further, since one might assume that Ecklar would have built the building to house his family, the 1818 birthdate of his son is important. Ecklar died intestate around 1836 and one following deed, dated June 12, 1837, mentions "the house and lot formerly occupied by Ulrich Eckler."[19] It passed out of the family in 1868[20] and is now the residence of a former mayor of Westminster, Mr. LeRoy L. Conaway.

Eastward up the street is 266 East Main Street, a three-bay, two-story saltbox house that has always, it seems, had commercial associations. The entrance (north) front is laid in fairly precise Flemish bond between a high, roughly-coursed fieldstone foundation and a mouse-tooth cornice below a black tin roof. A string course (a feature seldom seen in Westminster and linking the house to the gentler building of the Tidewater area)

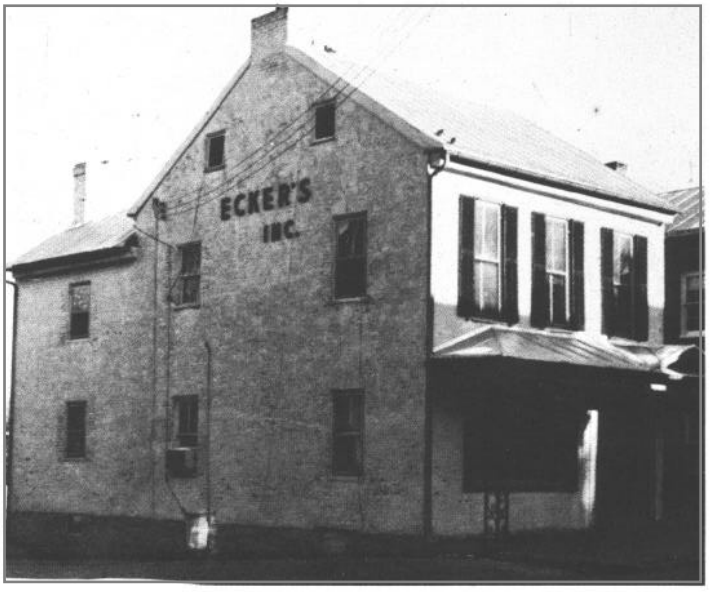
separates the two stories on the main facade. Corbelling (in brick on the south front and in wood on the west front) replaces the mouse-tooth cornice on other facades. On the rear facade, the corbel course is interrupted where, it is safe to assume, an outside end chimney once rose: markings on the wall's brick form the size and shape of a large protruding fireplace and flue. This fireplace probably heated the original rear room, which may have been part of the residence of the proprietor of the early clock maker's shop that was on this site, according to the diary of Katharine Jones Shellman. One Henry Goodlander bought this and the adjoining lot for thirty-five pounds on November 15, 1796, and sold it a year later for one hundred thirty pounds,[21] certainly indicating the existence of a newly constructed building. The one-year interval also testifies to these early builders' efficiency, perhaps enhanced by the standardization of form. In 1807, one Basil Hayden bought the building to house his trade of hatmaking, which he had learned "with Mr. Kuhn and carried on this business for many years. He was a public spirited citizen and held several positions of honor and trust including Constable and Judge of the Orphans' Court."[22] The lots were sold again "including the house thereon constructed" on August 8, 1828, for $1000.[23] The building has continued to be used for commercial purposes. Presumably in those early days the shop would have faced Main Street, comprising the large single room behind that facade, and the residence would have surrounded it to the rear and above, an arrangement that could explain the now vanished external rear chimney. This late 18th century residence indicates how the area's standard shape had evolved and how the shape would prove to be a variation on the idea of interchangeable parts: one identical building form could serve a number of uses.

Another house of the early 19th century, before the creation of Carroll County, is that of Jacob Utz, Jr. at 143 East Main Street. It was built about 1820 just across the street and west of his father's house. The three-bay house was given individuality by an outstanding cornice comprised of a band of gouged circles; the cornice is now covered by aluminum siding. Much further to the west, at 8 Pennsylvania Avenue, is another three-bay house that certainly dates before 1838 — it was sold in that year for $1050.

Other buildings of this period include 153 and 155 East Main Street and two houses now owned by the Historical Society of Carroll County — the circa 1800 Kimmey House and the five-bay Shellman House, circa 1807, at 206 East Main Street. The last is of particular interest. Jacob Sherman bought the former Winchester house and tore it down in 1807 to replace it with the present Flemish bond, five-bay, two-and-a-half-story structure called the Shellman House, a synthesis of the very finest characteristics of early Westminster residences. The building was probably built by Sherman as a wedding gift for his daughter, Eve, who had married David Shriver, a surveyor and superintendent of the Reistertown Turnpike.



Rear of 266 East Main Street showing evidence of previous exterior chimney.

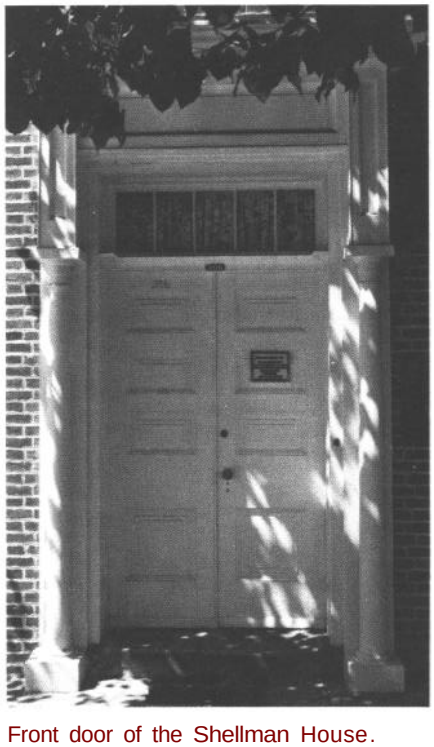


Number 143 East Main Street — Jacob Utz, Jr. House.

The Shellman House — 206 East Main Street.

From the well-defined panelled and columned entrance door with its clear hints of polite Georgian architecture, to the well spaced and well proportioned double-hung sash windows crowned by broad, sharply defined jack arches, to the two-tier rear side porch, the elements of this house have had a significant impact on Westminster's architectural psyche. Clearly, the house was considered to be the prime example of the way to build: for sixty years after its construction, no one attempted a substantial variation. Yes, there were modifications in detail — as the Victorian era wore on, brackets and front porches could not be resisted — but in essence this "elegant mansion"[24] firmly set the pattern and controlled building in the city for two and a half generations. In a late 19th century history of Western Maryland, a delightful story is told of Westminster and the grounds upon which the Shellman House now stands:

> Many years ago, in the northwestern part of Maryland, there stood a little village bearing the proud English name of Winchester, now the beautiful City of Westminster. For a long time peace and plenty had smiled upon its inhabitants; and they dreamed not of coming evil. It was in the midst of summer when

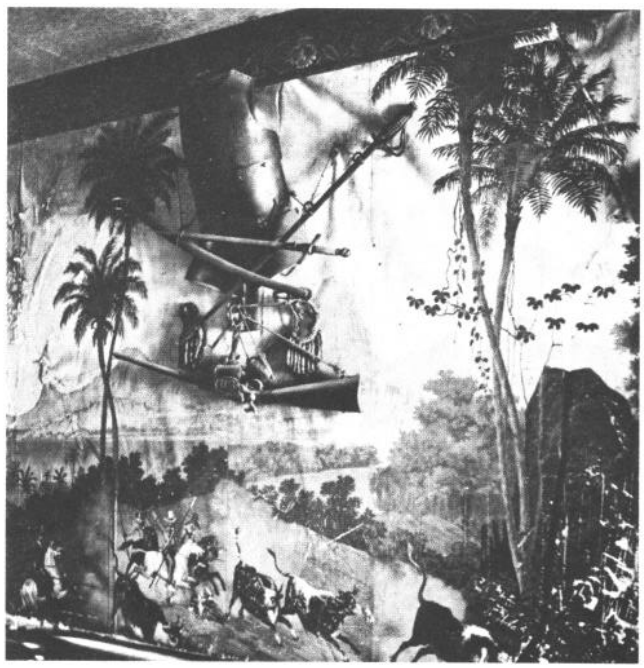


Front door of the Shellman House.

The loom house that at one time stood in the garden of the Shellman House. Jacob Shellman's slaves wove the household linens here. In this circa 1890 photograph, Paul Reese, a relative of the Shellmans and perhaps the city's first architect, appears resplendent in white trousers.

Above and below: Two views of the Shellman House rear garden of which an uplifting tale is told.

God saw fit to send a mighty drought upon the land. For many days the scorching rays of the sun looked down upon the earth, burning and blighting the vegetation, and threatening to bring famine upon its tract. Flowers drooped and died, and water — one of God's best and most necessary gifts to man — began to fail. In vain the people prayed and cried for rain. The citizens of Winchester became alarmed, many of them locked their pumps, and refused even a cooling drink to the thirsty traveler or the famished beast, lest they should not have enough for themselves. Near the eastern end of the village [note — really the western end] dwealt two maiden ladies, aged and respected, who believed God would not forsake them in the time of need. Unlike their neighbors they did not refuse water to any, but unlocking their gate, placed a placard near the well bearing the following words, 'Free admittance to all, — water belongs to God.' In those ancient days railroads were unknown, and all traveling was done by stages and wagons. Emigrants were seen passing daily on their road to the great west, and the demand for water was constant. The doubting citizens advised these two Christian ladies to tear down their notice and close the entrance to prevent the water being carried away, or they would be left without, but their answer was always the same 'The Lord is our Shepard, we shall not want. We have no right to refuse, for the water belongs to God.' Soon all the wells and springs in the villages began to fail and only two remained to supply the demands of the famishing citizens. One of these was the well which had been free to all. The other belonged to an old gentleman, who, as soon as he saw how great was the demand for water, guarded it and refused even a drop. All flocked to 'Gods Well,' as it is now called, and its old-fashioned



Circa 1900 photograph of original Zuber wallpaper, hand blocked in France, that adorned a wall of the Shellman House This original was removed and sold but a copy was installed later.

moss-covered bucket was never idle. And still the sky was cloudless, and the unrelenting rays of a July sun scorched and burned the earth. A few more days passed, and he who had so cruelly refused to give a drop of cold water through his plenteous store was obliged to go and beg for himself from the unfailing fountain of 'Gods Well.' The demand on this well became greater day by day, but still its sparkling waters refreshed thirsty travelers and the famishing beast. At length a small dark cloud was seen on the sky, and how eagerly it was watched! Larger and larger it grew, till at last the whole sky was overcast. The thunder pealed, the lightening flashed through the heavens, and the flood gates were open. The clouds rolled away and once more the whole face of nature smiled, and the greatful citizens of Winchester thanked God for the glorious rain, which had come just in time to save them from perishing.[25]

The two ladies in question were the daughters of William Winchester, whose descendants probably would register no surprise at the report of such an inspiring event occuring on their legendary ancestor's homestead.

Across an alley from the Shellman House is the Kimmey House (210 East Main Street) which now serves as headquarters, library, and auditorium of the Historical Society. The house was built at least as early as the Shellman House by Dr. George Colgate, who later had his office in the two-story section adjoining and to the east of the three-story, three-bay main section. Less remains of the original fabric of the Kimmey House than that of the Shellman House but it is still possible to see how this could indeed have been the residence and office of one of the town's first doctors. The round-arched windows and their matching shutters, if original, would be an interesting early mark of individuality in a town where flat-topped windows were the norm.

Another interesting innovation in residential design, which would have ramifications up to the present day, is what might be called the mid-Pennsylvania rowhouse. While Westminster is similar to south central Pennsylvania towns in so many ways, it does not possess whole blocks of rowhouses as do such Pennsylvania towns as Carlisle. Those who lean toward the psychological approach to architectural history might argue that this absence indicates a more individualistic mentality in Westminster, favoring independent structures and ruralness (a trait underscored by the similarities between country and city dwellings). Those who see a form of economic determinism in architecture would probably argue that the city had no *need* for rowhouses until close to the turn of the 20th century, because there were always vacant lots further down the street. Whatever the reason, there were only a few early scattered sets of rowhouses in Westminster.

The Kimmey House, which now serves as the headquarters of the Historical Society of Carroll County.

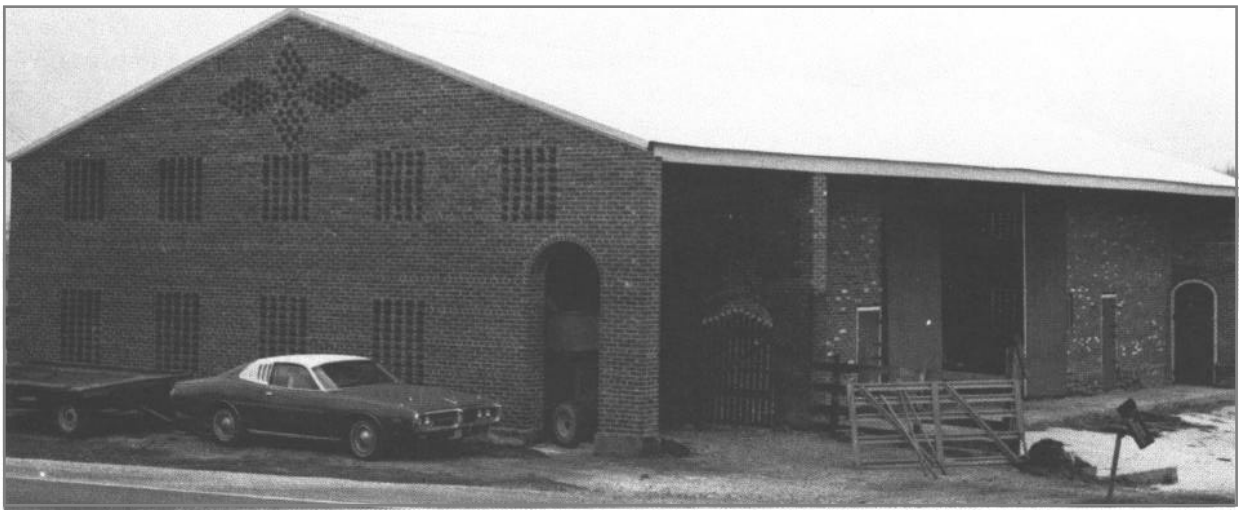
Numbers 270-272 and 132-132½-134 East Main Street date from very early in the 19th century and are among the oldest buildings in the city. More data exist on the circa 1817 triplex than on the duplex. It was originally the shop and residence of John Grumbine, a local builder, but Phillip Jones moved from Baltimore and purchased the lot in 1828 for $2000.[26] Jones, a son of one of the three men who laid out the town of Baltimore in 1730, was one of the "Old Defenders" of that City in the War of 1812. He is described by his daughter, Katharine Jones Shellman, as "a large landowner in Baltimore County" who "on account of the unsettled times following the war in 1812-14 removed his family from Baltimore to Westminster,"[27] where he became "one of Westminster's first merchants." He established an "iron and bacon"[28] store at number 132 and lived in the adjoining house. The present owner believes that Jones had only intended to live in one section not two, but "his family grew faster than he expected"[29] and the other had to be added. The row played an interesting role a couple of generations later when it was owned by the Rippard family, who published there the *American Sentinel*, a prominent Westminster Republican newspaper. Besides tying the city in yet another way to the small towns of Pennsylvania, this row set a new norm for Westminster in that it showed how it was possible for a merchant to have his shop and residence side by side. This mode of working and living would become very popular later in the century and would apply not only to shopkeepers but, as with Dr. Colgate, to professional men as well, creating what must have been a comfortable egalitarian atmosphere.

Although only a few houses had attached offices, most had adjacent barns serving a function similar to that of garages today. For the frame barns, wooden louvers provided hygienic ventilation; spaced-out stone and brick served for the masonry barns; but none of these achieved the often exquisite appeal of the decorative patterns in brick used to admit air to the brick barns. Several of these can be found in Westminster and their distinctly Pennsylvanian ancestry provides the city with yet another tie to its northern neighbor. But, however Pennsylvanian the barns may appear, they did not originate in that commonwealth; they seem to be international. Olive Cook has identified several occurrences of this construction technique in various British counties, for example, mostly in the west along the English-Welsh border. She identifies one of the earliest, dating to the 15th century, as a barn in Shropshire that is largely timber "but the end is a beautiful example of early brickwork, charmingly patterned with ventilation holes." Another one, dating to the 17th century, is in Cheshire, where the "geometrical pattern of ventilation holes . . . is *characteristic of the district*" (emphasis added). Also in the west, in Wiltshire, is a 15th century stone barn with vents. Moving eastward, she

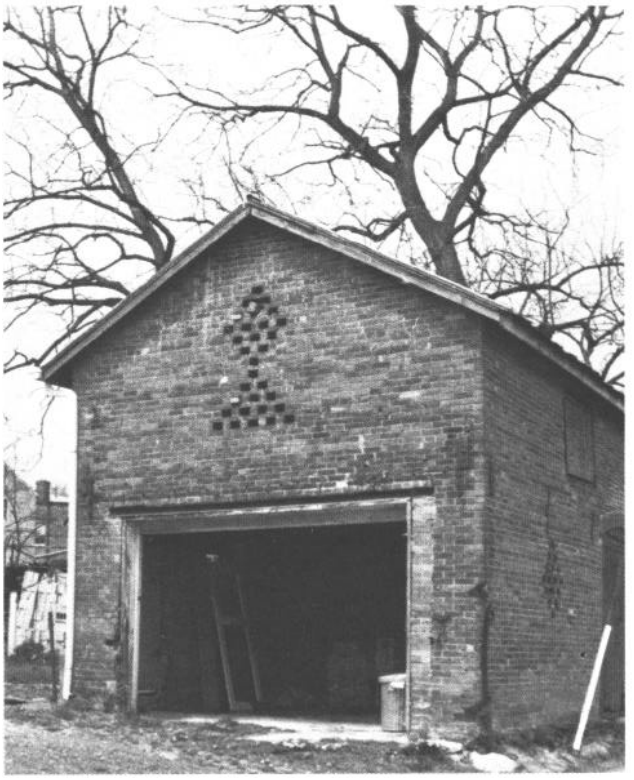
Circa 1880 photograph of 132-132½ -134 East Main Street.

found a very early one at Great Coxwell in Berkshire. This barn dates to the 13th century and Cook notes that "William Morris much admired the barn . . . [and] the noble austerity of the design . . . relieved only by the charming irregularity of the ventilation."[30]

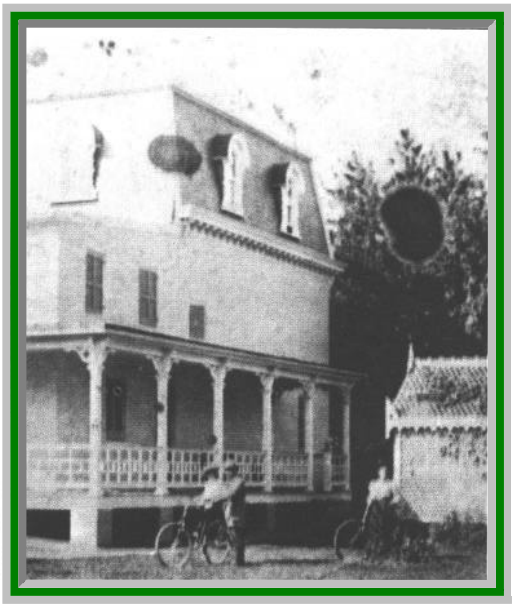
In America, these patterned brick vents can be seen ennobling barns not only in southeastern Pennsylvania and central Maryland but in Ohio and the South as well. A fine example in Carroll County may be seen about a mile north of Manchester on Maryland Route 30. The ones still to be found within the city limits of Westminster provide yet another instance of the city's early dance on the countryside for its building patterns. Two notable town barns are those behind 156 West Main Street and 15 Park Avenue.



Barns with vents formed of patterned brickwork are not unique to Western Maryland but several fine examples are to be found around Westminster. The example above is near Manchester; the one below is located behind 156 West Main Street in Westminster.



Quiet Rural Commerce



The Blizzard House — 1895 photograph.

Besides selling "iron and bacon" one wonders what the early occupants of Westminster did for a living before its leading industry was law and government. The present intersection of East Main Street and Washington (originally "Georgetown") Road was the easternmost end of William Winchester's original city. Since the earliest days, this intersection has been the scene of commercial activity. In the late 18th century, lots one through four of the original town were the site of the brick house and tanyard of Jacob Yingling and his wife, Mary. Tanning may well have been the town's first industry and was one cause for its early prosperity.

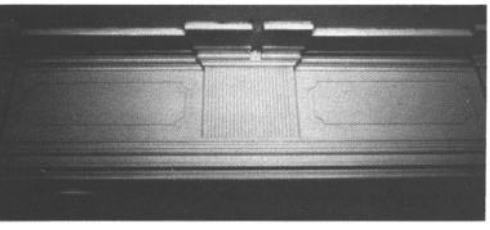
> At one time no hamlet, village, or town in Maryland had more, or better, leather than Westminster. . . In the early days of Westminster, the tanning industry was its principal industry.[1]

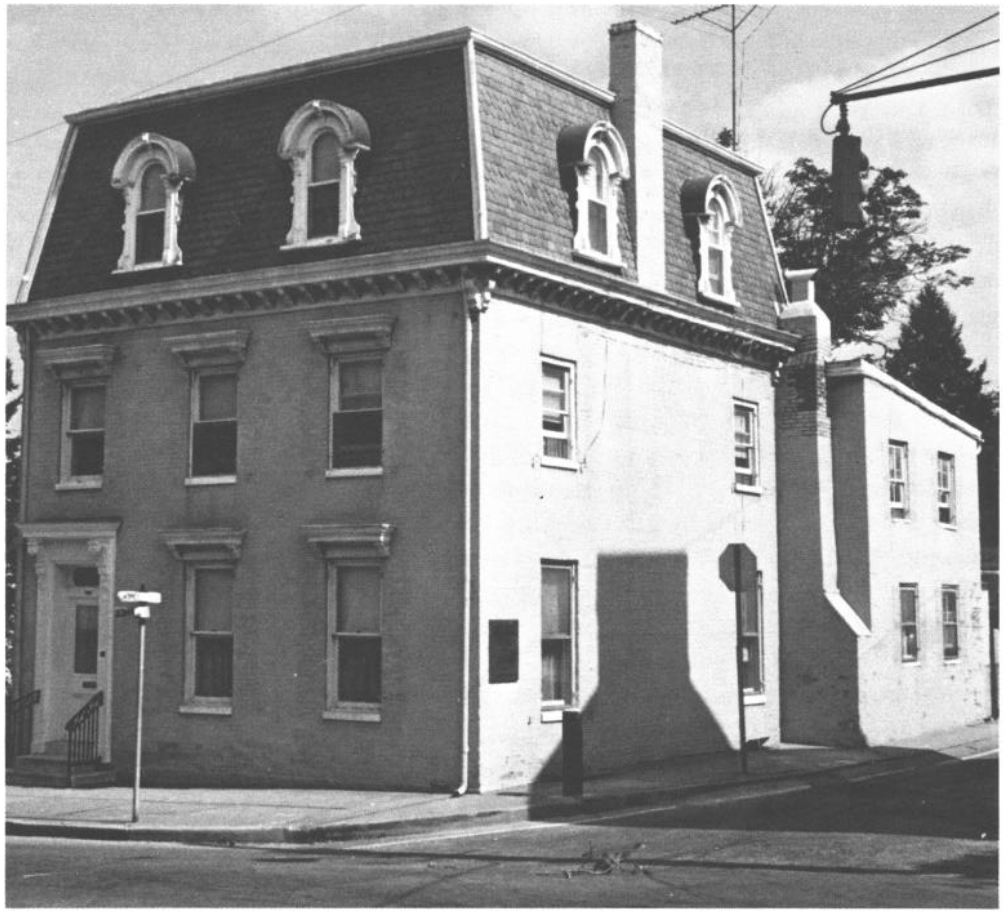
The original brick house, which has always been owned by descendants of the builder, was altered in the late 19th century in the then fashionable Second Empire style, but, in its original circa 1800 form, it must have resembled the three-bay houses already discussed. Located at 295 East Main Street and popularly known as the Blizzard House, the structure still boasts some of its original interior woodwork; the paneling in the downstairs ground floor front room and the mantels indicates that there was a high level of craftsmanship in Westminster at the time of the house's construction. In 1957 the Mayor and Common Council of Westminster placed a plaque on the southeast corner of the building to commemorate its importance in the town's social and political history:

AT THE REAR OF THIS PROPERTY
THERE IS A GREEN STONE
MARKING THE STARTING POINT
OF THE PATENT FOR WHITE'S LEVEL
OF SEPTEMBER 27, 1738,
AND FOR THE SURVEY OF THE
TOWN OF WESTMINSTER
MADE BY
WILLIAM WINCHESTER
IN 1764,
AND SHOWN ON THE PLAT
RECORDED BY HIM IN
FREDERICK COUNTY IN 1768.

The "green stone" still stands, as does the stone that originally marked the boundary between Frederick and Baltimore Counties. (This lot, and the entire eastern

Interlude 1





The Blizzard House at 295 East Main Street; mantel and woodwork details dating to about 1800 are shown at the *left*. The stones pictured *below* are located on the grounds of the Blizzard House; on the *left* is the stone that marked the boundary between Frederick County ("F.C.") and Baltimore County; on the *right* is a stone used in the original survey of Westminster's town boundaries.

boundary of Westminster, was then on the easternmost edge of Frederick County).

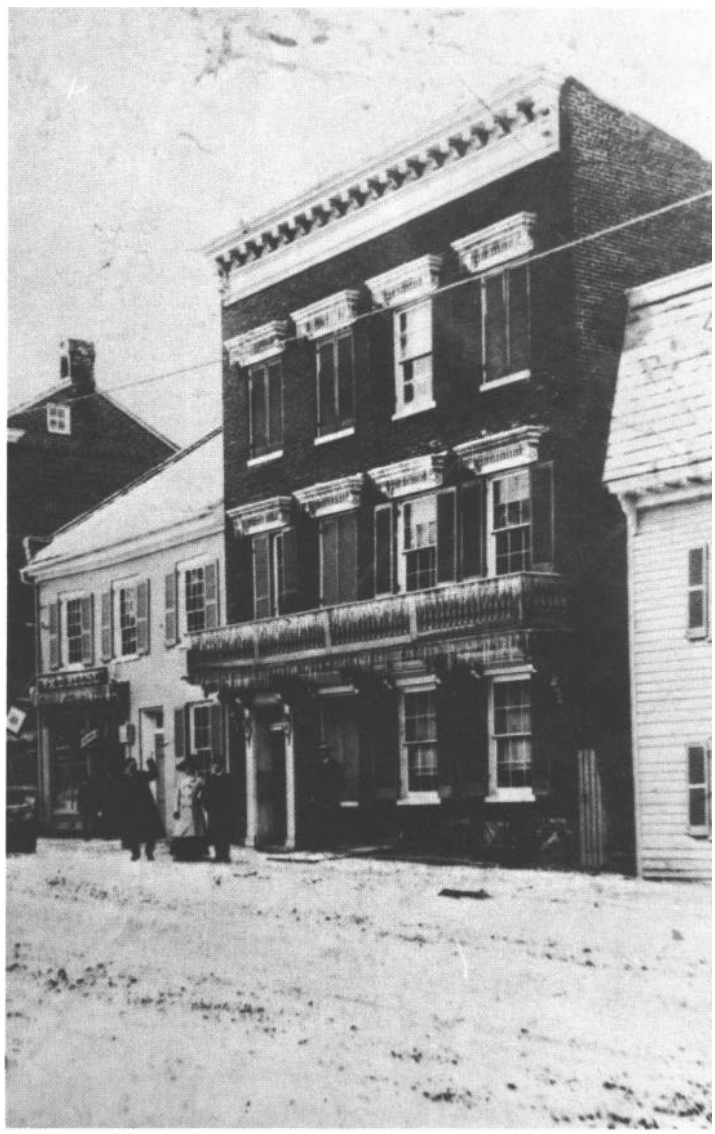
Across the street at 292 East Main Street was a general store, operated after the 1840s by William Reese. This store has an uncertain date of origin but possibly it dates from the 1780s because a 1791 deed has the lot and improvements selling for ninety pounds,[2] a rather high price. The diary of Katharine Jones Shellman reports that in the 1820s Andrew Powder had operated a store on the site; since the purchaser in 1791 was one Jacob Powder, one might assume that Andrew was his son. William Reese bought the place in 1849, paying $800 for the lot and store. Reese was born in Baltimore, where his father had kept a grocery store on the corner of Howard and Clay Streets. A 1913 article on Reese in the *American Sentinel* notes that "shortly after moving here he bought the land and building and later the lot adjoining, on which he erected what was then considered one of the finest private residences in the county."[3] Woodwork from the house was recently donated by Reese's descendant, Dennis F. Blizzard, to the Carroll County Historical Society and is now installed in the auditorium at the Kimmey House. Reese flourished in Westminster and was once president of the school board. When J.E.B. Stuart's Division came through town in 1862, they "inquired for several prominent Union men of the place, and went to their houses after them.[4] The account identifies four such men, one of whom was "William Reese, the enrollment commissioner."

The Reese store also remained in the family for several generations, while the commercial activities progressed from selling dry goods in the 1840s to selling automobiles in the 1920s. Not surprisingly, the physical proximity of the Reese and Yingling establishments resulted in intermarrying between the families.

In the midst of this commercial activity, the need for a bank must have been severe; an international dispute helped to satisfy the need. When the British under General Ross threatened Baltimore in 1814, most of that city's bankers became nervous and fled to the country for safety, taking with them whatever gold, silver, and paper they could carry. Baltimore's Commercial and Farmer's Bank dispatched one John Walsh with a large amount of specie to Westminster, where he opened up a small office of "discount and deposit." At this time, the population of Westminster must have been very small: in 1837 it was only 400. After the war was over and Baltimore still proved to be intact, most of the bankers returned. Walsh, however, remained in Westminster and in 1816 incorporated the Bank of Westminster, now known as the Union National Bank. The bank, as a body corporate, purchased lots 12 and 13 of the original town (now 249-251 East Main Street) on June 12, 1818,[5] and then erected the original section of the present building, the first bank in the wilderness between Baltimore and Pennsylvania.[6]

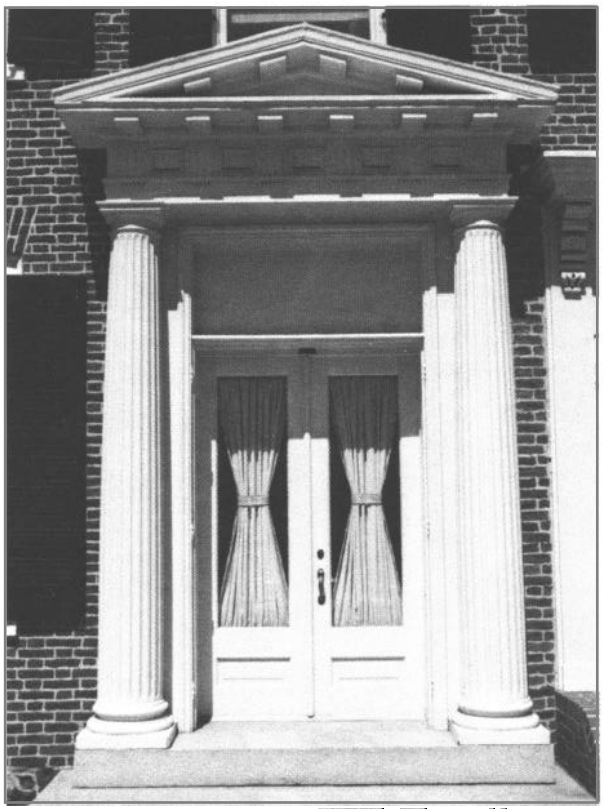
The building is superb. The excellence of the architecture, including a fine pedimented door and pedimented gables, is an example of an academicism that would be rare in the city even a hundred years later.

The Reese House at 292 East Main Street (circa 1920 photograph).



have appeared when it did is only a little short of miraculous. It is interesting to see how the classically correct touches were so easily incorporated into the vernacular style of the area, the five-bay, two-and-a-half-story, L-shaped farmhouse. The first section of the banks building was the western, two-bay office; the three-bay extension to the east was built later as a residence for the cashier. One of the early cashiers was Jacob Reese who lived in the apartment around 1830, according to the diary of Katharine Jones Shellman. The old vault, ordered early in the 19th century when Isaac Shriver was president, still functions in its original location.

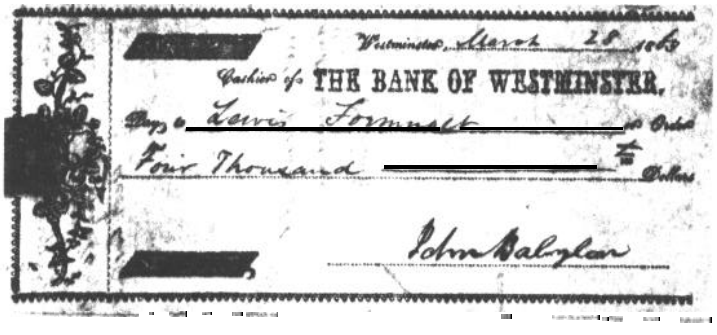
Westminster was a good site for a bank because the city was along the route that wheat farmers used between the lush grain fields of western and central Pennsylvania and the merchants, warehouses, and port of Baltimore. In fact, in one of the petitions that the Bank drew up to justify its establishment, it is pointed out that "Westminster is at the very outlet of the garden spot of Maryland . . . [and] is backed by a fertile country from Pennsylvania."[7]



Main door of the then Bank of Westminster, built in 1818 and later known as the Union National Bank.

Below: Detail of a stairway riser decoration in the Reese House. *Right:* the house as an automobile showroom in a circa 1925 photograph.

Numbers 249-251 East Main Street, built as the Bank of Westminster; below is a copy of one of the bank's early checks.



In those early days, each bank produced its own paper money and it was to the bank's advantage to have its notes travel as far from home as possible. So, to induce thirsty farmers to cash their checks at the Westminster Bank, the bank kept a barrel of locally distilled Maryland Rye on tap in the board room and offered its customers complimentary drinks. Whether the industry's change to complimentary lollipops, match books, and calendars over the intervening years may be properly labelled as "progress" is a subject for legitimate debate.

Westminster in the early 19th century, before it became the County Seat, did have several merchants and traders within its boundaries but it was by no means the center of the county's commerce, as it is today. A list of "The Merchants of 1837," published in 1937,[8] shows that the entire district around and including Westminster had only a minimal number of merchants, who carried only an average amount of inventory. For example, the major merchants in the city appear to have been Jesse Reifsnider (on whom more later), Samuel Orndorff, and Joshua Yingling, who each carried a stock valued at $2500. This figure would not have been very impressive to the county merchants, some of whom carried stocks valued up to $5000. Later, these Westminster mercantile names would rise to prominence but in the early 19th century their recognition was strictly local.

Besides the tanyards and the merchants, a variety of trades seems to have existed in the city in its first half-century. These included potters, shoe makers, physicians, cabinet makers, innkeepers, surveyors, dyers, blacksmiths, coopers, tailors, stage drivers, school teachers, carriage makers, silversmiths, saddle makers, confec-

"Avondale," site of an early iron foundry called "Leigh Furnace" after its owner Leigh Master.

tioners, hucksters, tinners, butchers, hatters, and clock makers. On the outskirts of town was the early iron foundry operated by Leigh Master called "Leigh Furnace," now "Avondale."

Besides operating his iron furnace, Leigh Master is also credited with importing English daisies to Carroll County, mistaking their seeds for clover seeds. A more sinister legend about him is today questioned by scholars such as Amos Davidson, but it persists:

> There is a story of Leigh Master, who in the middle of the 18th century established the first iron furnaces. He had a negro servant, Sam, who he disliked intensely. One night when the furnaces were in full blast, Sam disappeared and there was much talk as a result. Once the workmen, walking along the edge of furnace hill woods, heard a clop of hooves approaching and, lo! Leigh Master rode by on a big gray horse crying for mercy on his soul. He appeared again to the accompaniment of groans and clacking of chains, and again a third time. Others saw Leigh Master, always on the gray horse emitting smoke and flame from its nostrils. Sometimes he was followed by three little imps carrying lanterns sneaking along as if looking for something. This story persisted for more than a century and lately has been given a new lease on life by a tenant in Leigh Master's old home, who, in removing some bricks to get at the seat of a fire, uncovered an old oven which contained human skeletons.[9]

The only church in the early town was the Union Meeting House, "built soon after the Revolutionary War, where all denominations could worship."[10] Doctor Grace Tracey suggests that"1790 is the date generally given for the building of the Union Meeting House which replaced the old log Union Meeting House in town."[11] The church was built of brick, with funds raised by lottery, on a hill north of Main Street at the end (or the beginning) of Church Street. Tracey notes that Winchester "certainly must have planned for it — in his original plat he laid off and named Church Street as it is located today."[12] Old photographs of the building show it to have been a two-story, three-bay by five-bay structure of simple lines and proportions. There were full pediments at the front and rear and round-arched ground story windows and doors. A gallery extended around the church on three sides with a ladder being provided for climbing into the belfry.

> The belfry on the church was a unique affair, and a large steel triangle took the place of a bell in calling persons to worship . . . a man sat [in the belfry] and with a hammer struck the triangle to produce the sound which was as loud as some of our largest bells.[13]

There is a photograph of the original chancel and pulpit in the church showing a curved carved communion rail. While all denominations were permitted to worship in the church, there seems to be a unanimity of opinion as to who was the star of the old Meeting House:

> It was in this church, that the eccentric Lorenzo Dow, the great revivalist, held services at one time, calling the people together early in the morning with a trumpet.
>
> The meeting not having been as successful as he had wished, he preached a powerful sermon on the judgement, asking the question: If Gabriel were to blow his trumpet, announcing that the Day of Judgement is at hand, would YOU be ready? The blast of a trumpet, coming seemingly from the air. Again he asked the question: Would you be ready? And again the trumpet blast, a little nearer. The third time the question was asked, and again the sound of the trumpet. And the alter rails filled with people, pleading for mercy, and revival was a success from that night. Although it was afterwards learned that the sound of a trumpet came from a trumpeter stationed in one of the tall elms which once stood sentinel-like on either side of the church, many of our strongest most faithful members of the early days of Methodism were the result of Lorenzo Dow's great revival.[14]

The old Meeting House fell into decay as various denominations built their own churches and was sold on July 20, 1891, for $100.[15] It was then torn down and an urn put up to mark its place. An article written soon after this event may have been the town's first published argument for preservation:

> The old Meetin' House has gone . . . and even the old sounding board, the high backed pews, and the altar rail, around which our ancestors so often knelt in prayer, cut up into kindling wood, and sold to the highest bidder. . . . this may be a modern improvement, I call it Vandalism.[16]

Other religions, while not represented by buildings, were not unknown in early Westminster.

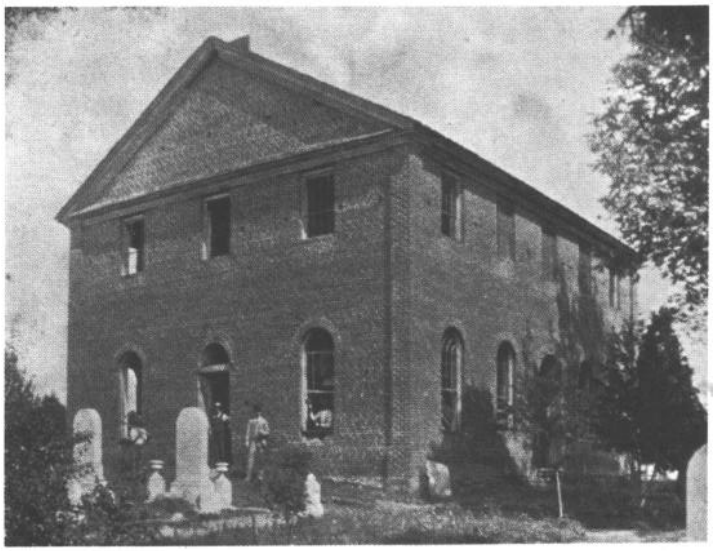
> Father Zocchi, a French [sic] priest, who served the Roman Catholics of the county for 40 years, made his home in Taneytown and preached in Westminster only once a month. The Lutherans and German Reformed who still adhere to the faith of their fathers, attend to the Dutch Church, Kriders.[17]

Legends and ghost stories abound in rural Carroll County but are rarer in Westminster. Some suggest the fondness for the occult is "owing to the influence of the Pennsylvania-Germans, who to this day are prone to dabble in the supernatural."[18] Whether or not the Germans truly dabbled in the supernatural, it is certain that many German folk customs and superstitions were common in the area. In fact, such traditions as "Kris Kringling" and "Bell Snickling" lingered on into this century. Folk-historian Frances Henshaw recently interviewed several older local women and discussed with them some of the area's folk customs.

> My father is Pennsylvania Dutch and they used to go Bell Snickling. . . . snickling must have meant to sneak up on you; they would use Bell Snickling at New Year's and if they caught you out they would take your things off, your pants, and your clothes too if they could get them off you . . . They were bad guys . . . It was grown ups and they, if one group would catch another group then they would see which one could take their clothes off of them . . My brother used to do that, but they wouldn't let us kids go. Over there by Mt. Airy. My grandmother was right from Germany and she taught my father some of the customs and things.

Interesting political events were also not uncommon in these early days, and most seem to have been centered around the Gist Family:

> Amongst these pioneers was Colonel Joshua Gist, who like his distinguished brother, General Mordicai Gist, was equally distinguished by his splendid and fearless



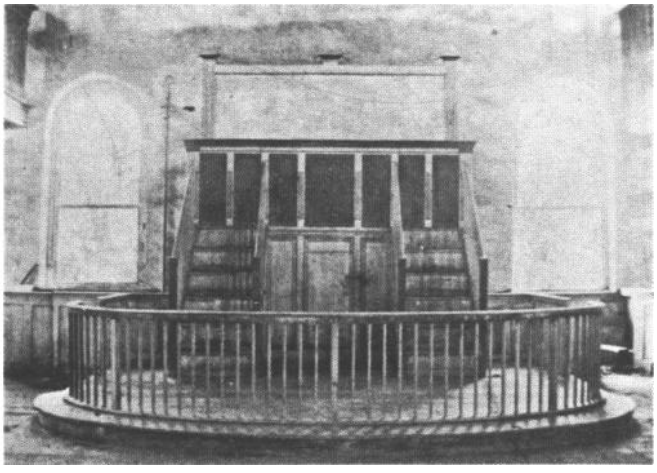
The Union Meeting House, probably built in 1790.

> services as a member of the Committee of Safety during the Revolutionary War, and throughout . . . at the time of the great whiskey rebellion.[19]

In 1791, Alexander Hamilton had proposed a tax on distilled liquors to raise money for his young Treasury Department. This tax angered farmers "who used whiskey as a medium of exchange"[20] and, presumably, also angered those who used whiskey for other purposes. The rebellion that followed the tax was especially severe in Pennsylvania, whose limestone waters have historically produced some of the nation's finest spirits. The foment there spread to the South and

> . . . even reached down in the territory known as Carroll County. [To protest this excise tax] a mob of men, known as the 'Whiskey boys', marched into Westminster, and set up what they called a Liberty Pole.
>
> Becoming alarmed and knowing the personal bravery of Colonel Gist, who at that time commanded a company of militia, he was sent for, and responded immediately. Riding into town with a drawn sword in his hand, he ordered the pole to be cut down, and dismounting, he placed one foot upon it, and stood there until the pole was cut into pieces, the Whiskey Boys leaving quietly while it was being done.[21]

Such was the style of Westminster in the last days before the creation of Carroll County, an event that would give the town importance, money, and a certain amount of sophistication. All three of these can be relied upon to change the tone of a town's life and architecture. Yet, another circumstance was already having a profound effect on the city: increasingly efficient transportation.



Chancel and pulpit in the Union Meeting House before its razing in 1891.

The very shape of early Westminster was a function of through-traffic:

> It may well be the longest town for its size in America, since all of it is spread along one street. The reason for this is that, at the time when the great Western Road passed through Westminster, everybody wished to build on the main stem.[22]

The fact that Westminster was on a main trade route, resulted in an abundance of taverns and inns along "the main stem" for the feeding, refreshing, and lodging of traders and drivers — an interesting example of early strip development.A.G. Fuss discusses the Turnpike Road in Carroll County in the early 19th century in a 1910 supplement to a local paper:

> Baltimore was the popular metropolis and as the trade increased between that City and Pennsylvania it became necessary to have better facilities for transportation. In 1805 the Baltimore and Reistertown Turnpike was chartered for the capital of $600,000 subscribed for by the Baltimore capitalists and merchants, and in 1807 the road was constructed through Carroll County. It is 60 miles in length, including the Hanover Branch. Large conestoga wagons drawn by six horses transported immense amounts of goods and produce over this road. This was the principal road to Pittsburgh and hundreds of wagons often passed a given point in a single day, and this traffic continued until the construction of the B&O Road in Cumberland in 1845. Three quarters of a century ago (i.e. circa 1835) the Westminster and Hagerstown Turnpike was begun.[23]

Thus, although there was an element of "quaintness" about the city before it became the County Seat and before later changes were wrought by the advent of the Western Maryland Railroad, Westminster in the early 1800s already displayed signs of strong commercial and political activity.There was an iron foundary and a nucleus of craftsmen and merchants in the town; roads were being cut connecting it with Frederick, Pittsburgh, and Baltimore; enterprising evangelists were adapting the tactics of entrepreneurs to winning converts; and banks were being established. While it is pleasant to conjure images of a bucolic Westminster where cows walked down mossy streets, such a characterization is misleading. It might be more accurate to view the early days as setting the pattern for the keen sense of enterprise that would become increasingly evident later in the century and bring with it change and wealth.

Blank

Chapter 5
From Country Town to County Seat

By the mid-1830s, dissatisfaction with existing county boundaries had simmered for decades. Frederick County included the entire western half of present-day Carroll County and Baltimore County claimed the rest; Westminster was on the border between the two. As early as the 1780s, inhabitants of this vast region had begun to realize that carving out a new county should (one can never be sure with government) permit more effective use of taxes and quicker resolution of local problems. Furthermore, travelling to the county seats, Frederick and Towson, from the Westminster area meant long and arduous journeys on muddy and rutted dirt roads.

Although there was widespread agreement to disagree with the existing circumstances, there-was uncertainty as to what form a new county ought to take. Some wanted the division to be from Frederick County alone; some wanted to separate Baltimore County more definitely from Baltimore City and establish the county seat somewhere in the center of a new jurisdiction; others, especially the people of Westminster, wanted to take a portion of each of the existing counties and form a new county with Westminster as its seat of government.

Petitions were drawn up and supplications were made to the State Legislature. Eventually, on March 2, 1833, the General Assembly passed a bill that created a new county to be named in honor of the recently deceased Charles Carroll of Carrollton. (Carroll had been the last surviving signer of the Declaration of Independence and had owned several thousand acres in the proposed county.) After the bill's passage in the Legislature, the citizens of the areas affected still were required to approve the change by referendum.

While few events are solely the products of individuals, it is clear that one man "contributed more than any single individual in the organization of Carroll County."[1] Colonel John K. Longwell was born in Gettysburg on October 19, 1810, a descendant of Irish settlers who had migrated from Ulster to Pennsylvania – yet another instance of the Pennsylvania influence on Carroll County. In 1832, he moved to Taneytown, then larger than Westminster, and established a newspaper called the

corder, which he used to pour out a torrent of propaganda for the establishment of Carroll County. He published this paper for about a year before moving to Westminster and establishing the *Carrolltonian*, a journal "chiefly devoted to the interests of the formation of a new County with a County Seat of Westminster."[2] The first issue of his weekly paper appeared on June 25, 1833. That issue and every subsequent issue for the next four years presented arguments for the new County, complaining of "a system of burdens and oppressions . . . which, from their steady increase,must eventually become intolerable."[3] After four years, Longwell's lobbying efforts paid off. His own account is interesting:

> [There was] a provision requiring a majority of the voters in each segment of the two counties [to agree] at the October election 1833 by a viva voce vote. Soon after the passage of the bill your historian was invited to come to Westminster to establish a newspaper in the interest of the new County. On June 28, 1833 the *Carrolltonian* was first issued and it may be said that even the opponents of the measures acknowledged the zeal and fidelity with which it was conducted, until in four years afterwards, the efforts of its friends were finally crowned with success. As the fall election approached, a number of public meetings were held. For public discussion on the merits of the question a general meeting was held at Westminster.[*] ... The election came off after holding many public meetings, and the result was that the new county failed to receive a majority in a Baltimore County segment, and was subsequently defeated. ... The friends of the County did not anticipate a rejection of their favorite project .... they determined that they would not give up, and the final accomplishment of it is one of the strongest evidences of what perserverance will achieve. Meetings were called from time to time, the people were reasoned with, and a considerable change in public sentiment was obtained.[4]

So the bill was finally ratified and the county was created on January 19,1837. Westminster celebrated. Longwell comments that this long-deferred victory was "hailed with great delight by the citizens of Westminster and the surrounding country, and celebrated by a procession, of arches, banners, illuminations, etc., and an address delivered in the old Union Church by James Raymond."[5] Nancy Warner holds a more revisionist, less ebullient, view of the great event:

> The town of less than 500 residents welcomed new county citizens and strangers alike, but the bitter cold and deep snow were inhospitable, changing the parade as planned by the Committee of arrangements into an assembly in Union Church located in Westminster Cemetery.[6]

At this time, Westminster was just one of several small places of about the same size in Carroll County. Taneytown, during its four score and three years, had developed into the county's leading town. It was on the main Monacacy Road between Frederick and York and had several small industries, including the famous Eli Bentley clock plant. However, even Taneytown was rather a rough-and-ready frontier town. One impression of Carroll County appears in an account of an 1854 journey from Philadelphia to central Maryland:

> Two miles beyond Littlestown the adventurers crossed the limit of their state and entered Maryland. Was it imagination or the darkness which rapidly increased, that made the country grow more dreary? The houses were more scarcely scattered, the corn crops dwindled to smaller and smaller shocks, the appearance of spirit and thrift grew less evident. No it was fact not fancy.
>
> As a tired party drew near to Taneytown their resting place for the night, they hoped for comfortable refreshment and shelter after days of riding 35 miles. But they found the poorest entertainment which they had met. Taneytown is a miserable little village, old dilapidated and dirty, houses little low and mean. ... Botany Bay might be quite as agreeable as Taneytown. The dismal effect was heightened by a drizzling rain, which however fortunately for their party seized in about an hour or two after their starting.[7]

If the "metropolis"of Taneytown could produce this reaction, it is fortunate that these travellers had no cause to visit Westminster: the Chamber of Commerce would be in disarray to this day. But perhaps Taneytown's less-than-four-star rating reflected the travellers' fatigue and disgruntlement with the dismal weather. (One wonders how many pleasant hostelries have been damned by temporarily dispeptic reviewers.)

* * *

Having achieved his goal of seeing a new county established, Longwell married and settled down in 1840. He purchased a tract called"Resurvey of Bedford" from Charles W. Carthause (Scotch-Irish replacing German) and began to build a house there in 1842. He named the place "Emerald Hill" and it was, according to Scharf, "one of the most elegant private residences in the county." It sits on a rise overlooking the City of Westminster between what are now Longwell Avenue and Locust Street, about 200 yards north of East Main Street. The five-bay two-and-a-half-story structure is a fine example of the Pennsylvania farmhouse in Westminster, built when the style was at its peak. On each floor, there are marble mantels attributed to the internationally

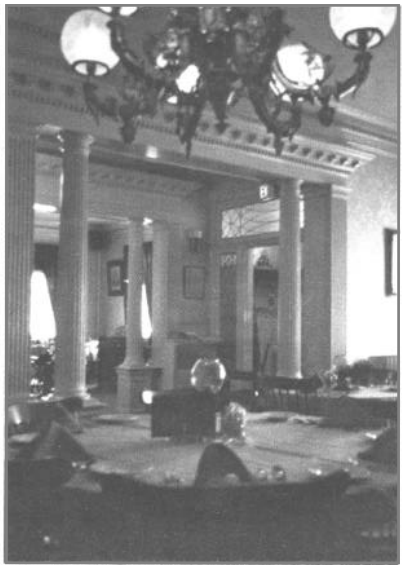
*A committee was appointed to publish a pamphlet for those who lived outside the town and unable to attend the meetings. It is interesting to note that this pamphlet was published in both English and German.

The Longwell Mansion was called "Emerald Hill" when built by John K. Longwell in 1842. This fine example of the Pennsylvania farmhouse is now the Westminster City Hall. Below are a photograph of the house as it appeared in 1907 and a photograph of a William Rinehart mantel in a second-floor room.

famous son of Carroll County, William Rinehart, who sculpted the main doors of the U.S. Capitol in Washington.

Longwell was elected State Senator in 1850 and served four years. In 1867 he was elected one of the delegates of the Constitutional Convention and assisted in the framing of the organic laws of Maryland. In 1871 he was again chosen State Senator for a term of four years. He was prevailed upon to accept the nomination of County Commissioner — the most important office in the State to farmers, businessmen and tax payers, and was triumphantly elected and made president of the board. He was the author of the Charter of the Western Maryland Railroad and secured its passage by its legislature, and when this railroad was put under contract he was one of its Board of Directors, and is now [1882] a member of the Board. He became a director of the Westminster Bank (now Union National) and has been the president for 25 years. Since 1858 he has been the president of the Baltimore and Reistertown Turnpike, a road built in 1805 and for many years the great national thoroughfare from Baltimore and Pittsburg for traveling freight. At the Centennial Celebration of July 4, 1876, in Westminster, he prepared and read the history of the County, with which no person in its limits is more familiar. Colonel Longwell contributed more than any single individual in the organization of Carroll County, and since its

erection has been constantly associated with its progress, and the many public and fiduciary positions conferred upon him show the esteem which he has held by the community.[8]



Present interior of Cockey's Tavern.

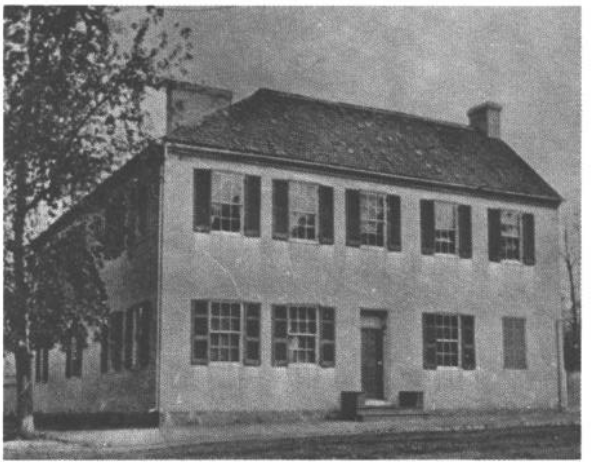
Longwell was also interested in education. He helped found the Westminster English and Mathematical Academy in 1836, the West End Academy in 1858, and the Westminster Female Institute. He was a member of the first board of trustees of Western Maryland College and served many years in that capacity. From 1868-1870 he was a member of the county board of school commissioners.

The first meetings of the Circuit Court, the Orphans' Court, and the County Commissioners of the newly created county were held in Westminster on the first of April, 1837. Of course, in the newly created county seat there were as yet no administrative buildings. The Circuit Court used Dr. William Willis's dwelling, a fine brick five-bay residence that has been expanded and altered through the years and is now a restaurant known as "Cockey's Tavern." After making a few preliminary appointments, the Court adjourned and met subsequently

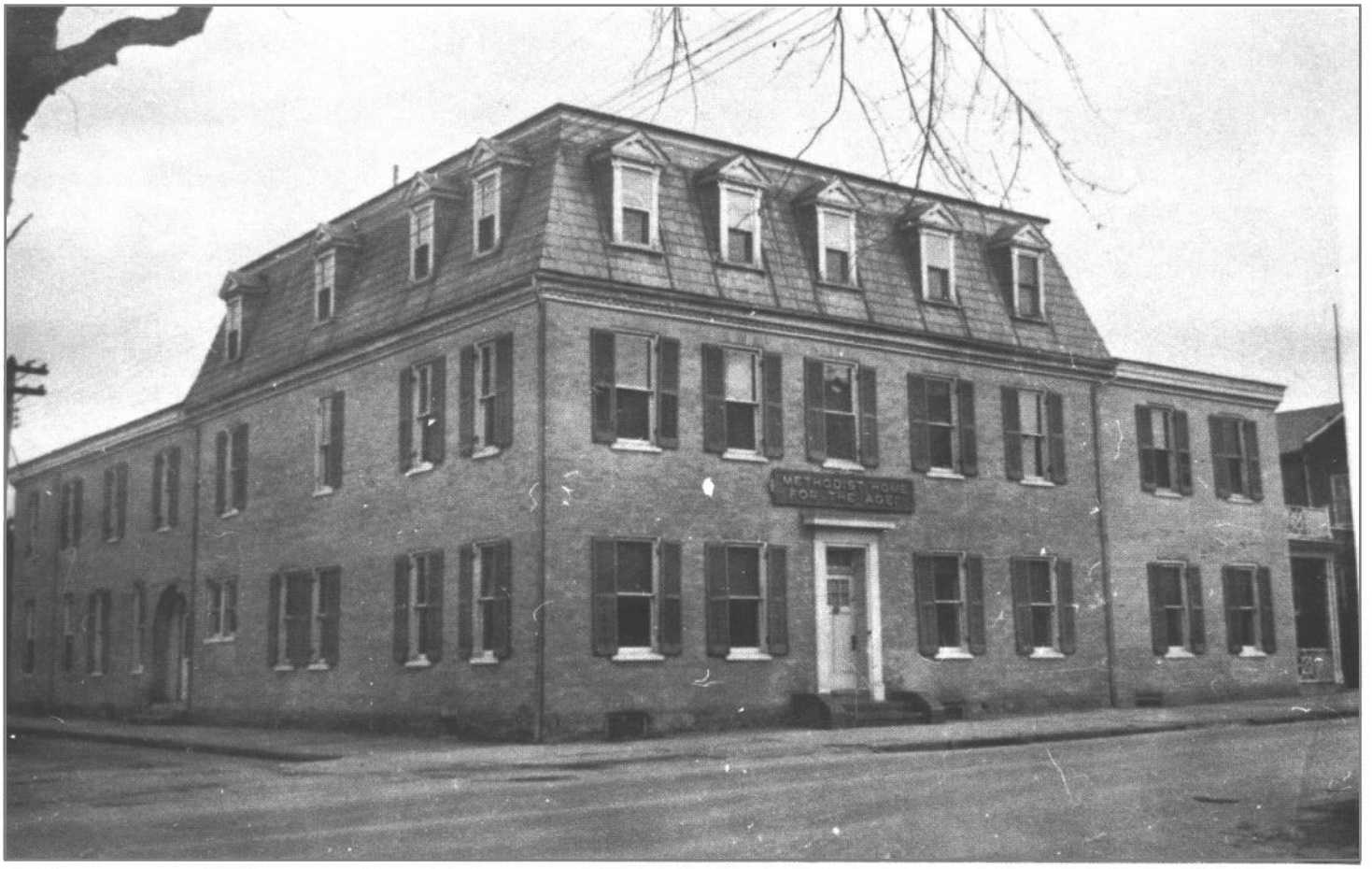
Number 216 East Maln Street was built about 1790 as the dwelling of Dr. WIllIam Willis, who made it available to the Carroll County Circuit Court for its first meeting in 1837. It was heavily remodelled in the 1890s and it now houses "Cockey's Tavern."

in the Union Meeting House until a permanent Court House was built. The Orphans' Court met in what was known as the Wampler Mansion and continued to meet there until the Court House was built. Perhaps the fact that the Judge of the Orphans' Court was the owner of the house had some bearing on the arrangements. The Wampler Mansion, 257 East Main Street, still exists, although in somewhat altered form. The house must have been relatively new in 1837 because the diary of Katharine Jones Shellman relates that, in the early 1830s, this lot contained "the garden of John Wampler, farmer and surveyor whose brick dwelling was in the course of erection on the corner of Main and Church Street." The five-bay, hipped-roof building was large and elegant for the area and was even more refined by a fine mouse-tooth cornice on the exterior and by delicate paneling and hardware on interior doors and halls; much of this still remains. The house stayed in the Wampler family until the 1890s when the Methodist Church took it over. The church remodeled the roof to provide a third story, built additions, and used it as a home for the aged.

To accommodate a less exalted group of the town's



The Wampler Mansion about 1850.



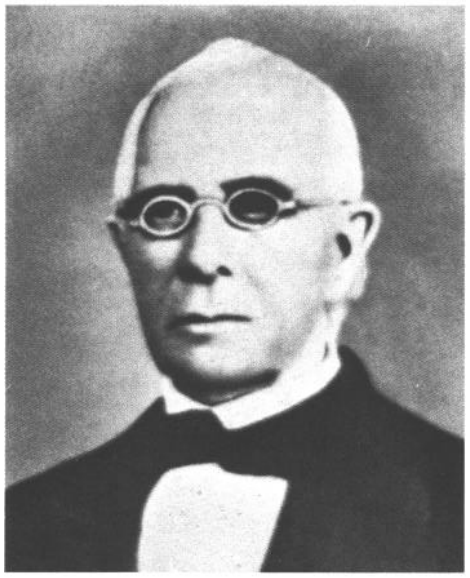
The Wampler Mansion about 1915 after remodelling for use as a home for the aged.

citizens, the second floor of William Reese's "thriving grocery store" at 292 East Main Street was converted into the county jail. However successful the building may have been as a store, its career as a jail proved to be less distinguished: it had only one guest — who escaped by climbing down the rain spout.

Plans already were underway, however, for the erection of permanent structures for the judicial functions and the jail — more imposing for the former and more secure for the latter. In 1837, Isaac Shriver and the heirs of David Fisher donated several acres of land for the county complex. This gift extended the limits of the town, since the acreage was about 100 yards north of Main Street.

Shriver's magnanimity had its practical side. The street that would connect the court house/jail complex with Main Street would be called Court Street; a square to be built around the Court House would be called, logically, "Court Square." There was a stone store at the intersection of the new Court Street and Main Street and across Court Street was the edifice of the Main Court Inn (now destroyed). Architecturally and socially these buildings would oversee the comings and goings of the Court House and, when the original stone store was expanded by a brick flank running half way down Court Street, would present a baroque vista and fitting approach to the local seat of government. Isaac Shriver owned the store and ran the Inn. He was also president of the Bank of Westminster (now Union National Bank). No doubt he recognized the dual — personal and civic — benefits of his transactions and balanced them nicely.

The cornerstone of the Court House was laid on June 13, 1838, by Andrew Shriver, a relative of Isaac, who de-



Isaac Shriver.

The eighteenth-century Main Court Inn, now torn down.

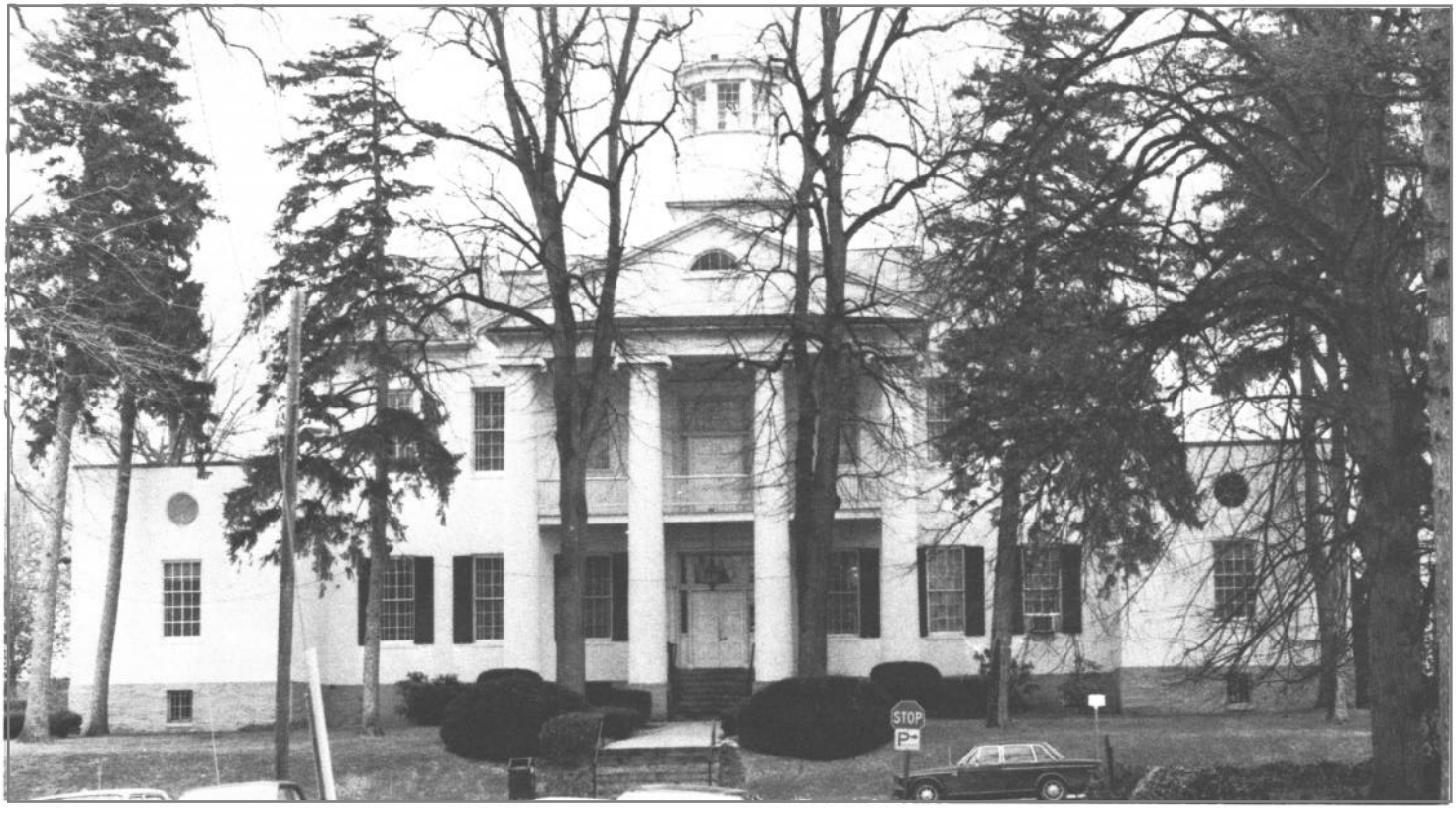
posited in the cavity of the cornerstone a variety of documents illustrative of the history of the area: paper currency, silver coins, and current newspapers. The architect was the first Mayor of Westminster, James M. Shellman; the contractor was Conrad Moul; and the masonry was laid by Ephriam Swope and Thomas Durbin. The original part of the building is a five-bay, two-story, gable-roofed, brick pile firmly in the city's building tradition. Of course, it is of much larger scale than usual, having, for example, 12 over 12 windows instead of 6 over 6, but its origins are clear. Soon after the building's completion, elegant additions were attached. The most striking of these is the two-story portico: this Ionic Temple facade (complete with lunette) can be read clearly as an attempt to lift the building out of the Pennsylvania-farmhouse school and into the mainstream of current Greek Revival national fashion. Fortunately the building avoided the stigma of being "just another Greek Revival county court house" because of the provincialisms that crept into the design to give it character. Certainly no Greek (or Roman for that matter) ever looked upon Ionic capitals quite like these. Crowning the building is a curious octagonal, flat-roofed cupola. One must wonder whether its apparent truncation was in any way associated with the fact that, in the words of present Circuit Court Judge Edward 0. Weant "the mechanics who built the cupola found it necessary to sue the County Commissioners in order to be compensated for their efforts."[9] The changes and additions to the Court House show that Westminster was not content to remain static; it wanted to be current with national fashion, at least in the styling of its prominent buildings.

About 100 yards to the north of the Court House, masons Swope and Durbin had also built the County Jail in 1837. Their bill was $4,000. The jail measures the standard five bays by two bays, and is the standard two-and-a-half-stories in height. Apparently the County Commissioners sought the largest, most impregnable looking stones — nay, boulders — available with which to build their jail — a mighty fortress, indeed. The effect is heightened by the Stonehenge-sized rocks that form the quoins of the building. However, apart from its lapidary

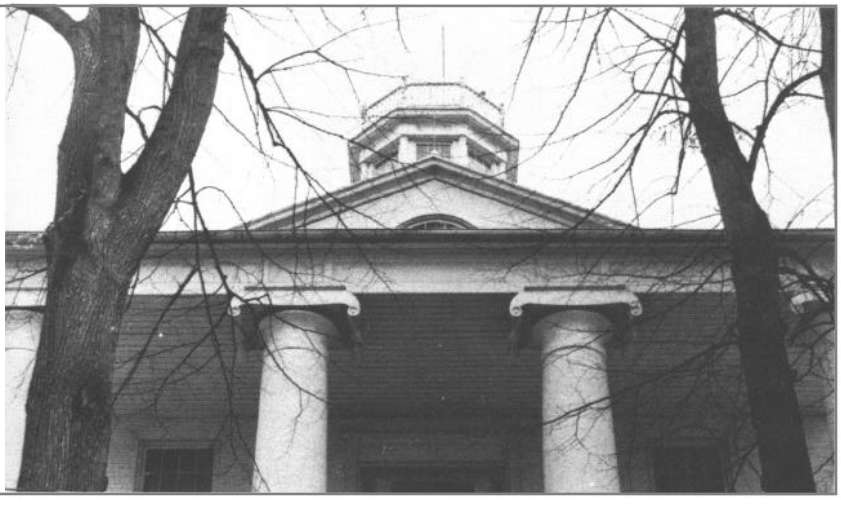
A view of East Main Street showing (left) the Main Court Inn as it appeared about 1915.

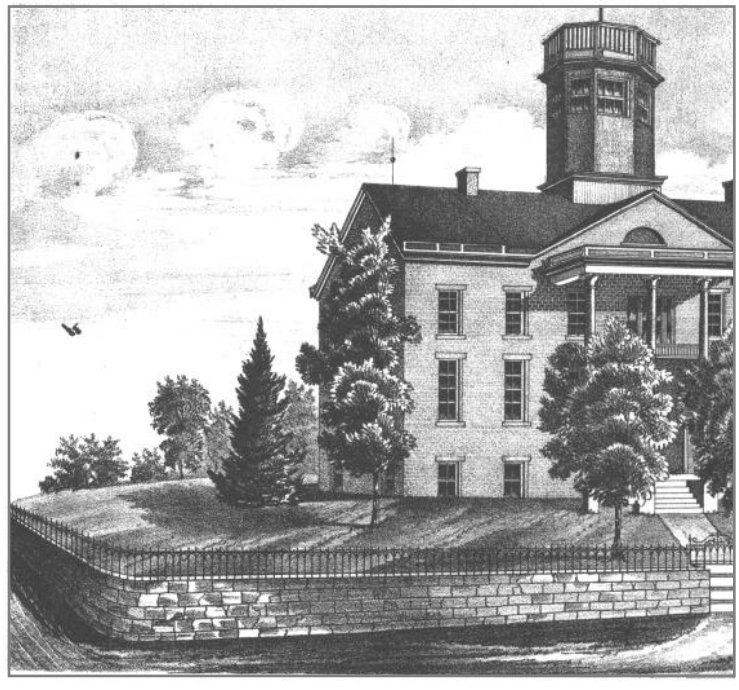
excesses, the jail is nothing but our old friend the Pennsylvania farmhouse, this time complete with porch.

How lucky, one realizes, were Westminster's citizens: they adopted a vernacular style of architecture that seemed to be infinitely adaptable. Not only did the basic pattern survive for a century as the standard form for houses, it served for Court House and stores as well. Truely, one shape fitted all. It fitted the needs of Westminster's citizens so comfortably that it became entrenched in their minds to the exclusion of their even thinking of building in any other manner.



Above: Carroll County Court House, built in 1838. *Right:* An engraving of the Court House included in an 1877 atlas of Carroll County. *Below:* Detail showing the "Ionic" capitals, the lunette in the pediment, and the flat-roofed cupola.





Carroll County Court House as it appeared at the beginning of the 20th century.

The seemingly impregnable County Jail, built for $4,000 in 1837.

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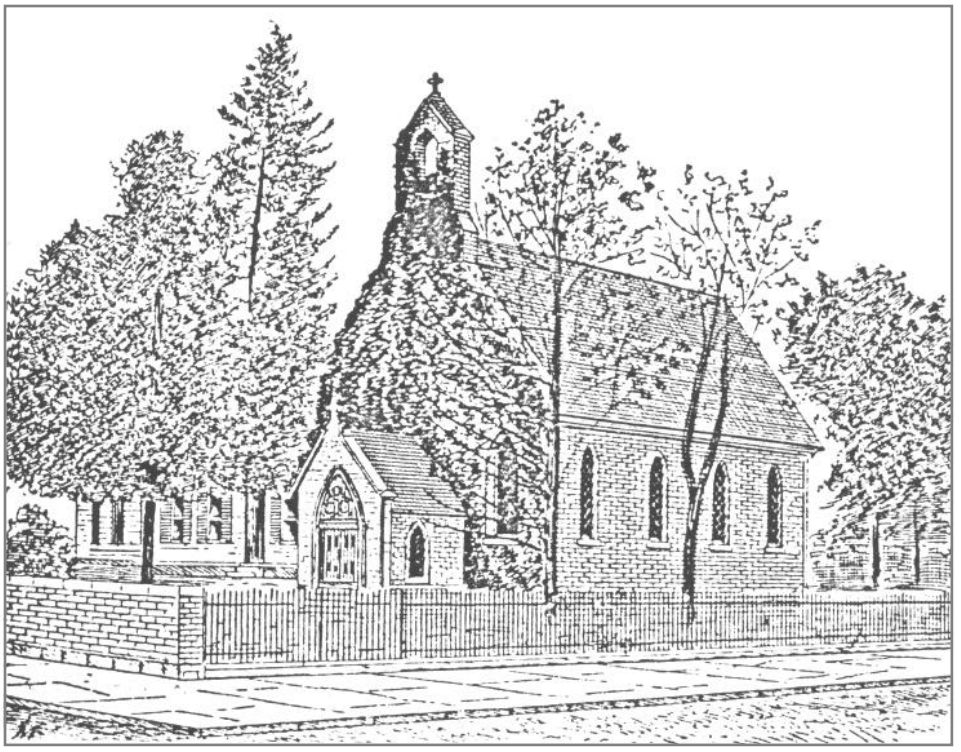
Chapter 6
Maturity at Mid-Century

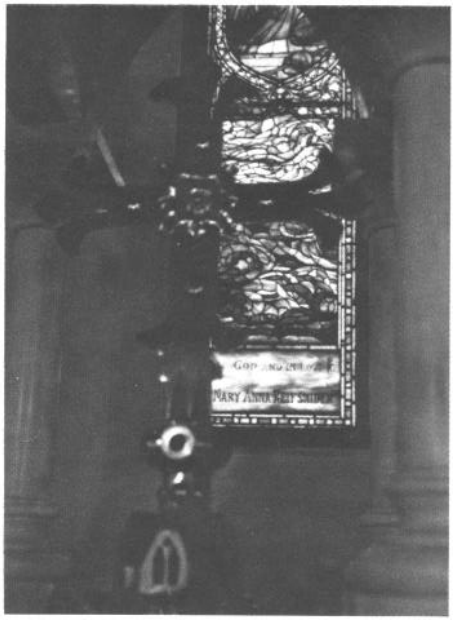
The designation of Westminster as Carroll County's seat of government brought changes to its social and physical fabric. For example, because most of the original settlers in the area were German there had been little need for any form of worship not Germanic in origin. There was, of course, the multi-denominational Union Meeting House to serve the vestiges of other religions, but that was all. On a hot summer's day in 1842, however, Reverend Hillhouse Buel paused briefly in town on his way to "Avondale . He met with William P. Maulsby and proposed the founding of an Episcopal Church in the city. Maulsby, writing fifty years later, said "in reply, he was told that the idea was wholly impracticable, that there was not sufficient congregation to carry it on . . ."[1] Buel went on to "Avondale," where his proposal was received with more encouragement. The Van Bibbers, who then were the masters of "Avondale," helped raise money for the venture in Howard, Anne Arundel, and Prince George's Counties, while Buel himself dunned in Baltimore City. They managed to raise sufficient funds — not an inconsiderable portion coming from the Van Bibbers themselves — and hired Robert Carey Long of Baltimore to draw up the plans and specifications for the new church. Long carried out his assignment "for $50 . . . [and] whilst he several times visited, inspected and supervised the construction of our little church building, positively refused to accept one other cent."[2] The new church was consecrated on Ascension Day, 1846, with Bishop Whittingham presiding. Present were several young ecclesiastics who later rose to prominence in the Church: Dr. atkinson, later Bishop of North Carolina, Dr. Kip of Albany, New York, later Bishop of California, and Dr. Lyman, later Bishop of North Carolina. Buel rode the circuit among the other parishes under his charge and acted as occasional minister in Westminster, alternating with Bishop Whittingham. The congregation began to expand:

> Gradually were gathered in Mr. & Mrs. J.F. Reese, the parents of Mr. J. Fisher Reese . . . now a United States counsel in Belgium, Miss Sarah Longwell, and others. . . . During all this time, and long after the little church building had been finished and consecrated, the small nucleus of a congregation, and their visitors and friends, maintained a social structure, which gave delicious intercourse to them, and served to attract, gradually, others to their aid. It is believed that in those socialities, kept up in regular orderliness, were scintillations of intellectual brilliancy, and flashes of explicit wit from some of the members, which it would be found hard to have been exceeded in any companies whatever or wherever.[3]

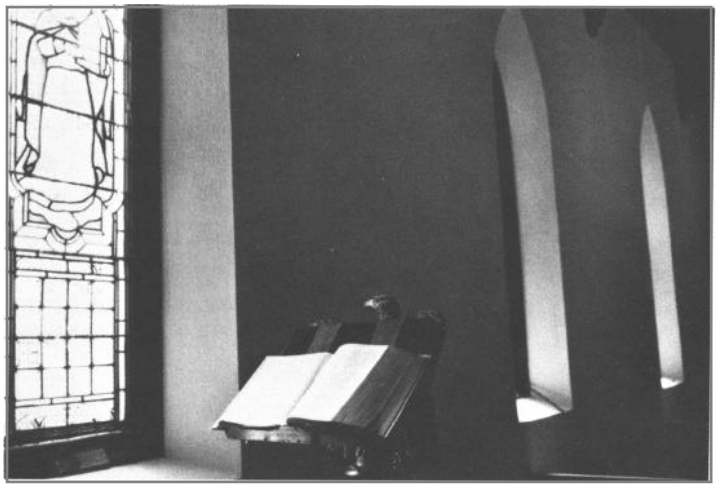
The early handling of the Rector's salary is indicative of the spirit of unity that enabled pioneer societies to succeed. In the beginning, Buel received no salary; rather, the small congregation thought of itself as a unit, as a family, and "no one of us was possessed of anything that was not at the command of our rector's need. All sedulously watched and supplied his needs. He was a welcomed and honored member of every family, when he would come, and he came and dwelt without stint or apology.[4] Afterwards he received a modest salary.

The church that Long designed rates as one of the unquestioned landmarks in Westminster and did outstanding justice to its prestigious location on Westminster's pivotal artery — Court Street. Built of grey stone in a modified and restrained Gothic design, it was up-to-date stylistically (being roughly contemporaneous with such





Ascension Episcopal church shown in an 1887 engraving *(top)* and present-day details of the interior.

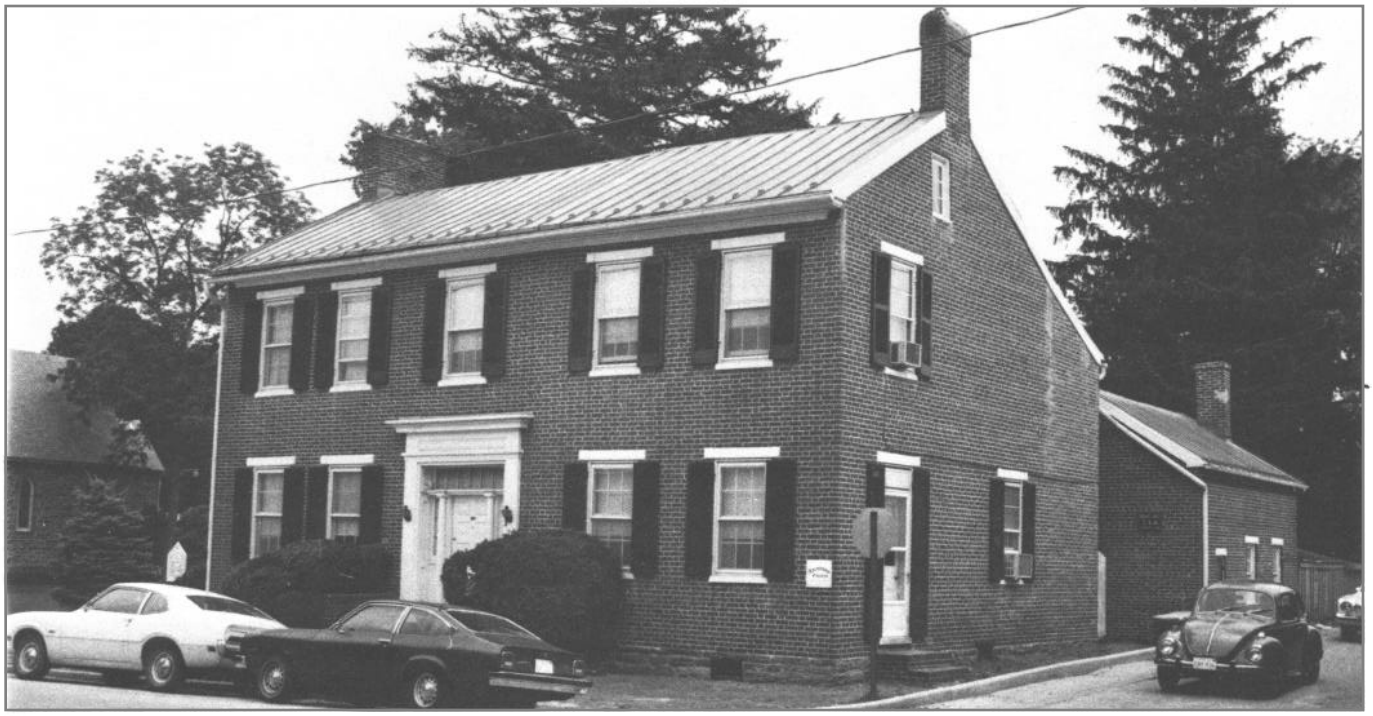


nationally-known early Gothic landmarks as Trinity Church in New York) as well as being a gem in its own right. Finely proportioned, of perfect detail within and without, Ascension Church has been an unqualified success for over 130 years. Originally, with its bare white plastered walls, the building must have been of almost Quaker purity. Since then, the place has taken on the pleasant museum quality that so often makes the small parish church a compendium of community memorabilia, a town's collective memory.

> Our old parish churches are all local pantheons, consecrated museums which are in the highest degree worth preserving. They are incomparable treasure houses of history and art. Every square foot illustrates and annotates. . . . There is the . . . structure itself . . . [on which each era] has left its curious imprint; the varieties of tracery and moulding, the mass dials and masons' marks, the effigies and brasses, the screens . . . the brass altar cross, the tiled chancel, the manual organ with 'Hossana' painted across the pipes. And lastly the memorials, often so crude but always so elegant, of the warfare of our own time.[5]

Wandering through Ascension Church and reading the memorial inscriptions on plaques, crosses, stained glass windows, bible racks, and communion sets, one can follow the passings of generations of local families.

Shriver's plan for a grand avenue from Main Street to the Court House, his hopes for a fitting environment for the new county's government, quickly began to take



The Bennett-Parke House is one of the consummate examples of the Pennsylvania farmhouse in Westminster.

shape – at least on the east side of Court Street. In addition to the superb representative of religious architecture just described, one of the gems of Westminster's domestic architecture, the Bennett-Parke House, was built about this time between the church and Main Street.

On July 7, 1841 Isaac Shriver had sold a quarter acre parcel bordering the church lot to one Solomon Zepp for $400; two years later, Zepp sold the same parcel for $1800 to Levi T. Bennett.[6] This four-and-a-half-fold increase in price would indicate that something had been built, and indeed that "something" was one of the consummate examples of the Pennsylvania farmhouse in Westminster. By then, the style had been dominant in town for about two generations and had already been responsible for several masterpieces. It had been around long enough for its possibilities to be understood and mastered but not long enough for the results to have become trite. Furthermore, the site for this latest interpretation was only a few hundred feet from the splendid Court House recently completed for a brand new county. All these factors must have combined to create the right mental and emotional conditions for Zepp to desire to excel in the building of his house – to make it a celebration of local tradition. The precision of its Flemish bond brick, its fine window treatment (including lintels, sills, and shutters), the precise balancing of solid and void, the massive chimneys and the way their proportions relate to the rest of the house, the fine cornice, and the sophisticated principal door, all combine to make the building extraordinary. The house stayed in the Bennett family until 1871, when it was sold to Joseph M. Parke for $4,600,[7] an extremely high price for Westminster in that era and one that is indicative of the respect in which the building was held. (The price for an average house in the city would have been about half that figure.) The Parke family, notable in city, county, and state legal circles, retained possession of the house until 1956,[8] when it was bought by the neighboring Ascension Church for use as its Rectory.

The Bennett-Parke house, Ascension Church, the classic style of the additions to the Court House, and the scheme for the grand Court Street boulevard that we have ascribed to Isaac Shriver, all indicate a great surge of local pride in the early days of the new county and its seat of government. Emerging states have often been observed to construct fine edifices and boulevards – often finer than mere economics would dictate – to help legitimize their status. Thomas Jefferson encouraged the use of Roman and Palladian architecture to give the newly created United States of America a visual impression of strength and stability. So, too, in Westminster the manifestations of pride in being no longer a country village but now the most important town in the county began to take shape both in civic and domestic architecture.

The Westminster Opera House symbolizes the changing atmosphere. During the early 19th century, its location was the site of Jacob Mathias's tanyard, shop, and

Symbolizing the aspirations of a burgeoning city, the Opera House was built at mid-nineteenth century on the site of Jacob Mathias's tanyard.

residence but in 1854 Mathias sold the lot to the International Order of Odd Fellows for $375. This organization then built the Opera House. Such a building would surely not have been appropriate in a small trading town, but when the town becomes the County Seat . . . well, that's different! Opera houses seem to have been the favorite choice for providing instant cosmopolitanism in boom towns from Colorado to the Amazon jungle. In Westminster, the function and massiveness of the building must have created an imposing presence in marked contrast to the generally quiet quality of the rest of the town. The huge slabs that comprise its facade would have been about twice the height of any other structure in town except for the Court House itself. The building's seeming grasp for position as it soared upward and outward could be interpreted as representing the feelings of the townspeople at the time.

Little appears to have been recorded about the Opera House, but one rather gruesome story survives. During the Civil War, when divided loyalties made for tense situations, a show at the Opera House featured derogatory impersonations of Lincoln, Grant, and other Union leaders; the next morning the decapitated body of the "entertainer" was found in a rear stable.

Despite the elevation in civic consciousness, general domestic architecture in the city retained its basic form. Houses that probably date from this era include the five-bay frame building at 222 East Main Street, 45 East Main Street (which recently gave way to a new mall and plaza), and 182 West Main Street, which was part of the city's rapid expansion to the west. Other contemporary houses are 44 Pennsylvania Avenue, executed in Flemish bond brick, and 141 West Main Street.

While Main Street and the original Westminster were being built up in the 1840s and 1850s, there were interesting developments west of town. The ubiquitous "Isaac Shriver, one of our sturdy pioneers . . . opened a street and called it 'Union Street' to connect two roads and named the two sections: 'Pennsylvania Avenue' and 'West Main Street', and laid it off in a number of building lots. For many years this part of town was called 'Irish Town' presumably because the first house was built by an Irishman.[9] The late Dr. Grace L. Tracey, notes that "after the death of John Logsden, Sr., the trustee of his estate sold 'Fanny's Meadow' at a public auction . . . Phillip Lance bought the Logsden Tavern and 17 acres of land at the road junction for $3.00 per acre. In 1834 he conveyed it all to Isaac Shriver."[10]

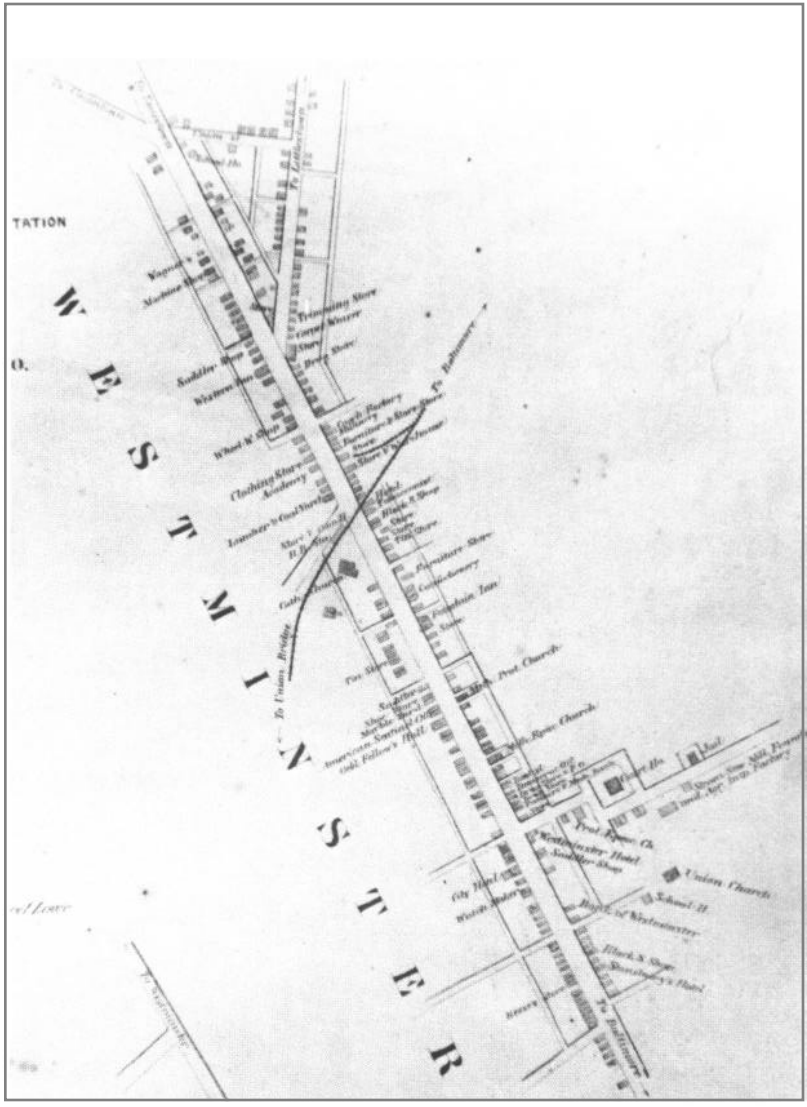
Speculators purchased several of these lots on Union Street and built the houses that still stand there. One George A.W. Bowersox, for example, bought the northwesternmost four lots on the street in 1854 for $140 and built four double houses thereon. The 1850s deeds associated with the resale of these individual properties note that the lots "are improved with . . . double frame weatherboarded houses recently erected" and make reference to "the center of the partition wall at the front of the double houses erected."[11] The southeastern part of the street, containing the central area of Shriver's triangular-shaped property apparently was bought by the Roop-Royer family soon after Shriver's acquisition, for on October 17, 1849, Jesse Royer conveyed to David Wantz nearly four acres "on New Street," the metes and bounds description for which matches this interior piece of land. Wantz must have been another speculator for he soon thereafter began selling the land in individual lots.

Union Street did not for long remain "Irish Town"; it quickly developed into residences for Westminster's free-black community. Several theories for this change have been suggested. Some feel that the street was built to house workers of nearby Western Maryland College, but this can be ruled out because it antedates the college by twenty years. A reasonable explanation of the street's progression is that its houses were originally built to accommodate the men who constructed the Western Maryland Railroad through Carroll County in the 1850s. These workers were quite likely to have been recent Irish immigrants. When the railroad was completed, the Irish workers would have moved on leaving Union Street to be occupied by free blacks and later by former slaves. An 1861 map of Westminster shows Bowersox's four double houses and one church on Union Street. A map produced fifteen years later (1877) shows the same houses and at least a dozen others, and now a "Colored M.E. Church" and a "Colored School" are also marked.

Writing in 1924, Mary Shellman recalled the black people she had known in her childhood:

> [I] must close with a few words to those dearest memories to my child life, the faithful old black faces that never gave me a frown, and whose kindly voices spoke only of affection and love. The Snowdens, the Bruces and Hardens, the Paralays, and the Irelands, and the Behoes, and the Bells and Cromwells . . . the first ice-cream ever made in Westminster was made by Mary Behoe, a colored woman, who once a week, would send her husband, Billy Behoe, a slave owned by Mr. Jacob Reese, father of Dr. James W. Reese, to inform the gentlemen who would take their sweethearts to her home in Irishtown to partake of a delicacy.[12]

The names of people listed as living on Union Street in the 1881 City Directory, have similarities to the names listed by Miss Shellman.

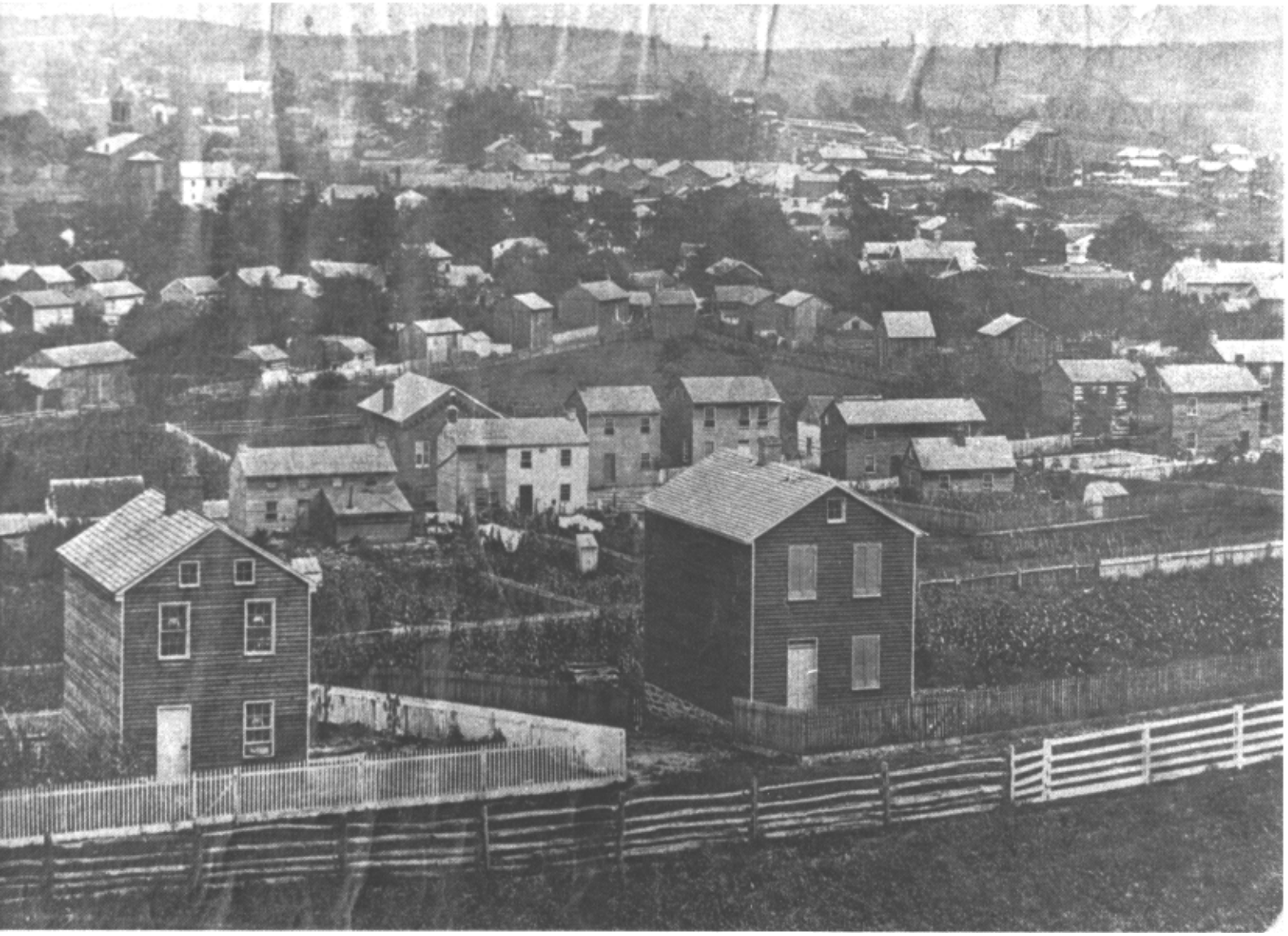


Detail of Martinet's 1861 map of Carroll County, showing the railroad line that was completed to Westminster in that year.

The buildings that front the two sides of Union Street are in a mixture of vernacular styles but are wonderfully uniform in history, age, and scale. There seems to be an approximately equal number of single-unit and double-unit residential buildings. A popular duplex form is exemplified by 49-51 and 57-59. These consisted originally of long, two-story, gable-roofed, frame buildings divided into halfs, each half being two bays wide with a hall and parlor plan. Interest is added to the principal facades by hipped-roofed porches and careful spacing of windows and doors. The end walls of the units were blind and had an interior end chimney rising at the gable roofs peak. The rears of each of the two units originally had matching bays (two on each of the two floors) opposite those on the principal facade. This treatment is revealed in a circa 1880 photograph of Union Street taken from College Hill. In the late 19th or early 20th century, additions were made to the rears but the principal facades remained basically unchanged except for the occasional use of aluminum or asbestos siding.

Another popular Union Street house form is seen in 45-47, and 35-37. These are also double units but they are perpendicular to the street – their gable ends face the street. These buildings are taller than the other double units and of later date, since they are not apparent on the circa 1880 photograph.

A still later type of double house was of deeper design with a single-pitch roof sloping away from the street. Some extant examples are 2-4, 18-18½, and 31-33 Union Street. These double houses reflect a style popular elsewhere in Westminster and, generally speaking, are two bays wide, creating a four-bay facade for the whole building. Roof lines are more emphatically noted here



Union Street looking east from College Hill in the late nineteenth century.

Numbers 45-47 Union Street.

Number 49-51 Union Street.

The mixture of three vernacular styles that occur on Union Street are apparent in this view of the street.

Numbers 57-59 Union Street.

with thick denticulated modillioned cornices. In all the double units mentioned, color is an extremely important factor: it defines ownership and makes for a pleasantly varigated streetscape.

The single-unit houses on Union Street are generally similar to those found elsewhere in the city: two perpendicular, two-story, gable-roofed sections with the principal facade consisting of three regularly-spaced bays per floor. Examples include 6, 8, 36, 10, and 20 Union Street, which stress centrality, with their entrance doors being the center ground-story bay, and 45 Union Street, which has its door on the side.

One of the more striking buildings on Union Street, and indeed in the city, is the Union Street M.E. Church, built in 1867 and located about halfway up the street on the east side. The church was originally a simple two-bay by three-bay, gable-roofed structure; it is unchanged except for the 1927 addition of a two-story steeple in the center of the front facade. The windows appear to have had clear glass originally but this was changed to colored glass probably around the turn of this century.

A singular event of this era concerned the Westminster Cemetery, which surrounded the Old Union Meeting House on the opposite side of town from Union Street. A plot of ground originally containing one-and-a-half acres adjoining the church had been used as a burying ground from the earliest days Westminster and indeed for a half-century before the founding of the city or the erection of the church – one of the stones is dated 1707. The first record of what was later to become the Westminster Cemetery Company, however, was an act passed by the State Legislature on May 24, 1813, allowing the incorporation of the "Trustees of the Westminster General Meeting House in Frederick [now Carroll] County." The incorporators named in the act were Isaac Shriver (not surprisingly), David Fisher, James Mchaffie, Joshua Gist, Francis Hollingsworth, James Cannon, and William Durbin.[13]

Fifty years later, on February 18, 1864, the State Legislature passed another act allowing incorporation of the "Westminster Cemetery Company." On June 17 of that

Union Street M.E. Church built in 1867.

The land owned by the Westminster Cemetery Company, whose incorporation was authorized by an Act of the State Legislature in 1813, has been in use as a cemetery since as early as 1707. To the *left* is a late nineteenth century view of the cemetery.

year, a joint stock company was formed under that name with George Wampler as president and a Board of Directors that included William Reese, Joseph M. Parke, John K. Long-well, and Alfred Troxell. Stock was sold at $10 a share and the proceeds used to buy twelve-and-a-half acres of land adjoining the original one-and-a-half acres. The cemetery company still exists and operates the enterprise. Perhaps its longevity is due to strict enforcement of the rules promulgated around 1895:

> The picking of flowers (except by the owner from his own lot), the breaking of trees, shrubs or plants, and the defacing of any monument, fence or structure in the cemetery, is strictly prohibited. Violators of this are liable to arrest.
>
> Rapid driving, or driving on the grass, will not be allowed.
>
> Horses in all cases must have an attendant. Trees must not be used as hitching posts. Dogs will not be permitted within the grounds, unless in carriages, accompanied by their owners.
>
> The carrying of firearms is strictly prohibited, except at military funerals.
>
> No improper or disorderly persons will be permitted to enter or remain in the cemetery. Those who willfully and persistently infringe the rules and regulations will be classed as improper persons and denied entrance.

Writing about Westminster in 1882, Thomas Scharf comments that "the prosperity of the city is aptly illustrated by the number of its public buildings and its manufacturing establishments."[14] The citizens of Westminster in the 1840s and '50s apparently had not been satisfied to allow their city's prosperity to depend solely on the fact that it was the County Seat and a stop on a horse-drawn bus line. They wanted industry that was more robust than tanning and tailoring.

Nancy Warner comments that the "citizens of the towns had enough foresight to realize the need for manufacturing within the town to supplement the highway trade, and they were proud of the quality of their industries."[15] She cites the cigar factories in Manchester and

The gates of Westminster Cemetery are shown as the meeting point for an early Memorial Day parade.

Taneytown, the hat factories in Uniontown and Westminster, a nail factory in Union Bridge, and so on. The *American Sentinel*, the county's Republican organ, encouranged manufacturing and trade for half a century, partly through a series of articles on prominent individual entrepreneurs. The paper was a nonpariel example of the Victorian commercial spirit; its boosting of growth and industry is well illustrated in a November 1859 article:

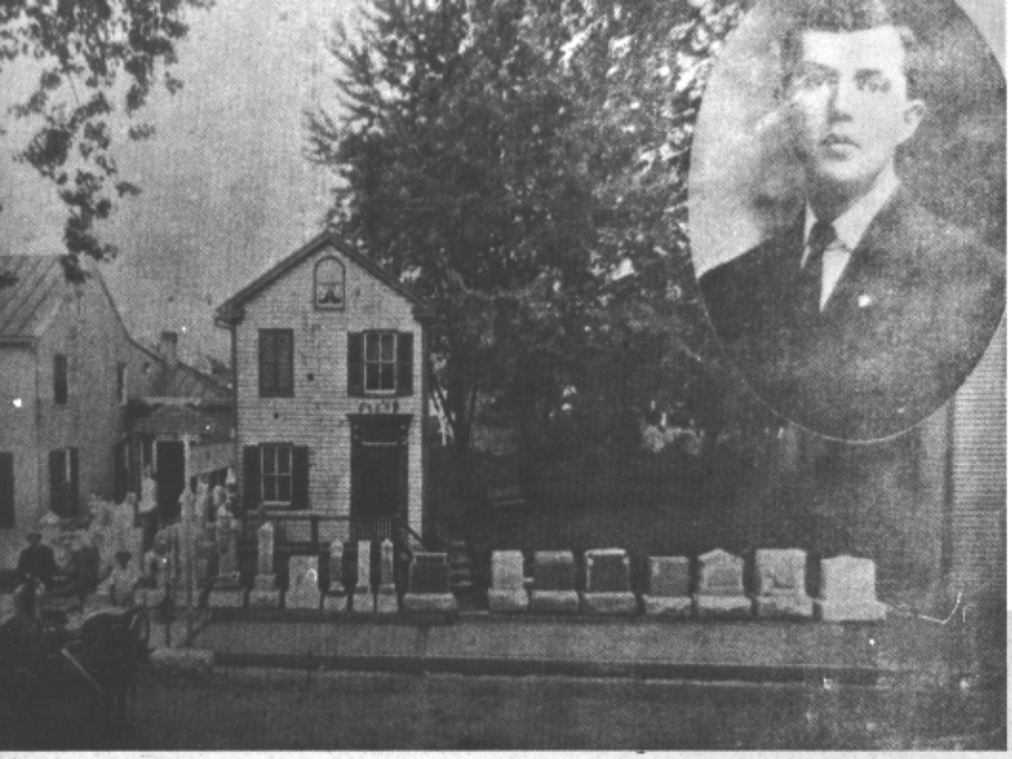
> The productions of our own mechanics and artisans are in every particular equal to the best articles manufactured abroad, and to us the encouragement and support of them, on part of the citizens of Westminster, seems a duty that all should take pleasure to enjoin upon themselves. The purchase of goods elsewhere that can be manufactured as well at home — and in many instances better — has a tendency to retard the improvements of the City and injures the prospects of our working classes. By encouraging our own manufactures we add impetus to the establishment of our permanent prosperity, we enrich the community around us, and advance every species of business. Westminster is the center of a large and populous County, and her manufactories into various branches of labor could be made tenfold as great as now under proper management. These are facts our people should consider, if they have any desire to contribute to the prosperity of the community in which they reside and from whom they themself derive their substance. [16]

One of Westminster's smaller enterprises of this era was the sculpture business of the Beaver family at 126 East Main Street. The three generations of Beaver sculptors, "Jackson, the first, Andrew, his son, and John Beaver, his grandson," must have been typical small-scale businessmen of the time. In their marble yard, which bordered their house to the west, and their studio, they sculpted tombstones, marble mantelpieces, and so on. Andrew Beaver bought the plot of land in 1858 for $800;[17] it had been sold to George Weaver for $125 in 1838[18] and it was probably Weaver who built the small two-bay house that is still standing. The house is interesting both as an example of the British cabin style and for the beautiful marble mantels and heavy stone sills that no doubt were intended to serve as advertisements for the Beavers' craft.

Such small enterprise, however, was not quite what the industry-minded citizens and the *American Sentinel* had in mind. More agreeable to them was the Union Agricultural Works of Westminster which opened in the summer of 1852. The plant, which was from time to time enlarged and improved, consisted of a large two-story machine shop, blacksmith shop, saw mill, and sheds, all of which occupied nearly one-and-a-half acres of ground.*

During this time, the new county seat continued its role as a transportation center and when one imagines its seven taverns and "unceasing stream" of wagons and mule drivers passing along its muddy Main Street one may suspect that Joseph D. Brookes was being reticent

*This plant possibly was located on Court Street between the Charles Fisher House and Greenwood Avenue. The site is identified on the 1877 map of the city (see pages 72-73) as the location of the "Taylor Manufacturing Company."



The Beaver House (left, partly shown) and Studio, photographed when they were part of the Joseph C. Mathias Monument Co. A photo of the founder is shown in the inset.

Above:
A slate and marble mantel in the front room on the house's ground floor.

Left:
A page of the 1881 Westminster Directory.

Below:
The Beaver House as it appears today.

when he commented that in the "turnpike days it [Westminster] was a wagon hamlet filled with bar rooms and all that accompanied them."[19] On June 7, 1916, Brookes, interviewed Jesse Sheets, one of the first conductors of the Western Maryland Railroad and the last surviving driver of the bus line (horse drawn) that ran through Westminster. Sheets began driving a "bus" from Uniontown to Westminster in 1850 when Denton Gehr was manager of the line. He also drove from Westminster to Gettysburg, a trip that took four hours. Sheets recalls:

> In those days Westminster was quite a wagon village, a great place for farmers and tradesmen to come in their large wagons. This was the main highway from Baltimore to Pittsburg by way of Chambersburg, for wagons travelling up the Gettysburg Pike. They hauled produce, manufactured goods, whiskey, flour, grain, and manufactured machinery from Pittsburg especially farming machinery to this market. Returning, they hauled groceries, cloth, wearing apparel, charcoal, etc. Many a time I have seen fifteen to twenty two- to six-horse teams in one string. Most of them had bells on their horses. The wagons were called Pittsburg wagons, they were built at Conestoga, Pennsylvania. They had white canvas covers over the top, the drivers carried their beds in the wagon. Also carried a trough across the rear of the wagon to feed the horses; they would fasten the trough to each side of the tongue of the wagon and tie three horses on each side. Staying at a tavern for the night the drivers would spread their beds on the floor of the bar room or the dining room and sleep there, the horses staying outside. I remember many evenings coming up with the bus that it was impossible to drive in a tavern yard as it would be entirely full of teams and horses and for quite a distance outside on the pike. I was obliged to carry water a long distance for my horses for that reason. There were very few passengers in the winter time as the roads were very bad and dangerous. The hills were hard to get up and harder to go down as the coach would slide on the ice, the rear coming around towards the horses, just as automobiles do now. The fare from here to Baltimore was $2.50 one way and $4.00 a round trip.[20]

Sheets was 20 years old when he began driving the horse-drawn buses in 1850. In 1859, he started working on the railroad from Baltimore to Owings Mills; when the railroad came to Westminster, he became a conductor and later a brakeman.

The people of Westminster seem to have been aware that their early prosperity had been in part based on transportation. If the town had been able to get a start as a way.point for Conestoga wagons, certainly, they must have figured, it could do even better with that newfangled invention, the railroad:

> The people of Westminster have, in the creation of the County, manifested an enterprising disposition and desire to keep abreast of the great practical discoveries of the century. The question of railroad transportation engaged the attention of the inhabitants at an early date, and the extraordinary advantages to accrue to the County by rail and steam communication were thoroughly appreciated.[21]

A group of citizens met at the Court House on April 7, 1847, to consider the possibilities of building a railroad through the county to connect it more efficiently with the port of Baltimore; a committee of ten was appointed to

Right: A nineteenth century tintype captures the essence of transportation through Westminster during that booming era.

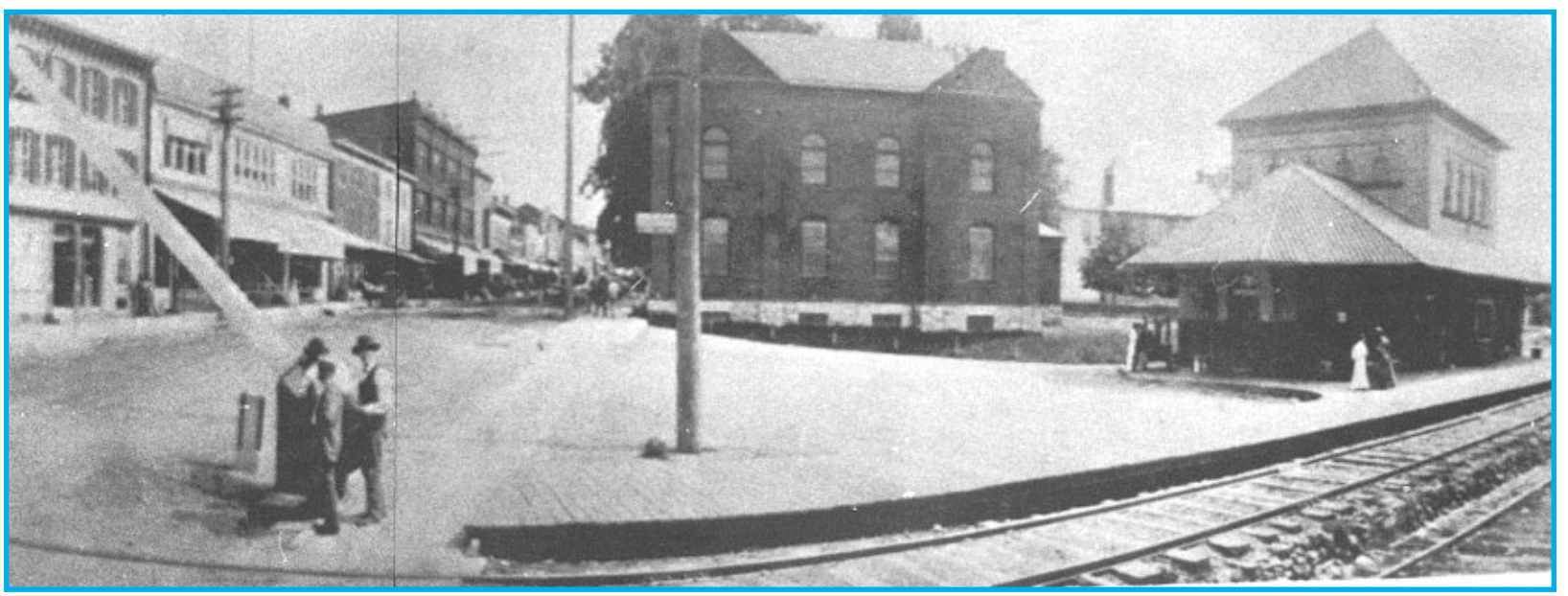
negotiate with the president and directors of the Baltimore and Susquehanna Railroad. Three years later, the president of the railroad, R.M. MacGraw, addressed a meeting in Westminster on the advantages that might be reaped if a rail line came to the city. More committees were formed to make more studies: to determine the best route, the cost of construction, possible revenues that could flow into the city, and so on. The line already went out from Baltimore City as far as Owings Mills in Baltimore County, and the two possible extension routes were (1) to go straight north to Pennsylvania away from Westminster or (2) to branch off westward to Westminster by way of Reisterstown. Various other routes were proposed and various other meetings were held. Innumerable resolutions were passed and interminable studies made. In 1851, railroad company engineers surveyed a route to Westminster.

In September 1852, *yet another* meeting was held at the Court House; but this time delegates came from Baltimore, Carroll, Frederick, and Washington Counties, as the scheme had now been hatched to extend the line not only to Westminster but westward to Hagerstown, where it would link up with lines leading to Pittsburgh. When the citizens of Westminster learned that the Mayor of Baltimore City had, in fact, signed an ordinance endorsing five hundred thousand dollars worth of 8% Western Maryland Railway Bonds, "the event was celebrated by the firing of cannon, and at night a large meeting was held and speeches were made . . . with music by the Westminster Band."[22] The Western Maryland Railroad was chartered in January 1852 and work began on it in July 1857. It was completed to Union Bridge and through Westminster by 1861 and to Williamsport on the Potomac River in 1873. In its inception it was a Carroll County enterprise, the inhabitants of the county subscribing to nearly all the original stock in the company.

> The value of this road to Carroll County can scarcely be overestimated . . property of every description in the vicinity of the railroad has greatly appreciated in value, and an unmistakable impetus has been given to all industries which the County is capable of sustaining.

The citizens of Westminster were well aware of the benefits that a railroad serving their city would bring. Their strenuous lobbying efforts -- backed up by their money -- eventually brough the railroad to Westminster in 1861.

The tracks crossed East Main Street adjacent to the depot as shown in the photographs that close this chapter on the next page.



A Passage of War

Westminster's resolute march towards Victorian bourgeois capitalism was oh-so-mildly-and-briefly delayed by the inconvenience now known as the Civil War. During the war, Westminster, like other towns in border states, had mixed sympathies.

The county and city historically had been divided by loyalties to Pennsylvania and to Southern Maryland. When the county was formed in 1837, there were 1,044 slaves (valued at $220,400) living there; in the Westminster District there were 97, whose $22,880 worth represented a slightly higher per-slave value than for the county at large. The number of slaves in the county had dwindled to 975 by 1850 and to only 783 by 1860. The results of the 1860 presidential election indicate the even political split in the county. The vote was fairly evenly divided between the two Democratic candidates, and the two Whig/Republican candidates: respectively, Breckenridge & Douglas and Bell & Lincoln. The vote in Westminster and in the county at large was as follows:

	Breckenridge (D)	Douglas (D)	Bell (Whig)	Lincoln (R)
Westminster	247	85	295	9
County Wide	1797	333	2295	59

As was the case with other small towns, once the war began Westminster unexpectedly and involuntarily became the scene of skirmishes. Although there were no great campaigns in Westminster, the city was occupied three times by both Union and Confederate Armies. During the Gettysburg campaign of 1863, it was the main supply base for the Northern army because of the recently completed rail line — a consequence the rail promoters had not anticipated.

The first time troops entered the city was in September 1862, when the Confederate Army, moving north before the battle of Antietam, sent a scouting party of Virginia Cavalry under Colonel Thomas Rosser into Westminster in the early evening:

> This unusually quiet town was precipitated into a fate of great commission this evening by the arrival of a regiment of rebel cavalry . . . there is only one street worthy of the name in town. Along this street they dashed amid the gathering darkness . . . Presently cheers from the direction of the railroad depot — cheers for Jeff Davis — were heard, just as they were passing there on their gallop to the other end of town . . . The secessionists everywhere were in great glee, cheered from the houses and ran along the street, while Union people gazed on with mute amazement . . . meanwhile the town was lively and gay. The lamps were lit in the houses, secession ladies appeared at the doors and windows and the place at once assumed an usually animated appearance. Officers were invited into dwellings, ladies greeted them in an ardent, almost affectionate manner, and with words and smiles assured them with sympathy. Music, vocal and instrumental, came floating through the open windows, while the male members, the resident rebels, were wild with excitement and overflowing with exuberance.[1]

Several houses were occupied, including one at 79 West Main Street by Colonel Rosser himself; it is now enlarged and serves as an apartment building called "Rosser's Choice."One young lady's reaction to the Southern soldiers is interesting:

> A teacher, a Miss Harriet Ray, from Vermont, employed in John A. Monroe's private school was enthusiastic over the appearance, the conduct, and the general air of refinement of the Southern soldiers. She

> found them altogether different from her expectations. Far from being affraid of them, she found them delightful and sought opportunity to become acquainted . . . she said she must write home at once to set her people right in regard to the southerners, that notion entertained in Vermont as to the 'Cessionists were entirely erroneous and she would proceed at once to correct them.[2]

On June 29, 1863, during the Confederacy's great push into the North, J.E.B. Stuart arrived in Westminster with three brigades of veteran Cavalry troop. They were travelling northward, planning to meet Lee in Pennsylvania with information on Union troop movements. There was a scuffle in town when the Confederates met and easily overwhelmed a small unit of Union Cavalry. However, the skirmish delayed Stuart's troops with, perhaps, serious consequences:

> If he had been able to reach Lee on the night of June 29, his information might have changed the whole pattern of Lee's campaign and the results of the battle of Gettysburg.[3]

When Stuart's cavalry moved on, the Union Commander, General George G. Meade, decided to use Westminster as a base and it served this purpose well when he and Lee met unexpectedly at the nearby town of Gettysburg. The newly constructed Western Maryland Railroad line from Baltimore appears to have played an important role:

> By July 1, vast quantities of supplies and thousands of mules and wagons arrived in the town. . . . As the battle proceeded, long lines of prisoners and wounded soldiers moved back to Westminster, to be transported to Baltimore or Washington. It is estimated that there were as many as 5,000 wagons and 30,000 mules in Westminster during the Gettysburg campaign, with almost 10,000 men to guard the supplies.[4]

Although, perhaps, not as traumatic as the aftermath of other storied events during the nation's unhappy Civil War, Westminster's taste of devastation is worth recalling:

> The battle of Gettysburg having ended after three days fighting . . . the troops . . . were withdrawn, leaving us in a quiet we had not known for weeks, and with impressions of the horrors of war which we have never known before. All around the town were evidence of the ordeals through which our section had just passed. Fences were down and many of them destroyed, wheat fields trampled under foot and ruined; provender of almost every kind gone, and the whole section looking death-like and broken.[5]

In the next year, Confederate soldiers again entered Westminster when the Southern army was threatening Baltimore and Washington for the last time. General Bradley Johnson had the responsibility for cutting rail telegraph communication north of the Capital. On the night of July 9, 1864, a Confederate brigade led by Colonel Harry Gilmore entered Westminster, cut the telegraph lines, but did no other damage.

The simmering tensions of that era occasionally erupted in violence,as witnessed by the treatment suffered by Joseph Shaw, publisher of the *Democratic Advocate*. It should give today's maligned journalist reason to view his own lot with more equanimity:

> During the dark days of the war when sectional feeling governed the actions of men, when might constituted right and civil liberty was denied, Joseph Shaw bravely exercised his rights of free speech. When President Lincoln was shot on April 14, the excitement spread over the country and in Westminster, as in many other parts of Northern and border states, the lives of Democrats were imperiled. The Republicans held a mass meeting in the court-house and a resolution was adopted to notify Mr. Shaw that the publication of his paper would no longer be permitted. Sometime after midnight of the same night, the office of the *Democrat* was raided and the entire equipment, including presses, hooks, papers, type, and furniture, was destroyed and burned in the street in front of the office about a half block east of its present location.
>
> The writer is credibly informed that Mr. Shaw then went to Baltimore and issued his paper. He returned to Westminster, contrary to the advice of friends, and while asleep in his hotel a few nights after the destruction of his office, a number of men forced an entrance to his room. He offered resistance and was shot, beat, stabbed and thrown down the steps from the effects of which he shortly after died. A bullet hole in the pillar of a door on Pennsylvania Avenue at 'The Forks' is said to have been made by a stray bullet fired in this fight. The wrongdoers were tried, but acquitted in these days when men looked upon death only as one of the evils of war.[6]

A more pleasant story of the war's presence in Westminster concerns a young Union girl called Mary Shellman, who, it is told, was kissed by General J.E.B. Stuart and/or rode about town on his saddle. The various and oft recounted versions of this tale have established it as an imperishable element of Westminster's own *Ring Cycle*. Miss Shellman herself, otherwise an inveterate and thorough chronicler, is silent on the subject. Apparently, she was not one to kiss and tell.

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Chapter 7
The Tradition Breakers, 1865-1875

Do buildings really reflect the minds of their builders? Can a town's architecture be said to reflect its psyche? The answer to both these questions will probably be yes, if one keeps in mind the definitions of vernacular and polite architecture. The former represents a way of building that is tacitly agreed upon by a large number of people. As such, it surely must say something about the people. Polite architecture, representing a singular expression of tastes and desires, must say something about the individual builder/designer.

We can say that Westminster before the advent of the railroad was a unified conservative town looking for, and finding, inspiration within itself and its environs no further away than Pennsylvania. After the railroad arrived, a few individuals with the courage and sophistication to look beyond the vernacular Pennsylvania farmhouse began to take note of what was happening elsewhere in the county. To build an individualistic house, especially in an area with a strong local building tradition, would have taken courage, money and a certain sophistication. One man who possessed all three was Colonel W.W. Dallas.

With his heiress wife, Dallas had earlier bought the Brick Mill property near Taneytown from the Kephart family, remodeled the house that was there, and called it "Trevanion." This house was among the first in the Carroll County area to apply the fashionable ideas included in nationally circulated builders' guides and pattern books. These books, early versions of model home catalogues, had engravings of popular styles with brief laudatory descriptions.

Dallas was active in the county's social life and a leading figure in its economy because of his prosperous mills; he was also influential in the building of the Western Maryland Railroad to Union Bridge (purchasing $7000 worth of the railroads stock). Politics played at least a supporting role in his life and he ran for the State Senate on one occasion – and lost. When the Confederate Army passed near "Trevanion" in 1862, Dallas joined the Westminster contingent of Confederate forces, which then joined the larger army at Sharpsburg.

> But he had scarcely crossed the river until he discovered the great mistake he had made. To march with a heavy saber he was not fitted if there had been an opening, and to be in idleness eating the bread of a soldier did not suit his sense of justice . . . [so] his friends . . . spirited him off to Canada until the close of the war.[1]

Colonel W.W. Dallas's house "Trevanion" near Taneytown.

Dallas was described as being "suave as a Chesterfield, brave as a lion and generous as a prince . . . [He] was born of a distinguished family that gave a vice president and he himself a graduate of Yale . . . was the most democratic of democrats in the broad sense that fully recognizes the brotherhood of man." Due to his having sided with the Confederacy, he suffered a series of financial reprisals that forced him to sell "Trevanion" on October 31, 1865. He and his wife moved to Philadelphia and stayed there until 1869, when they returned to Carroll County, going this time to Westminster.

They bought six contiguous lots south of town on newly laid out East Green Street[2] and built there what was then the largest house in the city and, more importantly, the first house in the city to have a mansard roof. It was, perhaps, the first *designed* house in the city, in the sense that it was seeking to achieve a certain preconceived appearance that would set it apart from the rest of the houses. In attempting this, Dallas was the first to demand that a residence be built not by instinct or tradition but in such a way as to suit the individual needs and desires of the occupant. This was no less than revolutionary in Westminster although one might say that Dallas had opened his campaign in the county with his individual alterations to "Trevanion." The house he built at 154 East Green Street marks the third stage in the town's architectural history that began with the early immigrants' European-based folk shelters and moved in its second stage to the vernacular Pennsylvania farmhouse. It is not surprising that these folk and vernacular buildings, which exercised the experience of a large group's collective psyche, were dominant in the area's somewhat primitive society where there was a security in numbers. Now, in the last part of the 19th century, Westminster entered the third stage, mature enough to accept the individuality of "popular" and "polite" house styles.

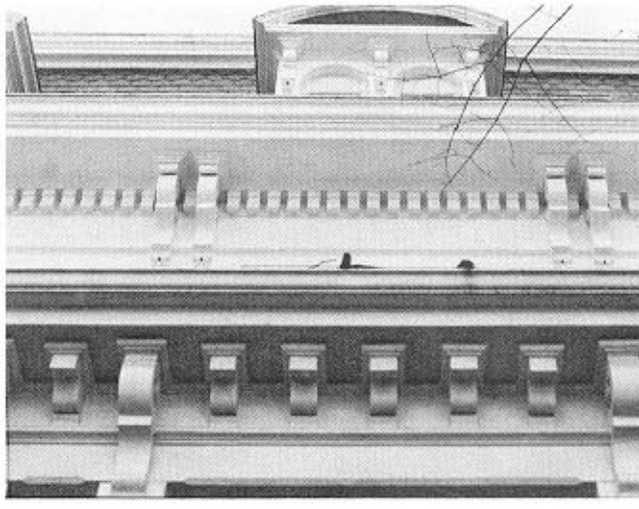
At about the time that Dallas was building his residence on East Green Street, another "revolutionary" building was being erected in the Second Empire style at 230 East Main Street by Charles Reifsnider. About 1860, the architectural style known in Europe as *Second Empire* (it was fashionable during the reign of Napoleon III, the second French Emperor) began to be popular in the United States. On this side of the Atlantic, it reached its hey-day during the presidency of Ulysses S. Grant (1869-1877) and is, therefore, also known as the "General Grant" style. Perhaps the most striking feature of the style is a high mansard roof, usually with moulding at the visible edges. Dormer windows frequently appear out of the multi-colored slate roofs. Windows are emphasized by heavy mouldings, which are often painted a color that contrasts with the building's walls. These, when combined with the soaring, bulbous, grouped chimneys that punctuate the skyline, can give the building a very dramatic silhouette. In fact, drama and movement are probably the best words to describe this style, which was used in commercial structures, office buildings, government buildings, as well as residences.

> Few American cities are without houses in the second empire style, which got ahold in domestic architecture in the middle '50s. Most are Americanized by spacious porches or verandas . . .[3]

The Second-Empire-style Albaugh Building pictured in 1885. The center pavilion and third story were destroyed by fire in 1887.

Both the mansions of Dallas and Reifsnider are firmly within the Second Empire style and are the first houses in Westminster to yield to a national style. Earlier, the builders of the Court House and Ascension Church had used architectural styling to give importance to their structures. Now, over a generation later, Westminster began to think of the home as being worthy of the same care and respect due civic and religious structures. This, it seems, is no small sociological point: it might be taken as the juncture in the city's history at which the citizens began to think in terms of building monuments to themselves as well as to their Government and their Church.

The Dallas house was the larger of the two, being an immense five-bay, three-story cube. Both houses, despite their massiveness and wealth of decorative details, are not at all "busy." Quite the opposite. They are unified, at least on the principal facades, by mouldings, color (maintained by the present owners), and the continuous thick cornices that divide walls from roofs. While Dallas built his house to be strictly a residence and was perhaps the more daring of the two pioneers, Reifsnider, an attorney, built a two-story, two-bay office section adjoining his house to the east. Interestingly, both are traditional in floor plan. Westminster's architecture had always used as its ideal a five-bay, central-hall, transplanted Georgian



The Second Empire style in Westminster: The Dallas Mansion at 154 East Green Street *(above)* and the Charles Reifsnider Mansion at 230 East Main Street *(below)*. These were the first houses in the city to break with tradition and yield to a national style. The influence of these trend setters on commercial architecture is evident in the later Albaugh Building pictured on the previous page.

On the next page is a circa. 1885 photograph of "down-town" Westminster, the center of commerce in Carroll County.

On the two pages after that, there is a detailed map from the "Illustrated Atlas of Carroll County, Maryland," published in 1877 by Lake, Griffing & Stevenson, Philadelphia. It is spit into two pages to accom-modate the detail shown.

Use the magnifier tool to expand the map. Drag the marquee on the page thumbnail view to move around rapidly; drag the corner of the marquee to change magnification. Using the thumbnail in this manner on large images is more efficient than scrolling.

farmhouse. Reifsnider and Dallas kept the plan intact and, thus, built a room layout identical to houses built in the city fifty or seventy-five years earlier, such as the Utz and Shellman houses. Apparently, both Dallas and Reifsnider felt it desirable to drape a stylish and urbane cloak around the traditional rural form. Whether they retained the old plan because of lack of interest, because of perceived pressure from contemporaries, or simply because it worked well is uncertain.

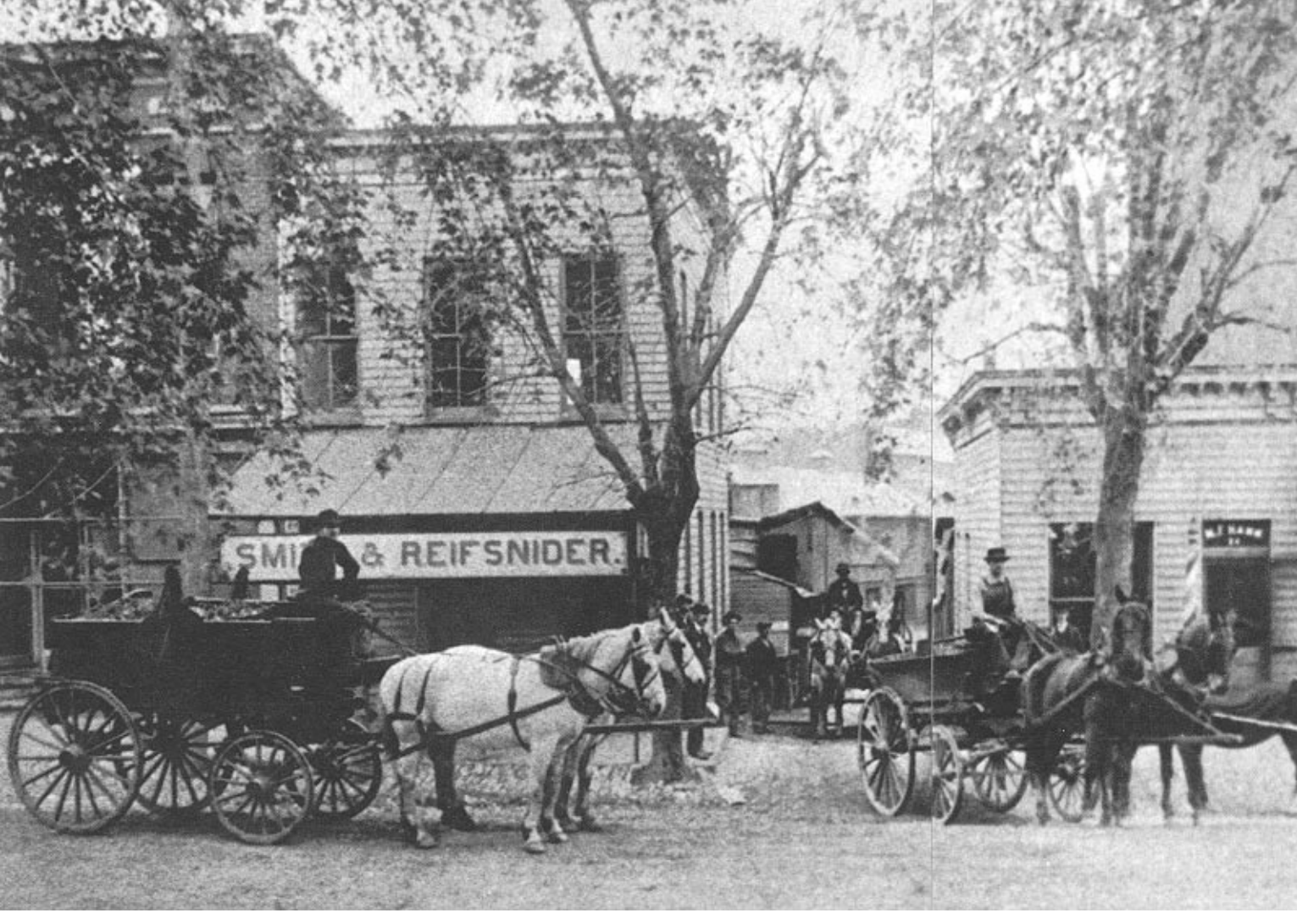
Whatever their reason, it clearly did not constrain Reifsnider's brother, John Lawrence Reifsnider, Sr., who was about to build his very personal mansion "Terrace Hill" at the other end of town. This was to be a veritable monument to 19th century American small town capitalism and individualism.

The history of this Reifsnider and his "Terrace Hill" is firmly rooted in the history of Westminster. Their relationship is reminiscent of the symbiosis that had existed a generation earlier between the town and Longwell: the first pairing had a political basis, the second, an economic basis.

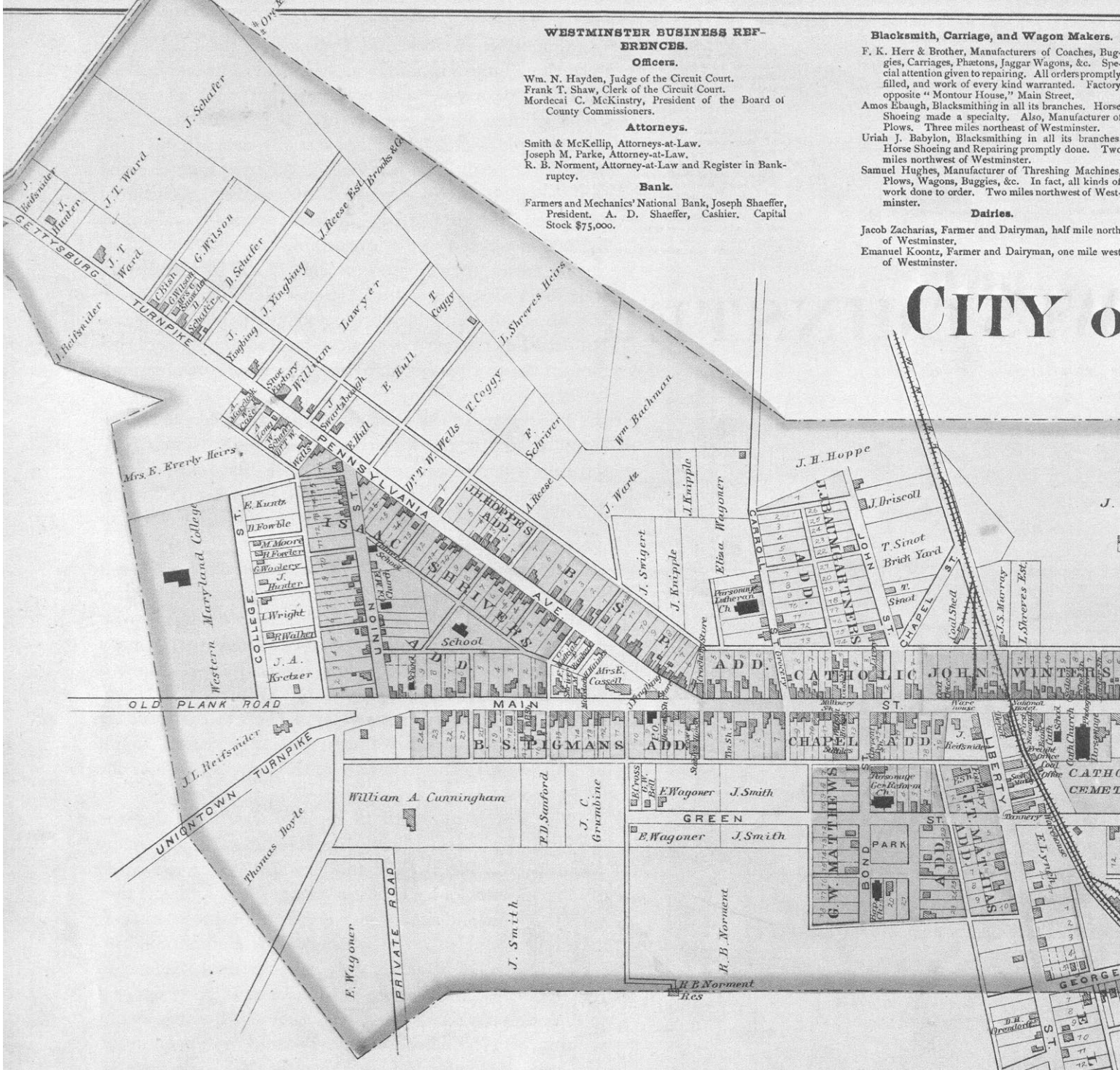
The coming of the railroad continued to direct Westminster's growth to the west of the original city. A map made in 1861, the year that the railroad came to town, shows a few stores, an academy, a clothing shop, and a small lumber yard. A new map issued in 1877 shows a booming Westminster with a large lumber yard, warehouses, and factories. Clearly all aspects of the building trade, such as hardware stores and lumberyards, would be important in the next two generations because of the tremendous growth anticipated.

The first lumberyard in the city was located at the corner of Main and Liberty Streets and was operated by Joshua Smith, Henry Dell, and Jesse Reifsnider, the father of Charles and John. This last partner had interests that spread far beyond his lumber and coal business. In fact, his whole family is a microcosm of the commercial and social history of Westminster: one ancestor, Sebastian Reifsnider, was born in the Palatinate in 1696, emigrated to Philadelphia, and died in Montgomery County, Pennsylvania, in 1755. This Reifsnider would have been in the first wave of German refugees to enter the new world. His descendants continued to move westward with the other Germans, finally arriving in Taneytown, where another Reifsnider, also named Sebastian, was living around 1800. His son, Jesse, moved to Westminster in the mid 1820s. Jesse's son, John L., was born October 19, 1836.[4]

In 1850, at the age of 14, John entered his father's business to work as a bookkeeper. "By close attention, [he] rapidly acquired a knowledge of the business," and four years later the firm was called "Reifsnider and Son."[5] John L. Reifsnider continued the wholesale and retail



“Downtown” Westminster, the center of commerce in Carroll County, about 1885.



WESTMINSTER BUSINESS REFERENCES.

Officers.

Wm. N. Hayden, Judge of the Circuit Court.
Frank T. Shaw, Clerk of the Circuit Court.
Mordecai C. McKinstry, President of the Board of County Commissioners.

Attorneys.

Smith & McKellip, Attorneys-at-Law.
Joseph M. Parke, Attorney-at-Law.
R. B. Norment, Attorney-at-Law and Register in Bankruptcy.

Bank.

Farmers and Mechanics' National Bank, Joseph Shaeffer, President. A. D. Shaeffer, Cashier. Capital Stock $75,000.

Blacksmith, Carriage, and Wagon Makers.

F. K. Herr & Brother, Manufacturers of Coaches, Buggies, Carriages, Phætons, Jaggar Wagons, &c. Special attention given to repairing. All orders promptly filled, and work of every kind warranted. Factory opposite "Montour House," Main Street.

Amos Ebaugh, Blacksmithing in all its branches. Horse Shoeing made a specialty. Also, Manufacturer of Plows. Three miles northeast of Westminster.

Uriah J. Babylon, Blacksmithing in all its branches Horse Shoeing and Repairing promptly done. Two miles northwest of Westminster.

Samuel Hughes, Manufacturer of Threshing Machines Plows, Wagons, Buggies, &c. In fact, all kinds of work done to order. Two miles northwest of Westminster.

Dairies.

Jacob Zacharias, Farmer and Dairyman, half mile north of Westminster.

Emanuel Koontz, Farmer and Dairyman, one mile west of Westminster.

Miscellaneous.

The Taylor Manufacturing Company, Manufacturers of Agricultural, Portable, Vertical, and Stationary Engines, &c. Boilers, Circular Saw Mills, &c.

Lawyer & Reaver, Wholesale and Retail Manufacturers and Cash Dealers in Boots, Shoes, Hats, Caps, Trunks, Valises, &c. Gentlemen's Furnishing Goods. All work guaranteed. Main Street, near Depot.

H. Irwin, Civil Engineer.

Charles V. Wantz, Wholesale Cigar Manufacturer. All orders will receive prompt attention.

Rev. John Gloyd, Catholic Priest.

Edward Lynch, Dealer in Coal and Lumber.

Joseph Shaeffer, Farmer and President of Farmers and Mechanics' National Bank. Also, General Agent of Farmers' Mutual Fire Insurance Company, of Dug Hill, Carroll County.

Charles Schaeffer, Farmer and Tanner and Currier. Leather constantly on hand and for sale. Raiser and Breeder of Dark Brahma and Plymouth Rock Chickens. Two and a half miles northwest of Westminster.

Bankert & Fowler, Manufacturers and dealers in Fine and Common Furniture. Sign Painting and Graining neatly executed. Coffins and Caskets always on hand. West end Main Street.

J. W. Perkins, Photographer, near Railroad Depot, opposite the Catholic Church. Photographs in all styles and sizes at low prices.

P. Callaghan & Son, Practical Plumbers, Gas and Steam Fitters, Dealers in Stoves, Tinware, Gas Fixtures, Lamps, Coal Oil, Porcelain Lined Cucumber Pumps. Force and Lifting Pumps a specialty. Roofing and Spouting at Baltimore prices. Munson Lightning Rods put up, &c. All work guaranteed. Orndorff Building, near Depot.

A. H. Huber, Druggist and Chemist, No. 2 Carroll Hall.

J. T. Ward, D.D., President of Western Maryland College. This Institution has now been in successful operation for nine years. The location is one of the best in the State. Students of both sexes received and thoroughly educated. Terms per annum for Board and Tuition in all branches from $200 to $300. For full information address the President for Catalogue. Westminster, Md.

G. W. Close, Blacksmith and Wagon Maker. Horseshoeing and all branches of work done to order. Warfieldsburg.

S. Bentz's "Patented Unbranning Process" Products. 1st. Gold Leaf Family Flour. 2d. Full Unbranned Graham Flour. 3d. Semi-unbranned Graham Flour. 4th. Cerealia or Prepared Wheat. Cerealine or Anti-Dyspeptic Food. Gluten, Farina, Vermicelli, or National Soup Material. This process is highly approved by all who have tried it. Hood's Mills Post-office.

Goods, Groceries, Etc.

Dealer in Groceries, Hardware, Wooden-
r, Feed, Bacon, Fish, and all kinds of
Produce.
y, Dealers in Dry Goods and Notions,
ller, Dealer in Queensware, Glassware,
er Plated Ware, Fancy Goods, Groceries
ions. West End.
use, Dealer in Dry Goods, Groceries,
otions, &c. Four and a half miles north
aster, on the Turnpike Road.

Hotels.

Proprietor of Central Hotel.
Proprietor of Westminster Hotel.
Proprietor of Montour House.

Lime and Lime Stone.

Thos. P. Goodwin, Farmer and Proprietor of Lime Kiln. Lime and Lime Stone for sale. Kiln one mile southwest of Westminster.

Josephus A. Orendorff, Farmer and Proprietor of Lime Stone Quarry, and Raiser of Improved Stock.

Wm. Bachman, Farmer and Proprietor of Lime Stone Quarry and Iron Ore Bank. Also, Breeder of Devonshire Cattle.

Henry B. Riegel, Farmer and Proprietor of Lime Stone Quarry.

Joshua Corbin, Farmer and Lime Burner, two and a half miles northwest of Westminster.

Wm. H. Orndorff, Farmer; also has for sale Lime Stone and Lime. One and a quarter miles southwest of Westminster.

E. Bankard, Farmer and Dealer in Lime Stone and Lime, one and a half miles southwest of Westminster.

Jacob Myerly, Farmer and Dealer in Lime Stone and Lime, one mile southwest of Westminster.

Mills.

John D. Roop, Miller. Custom Grinding and Sawing done promptly. Also, Farmer and Proprietor of Stone Quarry.

Emanuel Mackley, Manufacturer of Flour, Feed, &c. Highest cash price paid for Wheat, Corn, &c. Mill one and a quarter miles southwest of Westminster.

David Moul, Farmer and Proprietor of Grist and Saw Mills. Keeps constantly on hand Flour and Feed. Custom work done promptly. Two and a half miles southwest of Westminster.

Airhart Winters, Farmer and Manufacturer of Flour, Feed, &c. Custom Sawing and Grinding done promptly. One and a half miles east of Westminster.

Newspapers.

"The Advocate." Published every Sat
Vanderford. The best advertising
ryland, at $2.00 per year. Job wor
and variety neatly executed.

"American Sentinel." Established 18
weekly at $1.50 per annum in ad
the largest circulation and is the b
medium in the county. E. J. Rippa
lishers.

Stock Raisers and Deal

David H. Byers, Farmer and Breeder of
and Raiser of Gray Brahma and Bla
ens. Two miles north of Westminst

F. H. Orendorff, Farmer and Dealer in A
and Berkshire and Chester Hogs.

A. B. Fuhrman, Farmer and Breeder of
China Hogs, one and a half miles
Westminster.

H. E. Morelock, Farmer and Raiser a
Short Horned Cattle, selected fro
Breeder of Gray and Black Brah
Two and a quarter miles west of Wes

Jesse Schweigart, Farmer and Raiser a
Short Horn Durham Cattle and Mi
and a half miles west of Westminster

William Fenby, Farmer and Dealer and R
ney Cattle, one and a half miles s
minster.

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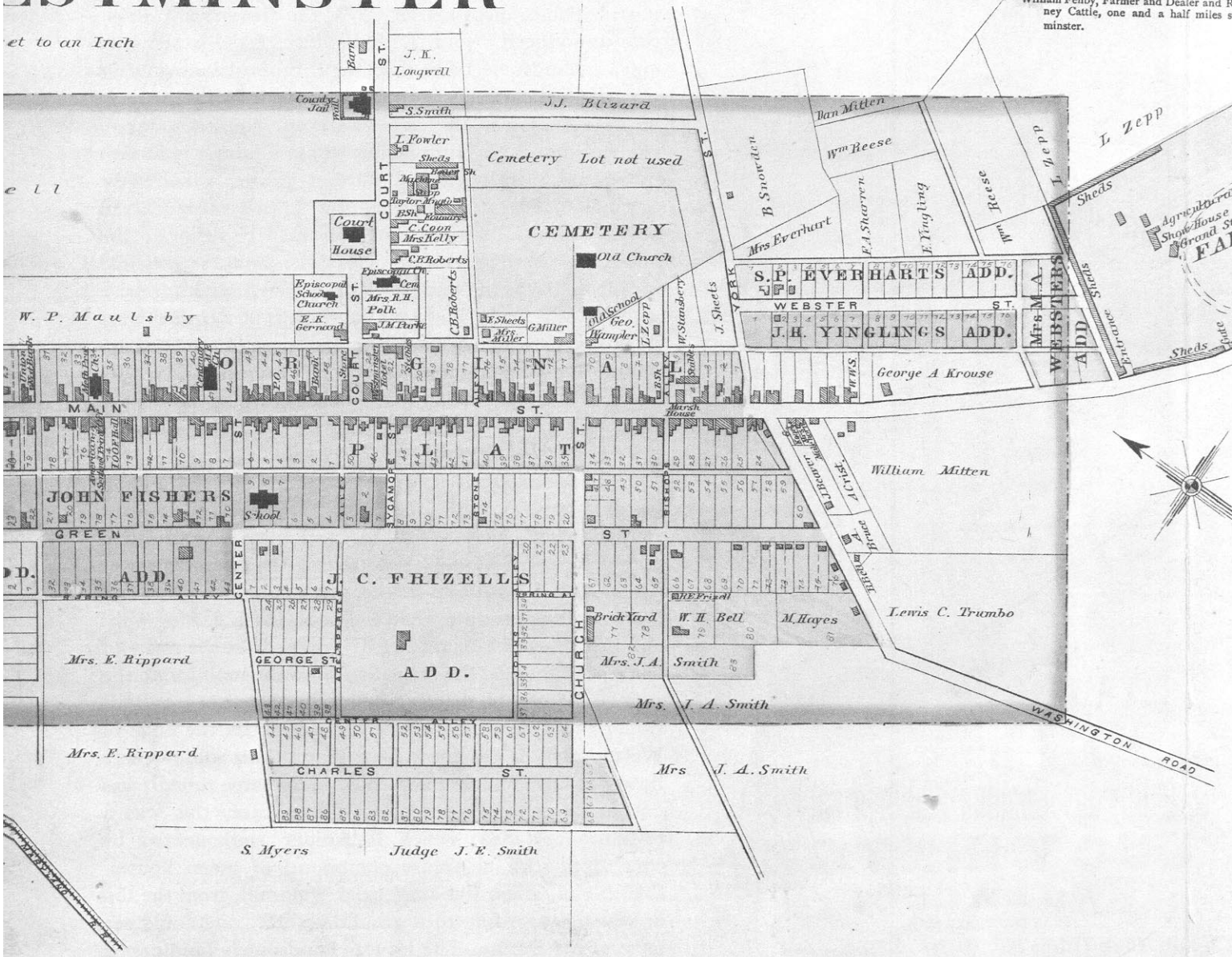


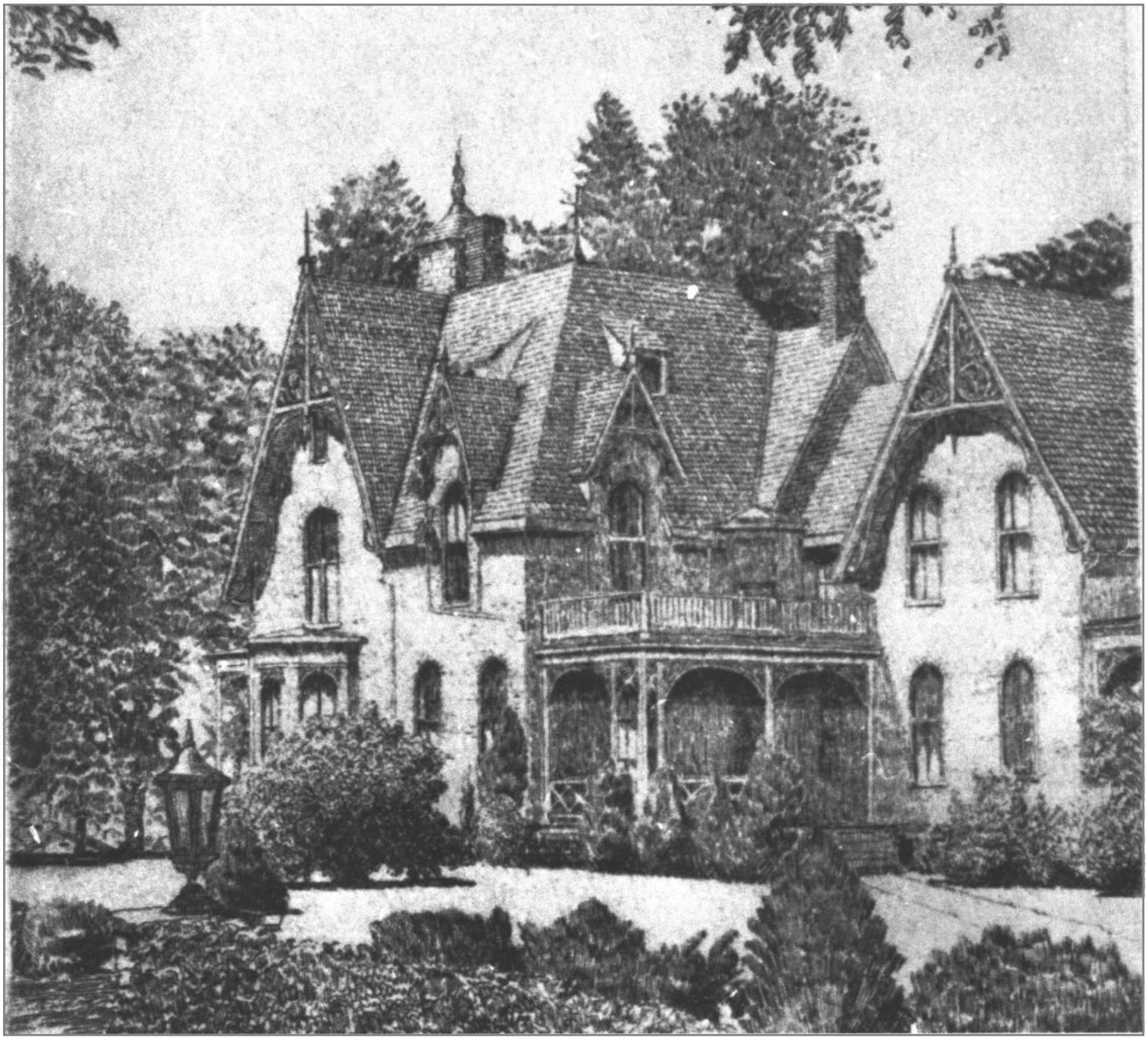
Detailed map of Westminster contained in the *Illustrated Atlas of Carroll County, Maryland*, published in 1877 by Lake, Griffing & Stevenson, Philadelphia.

business founded by his father and was pre-eminently a man concerned with the growth of the city, and, not unnaturally, the way that growth would benefit him. He was in the wholesale tobacco trade when tobacco was a leading industry in the city. He was president of the city's largest bank, president of the Westminster Gas Light Company from its beginning in March 1876 until his death in 1905, and a trustee of Western Maryland College. Reifsnider married Marianna Shriver, daughter of Augustus Shriver of "Avondale." Reifsnider's father-in-law was "one of the best known men in Maryland; [his] farm spread over many acres of fertile soil and his home was one of the showplaces of the county."[6] Reifsnider, the city's most "eminently successful merchant"[7] was enjoying life at the pinnacle of social and economic success and it is only reasonable to presume that he felt it meet and proper, if not his bounden duty, to have a residence that would reflect his success.

On November 6, 1865, he had purchased a four-and-three-quarters-acre hilltop site at the extreme west end of town.[8] There, on April 12, 1873, the *Democratic Advocate* announced, "John L. Reifsnider, Esq., is about to erect a handsome brick dwelling." From its siting to its size, the Reifsnider great brick chateau is easily the most imposing house in the city. The house consists today of two two-and-a-half-story cubes whose solidness is broken by several steeply pitched dormer gables, which were originally decorated with almost unbelievably carved bargeboards. Similar carving was used to decorate the one-story porch that ran across the house's principal facade. This facade must have been even more impressive when a forty-foot obelisk, marking the center, rose mightily out of the roof. The obelisk and most of the "gingerbread' are all gone now. Dozens of windows pierced the walls, all topped by Tudor arches. Originally, there was a third and smaller cube that was used for storing vegetables, potatoes, and ice.

Old photographs reveal other losses to the building besides the woodwork, the gables, the obelisk, and the storage wing: there seems to have been a half-dozen corbel-capped chimneys punctuating the skyline all over the house. All but two in the main cube are gone and these are much simpler than their ancestors. Photographs and drawings of "Terrace Hill," (named for the series of terraces that eased the transition from the mansion to the simpler houses of the city) reveal an attempt on Reifsnider's part to create a *villa suburbana* on the edge of Westminster. It was not to have been a town house, where he might have felt confined, but, at the same time, it was not to be a farmhouse. For Westminster, this was a revolutionary idea, which Reifsnider implemented by constructing an elaborate compound of green houses, fine stables, and a five-story brick windmill, from the top of which, according to a granddaughter, one could see most of the county. The lot was handsomely landscaped and accented by a variety of cast iron lawn ornaments. "Terrace Hill" presently stands as one of the few undisputed landmarks in the City of Westminster. It is a landmark in the city's social, economic, psychological, and architectural history; it is a physical landmark because of its size, appearance, and hilltop site.

The original facade of “Terrace Hill” is shown below in an engraving by Don Swann. Its current appearance is shown on the right. The mansion is now known as Carroll Hall, a part of Western Maryland College.



Counterclockwise from top left: The original south facade of "Terrace Hill" shown in a circa 1890 photograph; present appearance of the south facade; present appearance of the east facade.

Another of the early houses built in the Second Empire style – besides those of Dallas and Charles Reifsnider – was the Roberts-Wood-Adams House on Court Street. This building undoubtedly did almost as much as the others to legitimize the bold new style and the revolutionary mansard roof. There is evidence to suggest that a building occupied the site of the Roberts House as early as 1830 but the present structure dates from a generation or so later. Charles Roberts bought part of this large lot in 1875 for $500.[9]

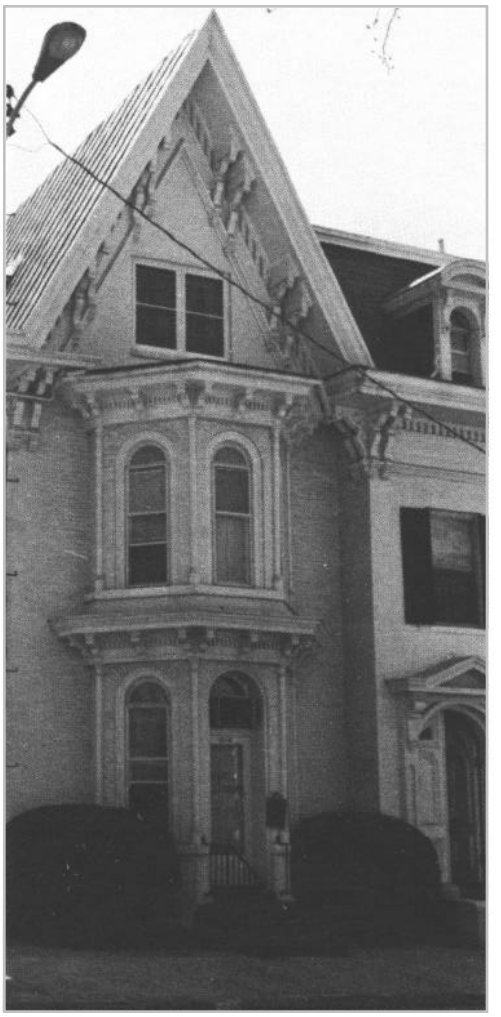
Roberts was born in Uniontown in 1842, was admitted to the bar in 1864, and was chosen as one of the Democratic presidential electors from Maryland in 1868. In 1874 he was elected to the United States Congress, representing Carroll, Baltimore, Harford, and Cecil Counties. He served two terms in the Congress where he was a member of the Commerce Committee and where he "secured liberal appropriations for the improvement of Baltimore Harbor . . . [and] bent his best energies to effect a revision of the Tariff Law, under which Baltimore had suffered the loss of their [sic] sugar and coffe etrade."[10] Roberts was the President of the Westminster Water Works and a Director of the Union National Bank, of the Westminster Gas Light Company, and of the Mutual Fire Insurance Company.

> With exceptional abilities as a lawyer, Mr. Roberts combines the qualities of a sound and practical judgement and remarkable business energy and tact, qualities, which together with his attractive personal characteristics, have secured him an enviable popularity

Above, the John L. Reifsnider, Sr., family poses for a portrait on the grounds of "Terrace Hill" about 1885. Mr. Reifsnider is to the left. Mrs. Reifsnider stands behind the wagon, Eltinge sits on the wagon, Louise is on the far right, and Upton Morgan holds the horses. The two smaller children are not named in the list on the back of the old print.

> throughout the state as well as in his own immediate community, where he is best known and most thoroughly appreciated. In fact, he is one of the most enterprising, progressive, and influential gentlemen in the state, not only as a public man of the best and most honorable type, but also as a sound and well read lawyer, and highly successful and prosperous businessman.[11]

No doubt it was Roberts who either built the entire present structure, or expanded the older building into the present form. Whichever he did, the result was superb and his house was, and to some degree still is, considered to be a local showpiece. He was perhaps even more revolutionary than Charles Reifsnider and Dallas in that he abandoned entirely the axial form that most of the city's early buildings followed, placing his entrance door to one



The Roberts House on Court Street, built in 1875, was considered a local showpiece in its day. In some respects it was more revolutionary than the Charles Reifsnider and Dallas mansions. The later addition, constructed to house a ballroom, is detailed to the right.

side; his mansard roof, too, outdoes the earlier two with its corner pavilion. The interior details of the house are equally interesting and include elaborately wrought radiators, swirling cast brass hardware, a warming oven built into the dining room radiator, and stunning interior woodwork and stripped floorboards. The twenty-two rooms in the house are irregularly laid out marking, with "Terrace Hill," a departure from the older floor plans; many rooms still have their original late Victorian fireplaces. A two-story section with a steeply pitched gable roof was later built on to the north side of the building to house the ballroom.

In discussing the influence of specific buildings on later designers and architects, it is important to remember that people do not copy styles just because they like them. Presumably there is often another psychological process involved, something akin to the effect produced by celebrities' endorsing products. In small towns such as Westminster, only men of high position seemed able to make the initial break from the strong local style, but once a tradition-breaker was built and approved by a leader in the town, others felt free to follow. It is no surprise that citizens felt a desire to follow the lead of a man like Dallas, who had for a generation been supreme among Carroll County's social leaders; or men like the Reifsniders, the area's leading merchant family; or a man like Roberts, who commanded the highest respect in the legal and political world. And follow they did.

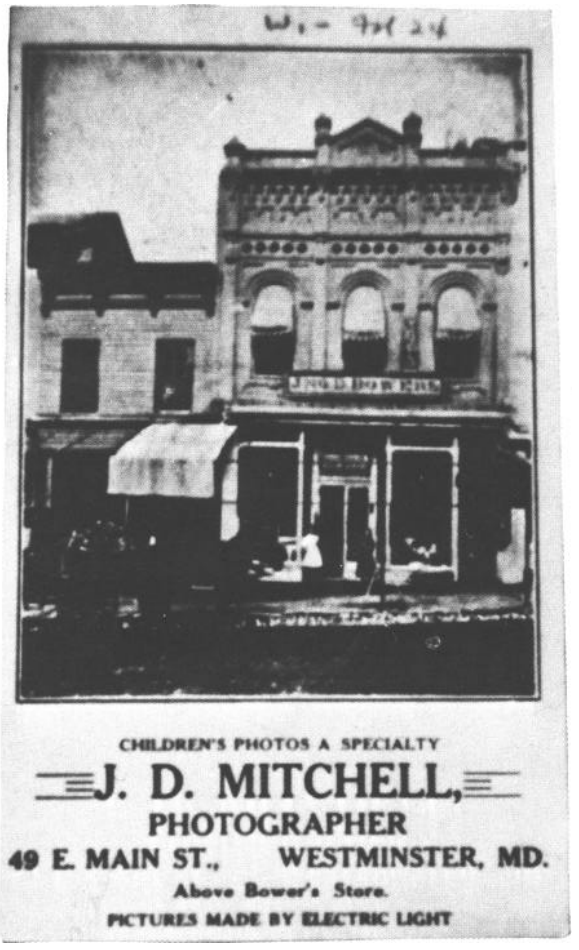
Chapter 8
Commercial Buildings

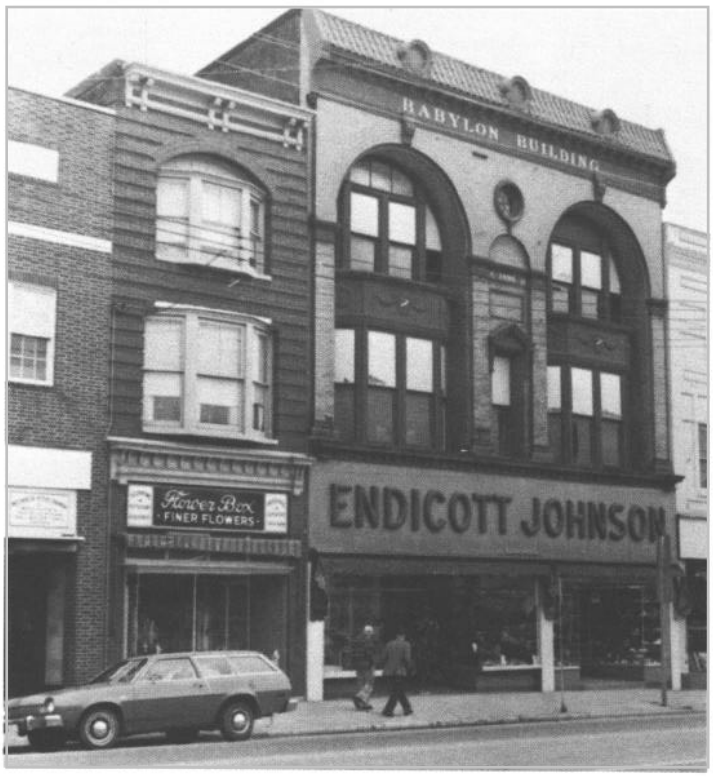
The most striking influence of the break with the vernacular style was on commercial buildings. Although some merchants would continue to build in the traditional manner (such as at 15-17, 51-53, and 7 East Main Street several began to unbridle their imagination, encouraged by the freedom of expression they had observed in the Reifsnider, Dallas, and Roberts mansions. One possible explanation of their ready acceptance of the new, freer form for their commercial buildings is that they saw in an elaborate facade a form of advertising or attention-getting. There is no doubt that sauntering down Main Street in 1880 and espying the facade of 47-49 East Main Street, then called "The White Palace," one would certainly have been intrigued. White it certainly is and, although somewhat less than palatial, it certainly has a noble amount of brick detailing on its upper two floors and along its roof line. Since earliest times, the city had been notable for its brick work, and the "White Palace" could serve as a museum of all patterns that had gone before: here are Greek cross forms, Roman cross forms, Romanesque arches, dentils, corbelling, string courses, and brick pilasters.

Westminster's builders often seem like characters from the *Canterbury Tales*; first appear the Farmer, then the Doctor, the Lawyer . . . Now enter the Merchant. As the 19th century progressed — a word beloved of those Victorians — the city began to develop a style, if not of its own, then at least of broader horizons, abandoning its earlier architectural ties to the countryside. The merchant class was rising. The significance of this trend in Westminster was not, of course, that it was unique to the city, but, rather, that it so well mirrored national developments: *Main Street* was everywhere.

Although it is possible to encounter the psychology of that era through the works of writers and painters, it is

"The White Palace" at 47-49 East Main Street.





The Babylon Building was hailed as a symbol of the merchants' faith in the Nation's economy. Its appearance in 1978 is pictured above; a photograph taken soon after its construction in 1896 is shown *below*.

just as rewarding to study its buildings. Particularly interesting are commentaries that appeared in the local newspapers, such as a 1912 article that dominated the front page of an edition of Westminster's *American Sentinel*. After beginning the article with the doggerel, "Tare and tret / gross and net / bocks and hogs head / dry and wet / ready made of every grade / wholesale and retail — will you trade?", the writer begins to sound his trumpets of praise, commenting that "in the early history of the world [any citizen who] engaged in trade was looked down upon." We are then told that:

> . . . the advent of the Civil War was productive of many changes in this country, none of which assumed the importance of the commercial interests. The nation was prostrated and the question of how to build it up on a solid foundation and at the time develop its vast resources, became a burning one. The best brains of the country forsook the professions and entered the manufacturing world . . .

As a result, "instead of being looked down upon by the men of the cloth, by men of the law, by those of medicine, and in Europe, by those of high-sounding names and empty titles," merchants became respectable. In fact merchants became indispensable: "the world realized that the merchant is needed and nowhere *is* that fact better recognized than right here in Westminster." The arti-

cle then goes on to discuss how merchants saved western civilization and how their florid buildings were monuments to the eternal progress of mankind and singles out "a large department store such as the Babylon and Lippy Company" and the enterprise going on "in the handsome building on West Main Street."

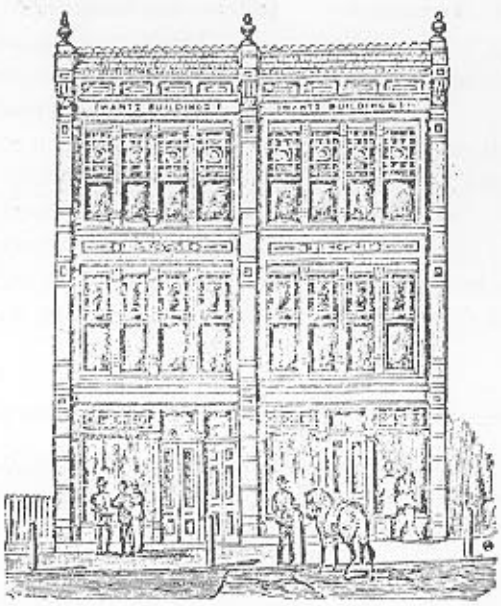
F. Thomas Babylon, "the president of the Babylon and Lippy Company, and sole owner of the Babylon Building . . . a self-made man . . . and a son of the late Josiah Babylon . . . " built the building in 1896. A photograph, which must have been taken almost immediately thereafter, shows the building's vaulting arches soaring above its older neighbors, clearly symbolizing how The Merchant placed "this nation . . . in the front rank of those of the world." The small, traditional buildings that cower in the shadow of the Babylon Building are remnants of an era "before the Civil War [when] the proprietors of large estates and lawyers made up most of the legislative bodies and dictated the policies of this country . . . "

This great symbolic emporium was built on the west side of Railroad Avenue in 1896, and helped define the later appearance of downtown Westminster. The building firmly symbolizes the wealth that the railroads had brought the town and also, just as importantly, how great was the faith its builder had in the town's future. The Babylon Building is a soaring three stories tall but it almost reads as two: a commercial ground floor and an upper story dominated by two large round arches that form a semi-arcade across the main facade. That this motif was not an unusual one for commercial structures in the McKinley-Roosevelt era, only furthers the point that Westminster was striving not to be a provincial city.

A contemporary merchant prince who also took obvious delight in making his emporium as grand as possible, was Charles V. Wantz; his pile, known as the Wantz Building faces the north side of East Main Street about 180 feet east of the street's intersection with Railroad Avenue. The building gives the appearance of being composed of four approximately equal three-story sections divided by Tuscan red brick pilasters. These pilasters are topped by a curved white wooden band that follows the contour of the carved, red, terra cotta tiled roof. The curved bands and pilasters have shell motifs at their bases and are joyously topped by bulb finials. The huge facade has virtually no surface free from decoration: in the band between the second and third stories each section has an identical naturalistic design of pressed or molded brick (or perhaps iron or terra cotta), which is surrounded by a band of perforated bricks rather resembling a cribbage board; the pilasters have similar aerated designs. The Wantz Building is among the finest and cer-

A view of Main Street across the railroad tracks from the Wantz Building to the Babylon Building about 1895.

In 1882, Charles Wantz moved his cigar factory and sales room to his new building on East Main Street. The building originally had only two sections on the front facade (see advertisement to the *right*), but two more were added later, as may be observed in the circa 1900 photograph *below*. Its appearance in 1978 is shown in the *top* photograph.



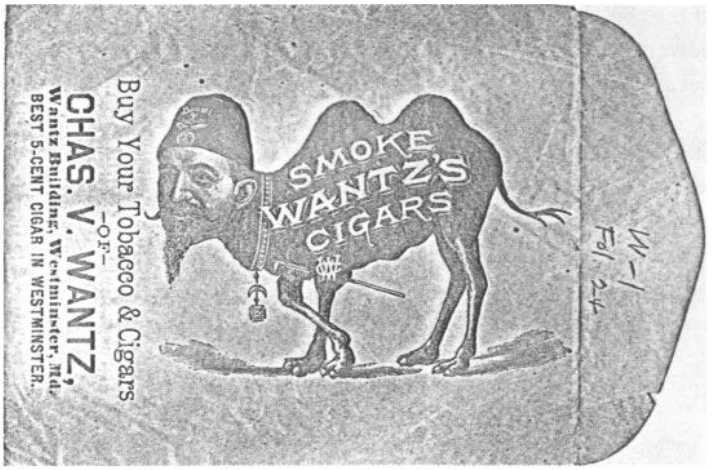
tainly among the first structures in the city to display the air of swaggering mercantilism that followed the building of the railroad and the resultant prosperity.

Charles Valentine Wantz, the builder of this almost symbolic fantasy, was a scion of an important local family. He doubtless inherited money and parlayed his patrimony into quite a fortune if his buildings reflected his economic status. Wantz made his money as a wholesale and retail tobacconist. As part of its series on "The Merchants of Westminster," the *American Sentinel*, had a lengthy article on Wantz in its December 8, 1912, edition. The series praised men like Babylon and Wantz in terms, if not Biblical, then certainly Heroic. In the article on Wantz the *Sentinel's* writer states:

> There was a time when very few cigars were used in Westminster and when nearly every man you met chewed tobacco. Now a large number of cigars are used and the chewers of tobacco are becoming fewer . . . A large number of good cigars are consumed yearly by the men of Westminster and the city has become known for the character of the cigars manufactured here. Cigar making on the large scale began in the city in the year 1869 and Mr. Charles V. Wantz of this City, was the pioneer in the business.

The article goes on to discuss his pedigree and his early starts in business, and the numerous changes of location he was forced to make. Apparently his stores with their pool tables were sometimes thought of, good naturedly, as dens of corruption and as loitering places for the city's youth. The article notes, "just imagine twelve to fifteen young men all smoking pipes in that room at the same time and doing their utmost to make all the smoke possible. Is it any wonder that Mr. Cassell (the clerk), who was afflicted with asthma, was forced to flee and leave the store to the tender mercies of the boys?" The article also says that Wantz gave away one imported breech-loading shotgun to each purchaser of 1,000 cigars; over the years he gave away 5,000 of these shotguns: 5,000,000 cigars!

In 1882, Wantz abandoned his rented quarters and moved his factory and sales room "to the present handsome one he built that year. Here he fitted up one of the finest retail stores in the state. The walls are papered with sample cigar labels, no two being alike, and when completed it presented the most unique appearance of any



Aided by advertisements *(above)*, Charles Wantz is said to have sold 5,000,000 cigars over the years he was a merchant. He was a man of many civic interests, among which was the founding of the Telephone Company in Westminster. The phone company's first offices, pictured on the *left*, were on the second floor of the Wantz Building.

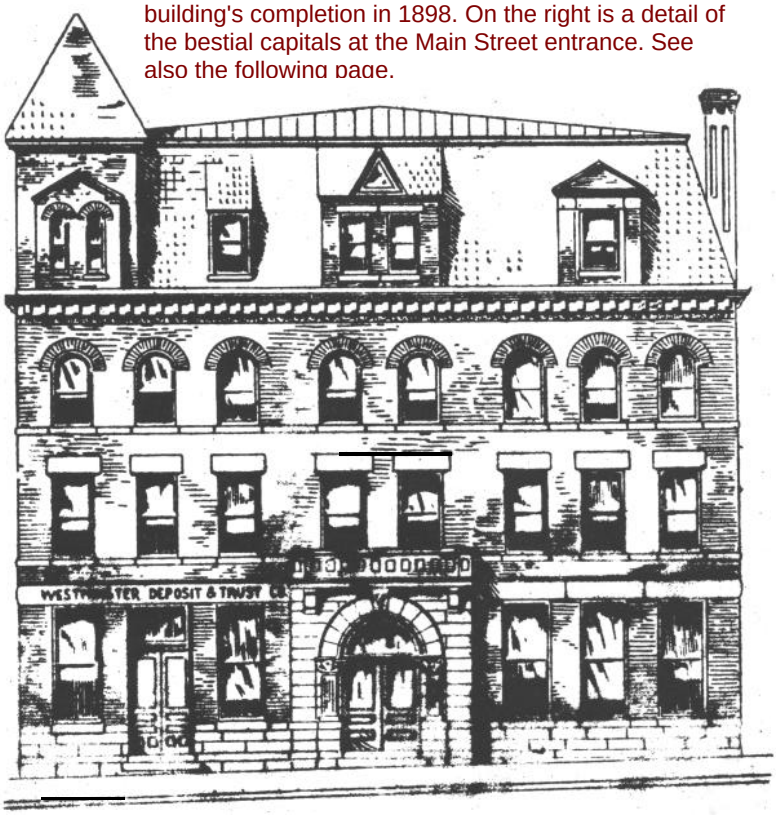
cigar store in the United States. One of the trade journals published a full page description of it."[1]

Wantz, the man, must have been as individualistic as his building. A bag, now in the Museum of the Historical Society of Carroll County, used by Wantz in his store as a tobacco pouch, has him depicted with the body of a camel and with a face complete with Napoleon III beard and mustache. Wantz was also a man of civic interests, being influential in the founding of the library and telephone company; the phone company's first headquarters were, in fact, on the second floor of his building. He was also interested in various fraternal orders. His grandson, who still lives in Westminster, notes that Wantz built the third story of the building for the sole purpose of allowing his fellow Masons to use it as a lodge. In 1889 Wantz doubled the size of the building by erecting a similar one flush with the original structure. The newer store is identical in volume and differs only in details such as number of windows per floor.

In the context of seeming larger-than-life individuals like Wantz and Babylon, men who had faith in themselves and their city, a late Victorian realtor/developer named George Albaugh cannot be overlooked. With others, he justified the faith that Wantz and Babylon had shown in the city's potential for prosperity and added his own dimension of progress. His Charles Carroll Hotel, also known as the Westminster Hotel, is located a block and a half east of the Wantz Building and is certainly one of the three or four most striking buildings on the Westminster skyline. Built of leonine colored stretcher bond brick and topped by an orange Mediterranean-tiled roof, the building dazzles by hue as much as it impresses by size. The principal facade stretches eight-bays long, is three-and-a-half-stories tall, and is complete with a large square tower, which is in turn topped by an orange-tiled pyramidal roof. Central in the ground floor, filling two bays, is the entrance: a pair of double doors within a rusticated, round-arched, projecting setting. The interior of the arch is supported by squatty bestial Corinthian columns with intricately carved Sullivanesque capitals complete with scowling lions that glare out onto Main Street. The keystone carving has "1898" interwoven with the hotel's monogram. The entire ensemble is topped by a shallow balcony. The arch, balcony, and columns are all of a buff limestone.

The spirit that prevailed in the city at the time of the hotel's dedication is illustrated in an article that appeared in the *Democratic Advocate* of November 17, 1898. (Significantly, belief in continued economic progress seems to have been shared by the Democratic party as well as the Republican party, to which the *American Sentinel* stridently owed allegiance.) The *Advocate* praised the hotel's

Below is a drawing of the Charles Carroll Hotel that appeared in the Democrat Advocate at the time of the building's completion in 1898. On the right is a detail of the bestial capitals at the Main Street entrance. See also the following page.

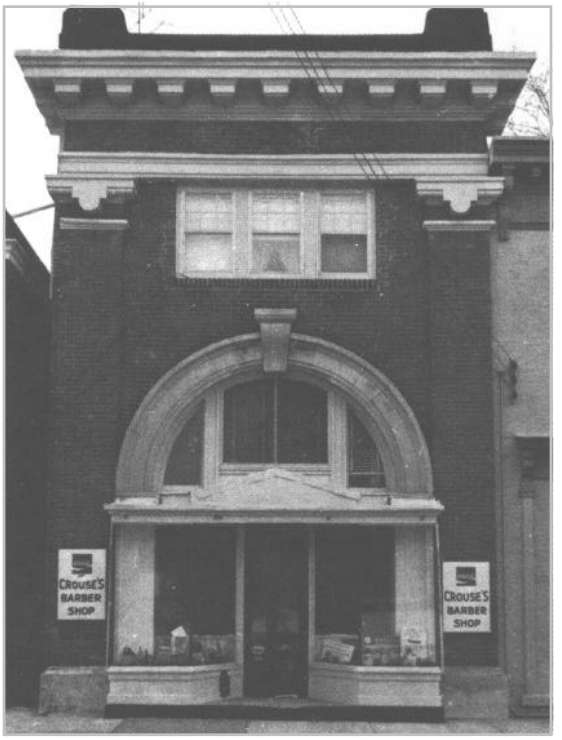


capability to be both "chaste and ornate," and comments that "it will be unsurpassed in general merit by any building of the kind elsewhere." This was in an era that had recently seen the completion of the Waldorf-Astoria in New York, the Ritz in Paris, and Claridge's in London![2]

The structure has no stylistic precedent in the city, making it a "prodigy building," even as its builder was one of the city's Victorian swash-bucklers. The building has been revered throughout its life; one recalls the lines in *Iolanthe:* "all questions of party are merged in a frenzy of love and devotion." Possibly this veneration and affection stemmed from the people's realization that its builder intended it to be a symbol of the city's great future. Hotels, inns, and taverns had been an integral part of Westminster's economy since the days of the Conestoga wagons. Here, however, was a new hotel, the likes of which, in size or style, had never been seen in Central Maryland. Its builder, who had made a fortune in local real estate, doubtless felt that the boom the town had enjoyed during the railroad age would continue into the 20th century and beyond, and that there would be need for such a huge hotel, just as Babylon and Wantz must have felt that there would be need for their buildings. Unfortunately they were incorrect, or at least premature. Transportation and business patterns slowed down and the hotel had to change hands and purpose several times. But even today the building is a symbol of faith in the community: the Union National Bank recently hired Baltimore architect James Grieves to renovate it and adapt it for offices. The project has been as great a success aesthetically as one hopes the venture will be economically.

Faith and pride in the city were also demonstrated in a smaller but no less clear way by Westminster's first native professional architect, Paul Reese, a distant relative of the Reese family, who bought, in the 1840s, the store that served as the city's first jail. Now, just over sixty years later, Reese was trying to use what he had learned in architectural school for the visual betterment of his native town. Photographs showing Reese garbed in a smock in his studio provide an interesting study of a small-town, Belle Epoque architect and his life; the studio is complete with a Toulouse-Lautrec poster advertising Absinthe. The building he designed was a fine, small, Beaux-Arts pile to serve as the office of the Bank of Westminster, for which his grandfather, Jacob Reese, had been the first cashier. Two brick pilasters of an almost Mannerist Giant Order flank each end of the bank building and support a heavy but well-proportioned modillion cornice. Within all this is a giant thermal window used to light the ground floor. An old photograph of the building shows that between the keystone of the thermal window and the cornice there was originally a plaque inscribed with the date

George Albaugh demonstrated his faith in his city by building the splendid Charles Carroll Hotel (also known as the Westminster Hotel) in 1898. The building is shown here as it appears after James Grieve's renovation and conversion to offices in the 1970s.



Paul Reese, shown *(top)* in his architect's studio about 1900, designed a fine Beaux-Arts building for the Bank of Westminster. Its original appearance and its appearance today are shown *above* and at *top right*, respectively.

1900." The photograph also shows decorated jambs on all the windows. This building is clearly Reese's attempt to tame the wild enthusiasms of his contemporaries (such as Wantz and Babylon) and to channel their energies into more internationally fashionable and learned patterns.

Reese authored a lengthy account of his boyhood in Westminster, writing in glowing terms of his strong, healthy, love for the city and its inhabitants.[3] His memories may have been tinged with nostalgia, since the account was authored several decades after he had abandoned architecture (perhaps the struggle to tame was too great) and left the city to become an Episcopal Minister in Oklahoma and Texas.

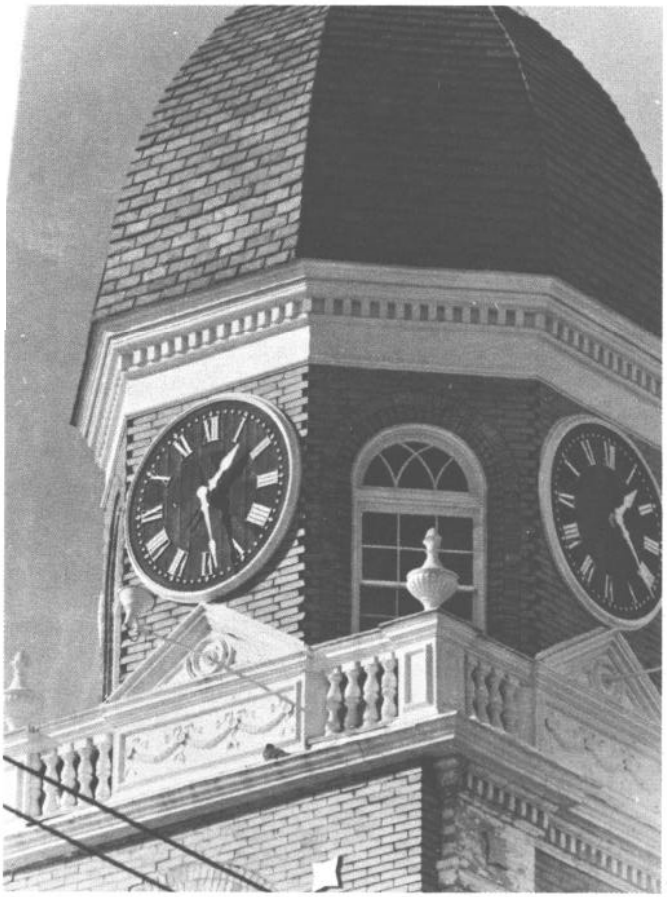
In any event, Reese certainly displayed what has been called a "blessed sense of civic excess."[4] Although the phrase was originally used to describe the spirit that drove the architects of New York's Penn Station, certainly it may be applied here, too. The desire that encouraged McKim, Meade, and White to ennoble New York by a monumental train station was echoed by young men in the provinces in their similar desire to ennoble their own towns, however small. It might be easy to dismiss Westminster's bit of Beaux-Arts as a minor variation on New York's Metropolitan Museum of Art; it is harder to dismiss the pride of the architect in his native city. Such pride was shared by the *American Sentinel*, as it affectionately described the building's interior and its opening in 1901:

> The Director's room is at the rear, near the vault, separated from the counting room by a glass screen and doors. It is finished in heavy oak, and has a ceiling 11' high and derives light from the rear window. The fixtures of the bank are of the Louis XV style, hand carved, and very handsome. The ceiling, 16' high, is steel of an ornamental pattern, and a delightful cream color. The color of the walls are in harmony.[5]

This article also notes with relish that, "from beginning to end it is a product of local talent," listing Reese as architect, Samuel J. Sloan as mason, J. Webster Ebaugh as carpenter, Gilbert and Gehr as iron mongers, Joshua Stevenson as plasterer, and Samuel Yingling as painter.

The 1896 belfried Westminster Fire Hall is another indicator of how the city's railroad-inspired growth was affecting its hopes for the future. As originally designed by Baltimore architect Jackson Gott, the Fire Hall was a three-story building fronting the south side of East Main Street for a distance of forty feet and running back perpendicular from the street a depth of seventy feet (later additions have spread the three-story area into a near cube.) Sheathed in buff brick with trimmings of white brick and Baltimore County marble the building is topped by a tower that gives the structure a total height of ninty-two feet and clear title to being the dominant vertical feature of the Westminster skyline. The octagonal curved roof of the tower is decorated by a Seth-Thomas Clock that was donated by Mrs Margaret Cassell Baile in another gesture of local pride. (In 1897 the clock cost $1040.) Marble medallions decorate the building and contain important dates in the fire company's history: the founding date, the date of the original building, and the dates of various additions.

The Westminster Fire Company – known as the Westminster Fire Engine and Hose Company – was first organized in 1823, when Westminster was still a border town on the Frederick/Baltimore County line. Its first



Above: The clock tower of the Westminster Fire Hall. *Below:* The Westminster Fire Company assembled about 1900.

A section of the Fire Company takes part in a parade down Pennsylvania Avenue about 1900.

headquarters, resembling a small barn, were on Church Street, the center of the early town. As the 19th century progressed, the company's location continuously moved west following the city's growth. The buildings grew grander and grander, symbolizing the city's expanding population and wealth. Locations were changed in 1824 and 1879 before the company settled at its former Main St. location in 1896. The company is now located on John Street.

The city's expansion at this time affected the symbiosis between city and country. The city dweller had been dependant upon the farmer for a large part of his livelihood: lawyers and doctors served the farmers' professional needs and shopkeepers served their other needs. The heavy manufacturing industries that came with the railroad in the late 19th century had little to do with Westminster or with Carroll County; they could just as easily have sprung up in the mill towns of New England or in the industrial cities of the Midwest. They were industries *in* Westminster, not *of* Westminster; they were industries that did not grow out of local needs nor were they intended to meet local needs.

This was not true of all late Victorian industies, however. Some were still tied to the soil and were bound up in the vagaries that control agricultural success and failure. Benjamin Franklin Shriver, whose family name pops up like mint in the history of Westminster and Carroll County, founded the county's first canning factory in 1869. He began his operations in the old cooperage shop at the family compound in Union Mills, a few miles north of Westminster. According to an informal history of the company prepared in 1950 by James M. Shriver, Sr., the business grew and "induced the founder to locate another plant in Westminster." During the same year, "he adopted the *Blue Ridge A No. 1 Grade* labels [and] began the development of the modern cob-crusher by utilizing a threshing machine cylinder." A brother, Mark 0. Shriver, then "developed and patented the first closed retort which was used here in this pioneering stage." This pioneer plant was located on the southern edge of town on George Street adjacent to the Western Maryland Railroad tracks. But, this industry was as dependant on the prosperity of the surrounding farms (many of which the company owned) as the early merchants had been and, consequently, the Westminster "venture was doomed to failure as a result of a severe water shortage."

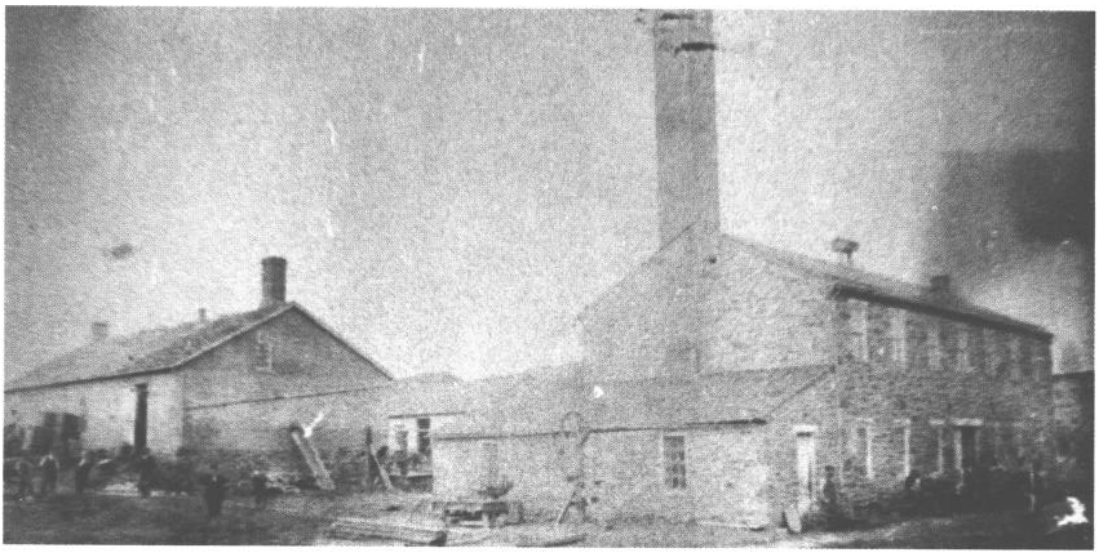
Later, during the 1870, the company grew again; it founded other plants and various members of the family joined in. A partnership was formed between B.F. and Herbert Shriver, with the latter taking charge of the office while the former applied most of his time to the farming and canning operations. Early canned products of the company were "canned pies, peaches, gooseberries, tle berries, peas, quinces, pears, corn, tomatoes, applesauce, and four different types of cherries." By 1881 prosperity led to another expansion and a second move to Westminster. This time the B. F. Shriver factory was located on a plot of land at the corner of East Green and Liberty Streets, also near the train tracks.

The large stone building they used and most of the surrounding barns are still extant and are fascinating examples of early commercial-industrial buildings, especially in the way in which they bring the country into the city. Despite certain modern encroachments on the ground floor, the company's stone building on Liberty Street must be among the most eye-catching buildings in

Workers at the B.F. Shriver Company plant about 1900.

the city, with its massive stone walls, quoins, and elegant but powerful southern brick chimney. It is of particular interest to observe that the Shriver Company's factory was in the vernacular farmhouse style, complete with regularly spaced and wooden-linteled windows. It is merely a larger scale version of the old jail or, for that matter, merely a stone version of the brick Utz House. This strong streak of conservatism seems especially fitting for an industry and a family so closely tied to the Carroll County soil. However, the company was traditional in its buildings only: it was an award-winning pioneer in its production methods.

"Operations continued on the Liberty Street site until early in the 20th century, when they moved to larger quarters just northeast of town." Happily, the agricultural association of the Liberty Street factory was continued after the Shriver Company moved to its new plant: the land and buildings were used by Koontz Dairy and then by the Farmer's Supply Company.[6]

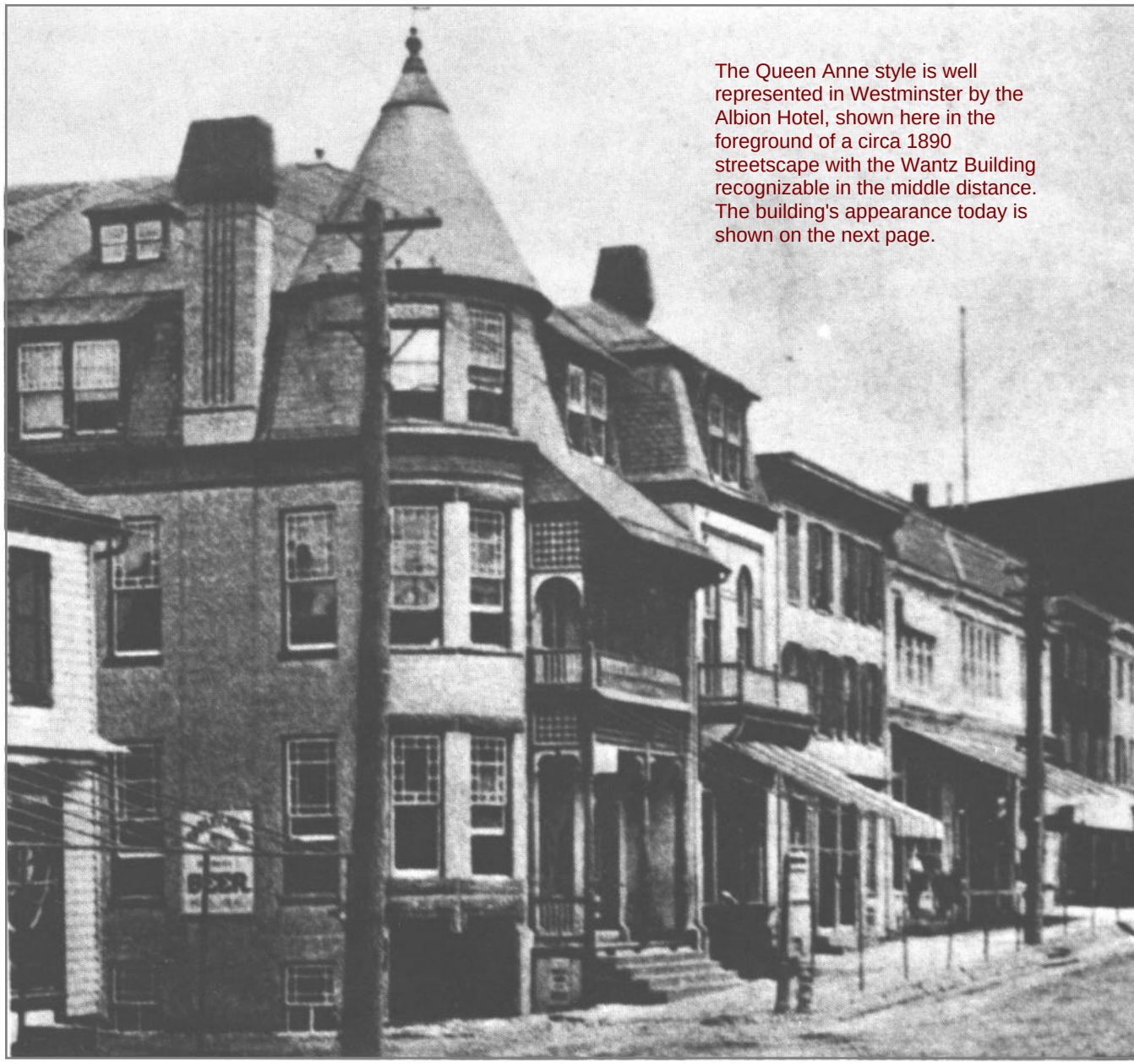


Right: The B.F. Shriver Company plant on Liberty Street about 1885.
Below: The Shriver plant as it appeared in 1978.

As the nineteenth century came floridly to a close, one more nationally popular style of architecture found its way to Westminster — the Queen Anne Style. This form became popular in the United States after the British Government used it for buildings at the Centennial Exhibition of 1876. The American building and architectural journals quickly encouraged the style with phrases such as:

> But the chief thing that would strike the observant eye in this style is its wonderful adaptability to this country, not to the towns indeed, but to the land at large . . . it is hoped that the next millionaire that puts up a cottage . . . will adopt this style, and he will have a house ample enough to entertain a prince, yet exceedingly cool in summer and yet abundantly warm in the winter, plain enough, and yet capable of the highest ornamental development.[7]

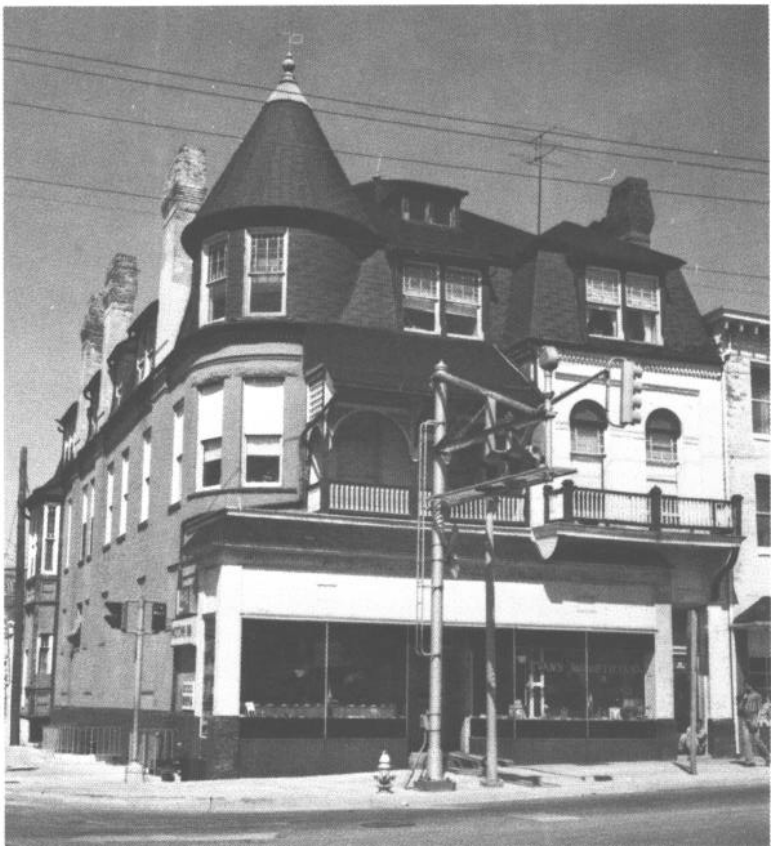
The style is well represented in Westminster by the Albion Hotel, at the corner of East Main Street and Railroad Avenue. This hotel, built toward the end of the nineteenth century, displays the necessary variety of wall materials: here brick, there shingles; here slate, there wood and colored glass. Moreover, the differences in color between the gray painted brick, the brown painted woodwork, the rosey chimneys, and the black slate, all aid in the achievement of the desired picturesque effect. The authenticity of style is heightened by the powerful three story conical-roofed tower that nicely makes the turn from Railroad Avenue to Main Street and by the sculptural, ornamental chimneys that thrust their way out of the roof. It is no surprise that the hotel figures prominently in several photographs of Westminster taken in the past one hundred years. Located directly across the street from the train station, the building was in a position to take full advantage of rail, wagon, carriage, horse, and pedestrian traffic. The building seems little changed since it was built. There may be different signs on its outside, now advertising pizza rather than beer, and it may be a little dilapidated, but a good deal of the flavor still



The Queen Anne style is well represented in Westminster by the Albion Hotel, shown here in the foreground of a circa 1890 streetscape with the Wantz Building recognizable in the middle distance. The building's appearance today is shown on the next page.

remains in Westminster's finest essay in the Queen Anne style.

Westminster's late Victorian commercial buildings obviously reflected the success that the merchants and entrepreneurs enjoyed and their willingness to embrace new ideas in the quest for continuing success. They applied their aspirations not only to their own age but projected it to the ages to come. In a sense, then, they only partially succeeded. When the Babylon Building was built it dwarfed its neighbors. Today, this building and the Wantz Building are both bordered by structures that nearly match them in height and follow their example in design. This is especially noticeable just west of the Babylon Building, where the neighboring structure copies the older building in cornice placement and its use of the bay-window-in-arch motif. Wantz and Babylon would have been pleased that the town did catch up with them, but they might be depressed to observe that no one has continued the progression. No one has bettered them.



The Albion Hotel building as it appeared in 1978.

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Chapter 9
Domestic Buildings, 1875-1900

We discussed in Chapter 7 the transitional houses built by Westminster's most prominent mid- 19th century individuals, who were divided into two groups: (1) the tradition breakers, who wanted to create a completely personal statement (John L. Reifsnider and, to a lesser degree, his brother and Dallas and Roberts) and (2) those who followed them but were not prepared to break entirely from the city's building traditions and consequently expanded and expanded and expanded the basic form. The members of this second, more populous, group indicated their affluence through size and decoration, hoping to show the city that while they were still a part of it (because they kept the basic house form intact) they were also a part of the greater world in their use of nationally fashionable trim.

These two possibilities presented to the citizens a century ago have controlled Westminster's domestic architecture to the present day. For the one hundred years following the developments of the 1860s and '70s, the residents of Westminster could either continue to build decorated farmhouses or choose any of the popular styles of buildings that were sweeping the nation.

The enthusiasm with which Westminster's merchants accepted the new freedoms in architectural styling for their places of business in the late nineteenth century was demonstrated in the previous chapter. But what were the houses of these merchant adventurers like? What forms did they adopt or create? What decorations did they use for embellishment? If, as we have argued, their imaginations in designing their places of business were hampered only by their funds, certainly we might assume that their homes were built in a similar state of mind. Actually their houses were conservative. The breakthroughs made by the Reifsniders, Dallas, and Roberts in domestic architecture and applied by the merchants to their commercial structures were disdained by them for their residences. They veered from the standard Pennsylvania farmhouse only in detail and in scale.

Perhaps the most dramatic example of this paradox is the 1875 Wantz House at 101 East Main Street. Built by Charles Valentine Wantz, who created the gambolling Wantz Building at about the same time just one-and-a-half blocks away, the house is merely a much-enlarged version of a house that would have been built one hundred years earlier. It has the same room arrangement as, say, the Barnitz House at 211 East Main Street, only expanded several-fold in scale due to a several-fold expansion in wealth. The same is true of the exterior: the principal facade displays the three regularly spaced bays per floor (however, there are three floors in the Wantz House) and the placement of windows and doors is unchanged. It is only the exterior decoration that dates the Wantz House to the last quarter of the 19th century. Whereas the Barnitz House displays decoration of the Early Republic era — a fanlight and mouse-tooth cornice — the Wantz House reflects the Gilded Age. The fanlight has been retained in shape, but rather than the setting (or rising) sun, we have a semi-circle of leaded stained glass in an allegorical design. The second floor exterior is embellished by a narrow, cast iron balcony, which is reached from the interior by three tall French doors. It is chiefly by their woodwork, though, that the houses of this era are separated from the past and create their own statements. The woodwork at the Wantz House generally consists of ponderous pelleted scroll brackets by the door and very lively, bright, white-painted cornices, entablature, and brackets.

Though the Wantz House may lack subtlety, taken on

The Charles Wantz House at 101 East Main Street.

its own terms it is still a success. It is as spatially impressive as it was meant to be; walking eastward on Main Street, one views the place for hundreds of feet before reaching it. As one looks up at the immense pile, the whiteness of the woodwork, the expert carving, and the stained glass give it power. For all its size, the house is rescued from grossness by its innate staid quality and innovative features. There is a splendid moulded-brick corbel course and, in the rear section, a recessed Greek Cross cornice trim that is an interesting variation of the trim on three-generations-older Ecklar House (255 East Main Street).

The Rinehart-Wantz House, built in 1868.

Above all else, the Wantz House is a philosophical landmark — it represents the ultimate expansion, the end of the road, for the three-bay vernacular form in Westminster.

Similarly, the 1868 Rinehart-Wantz House located at 179 West Main Street is the ultimate expression of the five-bay house (sharing this honor, perhaps, with Cunningham-Hahn House at 97 West Green Street and Fisher-Smith-Fletcher House at 254 East Main Street, which see later). All the things that were true of 101 East Main Street for the three-bay house are true of 179 West Main Street* for the five-bay house: its vast cubic shape marks the ultimate expansion of an earlier form. But, despite its reliance on a century-old window placement and floor plan, it seems to be a definite part of its own era. We find the fashionable Victorian gothic peak in the vast roof, quatrefoil windows used for trim, and an intricately carved entrance porch. The care with which the house was built is demonstrated in these details and in the size and the richness of the entrance double doors with their moulded panels and glittering gilt used on the side lights and transom.

The house itself is almost — but not quite — too large for the form and it certainly stands as a pronouncement

*The multi-generational family ties between 101 East Main Street and 179 West Main Street illustrate the pleasant social continuity in the city: the two grandfathers of the present owner of 179 West Main Street were the builders of the two houses.

The Rinehart-Wantz House, built in 1868, is the ultimate expression of the five-bay house. *Above:* its original appearance; *right:* the principal entrance door.

that the five-bay, two-sectioned farmhouse dare not attempt to get any larger. As such, we see in it the Pennsylvania farmhouse in its ultimate form — the final phase, the end of an era. The Bennett-Parke House on Court Street (see page 53) represents the middle phase: its full, middle-aged maturity is the logical, perfect ripening of the youthful enthusiasm of the initial phase exemplified by the Utz and Shellman houses at 166 and 206 East Main Street, respectively (see pages 22 and 26).

We may not leave 179 West Main Street without mentioning its agrarian environment. The small estate that surrounded it comprised two full city lots, and held orchards, vegetable gardens, a large bank barn, chicken houses, and servants' quarters. These rural amenities can be explained in part by the fact that the builder, William G. Rinehart, was the owner of extensive acreage in the county. Today, the grounds are more urban in character: nearly all the buildings, including ice houses, outhouses, and carriage shops, have been removed; the barn has yielded to a five-car garage; and the once great produce garden now consists of a couple of bartlett pear trees and a small grape arbor.

The importance that the citizens placed on early training in commerce is interestingly illustrated by a story told by the present owner of the Rinehart-Wantz House. He remembers that in his youth, when money was tight and livestock in the city was plentiful, there was a superabundance of flies. Besides horses, necessary to most families, there were also many sheep and hogs and "practically everyone kept chickens." To help ease the situation, a civic association offered a bounty of 15¢ per quart of dead flies. Children were sent out to catch these winged pests and the budding capitalists would usually secure several score quarts of live flies per week. These would be killed by being baked in the kitchen stove at 179 West Main Street. Besides demonstrating the citizens' propagation of the work ethic, the story illustrates the pleasant lack of pretense, easy elegance, and the egalitarian nature of *fin de siecle* Westminster.

Built within three years of 179 West Main Street is the Cunningham-Hahn House at 97 West Green Street. Although of smaller scale than the Rinehart-Wantz House, 97 West Green Street makes several of the same points, and provides another fine example of what liberties could be taken with the Pennsylvania farmhouse. Although the basic house is intact, especially in plan, it is given a Victorian personality and independence by means of fashionable details. Foremost among these are the Gothic peaks that interrupt the roof line on all four sides of the main section. These peaks are replete with centrally placed rosettes and, on the end facades, are enlivened by twin chimneys. The three-sided, one-story porch that wraps about most of the main section is another example of how late 19th century builders adopted national trends, this time the very American front porch, to decorate their homes.

Pursuing the theme of the importance of decoration and the expanding size of the basic farmhouse, we come to the Fisher-Smith-Fletcher House at 254 East Main Street. A popular architectural philosophy espoused in the past 80 years has been that *form follows function*. But long before our modernists were expounding so alliteratively, Westminster's builders of the 1860s and '70s were illustrating how *desire dictates decoration*. In form, the Fletcher House is, like its near-twin the Rinehart-Wantz House, merely an expanded farmhouse and thus its function 'was to serve most expeditiously as a residence. However, the desire of its builder, John Smith, a prominent man in the legal affairs of Westminster, was to present a solid, permanent, physical display of his wealth. Evidently he did not feel that he had the complete freedom that John L. Reifsnider had had* to abandon the local form and to build totally as he pleased. So Smith channeled his energies and his desire for display into trim. His wealth manifested itself in decoration in the form of exuberant, almost Baroque, carved exterior woodwork.

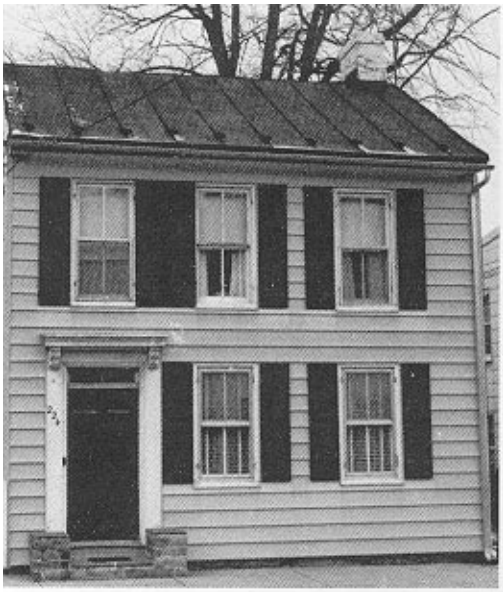
Perhaps the easiest way to see how the average citizen of Westminster responded initially to the new freedom in house design is to see what happened to the simple three-bay frame house during the late 19th century. We might begin with early simple examples 224 and 226 East Main Street, the latter the slightly larger of scale. These are typical of the dwellings in the city before the coming of the railroad and before the Reifsniders, Dallas, and Roberts had made their statements. After these events, the house begins a process referred to in automobile parlance as "customizing." Citizens began to realize that there were accessories they could put on their simple "stripped down" house; the architectural vocabulary of the late 19th century offered them a variety of options that they could use to ornament their simple chassis.

So, perhaps they wanted a porch and a Gothic peak dormer window. Fine, these were available and – *voila!* 144 East Main Street. Perhaps the owner decided instead to enrich the cornice line by means of brackets, to enrich the door surround, and to add an octagonal tower. Fine, these too, were allowed – and we get 142 East Main Street Perhaps the owner wanted a really and truly souped-up model: a detailed spindled porch, an enriched door, a personalized cornice, a gothic peak dormer window, an octagonal tower, the whole gamut of options – this might give us something like 228 East Main Street or maybe 26 Bond Street.

The same thing happened with five bay houses but in a less noticeable manner. Perhaps the best example of a "customized" five-bay house is 35 West Main Street, popularly known as the Cover House. Here, the owner took a brick shell, nearly identical in volume and plan to the eighty-year-older Utz House, and added a Chinese Chippendale-influenced porch (complete with exotic cast iron toppings), a two-story bay window, and a roofed oriel window with stained glass. It is important to remember when viewing buildings such as the Cover House and comparing them with the Utz House that the changes in the fabric ought not to be called "good" or

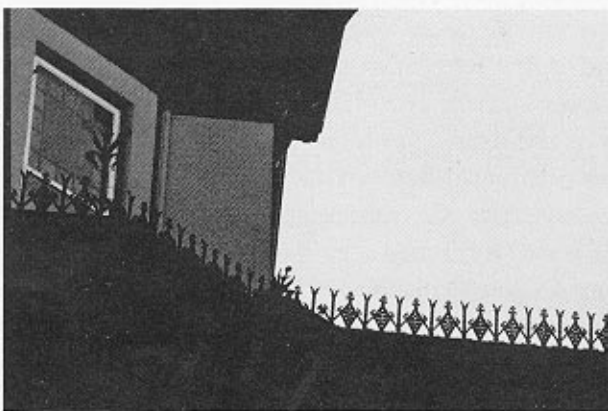
The Cunningham-Hahn House at 97 West Green Street.

*Reifsnider's independence may have been in part due to the fact that ill health forced him to retire to "Terrace Hill" soon after it was built, thereby cutting many of his worldly ties and letting the city go its own way, as he went his. Smith and Wantz on the other hand were much involved with the town's affairs and may have felt more pressures to conform.









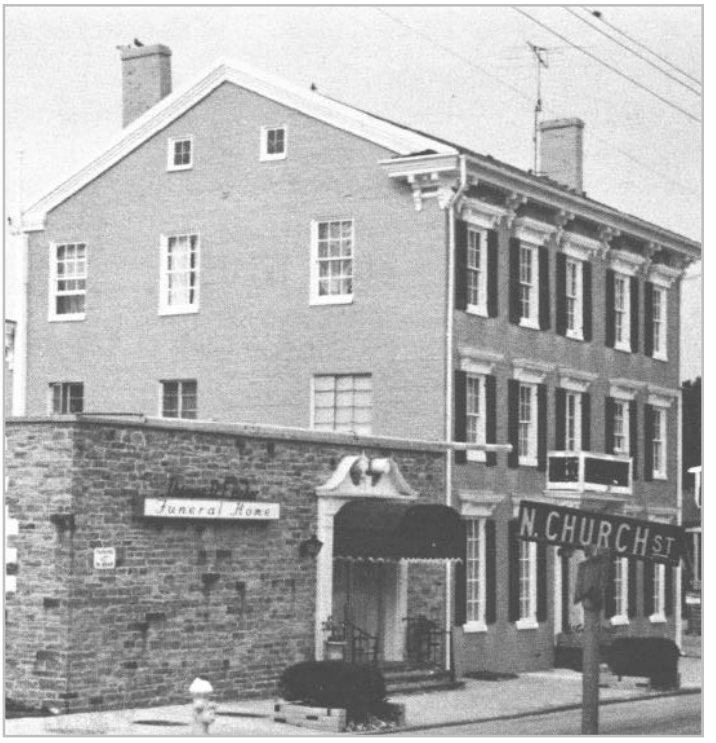
Architectural “customizing” of the late 19th century.
Top, left to right: 224, 226, and 144 East Main Street.
Center, left to right: 142 and 228 East Main Street, and 26 Bond Street.
Bottom: 35 West Main Street, known as the Cover House.

"bad"; they do not necessarily help or hurt the pile. Whether one prefers 35 West Main Street to 166 East Main Street is strictly a question of personal taste, of reason versus emotion, and arguments along these lines will get us nowhere toward understanding and appreciating each building on its own terms and merits. Taking the Cover House in its own right, it is an amusing success; its iron trim over the front porch is superb in its delicacy and creation of "motion"; the rest of the porch, all the stained glass, the heavy cornice, and, most especially, the oriels and bays that thrust out from it on all sides, are all unqualified successes.

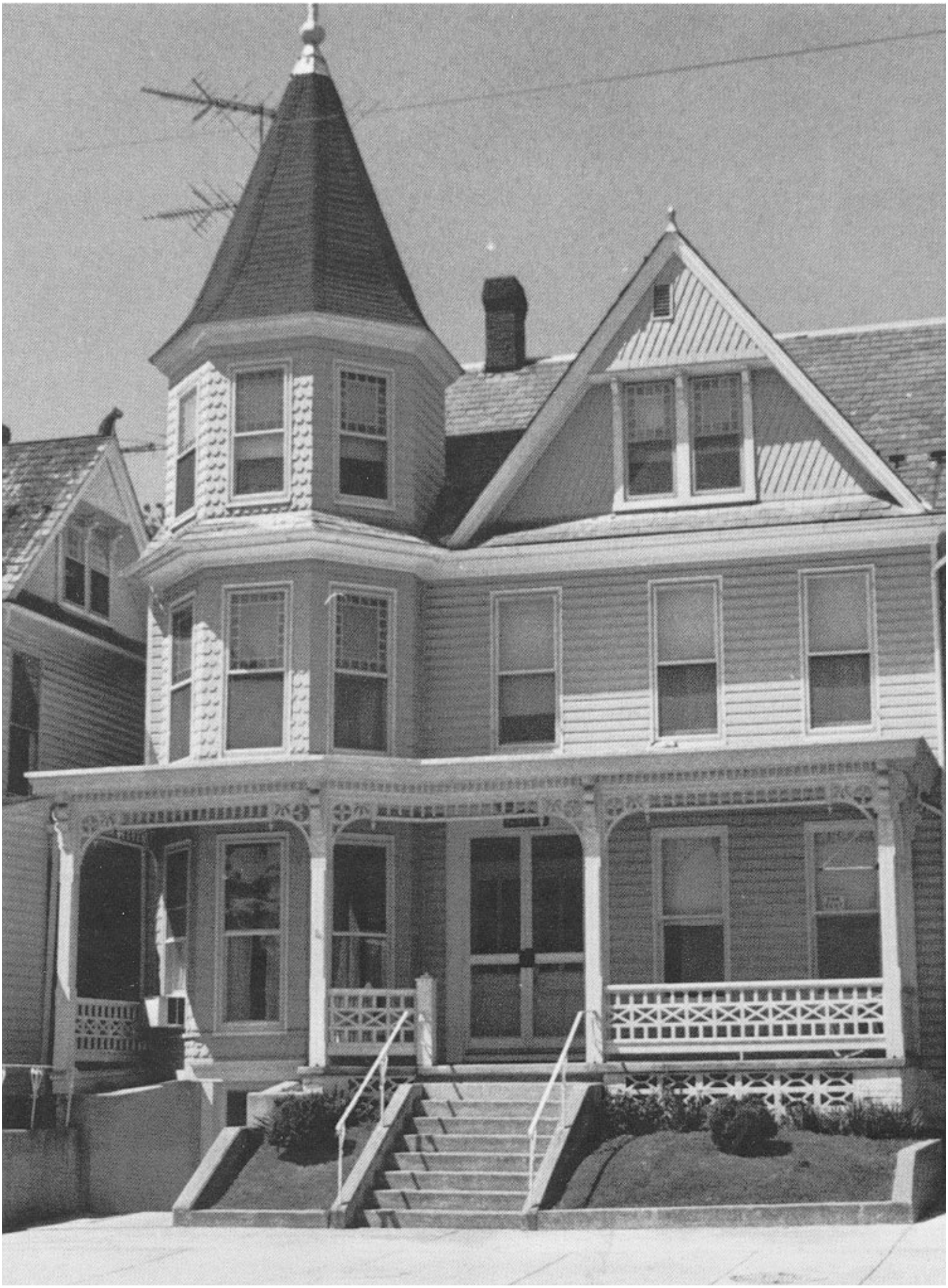
Two other houses that give the impression of happily carrying out the city's new architectural freedom are the Shipley House at 172 East Main Street (ironically, exactly across Center Street from the old and seminal Utz House) and the Gilbert House in the heart of the business center of Westminster at 54-56 East Main Street. This building is now in the process of being restored by the city to its circa 1875 state after having experienced several expansions and changes of use in this century. Both houses have much in common physically, especially if one visualizes the Shipley House without its marvelous porch. They are both two-and-a-half-story, square houses with smooth icy walls on the first and second floors and, as an interesting contrast, spiky, visually-exciting, option-enriched roof lines composed of different sized gables, turrets, and chimneys. The buildings do not fall into any recognizable national style and must be thought of, as "merely" exciting products of the late 19th century. They must be considered in the same light as the Cover House, that is to say, as natural, almost botanical, outgrowths of earlier vernacular building styles. Now, however, the style is not confined to the mid-Atlantic area but is spread all over the United States — truly a "popular" style.

A contemporary of these two houses is the Charles lingslea House at 109 East Main Street, located halfway between, and a few feet from, the Charles Wantz House and the Charles Carroll Hotel. This house, built around 1880, is one of the most "open" in the city, as it throws its bulging sides and verandas out to catch the light to the south and to the east. Extremely irregular in shape and very large, it is still light and airy and manages to exude a Clarence Day sense of stable, yet light-hearted, prosperity. The building's architect did not know very many tricks, yet what he knew were enough to set Number 109 apart from its contemporaries, even as the rise upon which the house sits serves to set it apart physically. The lightness is aided chiefly by the delicate trim of the bargeboards, by the bays' cornices, and by the railings on the east and south porches.

The Billingslea House is pre-eminently a piece of sculpture. Kenneth Clark in his youthful book, *The*

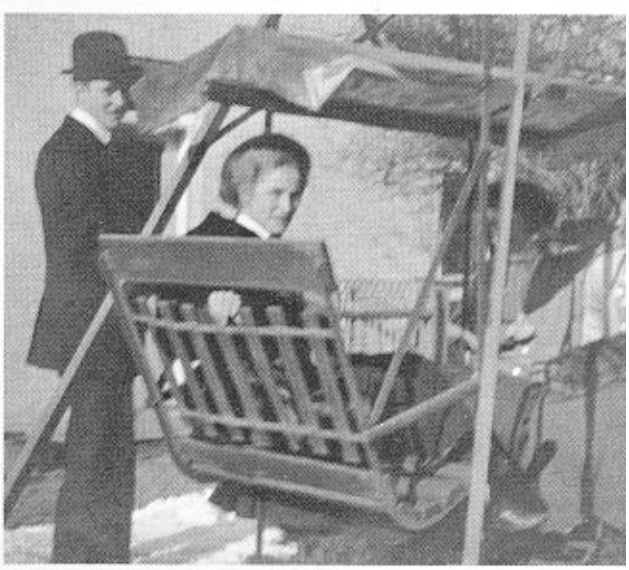


The Fisher-Smith-Fletcher House at 254 East Main Street *(top)* and a detail of its exuberantly carved woodwork *(bottom)*.

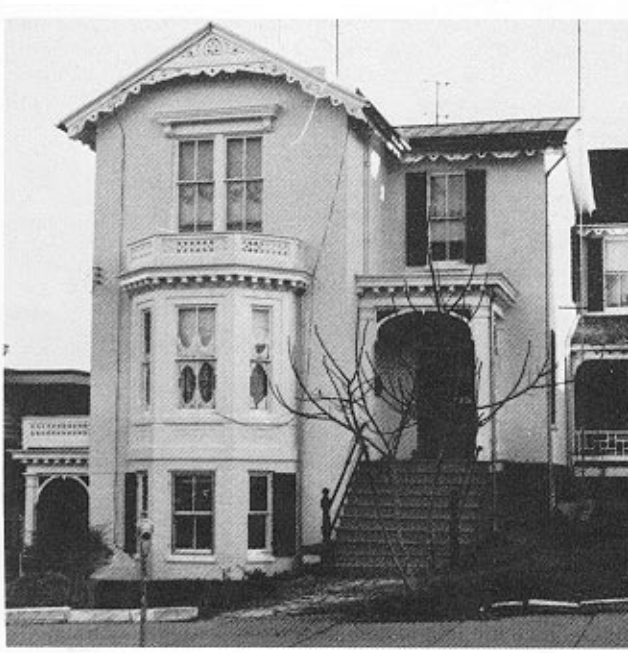


The Shipley House at 172 East Main Street.

Mayor Oscar Gilbert



Top left: The Gilbert House about 1885, showing Madeline, the daughter of Oscar and Ida Gilbert, and her class from Western Maryland College. *Above and middle right:* Madeline and other members of the family about 1900.



The Billingslea House at 109 East Main Street.

Gothic Revival, touches on the difference between looking at buildings as three-dimensional objects and as two dimensional objects – as pieces of sculpture as opposed to paintings. The point is particularly pertinent to the Gothic Revival (the topic, after all, of his book) but it can be applied to all buildings. Simply put, Lord Clark feels that Victorian builders relied too heavily on facadism, putting all their efforts into just one of the building's planes, ignoring the totality:

> For the use of Gothic in civil architecture there was one objection of very great importance. Between medieval architecture and modern architecture lies the appearance of the street. Medieval architecture was in and around; modern architecture, street architecture, is flat. One could walk all around the medieval cathedral . . . but the street front has to depend entirely on a facade.[1]

This "objection" is obviously present in some, but not all, Main Street buildings. Even on those buildings we identified as being simple houses with bulges there are, as Clark realized, reasons for this "facadism." It is true that if one took away the peak of 144 East Main Street, one would have 226 East Main Street and, as Lord Clark would complain, everything was maintained but the main facade. But perhaps it is excusable. After all, most buildings of this era had to be squeezed into narrow lots and were hemmed in by neighboring structures that controlled, to some extent, what could be done. The sides were often as not but a few feet away from the neighbors' walls and the backs were generally used only for service. Thus were the fronts, after all, were what passers-by saw and relied upon to make the owners' statements.

Soon after the traditions-breaking decade of '65-'75, George W. Matthews started to lay out and develop a large tract of land he owned just south of Westminster's business district. He laid off 30 lots and reserved in the center a large plot of ground to be used as a park. All the lots fronted the park and were quickly bought and built on. On March 5, 1877, Matthews appeared before the Mayor and Council of Westminster and "voluntarily tendered them a lot of ground near the Reformed Church to be used as a public square and to be under the control and management of the corporation of Westminster."[2] The council discussed several issues, such as whether or not a fence should be erected, before the deed was finally presented from Matthews and wife to the Council on May 7, 1877. "The Council was much impressed by the manner in which the deed was presented, which was received by the president of the Council in the name of the people and a motion of thanks was moved and seconded and carried unanimously thanking Squire Matthews and wife for their noble gift."[3] What is interesting about Belle Grove Square, as it was called, besides its being an example of civic-minded generosity, is the manner in which some builders used the woodsy square and many street intersections to avoid the two-dimensional problems that vexed

Belle Grove Square was donated to the city by George W. Matthews in 1877.

Clark. While some builders stuck to houses with a single important facade, others realized the sculptural possibilities and used them to good advantage. The houses at 17 Park Avenue, and 26 Bond Street are clearly intended to be viewed from more than one aspect.

The coming of the railroad accelerated Westminster's process of annexation and expansion, a process as old as the city itself. One reason the houses on Belle Grove Square were such a success was their closeness to the railroad: not one of the lots was further than 300 yards from the depot. But, besides Matthews's activity at Belle Grove Square, larger scale subdivision was underway all around to the north and south of the then town boundaries. John C. Frizzell had purchased the old Winchester property and in the 1870s had laid out the city's largest addition, going from the alley behind Main Street to present-day Charles Street. Similar actions were being taken by Edward Lynch, whose subdivided land abutting the railroad tracks was quickly snapped up and built upon as Liberty Street and East Green Street.

Even John Longwell, who by the 1880s must have been regarded in Westminster as something like Moses, began to subdivide part of his farm as a response to these development pressures. His estate ran from the railroad tracks eastward to the Court House and Longwell, and later his daughter and heir, Sallie, began to plat out the land around the Court House into lots, creating the present-day Court Square and Willis Street. These lots were sold to prominent late-Victorian men about the city, who erected on their tree-shaded acre sites commodious, fine, somewhat rambling houses. These houses evoked the class and the era that built them: relatively affluent, and seeking to live in a comfortable restrained way. "Restrained," however is not to say that the builders totally followed Westminster's vernacular building traditions. On the contrary, Willis Street is interesting today for the manner in which it displays several national styles, and combines popular, polite and vernacular architecture. Among the national styles found there are:

The Bungalow Style, as at 121 Willis Street. "The typical bungalow is a one story house with gently pitched broad gables. The lower gable usually covers an opened or screened porch and a larger gable covers the main portion of the house . . . wood shingles are the favorite exterior finish . . . windows are either sash or casement . . . "[4]

The Shingle Style, as at 131 Willis Street. "The shingle style house, two or three stories tall, is typified by the uniform covering of wood shingles from roof to foundation walls . . . the eaves of the roof are close to the wall so as not to distract from the homogeneous and monochromatic single covering."[5]

The Georgian Revival Style, as at 145 Willis Street and 174 Willis Street. Number 145, the Shriver-Wisner

Three national styles are displayed on Willis Street: *top to bottom*, Bungalow, Shingle, and Georgian Revival.

The Diffenbaugh-Weant House at 171 Willis Street is a prime example of Calvert Vaux's "Design No. 3."

House, is attributed (locally) to Stanford White and is executed in frame. The Weis House, 174 Willis Street, (and the carriage house behind) is executed in Flemish bond brick on all four sides. These neocolonial buildings "are strictly regular in plan, with a minimum of minor projections, and have strictly symmetrical facades ... chimneys are placed so as to contribute to the overall symmetry. The central part of this facade may project slightly and be crowned with a pediment with or without supporting pilasters. Doorways have fanlights. . . . "[6]

Also on Willis Street is one of the major examples of the most popular late-19th century building form in Westminster. The example here is the Diffenbaugh-Weant House at 171 Willis Street; it may be considered the crowning product of a building pattern that began about 15 years before. What was the specific and exact *first example* of this L-shaped style in the city is unclear. However, two possibilities are the Shriver-Stottlemeyer House at 146 West Main Street and the Reese-Wagner House at 289 East Main Street. Pleasantly, as is so often the case with building styles in Westminster, this design seems to be equally at home in brick or frame. The house now numbered 146 West Main Street was probably built by Francis Shriver in the mid 1860s or early 1870s. (His heir, Edwin Shriver, is nationally known as the originator of the first county-wide RFD system.) In 1878, at the opposite end of town, Orlando Reese purchased a section of the former Yingling tanyard from his uncle, Elias Yingling, for $500[7] and soon afterwards built a brick, L-shaped house there; he is listed as living there at 289 East Main Street in the 1881 *City Directory*. The house is of interest not only because it is brick but because it employs an octagonal bay window and retains the two-tier side porch to help define itself and link it with the past. On another level of distinction, this house is proclaimed by legend to be the site of the first making of ice-cream in the city.*

Whichever house was the first to represent the L-shaped style in Westminster, primary credit for nationally popularizing it must go to Calvert Vaux. Mr. Vaux, called "one of the most seminal influences in 19th century architecture," was an English designer of build-

*The traditional recognition of the Reese House as the scene of first ice-cream making in Westminster seems to conflict with Mary B. Shellman's story of Mary Behoe's first ice-cream making at her house on the opposite side of town (see page 55). Resolution of the seeming contradiction probably is associated with the fact that Mary Behoe and her husband, Billy, were servants (and sometime slaves) in the Reese household. It seems reasonable to suppose that when Mrs. Behoe acquired the ice-cream maker's art, she exercised it concurrently at both her sites of labor — at the Reese House for her employer's delectation and at her home on Union Street for her own customers' benefit. Apparently, the same high spirit of enterprise that characterized civic leaders like Reifsnider and Wantz was present in individuals of the black community also.

Calvert Vaux's "Design No. 3."

Rear of Diffenbaugh-Weant House.

ings and landscapes who emigrated to the United States. In 1857, he published a book called *Villas and Cottages*, which was intended to educate the American public by encouraging all levels of society to increase their standards and hopes: he wanted America to become a land of educated and intelligent patrons, architects, and workmen all helping to raise the level of the building art. The book was supposed to do this by means of a long introductory essay on design theory, and by offering several plans for Americans to consider. But these designs "are not brought before the public as model designs, to lessen the necessity for the exercise of individual taste, but, as far as possible, to increase its activity. Such books are needed as stepping stones."[8] The book was a best seller.

His Design Number Three, called a "Suburban Cottage," must have provided the inspiration for Shriver and Reese on Main Street, for Diffenbaugh on Willis Street, and for dozens of others throughout Westminster. During the late 19th century, this Design Number Three (with variations) became one of the most popular forms in the city. It is interesting to note that the two possible local innovators, Reese and Shriver, were members in good standing of the Westminster Establishment. In discussing Design Number Three, Vaux comments:

> This design for a suburban cottage on a small scale was prepared for a situation on a street lot, in which the house would have been generally seen among trees, and in connection with the other houses adjoining. The proportions were, therefore, made somewhat higher than would have been thought desirable if the site had been larger and more open. This point of relative proportion is worth much consideration in suburban houses, for it may easily happen that a particular design shall have a decidedly dwarfish appearance if built in one situation, a high, stilted effect in another, and be quite satisfactory in a third — the result on the eye being dependent as much on the objects immediately surrounding the houses as on the house itself.
>
> The chimneys are placed in the outside walls, and are intended to improve the appearance of the design, although perfectly simple in execution. The chimney is a most expressive feature and deserves to be brought prominently into notice in domestic architecture. As a general rule, it is desirable in this climate to build the chimneys in the body of the house, and not in the outside walls. But exceptions often occur in large houses, and sometimes in small ones, where the gain in so doing is greater than the loss, and in such cases the opportunity to give a definite character to the chimney-stacks should be taken advantage of. This design has not been executed. It was estimated by Newburgh mechanics at over $4000, in 1852. It was proposed to be built of brick, finished off on the inside, and painted a soft cream color externally, the verandas and trimmings being finished a rich brown.[9]

The two-and-a-half-story, L-shaped house built by

James A. Diffenbaugh, which he called "The Maples" and is now numbered 171 Willis Street, might be viewed as the logical end of this building pattern. Products that define ends of cycles usually do so because they achieve perfection or because they carry the element to its utmost extreme. This may be the case here, because the house in both size and in detail cannot be outdone. Diffenbaugh took the basic Design Number Three and, as Vaux would have wished, added certain features; heavy bulbous brick chimneys (which, interestingly, match in details those on the Charles Carroll Hotel), a rhythmic brick frieze in the entablature, interesting stained glass in the dormer windows, and a shingled and glassed-in rear section that fills the area Vaux intended as a rear porch.

Diffenbaugh was born at Fern Rock, near Westminster, in 1854; he received undergraduate and masters degrees from Western Maryland College in 1874 and 1877 and was admitted to the bar in 1878. Although it seems he would have preferred to be known as a public school teacher and educator, it is clear that politics and appointed office accounted for most of his time, effort, and income. He was the Clerk of the Committee of Accounts in the U.S. House of Representatives during the 44th, 45th, and 46th Congresses until he retired in 1881 to be appointed Deputy Clerk of the Circuit Court of Carroll County. He quit this post in 1884 when he was elected County School Examiner, was re-elected to that post five times, and, in 1888, was appointed one of the five members of the Board of Education and president of the State Teacher's Association. An 1896 publication by the Baltimore American Publishing Company, which purports to be a guide to the State and its leading citizens, comments on Diffenbaugh:

> Being a fine scholar, fluent writer and speaker, a man of great executive ability, and of gentle and refined manners and cultivated taste, it need not be said that he filled various offices to which he has been called with credit to his alma mater, and with great advantage in his State. His elegant bachelor home, with its fine library, wealth of creature comforts, and famous hospitality at 'The Maples' in Westminster is well known to his host of friends in his own and other states.

After obtaining the plum post of Port Supervisor of Baltimore, he moved to that city, selling "The Maples" on February 23, 1898 for the extremely high price of $7500,[10] a clear indication of the esteem in which the building was viewed by Diffenbaugh's contemporaries.

A possible offshoot of Vaux's Design Number Three began to appear at this time. In form and size it resembles a Number Three with the long wing removed. That is to say, 'it is a two-story, two-bay house with the gable end placed facing the street. One early example of this type is 168 West Main Street, possibly built by Martin Leahy, "a true son of Kilkeany" and the first supervisor of the B.F. Shriver plant in town.[11]

Another example of Design Number Three and, like the Diffenbaugh House, one which marks the local ultimate execution of style, is the former Episcopal Rectory on Court Street. The Rectory's basic plan is L-shaped with one gable end of the L facing the street, which of course, is not at all unusual. What distinguishes this pile is its fine gothic detail – spindles, spikes, and finials – and the use of a three-story, mansard-roofed tower rising

The design of 168 West Main Street is a variation of Vaux's Design No. 3.

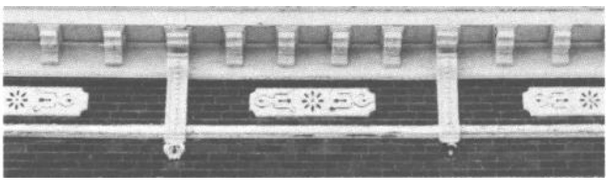
The former Episcopal Rectory on Court Street is distinguished by its fine Gothic detail.

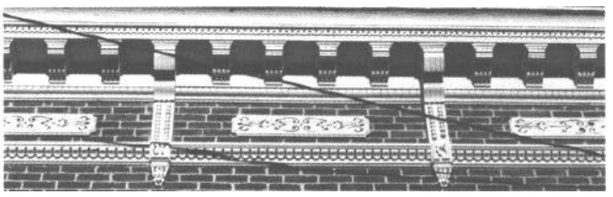
out of the intersection of the two sections on the building's Court Street facade. This may possibly have some relationship to the national "Italian Villa" style. popular in the 19th century. If it does, then it is interesting to see how the normal flat-roofed Italianate tower has been modified here to fit the city's fondness for the mansard roof. Whereas buildings elswhere in the country had been employing towers for a generation or more before the Rectory was built in 1879, this is probably only the second instance of a domestic tower in Westminster – the other is at "Terrace Hill." As such, it is still another indication that the city was beginning to accept outside trends and was, for better or for worse, losing some of its provincialism. It is probably worthy of mention that it took an institution as strong as the Episcopal Church to introduce this modernism into the Westminster streetscape; other churches in town were more conservative in their rectories.

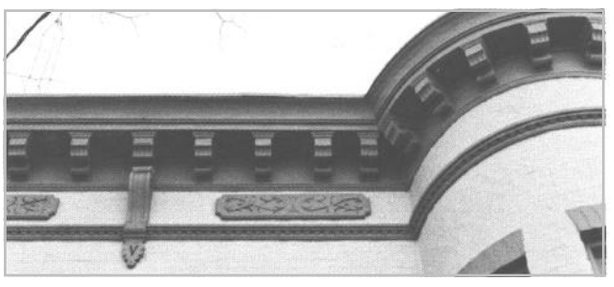
Carved trim, as found at the Smith and Billingslea Houses and at the Ascension Rectory, was an important form of building decoration in the 19th century. It was equally prevalent on rowhouses of the era. The earliest rowhouses were nothing more than single family residences joined together, and the later ones were no different in that respect. If one separated the rows at 50-52 and 62-64-66-68 West Main Street one would end up with individual houses similar to 32 Bond Street and 121 East Green Street. Or, conversely, these rows are nothing but fusings of individual houses: the row 62-68 West Main Street is merely a tripling of 121 East Green Street. The unity and length of 62-68 is explained by the fact that it was built all-of-a-piece upon land which had burned in the "Great Westminster Fire" of 1883. The basic form of these buildings (each of the individual units) is two stories tall and three bays wide below a flat roof. One of the most exciting features of the rows are the plaques that decorate their tops. A wide range of gouged, carved patterns may be found all over the city on these and similar plaques. (Actually, the plaques are not unique to Westminster; they appear on buildings of this era all over the Mid-Atlantic region.) It might be possible to argue that the carvings are a last outpouring of German design. With their flowers and other patterns, they often resemble traditional "Pennsylvania German" patterns used a century earlier to illustrate books and, in Westminster, to decorate the mantel of the Ecklar-Conaway House at 255 East Main Street.

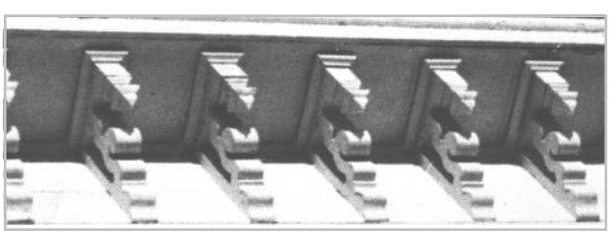
The plaques and brackets, which also were popular at this time, have a possible relationship to classical architecture. The classical entablature consists of three main parts: a cornice on top, then a frieze, then an architrave at the base. The proportions of each of the three sections

Examples of the carved plaques and brackets that decorate the facades of row houses all over the city.









depend on the order: some stress one section, some are more decorated, and so on. Also, one section may be omitted. In the newly-settled United States, it was often difficult to find workmen who could carry out the fine proportions and detailing necessary to make the entablature classically "correct." Jefferson, among others, often complained of the difficulty in getting classically trained craftsmen. Buildings, therefore, tended to have classical details of a hit-or-miss correctness. (We have mentioned previously the "incorrect" but pleasing results achieved on the capitals columns of the Carroll County Court House.) As a result of this imprecision, entablatures began to lose various details and often whole sections. Comparing the amazingly perfect details found at the old Union National Bank at 249 East Main Street with any other later "classical" details in the city makes this diminution obvious. One might argue, further, that the brackets found on certain buildings in the post Civil War period are a natural result of this process. If one feels free to stretch the point, it is possible to look at the brackets at, say, 197-199-201 East Main Street as a variety of a two part entablature: the cornice is clearly present and why else would the builder include the wooden string courses at the brackets' bases? The string courses must have been intended to close off the space between the brackets, creating, in effect, a frieze. The "frieze" on these brick rowhouses is plain. But, again using imagination, the plaques at 62-68 West Main Street might be interpreted as a way to create a decorative frieze. In classical architecture, such a division between plain and decorated is possible; why not in vernacular? This argument is strengthened by the arrangement at 121 East Green Street, where a decorated string course is employed in a manner reminiscent of classical "guttae" — little "dentils" that decorate and separate various parts of the classical entablature. The concept may be tenuous, but the desire to "finish" a building, to ease the transition from wall to roof, prompted the idea of the entablature 3,000 years ago; why assume that this desire was not as strong in the 19th century?

"The Greatest Celebration"

". . . every house . . . was decorated."

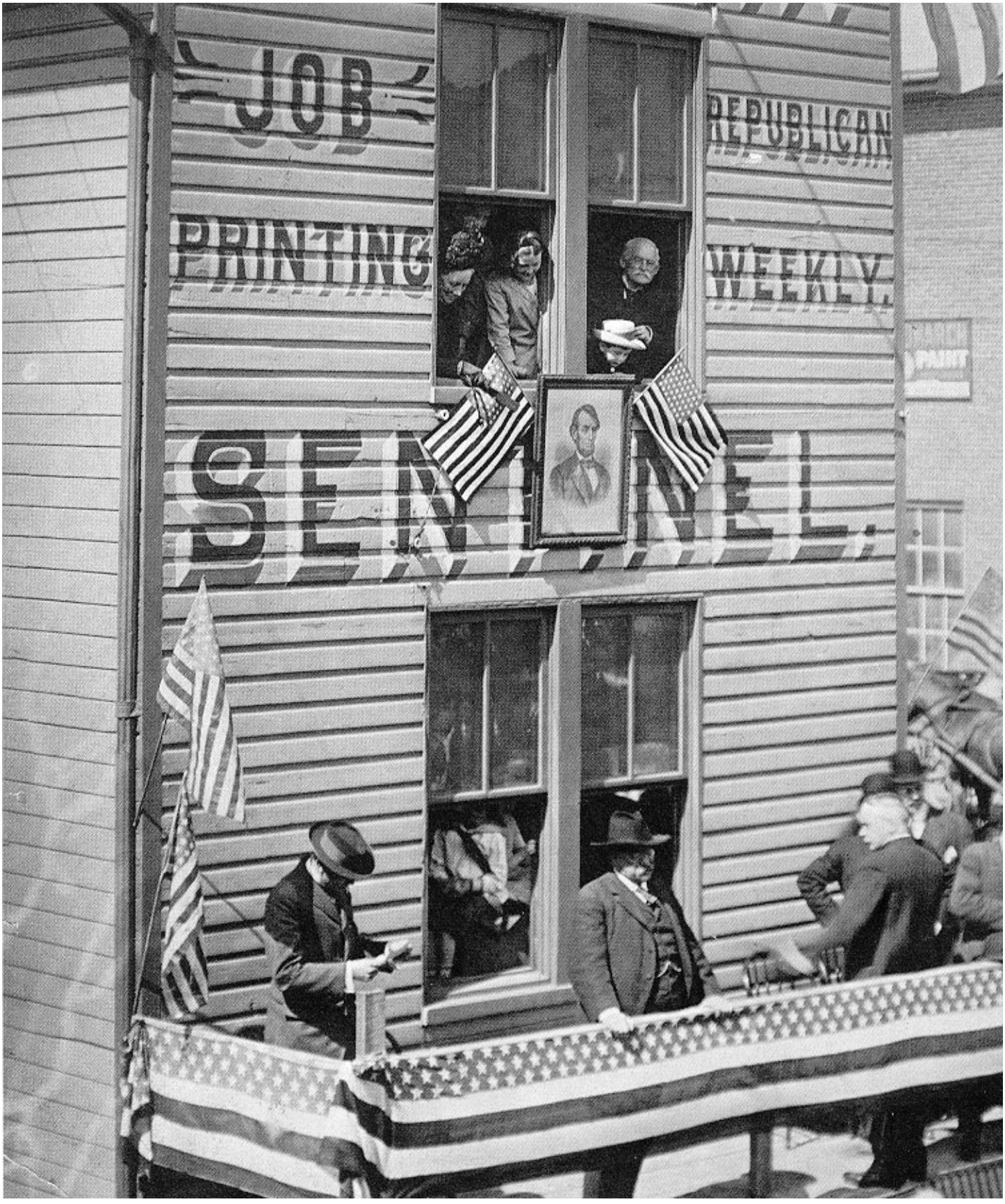
Perhaps the best word to describe Westminster in the period from about 1865 to 1910 is "enthusiastic." Here, again, Westminster is not unique – the entire nation was revelling in itself and its accomplishments. Nationally, the excitement was caused by rapid industrial expansion, by the joining of the east and west coasts by rail, and by the end of the Civil War. The causes in Westminster were similar, if in smaller scale. The city was beginning to attract heavy industry, there was a marked shift upwards in population and economics, and it, too, had weathered the Civil War, playing a not insignificant role.

The citizens and their fathers had created a town in the middle of nowhere by using nothing but their own will and work. In the same way, they had made it the seat of government of a new county and contrived for a railroad to be built connecting it with the great port of Baltimore. Was there no limit to what they could do? Only a generation earlier, theirs had been a city of only a few hundred inhabitants, many of whom lived in log houses: the tax lists show that in 1837 64 percent of all homes in the county and 35 percent of those in Westminster were of log construction. The citizens of the '70s, '80s, and '90s must have glowed with pride in the realization that they themselves had caused these changes. If it is true that buildings "express the meanings, values, and needs inherent in a public form of life,"[1] then certainly we ought to expect the structures of this era to exhibit an element of swagger.

Yet there might be another reason for what seems to be their sudden interest in architecture, especially domestic architecture. Perhaps the leaders of the '70s felt that all adventures had been taken, all battles fought and won; they had their county and they had their railroad; all that was left for them was to make money and spend it on their buildings.

This exuberant patriotic spirit found occasional other releases as well. Perhaps foremost among these were the parades and displays. Such of these that still occur in small towns today pale before the celebrations of a century ago in the number of people involved, costumes, and bunting. Fittingly, the most splendid of these whole-city tableaux was held to celebrate Carroll County's Centennial" on April 11, 1887. Joseph M. Parke, writing in the *Democratic Advocate*, called the event "the greatest celebration in the history of Western Maryland." His very full account of the day's doings captured the buoyancy of the event:

> Westminster, as the capital of the County, did herself credit in her preparations. As early as Friday workmen



President Theodore Roosevelt speaking in front of the *Sentinel* office in 1912.

spanned the street with arches and the same day the work of decorating was begun. The spirit to decorate and trim up rapidly spread, and by Saturday night the little City was gay with flags, banners, bunting, and evergreens, and the National emblem was suspended across the streets in every direction. . . . On Monday morning many more houses were trimmed . . . nearly every house on the line of the parade was decorated. . . . Along with the crowds that came to the celebration, came numerous bands and drum corps, and their music filled the air and added to the general enthusiasm of the multitudes that thronged the streets. The sidewalks were a mass of humanity, and the streets for hours were filled with horses, wheelmen, musicians, handsome floats, etc . . .

Among the grandest floats were those of the merchants. Parke enjoyed these "Trade's Displays," calling them "a credit to the business interest of the City and County, and showed an energy that indicated to the visitors that our tradesmen are enterprising people." Some of his descriptions of the city's business floats are indeed intriguing:

J.T. Orndorffs double store was represented on two wagons. On one was an immense shoe, about 8 feet long and 4 feet high, and its immense proportions attracted much attention.

George E. Matthews' wagon glittered like a Roman chariot in the bright sunlight, for upon it was displayed many patterns of gilt wallpapers. He is an enterprising young man, and evinces an energy and an application to business that must bring success.

H.B. Albaugh's wagon was trimmed with flags and evergreens, and bore announcement of his candy factory.

William Reese and Sons of East Main Street, had one of the most attractive displays in the whole line. Their wagon was laden with samples of almost everything kept in their store, and it is one of the old-fashioned kind . . . On the wagon, which was gaily decorated, were four persons in fancy costumes representing 'Little Tycoon', 'Japanese Tommy', 'Highland Chief, 'Uncle Sam of 1876', and a 'Man Fish.'

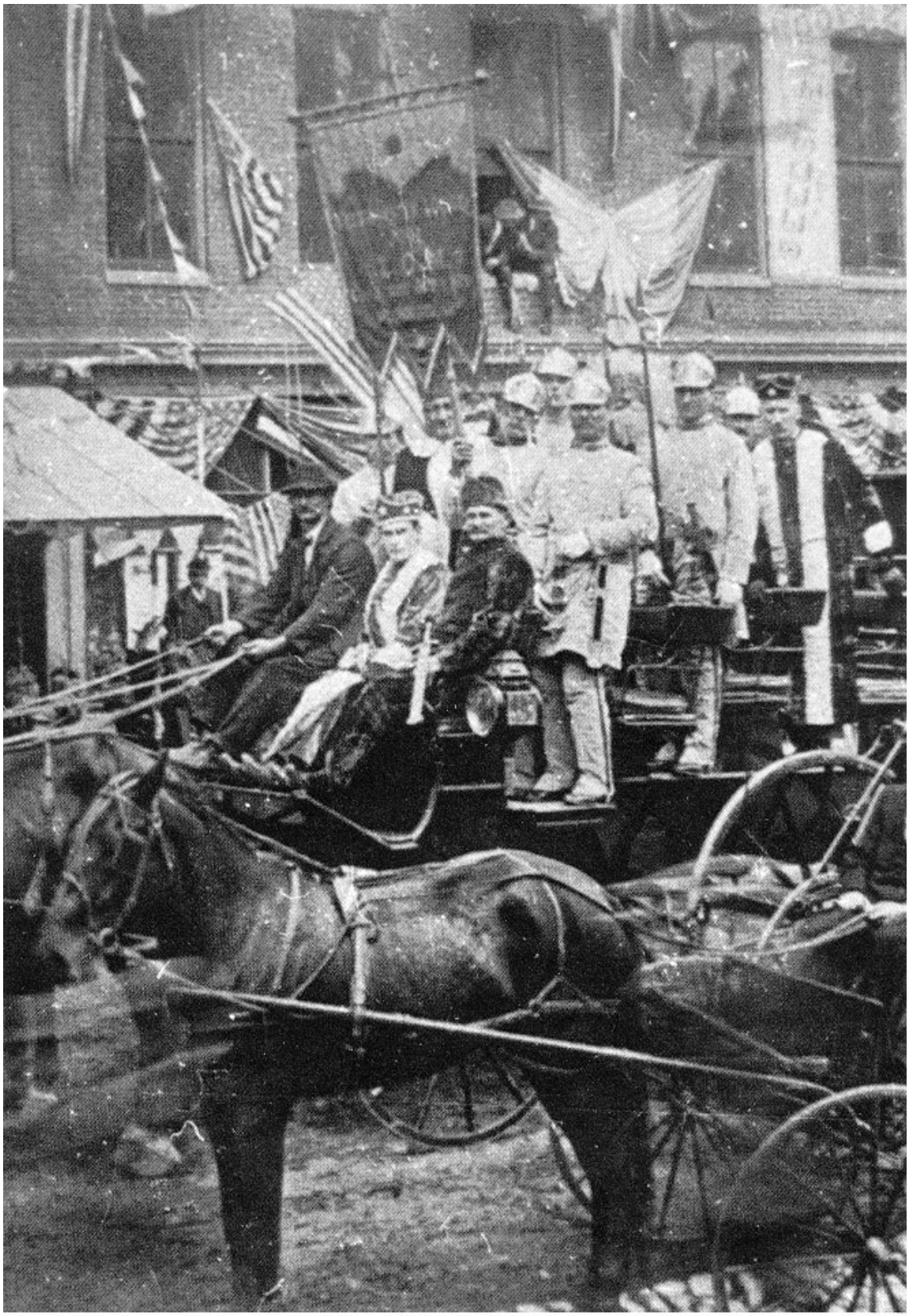
Herr Brothers, carriage manufacturers, West Main Street, headed their display with a minstrel troupe. There was no cork necessary to give the troupe the right shade, for they were purebred, Africa's sons, and they handled the bones and banjo, and sung with true African lungs and zeal . . .

This ebullient era was neatly and succinctly summed up in an address by Dr. J.W. Herring, at the Semi-Centennial Rally; some of the Doctor's remarks are pertinent and valuable today:

Prominent, as we think, among the sources of the prosperity which followed [the settling of the county], and perhaps underlying them all, was the conservative disposition of the people. . . . Labor is not only honorable, but it is the legitimate and necessary law of our being. . . . They [the early settlers] exhibited in large degree the virtue of self-reliance, without which no success can come, either to an individual or to a nation. . . . The prosperity which has marked our country's history and which we enjoy today is in great part due to the fact that our fathers depended upon themselves. They did not believe in the doctrine of 'delegated powers' as it represents one's own business. And in this there is the suggestion of a valuable lesson. . . . To produce, and not alone to consume, is the teaching which political economy would impress.[2]

Interlude 3

Parades were occasions for the release of the exuberant patriotic spirit characteristic of turn-of-the-century Westminster. Perhaps the most splendid of these was the one that celebrated Carroll County's semi-centennial on April 11, 1887.



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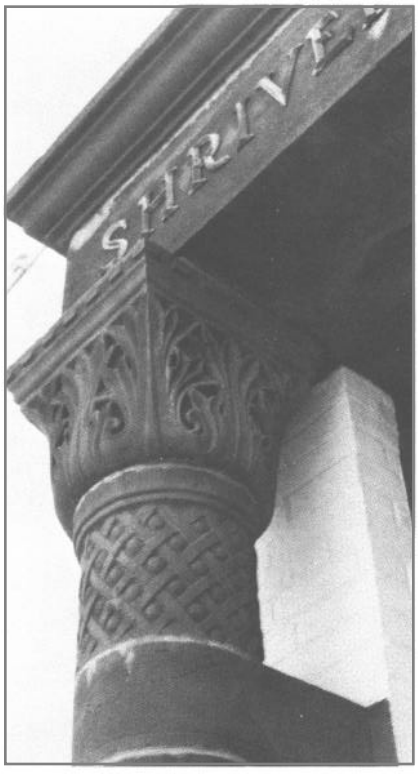
Chapter 10
Into the 20th Century

Westminster's architecture continued along its well worn paths into the 20th century. The choices available to its citizens as a result of the decade of revolution around 1870 are still in effect today: staying with the vernacular style but customizing it to meet individual needs or abandoning it in favor of a nationally popular style or an idiosyncratic style.

There are several popular styles represented in the city's 20th century architecture, but one that is particularly pervasive in trim detailing is "Sullivanesque.* "

> Sullivanesque buildings are simple, clear-cut forms terminating in a flat roof and boldly projecting cornice . . . Relief ornament, of terra cotta or plaster, may appear almost anywhere on the building, but most often on cornices, spandrels, and doorways. The ornament combines naturalistic and stylized foliage with a variety of linear interlaces and other repeating motifs . . . [1]

We have already observed that the great Charles Carroll Hotel built in 1898 on East Main Street used this type of carving to emphasize its main doorway. An early 20th century example is the "'new" headquarters building of the B.F. Shriver Company, located just north of the city limits. (The company moved here after vacating the stone factory on Liberty Street.) This white brick symmetrical building initially seems very restrained, even staid. However, closer examination reveals that it is actually one of the wittier structures in the city. On the principal facade, its dependence on symmetry is clear and in keeping with the city's tradition. However, the entrance is unlike any-



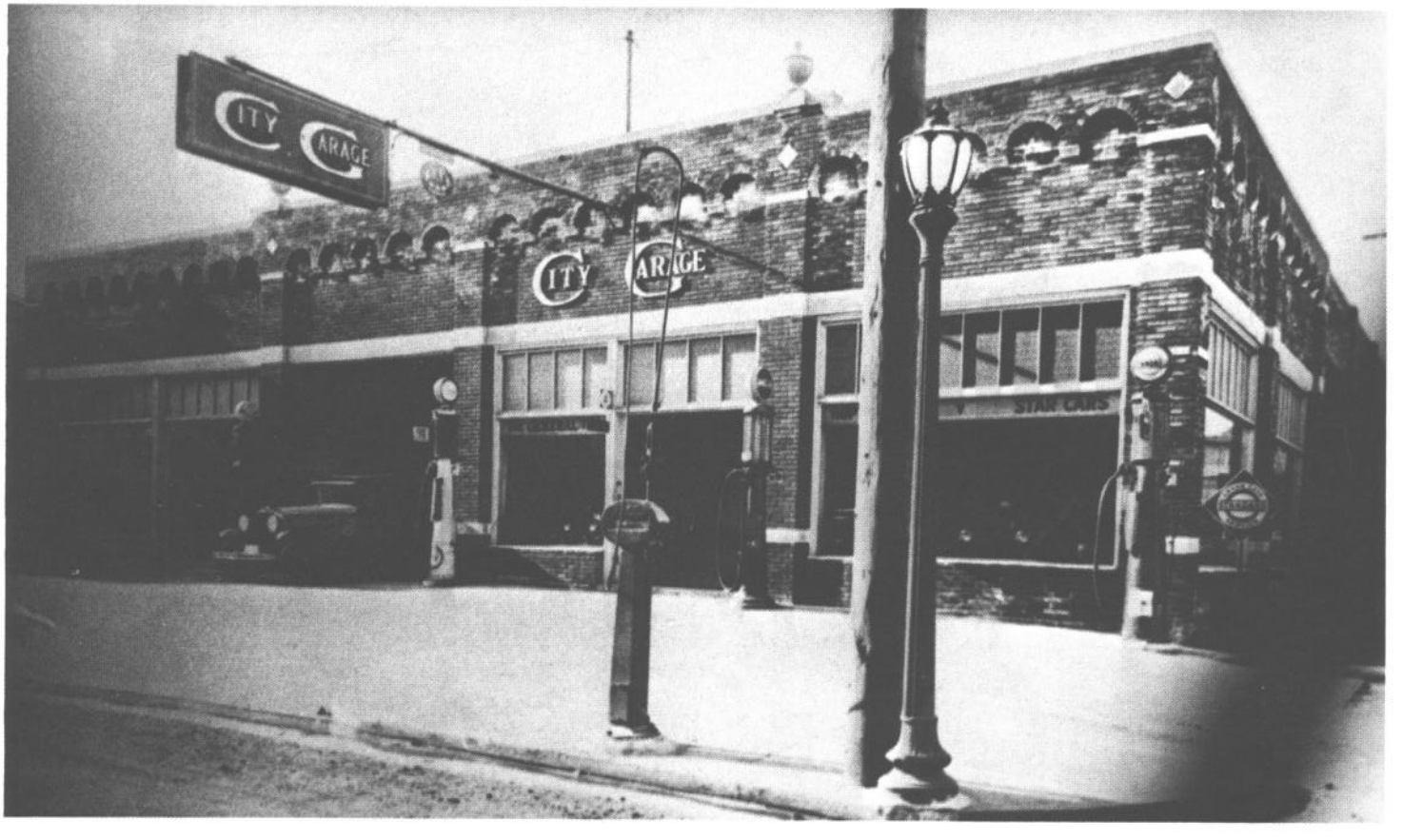
The "new" headquarters of the B.F. Shriver Company built early in the 20th century. On the *left* is a detail of the "Egyptian" columns at the entrance.

*The term "Sullivanesque" refers to the great late 19th century architect Louis Sullivan, whose landmark skyscrapers in the 1890s popularized this use of intricate detailed carvings and vegetable forms. In larger buildings, such as Sullivan's skyscrapers, there is a good deal more to the style than mere surface decoration, however.

thing else in the area. The peculiarly shaped red sandstone columns appear almost Egyptian in shape but the leafy capitals placed above a basket-weave design are pure Sullivanesque. The free and exotic nature of the columns is quickly juxtaposed with the extremely correct and classical two part entablature that tops them, forming a portal for the double door. In contrast, there can be no doubt that the four brick ventilators are meant to recall those wonderful brick ventilators on barns built a century earlier and which still enrich the Carroll County landscape. The ventilators on this very architectural buildings are present reminders that no matter how "polite," how high styled buildings in the area may become, most of them still have strong and proud ties to the land.

Of uncertain style but of certain significance is the old City Garage on East Main Street. As originally built in the 1920s, the Garage was clearly a monument to the early, glory years of the automobile. The building's three broad bays are set off by brick pilasters festooned at their tops with Romanesque arched corbel courses. Dancing on the skyline, above the flat roof and perched on the brick pilasters, were large well-proportioned urns. Most of the urns are gone now and the once bright, colored brick is covered by dirty and peeling white paint; and the bays, once used as showrooms for automobiles, are now fronted by metal doors. The garage's exuberance clearly depended on the Wantz and Babylon buildings for inspiration and it is significant that the builders chose such a flamboyant style for their garage/service station. "Style" had been used to glorify the early purveyors of dry goods, tobacco, etc.; here it was used to indicate a soaring optimism about the then-dawning Automobile Age. The spirit parallels that of the railroad companies in their

The elaborately decorated City Garage symbolized the Nation's enchantment by the automobile in the early 20th century. It is shown below as it was in 1925 and to the *right* as it appears today.



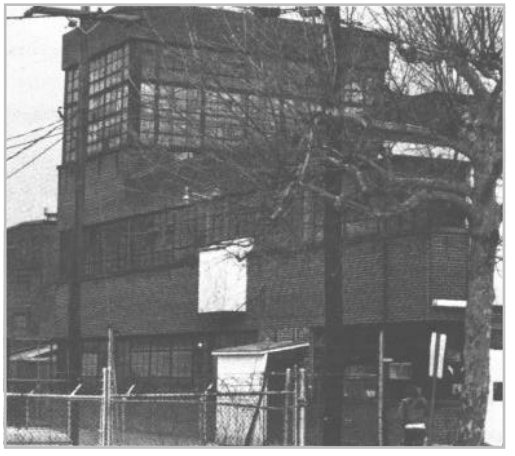
struction of grand stations about the same time. There must have been a national desire to celebrate transportation, communication, and great commercial interests. Thus, while the City Garage may not be larger than strict utilitarianism would require, it is certainly more elaborate with its pilasters, urns, and Romanesque arches. This grandness could only have been intended to create a temple-like setting for the automobile. The structure's present decaying condition seems just as open to symbolic interpretation. The "benzine buggy" has lost its enchanting appeal; it is, to say the least, no longer an object of wonder and love and faith. Present day garages, and for that matter train stations, are more functional and less romantic in design as befits the cynicism with which we view the machines they now serve. The City Garage gives proof in brick and mortar to a pronouncement that E.B. White made nearly 40 years ago: "... the motor car is, more than any other object, the expression of the nation's character and the nation's dream. In the free, billowing fender, in the blinding chromium grilles and the fluid control, in the ever widening front seat, we see the flowering of the America that we know . . . I think there will be some day an awakening of a rude sort ..."[2]

A style that, for want of a better phrase, might be called *Military Eclectic* came to Westminster with the patriotic fervor that accompanied the United States's entry into the First World War. The Westminster Armory on Longwell Avenue was built in 1917 to house the National Guard and shelter sundry other military activities of the time. J. Ben Brown of Cambridge (Maryland) was hired as architect and he continued the "tract castle" pattern that was then developing. At that time Maryland had "three other armories already constructed of similar design."[3] The Westminster Armory is built of grey Port Deposit rubble granite, creating an impression of strength and roughness; the interior walls were originally finished in sanded plaster to continue on a lesser scale the roughness motif.

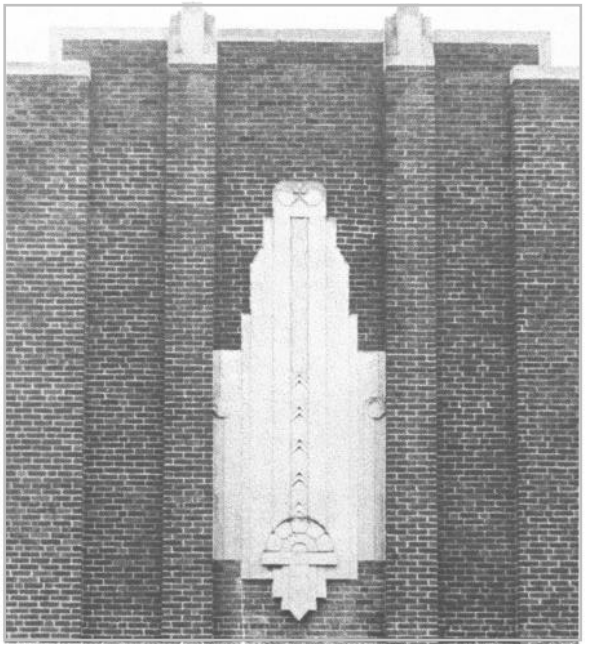
Art Deco, *Moderne*, or whatever name one wishes to ascribe to the style made popular by the Paris exhibition of 1925, is unmistakable. It has been called "first of all a style of ornament,"[4] which may be too belittling. It is primarily a style associated with the speed, movement, and hurly-burly of modern life represented by the angular zig zags, chevrons, and blocks found not only on the buildings but in the sculpture and paintings of the period.

Westminster Armory was built in 1917 in the "tract castle" style that was popular for such edifices at the time in Maryland.

Ventures into *Art Deco* were made In Westminster at the Carroll Theater on West Main Street *(above)* and the old high school building on Longwell Avenue *(below)*.



Brick and glass factory built about 1945.



Westminster's two most concerted ventures into *Art Deco* are undoubtedly the old High School on Longwell Avenue and the Carroll Theater on West Main Street. Both buildings are similar in their regular and bold massings; each has a central section flanked by two slightly receding side sections. Here, in Westminster, the emphasis does indeed seem to be on ornament, as it is clearly only ornament that distinguishes these two buildings from the Shriver Building on Railroad Avenue, which shares the same three-part arrangement on its principal facade. The High School, built in 1936, carries carved limestone decorations that contrast with the deep rose brick of the building. The decoration scheme on the circa 1938 theater is carried out mostly in black glazed tiles, which contrast with the mustard colored brick of the main facade.

Somewhat related to the Moderne Style is the "International Style" popularized in the 1920s and '30s by European architects such as Gropius, Mies van der Rohe, and Le Corbusier. The characteristics of the style are flat roofs, smooth uniform wall surfaces, and bands of windows often forming a clerestory; "... horizontality — most marked in the ribbon window — and rectilinearity predominate."[5]

Le Corbusier, whose book *Towards a New Architecture* came out in 1923, considered this manner of building to be a true response to modern advances and developments in economics and technology. The book, which has been called "the single most influential architectural manifesto of modern times . . . an indispensible document of the twentieth century," states his case in no uncertain terms:

> A new epoch has begun. There exists a new spirit. Industry, overwhelming us like a flood which rolls on towards its destined end, has furnished us with new tools adapted to this epoch, animated by the new spirit. Economic law inevitably governs our acts and our thoughts. . . . Architecture has for its first duty, in this period of renewal, that of bringing about a revolution of value. . . . We must create the mass-production spirit. . . . If we eliminate from our hearts and minds all dead concepts in regard to the house, and look at the question from a critical and objective point of view, we shall arrive at the House Machine . . . beautiful in the same way that the working tools and instruments which accompany our existence are beautiful. . . . Absence of verbosity, good arrangement, a single idea, daring and unity in construction, the use of elementary shapes, a sane morality. . . . The concrete piers of uniform section, the flat vaults of the ceilings, the standardized window-units, the solids, and the voids make up the architectural elements of the construction.[6]

In Westminster, this spirit was captured admirably in a circa 1945 brick and glass factory located at 22 Locust Street between City Hall (the Longwell Mansion) and East Main Street. The building now is used for making artificial rocks.

Since the Second World War, Westminster's architecture has continued its traditional reflection of broad trends — but on a different scale. The city's style is now one with the entire Country, not with a small and ethnically unified area. After random flirtations with nationally popular styles in the 1860s and '70s and the more serious affairs during the '90s and the early 20th century, the city had been almost totally divorced from the southeast Pennsylvania influence by the middle of this century. The dwellings that line the streets in the new subdivisions, fleshing out the city's skeleton of Main Street, Pennsylvania Avenue, and Liberty Street, could have happened anywhere in the nation. It is a truism that the rancher and the split-level are the American vernacular houses of the 20th century. They vary only in scale and ambition. Ridge Road is to Colonial Avenue as Willis Street was to Webster Street the grand version versus the modest version of the same product. Significantly, whole neighborhoods, not just individual houses, now are being conceived and built as either grand or not-so-grand. The result of this economic characterization of whole new sections of the city, while less rigid in Westminster than elsewhere, is a reversal of the egalitarian spirit that characterized the city's earlier relaxed jumbling of mansion, store, hovel, and office.

Along with these new homes and subdivisions, Westminster's commercial expansion has also tended to be centered not in the historic town but in ever-expanding rings about it. Transportation played a crucial role in determining the city's most recent growth patterns, as it has since Winchester laid out the first lots over 210 years ago. The Western Maryland Railroad declined in importance after the Second World War, as did railroads all over the country. Coinciding with this decline was the rise in importance of automobiles and trucks, especially after

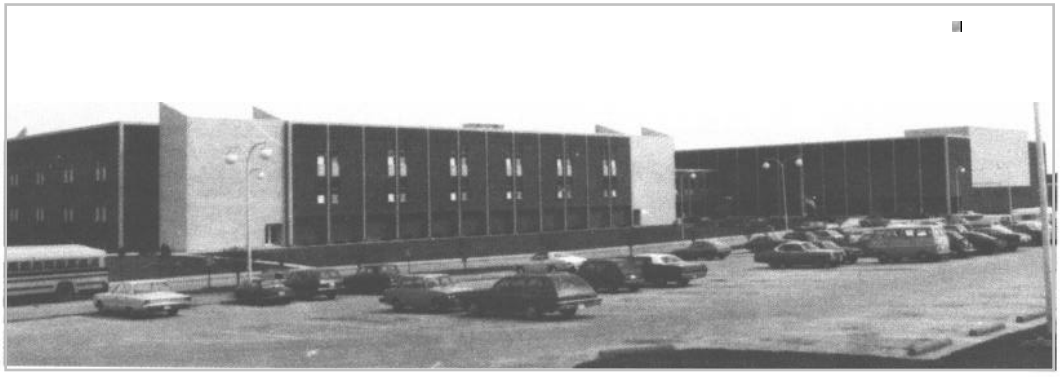
This block of East Main Street, shown in a circa 1885 photograph, represented the egalitarian spirit that resulted in offices, stores, and residences of rich and poor being built together in a neighborly jumble. The building in the foreground, Number 43-45, has been torn down recently.

the completion of the Route 140 bypass north of the city. It has been along this four-lane highway that recent commercial growth has clustered; since the opening of the Westminster Shopping Center there in the 1950s, several others have followed suit. Similarly, as the population expanded beyond the old city limits, a new high school was built south of town, near the large "Fairfield" subdivision and the newer houses along Washington Road. The school was dedicated in 1971.

Recently, the city's government reacted to the expansion pressure by annexing a large tract of largely undeveloped land to the west, beyond the College and the former Reifsnider compound. This action nearly doubled the city's size.

Near this new western boundary, in the middle of a forest, is the home that Mr. & Mrs. Robert Scott built in 1954. Designed by the masterful contemporary architect Henry Hebbeln, the house at first seems daring for Westminster but in its simple beauty it synthesizes many of the city's historic characteristics. Its boldness is fully in the tradition of those innovative men who determined the city's destiny, adhering through the generations to a motto that might well read, "Don't fuss and worry, *do* it." The Pennsylvania German presence in Westminster's architectural history was continued in the Scott house by workmen from Hanover, notably, O.H. Hostetter and C.W. Test.

The Scotts themselves have close ties to Westminster's aesthetic, social, and economic well-being. They have long been active in the local arts council, for example, and in attempts to create good housing for low-income families. Mr. Scott's firm served as electrical contractor



The present Westminster High School was built to the south of the city in 1971.

The "open and natural" house built by Mr. and Mrs. Robert Scott.

for the Grieves renovation of the Union National Bank on East Main Street.

The Scotts desired an "open and natural" house to take full advantage of the rich woodsy site. The result is a building that functions with flowing space, not boxy rooms. The space moves almost imperceptibly from interior to exterior, structured gently by glass, wood, and subtle design elements such as floorboards that appear to run continuously from the interior out to the rear deck and walkway. Massive stone chimneys begin on the exterior at ground level, rise through the main living story, and reappear like stone outcroppings above the roofline. This treatment symbolizes the structure's respect for nature and its dependance on nature, a relationship that has been fundamental to the history of agrarian Carroll County. Certainly, history has largely exonerated Westminster and other Carroll County towns from Sinclair Lewis's indictment of American small towns — that they exist primarily to "suck the lifeblood from the farmer." Generally, the area's citizens have retained a respectful attitude toward their rich countryside. A recent example is their support of zoning that creates an agricultural district encompassing three-quarters of the county.

The Scotts' house goes well beyond providing an attractive appearance and an effective living space. It demonstrates how historical architectural philosophy rather than mere shell-like forms of the past can be embodied in new structures. When one compares this house, with its historical richness and integrity, to the Williamsburg-revival structures that are illogically popping up in Carroll County nowadays, one understands the thrust of Malraux's comment:

> During periods when all previous works are disdained, genius languishes; no man can build on a void, and a civilization that breaks with the style at its disposal soon finds itself empty-handed.[7]

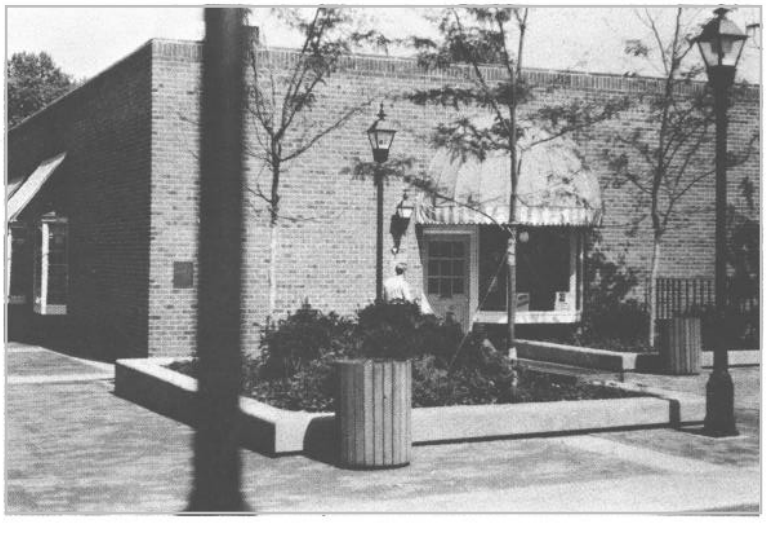
Interpreting preservation as meaning merely the saving of old buildings from destruction can lead to the retention of functionally useless forms and even, far worse, to their continued construction. Preservation should create a dialogue between the past and the present, whereby still valid elements of the past are respected, retained, and reinterpreted in contemporary terms.

This argument recently has become especially pertinent to Westminster. Although the city's post war ring development providentially left the historic town area *architecturally* intact, it was *economically* stagnating. Certainly Westminster, by long tradition a city of shopkeepers and other busy capitalists, would not tolerate this for very long. In 1976, after years of unmasterful Master Plans, the Mayor and Common Council of Westminster hired a Columbia-based firm, Land Design/Research, to study the city and make definite proposals for downtown revitalization — to stop the city from settling, with a sigh, into an honorable oblivion. Since then, the consultant and the city have concentrated on the "town center," a stretch of Main Street between Longwell Avenue and Bond Street containing a dense concentration of 19th century Victorian commercial structures, such as the Wantz and Babylon buildings, the former office of the Smith and Reifsnider Lumber Company, the "White Palace" and other piles that reflect the optimistic dynamism of a century ago.

Both the council and the consultant agree that it would be futile for the aged buildings and restricted parking of the downtown area to try to compete directly with the new shopping centers. Instead, they decided to offer an alternative. If the shopping centers stress behemoth, neon-lit, airplane hangars replete with standardized goods, then the downtown should make the most of its variety of small buildings, each offering an individuality of its own. According to the plan, the downtown shops would sell specialty goods and cater to the needs of the people who live and work within walking distance, while offering sufficient quality and novelty to convince suburbanites that the drive into town is worthwhile.

With help from a federal grant, Westminster has already constructed Locust Lane in a former alley leading from Main Street to the municipal parking lot. The completed shops are rented and seem to be thriving: there is an Italian deli, a natural foods store, a delicatessen, a plant store, and so on. In a program of cooperation, the city is paying for such items as brick paving, trees, benches, and a fountain, while the property owner, Herman Rosenberg, is paying for remodelling the once

Locust Lane, a pleasant area of small shops in the revitalized downtown area, is a cooperative venture by the city government and private enterprise.



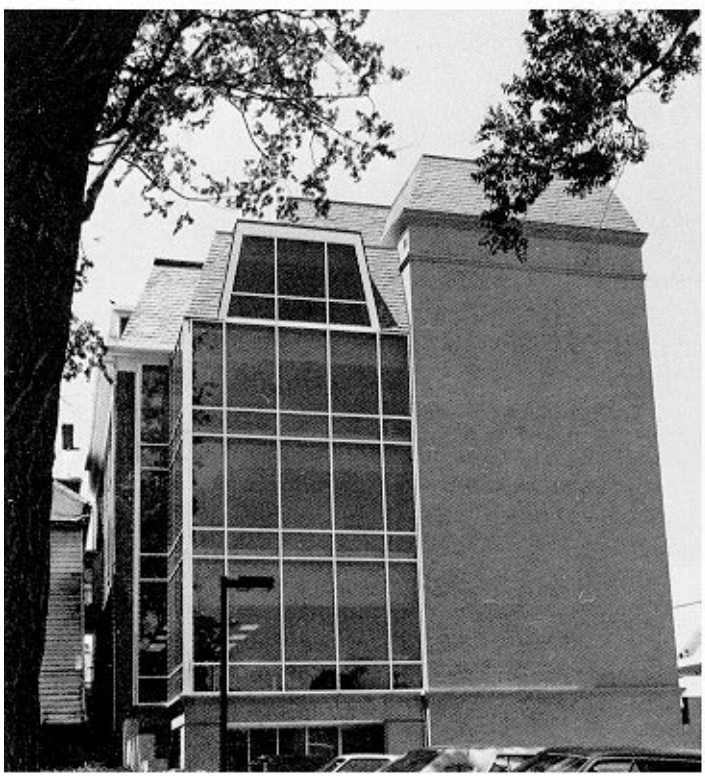
idated buildings. The owner will receive the profits from the venture. Willingness to invest private money in the city is the surest sign that Westminster's merchants are backing the revitalization ideas.

Owners now seem to be convinced that the exteriors of their buildings are almost as important as the goods sold within and approve the city's adoption of a set of standards for restoration. These are intended to bring out the best in the old piles and are probably the most reaching in the state.

As a result of this forceful approach, Westminster's downtown revitalization, which had shaky and uncertain beginnings, has now developed a vitality of its own: the Westminster Town Center Corporation, a private merchants group, is encouraging its members to pay for brick sidewalks: buildings that were abandoned or "underutilized' are now cleaned up and rented: there is new construction downtown (note especially the new library building on East Main Street and an addition to the Carroll County Bank on West Main Street); and apartments are at a premium. Although the initial study only focused on a two-block area, the entire two-mile length of Main Street is now booming. James Billingslea has restored and relandscaped his building at 187 East Main Street after it was gutted by fire, for example.

After years of discussion and studies, downtown Westminster does seem to have saved itself and shown that it is still a "living" element, thriving on growth and change. The future of Westminster now depends on how these two volatile characteristics are handled and on how well the past, present, and future are made to work together.

Below: Part of Westminster's present "revitalization" area as it appeared in 1890. On the following page *(top)* is shown a section of East Main Street that has maintained its visual and economic integrity throughout its 200 years of adaptive use.



Architect James Grieves designed the recent addition and renovation for the Union National Bank on East Main Street

Merchants are recognizing the value of revitalization. Recently, for example, James Billingslea restored his building at 187 East Main Street after it was gutted by fire.

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Appendix A
Churches of Westminster

Westminster's churches prospered from the advent of the railroad almost as much as the merchants. One house of worship to benefit enormously from the expansion was St. John's Roman Catholic Church. There had been a Catholic Church in the city since the 18th century; in 1789, John Logsdon had donated four acres of land for a cemetery and a Catholic church in Westminster. A building was erected but the citizens still depended upon a Taneytown-based priest who would travel to Westminster once a month. This man, Nicholas Zocchi, was born in Rome and later ordained in Milan in 1797. "In 1805 he built the second Catholic church in Westminster – a neat little brick church in the cemetery. Father Zocchi visited Westminster until his death in 1845 at Taneytown."[1] Later priests continued to live in Taneytown and circuit ride until 1869.

The third church on the East Main Street site was a towering Gothic Revival edifice with a steeple that dominated the city. Construction of this church began on April 18, 1865, under the leadership of Father John Gloyd; the architect was Evan Faxton of Baltimore. An anniversary pamphlet notes:

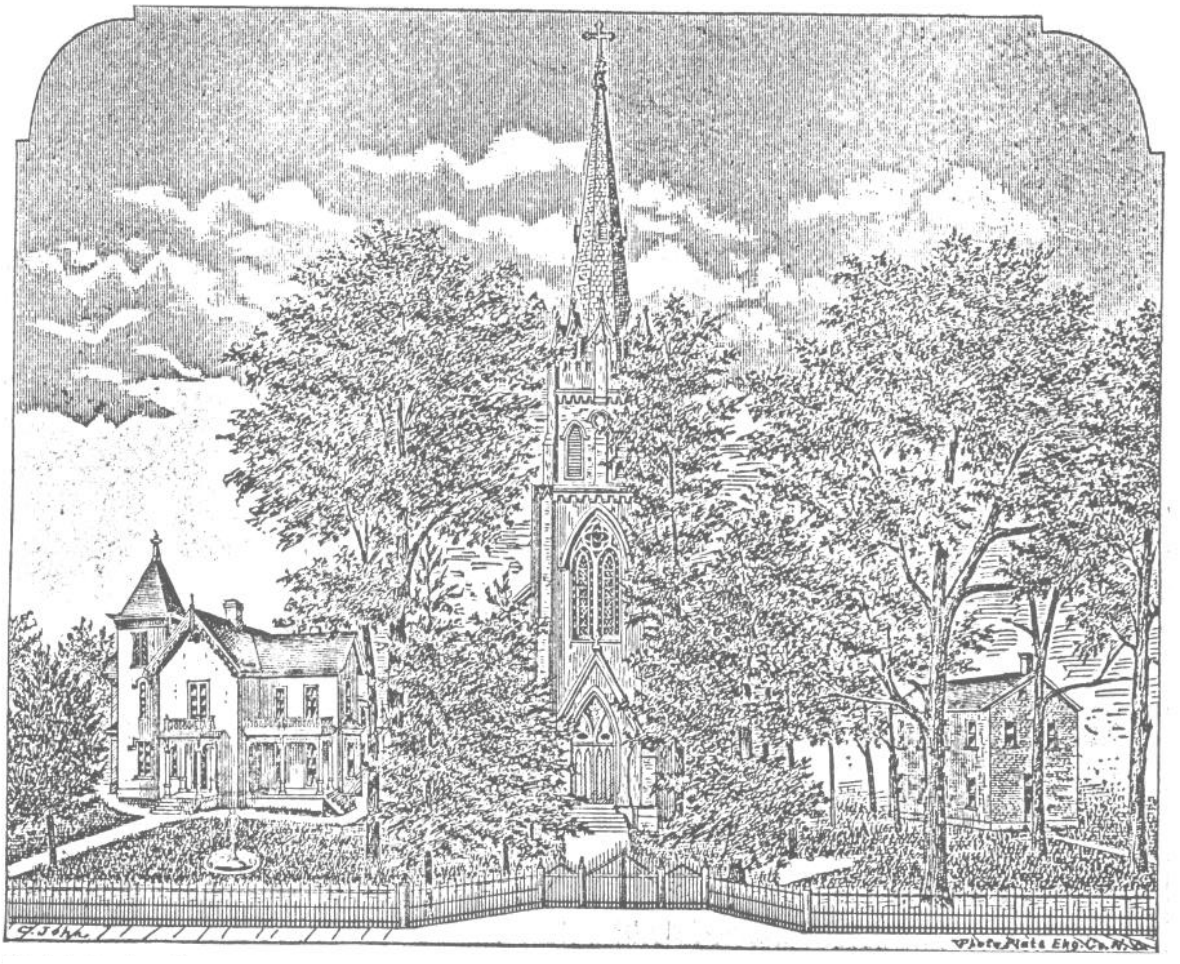
> . . . the church is of the true Gothic style, plain and solid but with a magnificent tower and spire, surmounted by a lofty cross, on whose summit the first rays of the morning loved to play, and the last beams of the evening sun light to linger to the end of time."[2]

The end of time came sooner than expected; a lightning bolt hit the spire and destroyed it in 1952; the rest of the church was declared structurally unsound in 1968 and was torn down in early 1977.

Possibly, the idea to build the new church germinated when the rail line came through Westminster and the parish discovered that it had its own 24K golden egg. At that time, a 30-acre farm just west of the church property ran along the rail line for some distance. It had formerly belonged to Francis and Regina Grandadam but at the widowed Regina's death it passed to one of her slaves. "
. . . unto my negro Elizabeth during her life all my real estate. After her death I request my executors to rent my real estate and the rents arising from the aforesaid property to be paid to the Roman Priest who tends the Roman chapel near Westminster," read Regina's Last Will and Testament. However, the church gained possession of the land from Elizabeth before her death, and subdivided the property.

The authorized version of the church's dealings was written by Mary Shellman in 1924 as a part of her essay called, "The Early Pioneers," she wrote:

> The tract next extending to Liberty Street was 'Bedford or 'Winter's Addition', then came the Grandadam Property which subsequently became the property of the Roman Catholic Church, it is now part of the prosperous business section of the town between the railroad and Carroll Street and consisted of 30 acres of land which were leased by the Church, and the rents go annually, one fourth to the church, and the balance to the priest in charge. The property was originally willed to Betsy Frantz, a negro woman belonging to Mrs. Grandadam. It was a fine farm with a red frame house in good condition, just beyond the 'Goose Pond Lane', now the bed of the Western Maryland Railroad. On the opposite side of the street were the barn and orchard all in good condition. By provision of the will, the property, if neglected and not taken care of, was to go to the Roman Catholic Church. Betsy, not being a business woman, rented to what were known as 'poor white trash, who neglected everything, used the fences for firewood, and did not pay any rent, so the poor old woman was glad to take in washing for a living, lost the property, which re-

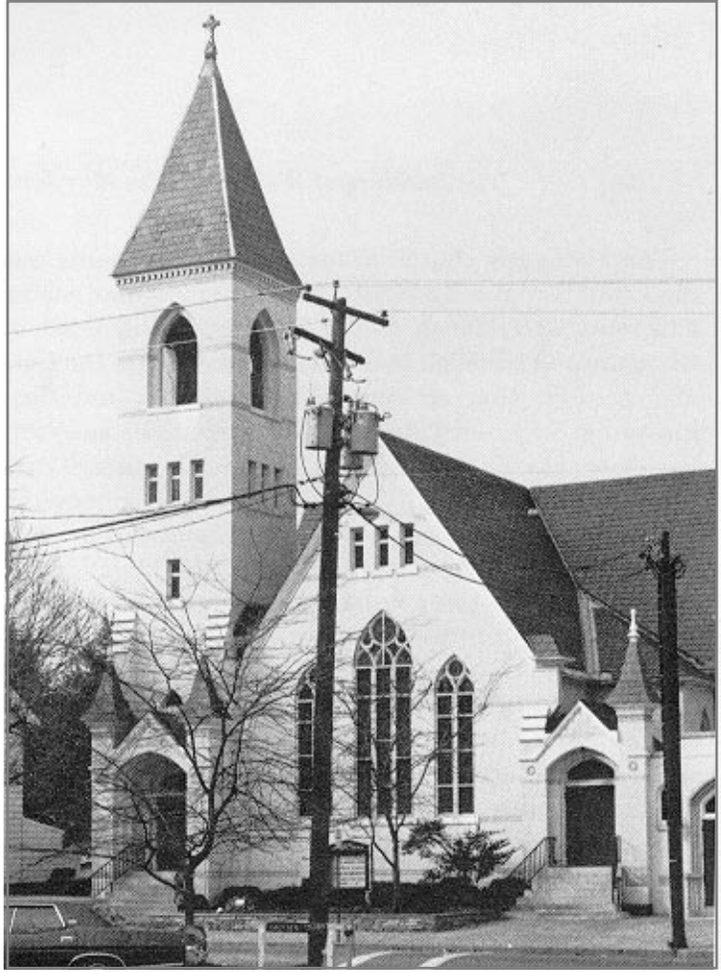


St John's church, rectory, and school in an 1887 engraving.

verted to the Church, and she received a small pension from the Orphan's Court of Frederick County.[3]

Although the reference to a neglect clause is obscure – a copy of a Will by Regina Grandadam in the files of the Carroll County Historical Society does not appear to have such a clause – the church did indeed receive the 30 acres, and the profits from the subdivisions must have helped build the grand gothic structure. John Orndorff, a leading merchant in Westminster, also helped considerably by donating 500,000 bricks which he had baked on his farm nearby. The older church was used as a school house until 1872 when it was torn down and the bricks reused to build a new school. This last school was torn down at the same time that the church was razed in 1977. The parishioners had moved to temporary quarters in 1969 after the church was declared unsound. In 1972 a new octagonal church of split greystone was dedicated at the church's property on Route 140 at Monroe Street.

At about the same time that the Parish of St. John's was building its church near the railroad tracks, other denominations were also putting up houses of worship. These late 19th century churches led one observer to note that "no City in America has more beautiful Churches" than Westminster. Also, like the Catholic Church, several of these denominations had had a long history in the Westminster area. Lutherans were among the first settlers in Carroll County, having come with the German pioneers. Their buildings were among the earliest erected in this part of the state, beginning with their church in Manchester, built in 1760. A year later they built Krider's Church, about a mile from Westminster, which was used for several decades. The first separate Westminster congregation, known as Grace Lutheran Church, was founded in 1842 and used the Union Meeting House. This independent congregation was discontinued in 1853 for several years until a permanent church was built for $5000 on Carroll Street. The cornerstone was laid in 1866 and the entire structure was dedicated February 23, 1868. Fifteen years later the church was destroyed by fire but the congregation immediately began raising funds for a new church, which was completed a year later. This is the present Grace Lutheran Church, one of the eclectic beauties of the city, containing a wealth of decorative brickwork and ranking as one of the city's best ecclesiastical essays.[4]



The first Grace Lutheran Church was dedicated in 1868 but was destroyed by fire fifteen years later *(see picture below)*. The present edifice *(left and above)*was completed in 1884.

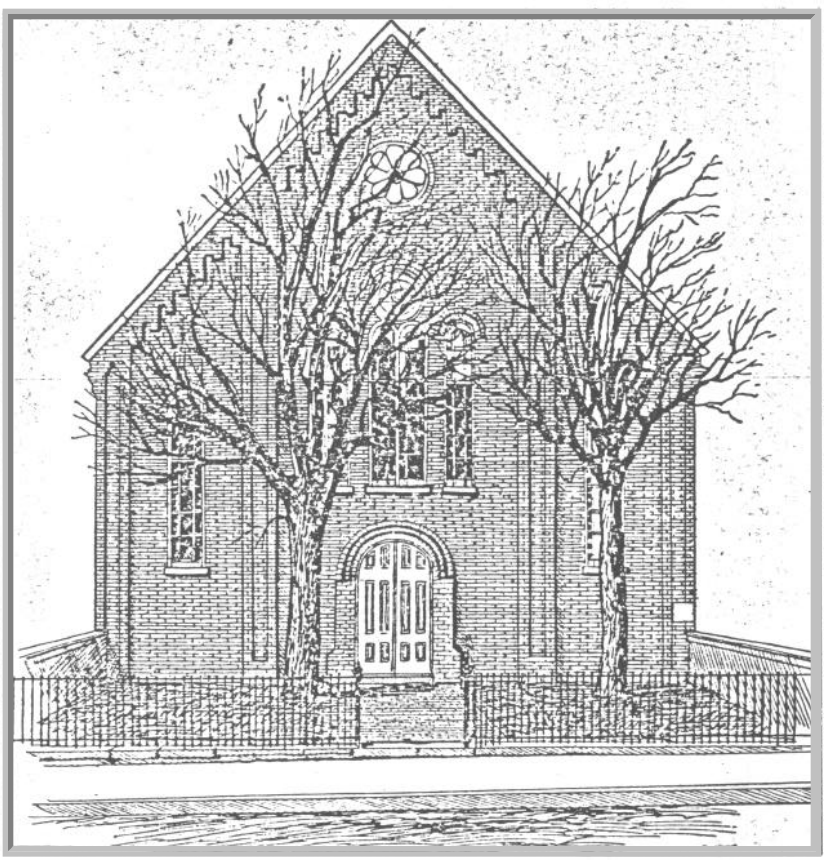
The Methodist congregations of Westminster have a similar history. Carroll County was the birthplace of American Methodism when Robert Strawbridge, a disciple of John Wesley himself, came to America in 1760 and settled near Westminster. Under Strawbridge's leadership several churches were built in the area years before the organized founding of American Methodism. In the City of Westminster, Methodist services were held in private homes as early as 1767. Later, like the Lutherans, the Methodists used the Union Meeting House, staying in the old non-denominational building until 1839 when their first church was built, a modest brick structure on East Main Street. Fifty years later, on the same site the congregation built the Centenary Church, which has continued to be used to the present day, although it has been enlarged and altered. The Methodist Church had different branches in early years: The Methodist Protestant Church and the Methodist Episcopal Church, each branch with its own building. The two branches united in 1939, and the former Methodist Protestant Church then became the Davis Memorial Library.[5] Later, the building was divided into spaces for several business concerns, when the Westminster Branch of the Carroll County Public Library was opened at 50 East Main Street.

Another early church in the city and the county was the Church of the Brethren. This denomination, whose adherents were known as the Dunkards, originated in Germany and travelled to the United States with the German settlers, first arriving in Pennsylvania and then spreading, with the Palatines, westward and southward into central Maryland. Several of the meeting houses they built, still survive, their chaste beauty being among the chief architectural joys of Carroll County. The first Westminster church, however, was much later, dating from the 1870s. Their present church on Belle Grove Square was built in 1932.[6]

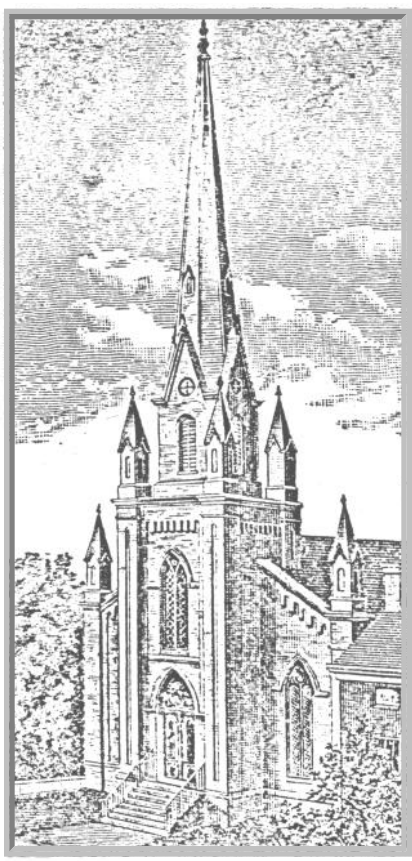
St. Paul's United Church of Christ was founded in 1869 with a congregation of twenty-five people. The present edifice was already completed when the congregation was chartered as St. Paul's Reformed Church of the Maryland Classics of the Reformed Church in the United States. Originally, it was far more "Gothic" than it is now. Perhaps the greatest loss was the soaring steeple that was destroyed by a tornado in 1893.

The Ascension Episcopal Church, completed in 1846

Centenary Methodist Epicopal Church shown in its original design in an 1887 engraving. It has been enlarged and altered since.



Early engraving of the Methodist Protestant Church. See also the next page.

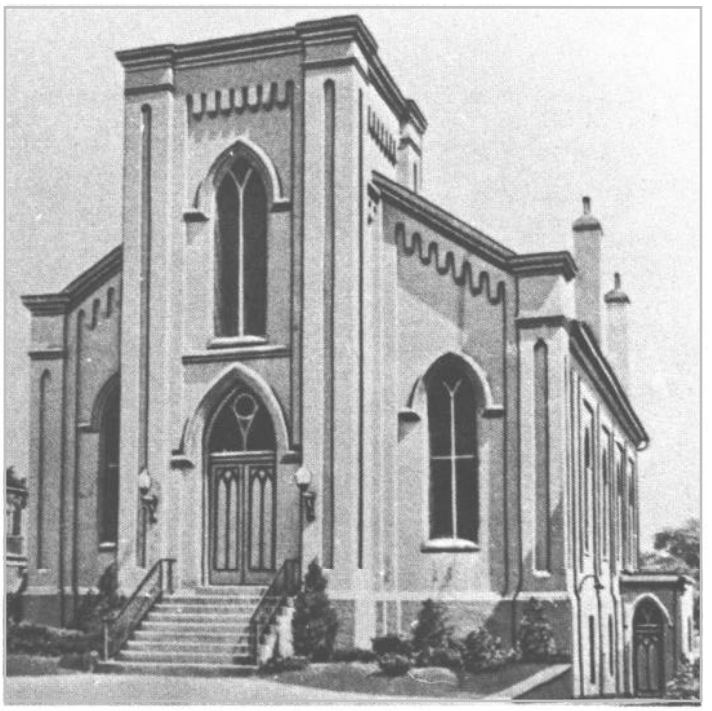


on Court Street, was discussed in its historical and architectural context in Chapter Seven because of its essential relationship to the development of the Court House area. In 1876, the Church added another gem to its complex — a chapel at 30 North Court Street to be used by black Episcopalians for Evensong:

> It was used for the parish school and later for evening services for the colored congregation which attended the Ascension Church in its early days. Many original members of the parish had their family servants baptized and confirmed here, and several were buried in the church yard. However, as this older generation passed on, the colored membership gradually dwindled until the time of the semi-centennial in 1894, the Evening services had been moved back to the main church where they were attended by both black and white congregations.[7]

The chapel became a rectory about 1920, then a private school, and then was converted into a private residence in 1961. Even as the church itself is a superb example of the Gothic Revival, so is this 30-year-later chapel. Physically, the chapel is less determinedly religious in nature than the church, resembling, in fact, an early medieval West of England rectangular house. Like the church, the chapel makes a marked contrast to most of Westminster's architecture, secular or temporal, in its academicism. Except for the absence now of some of the most obvious signs of the building's religious nature — the belfry and the raised-brick cross — the building today looks almost exactly as it did when built over 100 years ago.

The Ascension Episcopal Church added a lovely Gothic Revival chapel to its complex on North Court Street in 1876. It became a rectory in 1920, then a school, and finally, in 1961, a private residence, in which use it is pictured here.



Three eras in the life of the Methodist Protestant Church are shown here. On the previous page there was an early engraving of the church; on the immediate left is a later photograph showing it without its steeple. The church was modified for use as a library, as shown above, and is now occupied by businesses.

Appendix B
Schools of Westminster

The early history of education in Westminster is sketchy, doubtless because formal education in established facilities was also sketchy in the early days. This issue was addressed by local historian Bradford Gist Lynch in a series of articles in the Democratic Advocate in April 1937. Lynch's comments on the pioneers' priorities echo those of Summerson (see page 14):

> The early settlers of Carroll County with an ardent love of home and an intense longing to do their duty to their families, their community and their state, felt the urge to organize places of learning for their children and yet a period of 60 years lapsed before the first schools and academies were organized. During this period the people were engaged in clearing the forest, building homes, and securing food, and so it was not until the first part of the 19th century that private schools were organized.[1]

It is generally acknowledged that the earliest school in Westminster was the brick building on Church Street near the Westminster Cemetery. Churches and schools traditionally seem to go together, or at least they do in Westminster, and so it is not surprising that the multi-denominational Union Meeting House would have had some form of educational building nearby. Lynch credits Professor John A. Munroe with teaching "a private school in the brick building located at the gates of the Westminster Cemetery, and conducting the school at a early date." Professor Munroe's school was called the "Female Collegiate and Male Academic Institute;" one of the Institute's circulars notes that it is

> . . . a school for Males and Females - a 'College' in its course of study for Females. To this course it admits young men, or modifies it to suit their expected life work. It claims thoroughness and special attention to elements in every branch of study; consequently it will not admit to its higher classes of Mathematics, Sciences, &c., those who are deficient in the elements of common English, unless both courses can be pursued at the same time, with advantage to the pupil. It asks attention to its 'Course of Study' herein given: this is the path in which its classes walk, and from which they cannot deviate except for a special purpose. In giving direction to studies which depart from this course, those will be selected which bear directly upon the object in view — as the Ministry, Teaching, Merchandizing, &c.
>
> All who complete the regular course will receive a Certificate of Graduation and those who pass an honorable final examination on the entire course of study, will receive, in addition, a valuable Medal.[2]

The cost for a full year as a boarding student, in 1863, was $220.

Prof. Munroe's Female Collegiate and Male Academic Institute.

According to Lynch, another private school was operated in the early 1860s by Miss Julia Dulany in a house opposite the present Post Office building. Also, in the 1860s, Professor James Ruppert conducted "a select private school . . . in the old Odd Fellow's Building. This was a boys' school of 20 pupils. This school was equipped with a gymnasium and a chemistry laboratory."[3] There were several other private academies of uncertain location identified by Lynch.

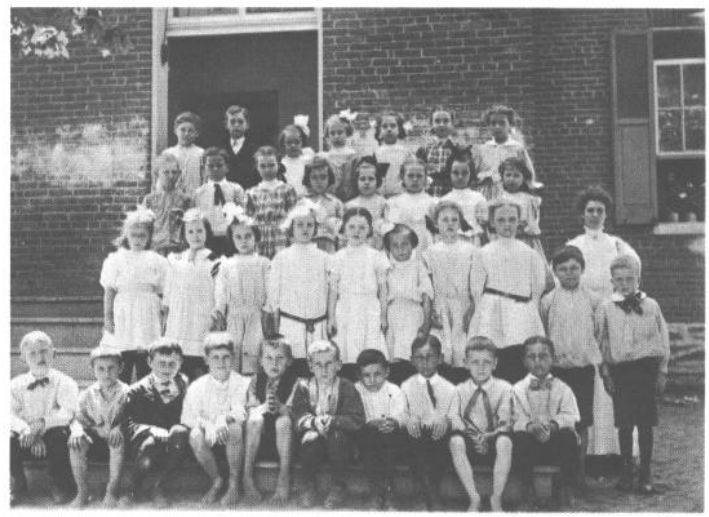
St. John's Catholic Church organized its own parochial school in 1866 with Miss Dulany and one Charles Eckenrode[4] as teachers. The school was housed in the building on East Main Street that had been the church before being replaced by an imposing Gothic edifice in 1865. In 1872, this school house was torn down and a new and larger one built, partly with the bricks from the old school. At this juncture, Frank A. McGirr joined the faculty as its leader and began to accept some high-school and college-preparatory level students. Mr. McGirr was a graduate of Loyola College in Baltimore and had taught at Calvert College in New Winsor for thirteen years before it closed because of financial difficulties. In 1898 and again in 1916, the elementary school was enlarged; in 1925 a formal high school department was added. A new two-story, brick school building, designed by Ferdinand P. Kelly, A.I.A., was constructed in 1958 on the church's property at Route 140 and Monroe Street. This initially housed the high school, but the elementary school was moved there from the East Main Street site when the high school was discontinued in 1969.

Probably the first, and certainly the earliest documented, public school building was built on West Main Street. On August 16, 1853, Jacob Mering sold a 32-foot-wide piece of land, which would now be 180 West Main Street, to the "Trustees of School District Number 6, known as the Upper Westminster District."[5] The trustees were Francis Shriver, Joseph Shaffer, and Joshua Yingling, who paid $55 each for the slice of land "for the express purpose of erecting a primary school thereon for the use and benefit of the inhabitants of the above-described school district ."[6] They accomplished their purpose by building the school that is indicated on the Martinet's 1861 map of the city. The later history of this building is interesting. In 1888 the school commissioners, now "of Carroll County," sold the lot and building to William G. Rinehart, who at that time lived across the street in his own large house at 179 West Main Street. Rinehart paid $325 for "the West End School"[7] and then tore down the old building, saving its bricks to recycle into a house for his daughter who had married James Pearre Wantz, Sr., the son of Charles V. Wantz.

In 1864, Maryland enacted a law calling for a uniform

Students attend to their lesson in an early private school in Westminster. (Identification and date uncertain.)

system of public schools in the state and Carroll County soon obeyed by establishing the Carroll County School Commissioners in 1865. Members of this first school commission were J.H. Christ as President, William A.
ler as secretary treasurer, and Joshua Yingling, Andrew J. Wilhelm, Andrew K. Shriver, and Zachariah Ebaugh. The commissioners rented private school buildings as well as using the old school building on West Main Street. Teachers in the first public schools received a base salary of $50 per year but there was an "incentive clause" attached: they could receive extra money for all pupils they taught beyond fifteen per class. In 1870, another school was completed. It was built behind the former school house on West Main Street on a triangular piece of land known as Shriver's Addition. This school, known as the West End School, was originally a one-story structure but it had a second story built on early in the 20th century. Interestingly, when its second story was added, the architect saw fit to recreate the arched corbel course at the eaves. Other additions were made in 1950 and 1951 but the building's use as a school ended in 1976, when its pupils were absorbed into new elementary schools in and adjacent to Westminster. It is now a center for senior citizens activities.



The West End School was built in 1870. Pictured here *(starting from the bottom)* are the students assembled before the building for a portrait in 1890; a similar occasion in 1910; and the school in its present configuration with a second story added. Note the re-creation of the previous arched corbel course at the new eaves line.

Panoramic view of Western Maryland College in the late 19th century.

About 1885 a brick school was erected on the site of the building on East Green Street that in recent times has been known as the East End Elementary School. This original structure, known as Central Hall, was one story high and housed five classrooms: one for each of the first, second, third, and fourth grades, and a large central room for the fifth and sixth grades. The partitions between the rooms were of heavy wood and could be raised to make the entire building into one large auditorium.

In 1899, a new school was built on the Central Hall site. This housed a high school and all the elementary grades of the East End until 1918, when the Board of Education bought the Dallas mansion (154 East Green Street) for use as an elementary school. When a high school was built on Longwell Avenue in 1936, the elementary grades were returned to the building at the old Central Hall site, which has since been converted into a restaurant, inn, and fitness club. The Dallas mansion was converted to apartments.

The 1936 Westminster High School on Longwell Avenue, north of the present City Hall, continued in use as a junior and/or senior high school until 1971 when the latest Westminster High School and the Carroll County Vocational-Technical Center on Route 32 were occupied. After extensive renovations, the Long-well Avenue building became the East Middle School in the early 1970s.

A new Westminster Elementary School was constructed on North Center Street in 1950 to the northeast of the existing East Middle School. This building continued in use as an elementary school until 1971 when it was converted to the Carroll County Center for Exceptional Children. It is now offices for Carroll County government.

The Westminster Junior High School, now the West Middle School, was constructed in 1958. This building also housed some elementary school pupils until the William Winchester Elementary School was constructed adjacent to it, between Carroll Street and Monroe Street, in 1962. In 1976, two new elementary schools were built, taking advantage of the State of Maryland's decision to fund all on-site costs of public school buildings. These were the Robert Moton Elementary School off Route 32 and a new Westminster Elementary School off Uniontown Road. Friendship Valley Elementary School opened in 1992 off Gist Road, and Cranberry Station Elementary School is scheduled to open in 1999 off Center Street.

According to Board of Education records, there were three schools for black children as early as 1892 — Union Street, Charles Street and Western Chapel. In 1922 a high school department was added to the Union Street school. In 1948, the Robert Moten High School was built at Charles Street and South Center Street to provide centrally located high school education for the black children of Carroll County. Complete integration of all the city and county schools for black and white children occurred in 1955.

In the same year that Maryland's Public School system was established, Western Maryland College was organized under the auspices of the Maryland Annual Conference of the Methodist Protestant Church; it was chartered by an act of the Maryland Legislature in the same year. Consideration was first given to a site in Baltimore City but this was later changed to the present breezy hilltop in Westminster. The original eight-acre campus was acquired with private monies by the college's State-appointed Board of Directors in 1864. The site, although privately owned, had been used for many years by the citizens of Westminster as a meeting and picnicing area. Commonly referred to as the "Old Commons," it was the scene of annual Fourth of July celebrations, political rallys and, during the Civil War, a bivouac for the Army of the Potomac.

The first building to be constructed at the College, for classrooms and dormitories, was known as the Main Building. Combining brick and stone, it was initially constructed in 1866, added to in 1871, 1887, and 1890, and demolished in 1956. About fourteen other buildings were constructed on the eight-acre site between 1866 and 1900. With the exception of the following, all have been razed and other buildings erected on their sites:

Alumni Hall has served the college and community in several ways throughout its history. Designed by Jackson C. Gott (who had designed the Fire House), it was completed in 1899 to serve as a hall for Commencement exercises, banquets, and other social functions, such as the meetings of the Literary Societies. Alumni Hall has been important not only to the college but to the surrounding community as well; it served as the major auditorium for

Clockwise from left: Little Baker Chapel, Alumni Hall, and Harrison Hall of Western Maryland College.

Westminster from 1899 until 1971 when the Westminster High School, with its 1600 seat auditorium, was built.

Levine Hall is the oldest classroom building still standing, dating back to 1891. It was the gift of Dr. and Mrs. Charles Billingslea in memory of their son, Levine, and was built to house the primary Department of the college. It was used later as a Preparatory School, containing sleeping rooms for the male students, recitation rooms, a library, and principal's office. In 1899, Levine Hall was enlarged to provide classroom space and a third floor was added in 1901.

"Little Baker" Chapel, so called to distinguish it from the later and larger Baker Memorial Chapel, was dedicated to the college in 1895 as a gift from a trustee of the college, Mr. William G. Baker. Mr. Baker donated the Chapel as a thanks offering to God for the restoration of the health of his son. Originally the Chapel was used for Sunday School and Sunday evening services but in 1932 the Sunday service was moved to Alumni Hall because the Chapel could no longer contain the number of people attending. Since then, the Chapel, with a seating capacity of 250, has served as an intimate setting for weddings, christenings, and funerals. When first built, Little Baker did not include the stained glass windows it now displays; they were added in 1920 by Mr. Baker and his brother, Daniel. The windows were created by H.T. Gernhardt and Company of Baltimore and are generally copies of Old Masters such as Raphael's "Madonna and Child;" some smaller abstract designs are included. Later additions to the Chapel include an altar painting done by Fannie Thompson in 1903.

The President's House was built in 1889 as a gift from the Baker brothers of Buckeystown. Its presence on campus has permitted a closer contact between the presidents and the student/faculty bodies throughout the years. The President's House also serves as a center for social functions involving students, faculty, trustees, and members of the surrounding community.

Ward Memorial Arch was built in 1898 in honor of Dr. James T. Ward, the first president of Western Maryland College. It was a gift from his niece, Ulie Norment Hurley. The arch originally stood at the entrance to College Drive between the President's House and McDaniel Hall but because cars had difficulty navigating its narrow opening it was moved to the far southern point of the campus at West Main and Union Streets in 1937.[8]

The Victorian Gothic *Carroll Hall*, built in 1873 and originally called "Terrace Hill," was the former home of the John L. Reifsnider, Sr. family (see page 74). Purchased by Western Maryland College in 1922, it was transformed into the "Gray Gables Inn," a popular place for students and their visitors. It was later used as the Administration Building and the Education Deparment and now houses the Undergraduate Admissions Office.

Another Reifsnider house, "Westover," also belongs to the college, but it, too, has been renamed and is now known as *Harrison Hall*. Given as a wedding present,[9] by John L. Reifsnider, Sr., to his son, John, Jr., and bride, the house is located at 239 West Main Street just down the hill from the father's house. It is an interesting example of the blending of two nationally popular styles — the Shingle Style and the Queen Anne Style.

Appendix C
Mayors of Westminster

The following is a list of the distinguished citizens who have served Westminster as its Mayor. The dates following each name indicate the period of office.

James M. Shellman
May 6, 1839 — May 6, 1840

William Shipley
May 6, 1840 — May 6, 1841

George Trumbo
May 6, 1841 — May 6, 1844

David Keefer
May 6, 1844 — May 4, 1850

Elisha D. Payne
May 14, 1850 — May 19, 1851

Abner Neal
May 19, 1851 — May 13, 1852

Jacob Grove
May 13, 1852 — May 10, 1853

Francis Shriver
May 10, 1853 – May 6, 1858

R.R. Booth
May 6, 1858 – May 10, 1859

John M. Yingling
May 10, 1859 – May 12, 1860

Dr. Samuel L. Swarmstedt
May 12, 1860 – May 20, 1861

Michael Baughman
May 20, 1861 – May 12, 1864

Jacob Grove
May 12, 1864 — June 1, 1865

Joshua Yingling
June 1, 1865 – May 28, 1866

Hashabiah Haines
May 28, 1866 – May 22, 1867

A.R. Durbin
May 22, 1867 May 18, 1868

David Fowble
May 18, 1868 — May 13, 1869

Jacob Knipple
May 13, 1869 — May 15, 1871

Daniel H. Leister
May 15, 1871 – May 22, 1872

Henry H. Harbaugh
May 22, 1872 – May 19, 1873

E.K. Germand
May 19, 1873 – May 18, 1874

David Fowble
May 18, 1874 – May 15, 1876

P.H. Irwin
May 15, 1876—June 4, 1883

William B. Thomas
June 4, 1883 – May 18, 1885

Andrew B. Stephan
May 18, 1885 – May 17, 1886

Milton Schaeffer
May 17, 1886 – May 20, 1889

Frank K. Herr
May 20, 1889 – May 16, 1892

Joseph D. Brooks
May 16, 1892 – May 20, 1895

Milton Schaeffer
May 20, 1895 – May 18, 1896

Joseph W. Smith
May 18, 1896 – May 17, 1897

Nelson Gilbert
May 17, 1897 – May 16, 1898

Fred D. Miller
May 16, 1898 – May 21, 1900

Oscar D. Gilbert
May 21, 1900 – May 18, 1908

John D. Saylor
May 18, 1908 – May 16, 1910

Ernest J . Sponseller
May 16, 1910 – May 20, 1912

David E. Walsh
May 20, 1912 – May 15, 1916

Howard E. Koontz
1916-1926

George E. Matthews
May 17, 1926 – March 15, 1938

Walter H. Davis
March 15, 1938 – May 16, 1938

Frank A. Myers
May 16, 1938 – May 18, 1942

Joseph L. Mathias
May 18, 1942 – December 3, 1963

Scott S. Bair
December 3, 1963 – May 18, 1964

Joseph H. Hahn, Jr.
May 18, 1964 – May 21, 1973

LeRoy L. Conaway
May 21, 1973 — May 15, 1989

W. Benjamin Brown
May 15, 1989 -- November 28, 1994

Kenneth A. Yowan
November 28, 1994 -- Present

References

CHAPTER 1

1. The first land grant in the Westminster area, "White's Level," was granted in 1733 to John White. Others in the area include "Fannie's Meadow" (1741) to James Wells and "Bonds Meadow" (1753) to John Ridgley.
2. Nancy Warner notes this phenomenon: "Settlement of Carroll County was rather slow until the mid 18th century when a great influx of Germans, Scotch-Irish, and others into the northern parts of the County greatly increased the acreage and land grants." (Carroll County Maryland, Westminster: Carroll County Bicentennial Committee, 1976, pp. 22-23.) Hereafter cited as Warner.
3. Elmer Lewis Smith, et al., *The Pennsylvania Germans of the Shenandoah Valley*, p. 10. Allentown: The Pennsylvania German Folklore Society, vol. 26, 1962.
4. Daniel Wunderlich Nead, M.D., *The Pennsylvania Germans in the Settlement of Maryland*, p. 29. Baltimore: Genealogical Publishing Co., Inc., 1975 (reprint of 1914 edition). Hereafter cited as Nead.
5. Nead, p. 31.
6. Nead, p. 27.
7. Edward A. Chappell, *Cultural Change in the Shenandoah Valley*, Master's Thesis, University of Virginia, 1977. Hereafter cited as Chappell. Chappell quotes George Washington, on a survey trip in 1748, as follows:

   > Our work was attended by a great Company of People Men Women and Children that attended us through ye Woods as we went showing their Anticks tricks I really think they seemed to be as Ignorant a Set of People as the Indians they would never speak English but when spoken to they speak all Dutch.

   In 1817, Thomas Jefferson also voiced his concern for the German settlers, as quoted by Chapell:

   > It's better to discourage the settlement of foreigners in large masses, wherein, as in our German settlements, they preserve for a long time their own languages, habits, and principles of government.
8. Louis L.T. Henninghausen, *Report of the Society for the History of Germans in Maryland*, vol. VI, p. 14; quoted in Nead, p. 40.
9. Although the majority of Germans entered Maryland via Pennsylvania, one study suggests that between 1752 and 1755 slightly over 1,000 Germans entered via Annapolis (Nead, p. 60). Baltimore City, laid out in 1730, did not attract Germans until 1748 when "Leonard and Samuel Bamitz, who came from York, erected a brewery in that City" (Nead, p. 60). Interestingly, in reference to the constant movement among German settlements, a Barnitz family would later appear, again as brewers, in Westminster. See also, Louis P. Henninghausen, *The Redemptionist and the German Society of Maryland.* Baltimore: 1888, esp. pp. 19-23.
10. Joseph D. Brookes, "Early Settlement of Carroll County, Maryland;" address at the Carroll County Society of Baltimore, January 19, 1923; Maryland Historical Society. Hereafter cited as Brookes.
11. *Archives of Maryland*, vol. XXVII; p. 25.
12. David H. Smith, *The First Settlements of Germans in Maryland*, p. 5. Frederick, Md.: privately printed, 1976 (reprint of 1896 edition). Hereafter cited as David Smith.
13. David Smith, p. 62.
14. John K. Longwell, *Historical Sketch of Carroll County, Maryland*, pp. 4, 5, and 6; manuscript Maryland Historical Society.
15. Nead, p. 44.
16. Drs. Arthur and Grace Tracey, *Notes on the Early History of Land Now in the Westminster District*, p. 1; unpublished manuscript; Carroll County Historical Society.
17. Dr. Lewis H. Steiner, *The Creation of Frederick:* an 1876 Centennial address; manuscript Maryland Historical Society.
18. Nead, p. 98.
19. David Smith, pp. 8, 9.

CHAPTER 2

1. Mary Bostwick Shellman, *The Early Pioneers*, pp. 8-9. Baltimore: The Carroll County Society of Baltimore, 1924. Hereafter cited as Mary Bostwick Shellman.

CHAPTER 3

1. For a detailed discussion of what is meant by "folk," "vernacular," "popular," and "polite," see an essay by Anthony Oliver James in *The Buildings of Biloxi*, pp. 21-33. Biloxi: The City of Biloxi, 1976. See also Henry Glassie, *Patterns in the Material Folk Culture of the Eastern United States*, pp. 1-17. Philadelphia: University of Pennsylvania Press, 1968. Hereafter cited as Glassie.
2. Glassie, p. 6.
3. Glassie, p. 7.
4. Conversation with author.
5. Olive Cook and Edwin Smith, *English Cottages and Farmhouses*, p. 10. New York: Thomas Y. Crowell, 1955. Hereafter cited as Cook.
6. Nigel Nicolson, *Great Houses of Britain*, p. 28. London: The Hamlyn Publishing Group, Ltd., 1968.
7. Sir John Summerson, *Architecture in Britain 1530-1830*, p. 23. Hammondsworth: Penguin Books, Ltd., 1970.
8. Glassie, pp. 35-36.
9. Brookes.
10. Benjamin Rush: quoted by Jose Wilson, et al., *American Cooking: The Eastern Heartland*, p. 117. New York: Time-Life Books, 1971.
11. Rober C. Bucher, quoted in Henry Glassie, "A Central Chimney Continental Log House," *Pennsylvania Folk Life*, Winter 1968-69, vol. XVIII, no. 2, 33.
12. G. Edwin Brumbaugh, *Colonial Architecture of the Pennsylvania*

Germans, p. 29. Lancaster: The Pennsylvania German Society, vol. XLI, 1933.
13. J.P. Marshall Jenkins, "Ground Rules of Welsh Houses," quoted in Arthur J. Lawton, "The Ground Rules of Folk Architecture," *Pennsylvania Folklife*, vol. XXIII, no. 1, Autumn 1973, p. 16.
14. Lawton, p. 15. See also Henry Glassie, *Folk Housing in Middle Virginia*. Knoxville: University of Tennessee Press, 1975.
15. Land Records of Frederick County, Book L, p. 481.
16. Frederick Land Records BDL/276.
17. Dr. Doddridge, "Notes on the Settlements and Indian Wars in the Western Parts of Virginia and Pennsylvania," *Journal of the Pennsylvania-German Society*, p. 69; Maryland Historical Society.
18. Various traditions place Winchester's house at various sites and deal it various fates. One tradition has it built near the town, has it called "White's Level" and, dramatically, has it destroyed by fire in 1800. Another, better documented, version is offered by Mary Shellman who wrote that the original Winchester House had existed on land "where Judge Bonds office now stands," i.e. almost adjoining the Shellman House, on Main Street at the delta of Court Street. (Manuscript in the Library of Carroll County Historical Society.) After Winchester's death in 1790, his heirs continued to live in this house until about 1805, at which time they built a new house on the hill to the rear, just outside the town limits. They called this house "Winchester Place," by which name it is still occasionally identified.
19. Glassie, pp. 102-106.
20. Joseph M. Getty, *The Farmhouse in Carroll County*, p. 7; unpublished manuscript dated 1977; Historical Society of Carroll County. Hereafter cited as Getty.
21. Getty, pp. 7-8.

CHAPTER 4

1. "The Pennsylvania-Germans, a Preliminary Reading List," *Pennsylvania Folklife*, Winter 1971, vol. XXI, no. 2, p. 14.
2. Glassie, p. 47.
3. David Smith, p. 29.
4. Henry Kauffman, *Pennsylvania Dutch: American Folk Art*, p. 17. New York: American Studio Books, 1946.
5. Chappell, p. 21.
6. See for example, several books by Christian Norberg-Schulz, viz., *Existence, Space, and Architecture; Intentions in Architecture;* and *Meaning in Western Architecture*. The preface to the last book includes: "Since remote times architecture has helped man in making his existence meaningful. With the aid of architecture he has gained a foothold in space and time. Architecture is therefore concerned with something more than practical needs and economy. It is concerned with existential meanings. Existential meanings are derived from natural, human and spiritual phenomena, and are experienced as order and character. Architecture translates these meanings into spatial forms."
7. Chappell, p. 77.
8. Often country houses of this form are four bays wide with *two doors* on the ground story, giving rise to the questionable pun "Pennsylvania Tudor."
9. Sir John Summerson, *Heavenly Mansions*, p. 221. New York: The Norton Library. Hereafter cited as Summerson.
10. Frederick County Land Records WR 12/380.
11. Carroll County Land Records 78/447.
12. Katharine Jones Shellman, *Diary*; Carroll County Historical Society. Hereafter cited as Katharine Jones Shellman.
13. Frederick County Land Records JS 6/655.
14. Katharine Jones Shellman.
15. Frederick County Land Records JS 13/252.
16. Glassie, p. 43.
17. Annie Walker Brown, camp., *Church Book for the Reformed Congregation at Pfeiff Krick in Maryland*, pp. 13 and 42; manuscript in the Library of Congress.
18. Frederick County Land Records JS 18/54.
19. Carroll County Land Records WW 1/158.
20. Carroll County Land Records 35/354.
21. Frederick County Land Records WR 15/572.
22. J. Thomas Scharf, *History of Western Maryland*, vol. II, p. 956. Philadelphia: Louis H. Everts, 1882. Hereafter cited as Scharf.
23. Frederick County Land Records JS 30/54.
24. Carroll County Land Records WW 2/319.
25. Scharf, p. 929.
26. Frederick County Land Records JS 8/168.
27. Katharine Jones Shellman.
28. Scharf, p. 930.
29. Conversation with the author.
30. Cook, notes on plates 92, 93, 112, 113, 201, and 206. See also Glassie, p. 47.

INTERLUDE 1: Quiet Rural Commerce

1. Excerpt from the *American Sentinel* of uncertain date in the files of the Carroll County Historical Society.
2. Frederick County Land Records JS/359.
3. Uncertain date: Carroll County Historical Society.
4. Frederick Shriver Klein, "Just South of Gettysburg" in *Two Hundred Years Ago*, pp. 46-47. Westminster: Bicentennial Committee, October 1964. Hereafter cited as Klein.
5. Frederick County Land Records.
6. Commemorative booklet published by the Union National Bank in 1966. Hereafter cited as Bank booklet.
7. Bank booklet, p. 11.
8. Copy in the files of the Carroll County Historical Society.
9. John B. Edwards, *Westminster in the Gay Nineties*, p. 83; unpublished manuscript, Carroll County Historical Society. Hereafter cited as Edwards.
10. Katharine Jones Shellman.
11. Dr. Grace Tracey, "The Five Villages that Became a Town": in *Two Hundred Years Ago*, p. 12. Westminster: Bicentennial Committee, October 1964. Hereafter cited as Tracey.
12. Tracey, p. 13.
13. Westminster Cemetery Company booklet, uncertain date, Carroll County Historical Society. Hereafter cited as Cemetery booklet.
14. Mary Bostwick Shellman, p. 14.
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16. Mary Bostwick Shellman, p. 15.
17. Katharine Jones Shellman.
18. Edwards, p. 11.
19. Edwards, p. 9.
20. A.G. Fuss,"1837-1910 Carroll County," the *Democratic Advocate*, 1910. Hereafter cited as Fuss.
21. Mary Bostwick Shellman, p. 7.
22. Warner, p. 34.
23. Mary Bostwick Shellman, pp. 7-8.

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1. Scharf, p. 953.
2. Scharf, p. 953.
3. Undated clipping from the *Carrolltonian;* Carroll County Historical Society.
4. John K. Longwell, *Historical Sketch*, pp. 4-5. Hereafter cited as Longwell.
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6. Warner, pp. 1415.
7. Don Yoder, ed., "From Paoli to Frederick: An Anonymous Travel Account," *Pennsylvania Folk Life*, Spring 1968, vol. XVII, no. 3.
8. Scharf, p. 954.
9. *Maryland Bar Journal*, July 1971, vol. 3, no. 4, p. 1.

CHAPTER 6

1. William P. Maulsby, "Jubilee Celebration Commemorating the Semi-Centennial of Ascension Parish," the *Democratic Advocate*, July 21, 1894. Hereafter cited as Maulsby.
2. Maulsby, p. 6.
3. Maulsby, p. 7.
4. Maulsby, p. 7.
5. Summerson, pp. 224225.
6. Carroll County Land Records 2/145.
7. Carroll County Land Records 39/206.
8. Carroll County Land Records 261/563.
9. Mary Bostwick Shellman, p. 9.
10. Tracey, p. 16.
11. See, for example, Carroll County Deed 17/323, dated October 31, 1854, from Bowersox to Frances Weaver for the house that is now numbered 57-59 Union Street.
12. Mary Bostwick Shellman, p. 20.
13. Cemetery booklet.
14. Scharf, p. 951.
15. Warner, p. 52.
16. Miscellaneous clipping; Carroll County Historical Society.
17. Carroll County Land Records 2411.
18. Carroll County Land Records WW 2/48.
19. Brookes, p. 3.
20. Brookes, p. 4.
21. Scharf, p. 953.
22. Scharf, p. 953.

INTERLUDE 2: A Passage of War

1. Klein, pp. 46-47.
2. William Sheppard Crouse, *Confederate Troops Enter Westminster: An Eyewitness Tells All of Southern Actions*, p. 2; unpublished manuscript; Maryland Historical Society.
3. Klein, p. 52.
4. Klein, p. 58.
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6. Fuss.

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2. Carroll County Land Records 39/395 and 39/416.
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11. Scharf, pp. 818-819.

CHAPTER 8

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2. The *Democratic Advocate*, November 17, 1898; Carroll County Historical Society.
3. Labelled *A Boy's Eye View;* Carroll County Historical Society.
4. Vincent Scully, *American Architecture and Urbanism*, p. 183. New York: Frederick A. Praeger, 1969.
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9. Vaux, pp. 135-137.
10. Carroll County Land Records 50/505.
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1. Norberg-Schulz, *Meaning*, p. 434. (See Note 6, Chapter 4)
2. The *Democratic Advocate;* Maryland Historical Society.

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2. E.B. White, *One Man's Meat*, pp. 164167. New York: Harper and Row, 1978.
3. The Westminster *Times*, July 15, 1917, miscellaneous clippings; Maryland Historical Society.
4. Whiffen, p. 235.
5. Whiffen, p. 143.
6. Le Corbusier, *Towards a New Architecture*, (translated by Frederick Etchells), pp. 12-13, 1466147, and 227. New York: Praeger Publishers, 1974 (reprint of 1927 edition).
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APPENDIX A

1. *St. John's Church 100th Anniversary Booklet*, p. **32.** Westminster, 1954. Carroll County Historical Society. Hereafter cited as St. John's booklet.
2. St. John's booklet, p. 35.
3. Mary Bostwick Shellman, pp. 21-22.
4. Ascension Church, p. 23.
5. Bradford Gist Lynch, miscellaneous clippings written in 1937 for the *Democratic Advocate;* Carroll County Historical Society. Hereafter cited as Lynch.
6. Lynch.
7. Lynch.

APPENDIX B

1. Lynch.
2. Circular for The Institute; Carroll County Historical Society.
3. Lynch.
4. Lynch.
5. Carroll County Land Records 15/386.
6. Carroll County Land Records 15/387.
7. Carroll County Land Records
8. J. Richard Rivoire, "National Register Nomination for Western Maryland College," May 9, 1975; Maryland Historical Trust.
9. Conversation with Miss A.S. Reifsnider, daughter of John L. Reifsnider, Jr.

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PART II

INVENTORY OF HISTORIC STRUCTURES

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Introduction

with Inventory Listing

As its name suggests, this Part may be likened to the result of a merchant's periodic stock taking. A merchant's inventory lists the stock on his shelves; this inventory lists the buildings on Westminster's streets. Both types of inventory, taken at regular intervals, identify changes in circumstances. The merchant and the historian/preservationist will see some changes for the good (the former will be happy to recognize signs of improvement in sales, the latter will rejoice to see that his "stock" has been improved by repairs) and some for the bad (merchants are as displeased to note evidence of theft as preservationists are to see usable buildings torn down).

In the interests of manageability and responsibility to budget limitations, this inventory was not planned as an all-inclusive, structure-by-structure accounting of Westminster's past and present architecture. Rather, it represents one person's selection of structures that would give the historic flavor of the city in 1978. While idiosyncratic, the selection is not totally arbitrary. It was made on the basis of a century-old map of Westminster that shows lot lines and outlines of then-standing buildings (see pages 72-73). The guidelines for the scope of the inventory, then, were as follows: *include all the buildings shown on the 1877 map that are still standing and recognizable today*. Such was the intention. It is reasonable to suppose that some buildings have been omitted that should not have been and some post-1877 buildings have been included. Some such deviations were intentional to tidy loose ends or provide perspective. For the inadvertant discrepancies, the author begs forgiveness and understanding for his freely-acknowledged imperfections.

Each entry is described by a picture and words. These summarize the information gathered on the structure during the historic sites survey conducted from September 1976 to January 1978, under the supervision of the Maryland Historical Trust. The complete reports (adhering to the format required by the Trust), photos, and memorabilia are on file in the Library of the Maryland Historical Trust in Annapolis and copies are available at Westminster City Hall. This material is available for the public's perusal during regular business hours at both locations.

The Inventory has been divided into ten sections, each having historical significance inasmuch as it represents some distinct event, such as the founding of the original town or an annexation.

The sections are defined as follows:

A. The original town as laid out by William Winchester in 1764 plus the first annexation in 1788.

B. The 49 lots of "New London," created by Captain John White out of his "White's Level" property in 1765. A year earlier he had sold another part of this property to William Winchester, who created out of it the original 45 lots of Westminster. Mary Shellman comments that, "The twin towns appear to have been of common interest to the two men rather than in competition."

C. The village of "Bedford," laid out in 1812. This property ran along Main Street from Longwell Avenue to near John Street; it now comprises most of the business section of the present city of Westminster.

D. Part of the 30-acre Grandadam Farm, which, upon the death of the widowed Ragenia Grandadam in 1812, passed to her slave, Betsy, for life.

The Roman Catholic Church acquired the land and subdivided it in the 1860s.

E. The land around "The Forks," where Pennsylvania Avenue and West Main Street converge. One of the many Charles Carrolls was the first white man to own this property; he called it "Fanny's Meadow." It later passed to John Logsdon who, in the late 18th century, cultivated two farms and ran a tavern there. In 1830, sections A, B, C, and E were incorporated into one town.

F. Originally a part of the Carroll-Logsdon land; subdivided by Isaac Shriver. Shriver reserved a few lots close to "The Forks" for himself, his family, and his friends.

G. A loosely defined area having Belle Grove Square as its nucleus. The Square was donated to the city as a park in 1876 by George W. Matthews, who also sold the surrounding lots.

H. An L-shaped area straddling the railroad that came through town in 186 1. This event made the property suddenly very valuable, benefitting the Lynch family, who owned the land and had it annexed to the town in the 1870s.

I. In general, the land around "Winchester Place," the large house on a hill built by William Winchester's children. The mansion and the surrounding acreage were purchased by John C. Frizzell, a prominent mid-Victorian businessman, who had a variety of plans for the place. Letters between him and various chemists, for example, discuss whether the water from the springs around the house were of sufficient mineral content to qualify the place as a spa. Frizzell ran into financial difficulties and his estate was sold off for the benefit of his many creditors in the 1870s and '80s.

J. Land owned by Isaac Shriver, including the tract donated by him for the Court House in 1837, and part of the John K. Longwell estate, "Emerald Hill." This farm began to be developed during the 1890s; after the death of Longwell's daughter, Willis Street, Longwell Avenue, and Locust Street were laid out. The present-day City Hall was Longwell's house.

K. Part of an area annexed in 1977.

The heading for each inventory item includes a statement of whether the structure is "Private" or "Public." Users of this Inventory are requested to respect to the utmost the privacy and property rights of the owners of buildings designated "Private."

Below is a listing of all the structures in the inventory, arranged by street numbers within street name; the streets are listed alphabetically. Each structure is identified secondarily by its popular name and by its assigned Maryland Historical Trust number. (The "CARR" identifies the structure as being in Carroll County and the subsequent numerals designate its relative time of being surveyed — CARR 451, for example, was assigned to the 451st structure to be surveyed in Carroll County.) The two final columns of the listing designate the structure's location on the map on pages 146 and 147, and the page number on which the structure's description appears in the Inventory.

Listing of Structures

Street Address Popular Name	MHT No.	Map No.	Inventory Page
15 Bond Street German Reformed Church Parsonage	CARR-485	G-1	184
16 Bond Street Warner-Engleman House	CARR-484	G-2	184
26 Bond Street Gehr House	CARR-547	G-3	184
32 Bond Street Bankard House	CARR-481	G-4	184
36 Bond Street	CARR-482	G-5	185
25 Carroll Street Grace Lutheran Church	CARR-573	D-7	170
34 Court Place Charles Roberts (Roberts-Wood-Adams) House	CARR-466	J-5	196
35 Court Place Ascension Episcopal Rectory	CARR-465	J-6	196
45 Court Place Kelly-McIntire House	CARR-460	J-7	196
49 Court Place Wampler House	CARR-468	J-8	197
Court Square Carroll County Court House	CARR-558	J-9	197
10 East Green Street	CARR-522	H-8	189
14 East Green Street	CARR-527	H-9	190
16 East Green Street Harry Case House	CARR-529	H-10	190
18 East Green Street Carr-Marks House	CARR-520	H-11	190
22 East Green Street	CARR-528	H-12	190
26 East Green Street Caes (Case) House	CARR-531	H-13	190

Click here to return to the blue mention in Chapter 9.

(Continued)

Street Address Popular Name	MHT No.	Map No.	Inventory Page
30 East Green Street	CARR-526	H-14	191
111 East Green Street	CARR-525	I-l	191
115 East Green Street House of David Fowble	CARR-525	I-2	191
121 East Green Street Martha Worley House Click here to return to blue mention in Chapter 9.	CARR-532	I-3	192
137 East Green Street	CARR-523	1-4	192
154 East Green Street Col. W.W. Dallas House	CARR-517	I-5	192
178 East Green Street Nusbaum-Buckingham House	CARR-521	I-6	193
182 East Green Street Hayden-Taylor House	CARR-524	I-7	193
186 East Green Street Bond-Ames-Pullen House	CARR-563	I-8	193
190 East Green Street George Frank Beaver House	CARR-554	I-9	193
194 & 196 East Green Street Milton Reifsnider - W.L. Seabrook House	CARR-518	I-10	194
East Green Street Winchester House	CARR-542	I-11	194
I-3 East Main Street Albion Hotel	CARR-419	C-l	166
7 East Main Street John Christmas Residence & Restaurant	CARR-420	C-2	166
15 East Main Street	CARR-423	C-3	166
21-27 East Main Street Wantz Building	CARR-414	C-4	166
37 East Main Street Joseph B. Boyle Store	CARR-413	C-5	167
39-41 East Main Street Old Post Office Building	CARR-562	C-6	167
47-49 East Main Street The White Palace	CARR-415	C-7	167
54-56 East Main Street Gilbert House/Shriner Building	CARR-410	C-8	167
55 East Main Street Schmitt's Rexall	CARR-417		168
59 East Main Street Hugh Doyle Building	CARR-411	C-10	168
East Main Street Westminster Fire Engine and Hose Company Building	CARR-421	C-11	168
82-82½ East Main Street Frank Myers House	CARR-568	B-l	157
96-98 East Main Street Goodwin House	CARR-566	B-2	157
100 East Main Street Bennett House	CARR-567	B-3	157
101 East Main Street Charles Wantz House	CARR-400	B-4	157
109 East Main Street Dr. Charles Billingslea House	CARR-399	B-5	158
112 East Main Street Nathan Gorsuch House	CARR-401	B-6	158
116-118-120 East Main Street City Garage	CARR-375	B-7	158
117 East Main Street Charles Carroll Building/Westminster Hotel	CARR-402	B-8	158
123 East Main Street Ann Elizabeth Babylon House	CARR-386	B-9	159
126 East Main Street John Beaver's Shop & House	CARR-376	B-10	159
127 East Main Street Crout House	CARR-378	B-11	159
129 East Main Street Methodist Protestant Church/Davis Library	CARR-565	B-12	159
130 East Main Street Shriver-Matthews-Smith House	CARR-379	B-13	160
132-132½-134 East Main Street Phillip Jones House and Store	CARR-381	B-14	160
133 East Main Street Maulsby House	CARR-380	B-15	160
140 East Main Street Opera House	CARR-382	B-16	160
142 East Main Street Mary Mathias House	CARR-383	B-17	161
143 East Main Street Jacob Utz, Jr. House	CARR-384	B-18	161
147 East Main Street Grammar House	CARR-387	B-19	161
152 East Main Street The Methodist Parsonage	CARR-385	B-20	161
153 East Main Street William Frazier House/Shop	CARR-386A	B-21	162
154-156 East Main Street MathiasRhoten House	CARR-561	B-22	162
155 East Main Street	CARR-387A	B-23	162
166 East Main Street Jacob Utz House	CARR-372A	B-24	162
167 East Main Street Democratic Advocate Building	CARR-544	B-25	163
172 East Main Street Dr. Charles Shipley House	CARR-370	B-26	163
176-178 East Main Street Shipley-Blizzard-Shriner House	CARR-555	B-27	163
177 East Main Street John C. Cockey House	CARR-384A	B-28	163
181 East Main Street Carroll Hall	CARR-374	B-29	164
183 East Main Street	CARR-574	B-30	164
187 East Main Street Frank T. Share House	CARR-363	B-31	164
189 East Main Street Billingslea House	CARR-364	B-32	164
188-190 East Main Street Baumgartner House	CARR-562	B-33	164
195 East Main Street Farmers & Merchants Bank of Carroll County	CARR-373	B-34	165
196-198 East Main Street Addlesperger House	CARR-367A	B-35	165
197-199 East Main Street	CARR-365	B-36	165
201 East Main Street Isaac Shriver's Store	CARR-366	B-37	165

(Continued)

Street Address Popular Name	MHT No.	Map No.	Inventory Page
202 East Main Street James A.C. Bond House	CARR-368	A-1	149
202½ East Main Street James A.C. Bond Law Office	CARR-367	A-2	149
206 East Main Street Shellman House	CARR-136	A-3	149
210 East Main Street Kimmey House	CARR-59	A-4	149
211 East Main Street Campbell-Barnitz House Click here to return to blue mention in Chapter 9.	CARR-132C	A-5	150
216 East Main Street Willis-Boyle House; "Cockey's Tavern"	CARR- 134b	A-6	150
218-218½ East Main Street	CARR-134A	A-7	150
222 East Main Street	CARR-361	A-8	150
224 East Main Street Roop House Click here to return to blue mention of both in Chapter 9.	CARR-133	A-9	151
226 East Main Street Willis House	CARR-360	A-10	151
227 East Main Street Chrisman-Barnitz-Willis Building	CARR- 134B	A-11	151
228 East Main Street Zimmerman House	CARR-359	A-12	151
229 East Main Street Bernstein House	CARR-132A	A-13	151
230 East Main Street Charles Reifsnider House Click here to return to blue mention in Chapter 7.	CARR-340	A-14	152
233 East Main Street Turfle House	CARR-358	A-15	152
236 East Main Street Nicholas Shaffer House	CARR-559	A-16	152
249-251 East Main Street Bank of Westminster Click here to return to blue mention in Chapter 9.	CARR-130	A-17	152
254 East Main Street Fisher-Smith-Fletcher House	CARR-355	A-18	153
255 East Main Street Ecklar-Conaway House Click here to return to blue mention in Chapter 9. Click here to return to red mention in Chapter 9.	CARR-341	A-19	153
256 East Main Street Manning House	CARR-357	A-20	153
257 East Main Street John Wampler Mansion	CARR-127	A-21	153
266 East Main Street Goodlander-Lemmon Building	CARR-126	A-22	154
270 East Main Street 272 East Main Street Click here to return to blue mention of both in Chapter 4.	CARR-124, CARR-125	A-23	154
276 East Main Street Zepp House	CARR-356	A-24	154
283, 285, 287 East Main Street	CARR-343	A-25	154
288 East Main Street Christian Yingling House	CARR-123	A-26	155
289 East Main Street Reese-Wagner House	CARR-339	A-27	155
290 East Main Street Wm. Reese's House	CARR-122A	A-28	155
292 East Main Street William Reese's Store Click here to return to blue mention in Chapter 4.	CARR-122B	A-29	155
295 East Main Street Yingling-Reese-Blizzard House	CARR-121	A-30	155
296 East Main Street Yingling House	CARR-344	A-31	156
297 East Main Street Trumbo-Chrest House	CARR-569	A-32	156
13 John Street Swinderman House	CARR-556	D-6	170
Liberty Street B. F. Shriver Co. factory	CARR-472	G-7	185
36 Liberty Street James Blizzard-Ephriam Lindsay House	CARR-507	G-8	185
47-47½ Liberty Street	CARR-510	H-1	188
49 Liberty Street John T. Lynch House	CARR-511	H-2	188
55 Liberty Street Abram Price House	CARR-512	H-3	188
55½ Liberty Street Fuss House	CARR-515	H-4	188
57-57½ Liberty Street	CARR-514	H-5	189
66 Liberty Street William Coon House	CARR-513	H-6	189
75 Liberty Street Reckill (Rickell) House-Biche House	CARR-511	H-7	189
22 Locust Street Rock and Waterscapes Systems, Inc.	CARR-572	J-20	200
Longwell Avenue The Armory	CARR-570	J-18	200
Longwell Avenue "Emerald Hill" – City Hall	CARR-545	J-19	200
30 Manchester Avenue Groff-Zile-Dell House		J-22	201
12 North Church Street George Miller House	CARR-508	A-33	156
North Church Street at the Cemetery Old School House	CARR-553	A-34	156
22 North Court Street Gernand-Clemson House	CARR-509	J-1	194
23 North Court Street Bennett-Parke House	CARR-471	J-2	195
North Court Street Ascension Episcopal Church Click here to return to blue mention in Chapter 7.	CARR-571	J-3	195
30 North Court Street Ascension Episcopal Church Chapel	CARR-464	J-4	195
51 North Court Street Fisher House	CARR-469	J-10	197
North Court Street Old Jail	CARR-557	J-11	198
13 Park Avenue	CARR-480	G-13	187
17 Park Avenue Stoner House	CARR-486	G-14	187
19 Park Avenue Emma J. Snyder House	CARR-483	G-15	187
21 Park Avenue	CARR-551	G-16	187
8 Pennsylvania Avenue	CARR-487	E-19	175
10 Pennsylvania Avenue Clock Shop	CARR-488	E-20	175
18-20 Pennsylvania Avenue Classen House	CARR-489	E-21	176
30-32-34 Pennsylvania Avenue Mary Bixler Residence; John Bixler Store and Residence	CARR-490	E-22	176
44 Pennsylvania Avenue Hannah Reese House	CARR-491	E-23	176

(Continued)

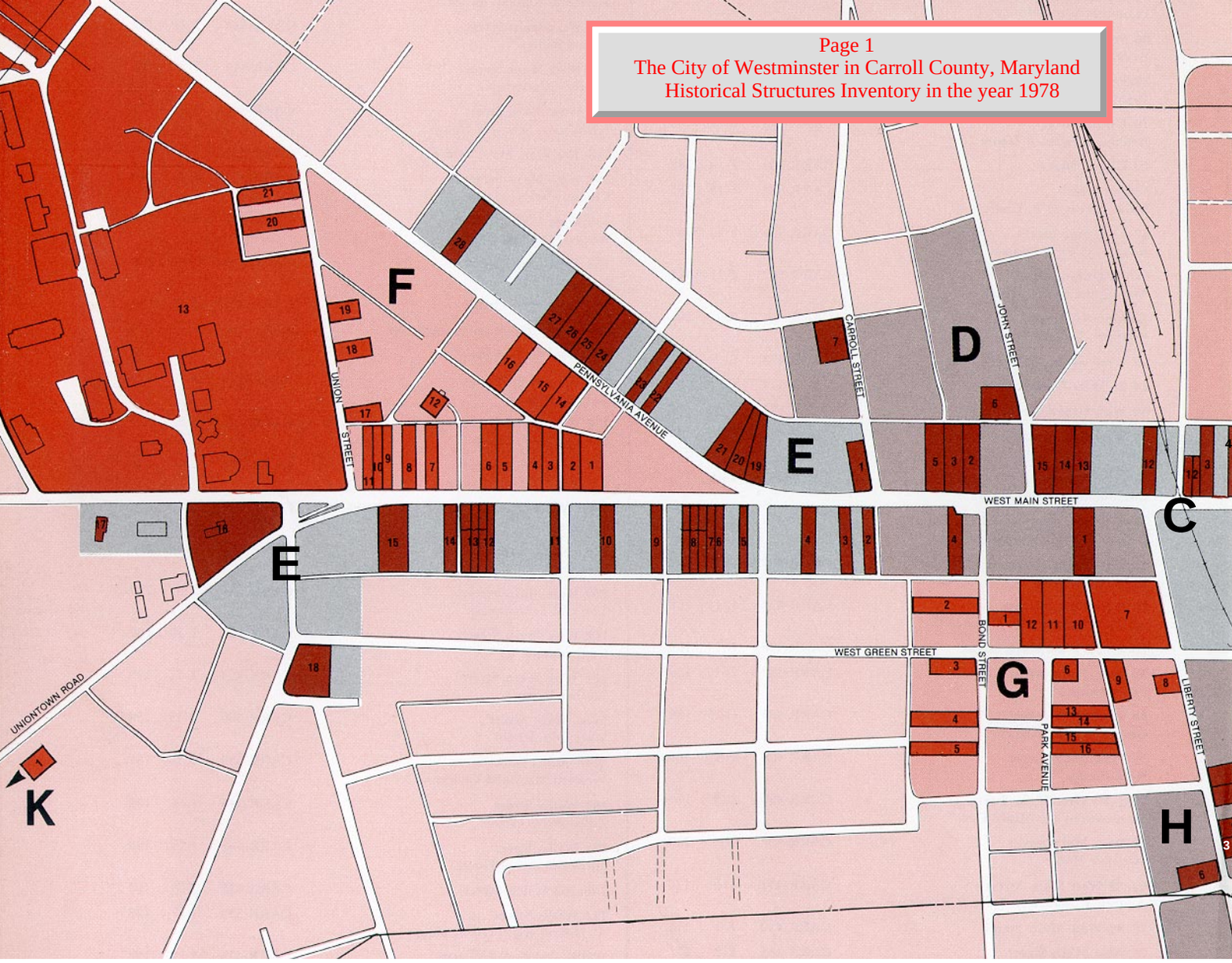
Street Address Popular Name	MHT No.	Map No.	Inventory Page
53 Pennsylvania Avenue O.H.P. Mathias - F. Thomas Babylon House	CARR-492	F-14	181
55 Pennsylvania Avenue Jacob Schaeffer House	CARR-493	F-15	181
58 Pennsylvania Avenue Swinderman-Steele House	CARR-494	E-24	176
60 Pennsylvania Avenue Everly-Steele-Day House	CARR-495	E-25	177
61 Pennsylvania Avenue Evangelical Lutheran Church Parsonage	CARR-496	F-16	182
64 Pennsylvania Avenue Francis Henshaw House	CARR-497	E-26	177
66 Pennsylvania Avenue Bankert House	CARR-498	E-27	177
88 Pennsylvania Avenue Peter B. Mikesell House	CARR-499	E-28	177
10 Union Street Reuben Woodyard House	CARR-505	F-17	182
20 Union Street	CARR-504	F-18	182
Union Street Union Street M.E. Church	CARR-503	F-19	183
49-51 Union Street Koontz-McKever House	CARR-506	F-20	183
57-59 Union Street Noah Zimmerman House	CARR-502	F-21	183
Uniontown Road Rinehart Tenant House	CARR.	K-1	201
19 West Green Street	CARR-473	G-9	186
24-26 West Green Street	CARR-474	G-10	186
30 West Green Street	CARR-475	G-11	186
34 West Green Street Henry Morelock House	CARR-476	G-12	186
97 West Green Street Cunningham - Hahn House	CARR-543	E-18	175
West Green Street and Park Avenue George W. Matthews House	CARR-477	G-6	185
12 West Main Street Babylon Building	CARR-422	C-12	168
26 West Main Street Smith and Reifsnider Lumber Co.	CARR-424	C-13	168
28-30-32 West Main Street	CARR-426	C-14	169
35 West Main Street Cover House	CARR-427	D-1	169
38 West Main Street George W. Morningstar	CARR-425	C-15	169
58 West Main Street Herr House	CARR-429	D-2	169
58½-60 West Main Street Residence of the Misses Herr	CARR-430	D-3	170
59 West Main Street Montour House	CARR-432	D-4	170
62-68 West Main Street Andrew J. Malehorn Store & Residence	CARR-431	D-5	170
78-80 West Main Street	CARR-440	E-1	171
79 West Main Street Orndorff-Smith-Bare House	CARR-433	E-2	171
83 West Main Street Horatio Price House	CARR-434	E-3	171

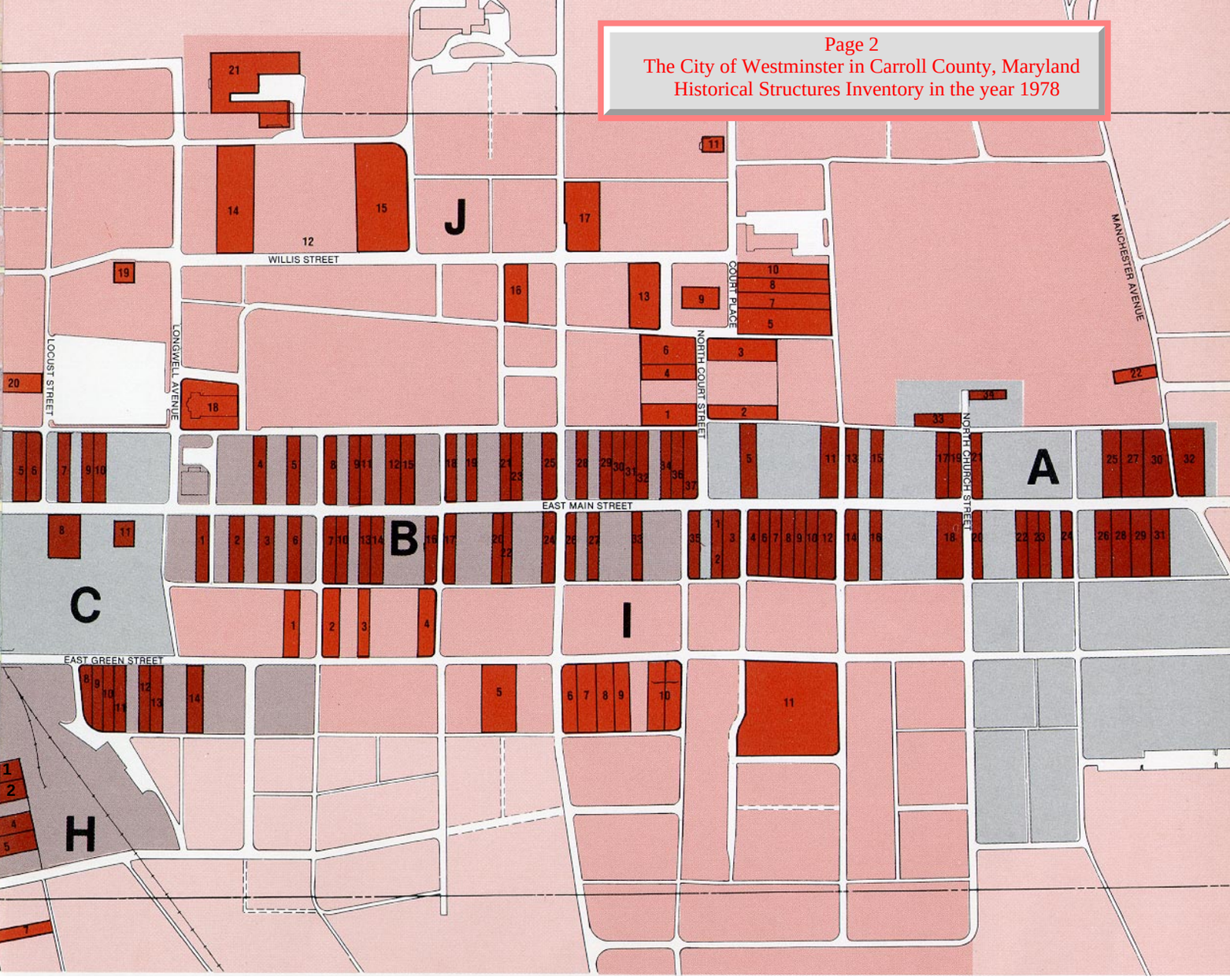
Street Address Popular Name	MHT No.	Map No.	Inventory Page
91 West Main Street Carroll Theater	CARR 441	E-4	171
107 West Main Street	CARR-442	E-5	171
113-115 West Main Street William H.H. Zepp Shop and Residence	CARR-444	E-6	172
117 West Main Street The Yellow Aster	CARR-434	E-7	172
119-119½-121 West Main Street	CARR-445	E-8	172
127 West Main Street	CARR-447	E-9	172
140 West Main Street Morelock-Kephart House	CARR-454	F-1	178
141 West Main Street Haines House	CARR-448	E-10	173
146 West Main Street Shriver-Stottlemeyer	CARR-445	F-2	178
147 West Main Street Schweigart-Schreeve House	CARR-446	E-11	173
148-150 West Main Street	CARR-456	F-3	178
152 West Main Street Grouse-Harlow House	CARR-458	F-4	179
156 West Main Street Bulter-Finch House	CARR-457	F-5	179
158 West Main Street Nelson Gilbert House	CARR-535	F-6	179
161 West Main Street	CARR-449	E-12	173
163-163½-165 West Main Street	CARR-450	E-13	173
167 West Main Street	CARR-453	E-14	174
172 West Main Street Tabatsko House	CARR-459	F-7	179
176 West Main Street Harley-Brown House	CARR-460	F-8	179
179 West Main Street Rhinehart-Wantz House	CARR-452	E-15	174
West Main Street Terrace Hill	CARR-451	E-16	174
West Main Street Westover	CARR-552	E-17	175
180 West Main Street The Old Schoolhouse	CARR-461	F-9	180
182 West Main Street Koppe House	CARR-462	F-10	180
184 West Main Street Mother Roger's	CARR-463	F-11	180
West Main Street West End School	CARR-560	F-12	180
West Main Street Western Maryland College	CARR-550	F-13	181
101 Willis Street ZeppMyers House	CARR-546	J-14	198
131 Willis Street Shriver-Babylon House	CARR-537	J-15	199
156-162 Willis Street	CARR-538	J-16	199
171 Willis Street A. Diffenbaugh-Weant House	CARR-539	J-17	199
Willis and Court Streets Holy Cross - Allender House	CARR-470	J-13	198
Willis Street District	CARR-540	J-12	198
Westminster High School/East Middle School	CARR-541	J-21	200

Click here to return to the blue mention in Chapter 9

(End)

The City of Westminster in Carroll County, Maryland
Historical Structures Inventory in the year 1978




WILLIS STREET
LONGWELL AVENUE
LOCUST STREET
COURT PLACE
NORTH COURT STREET
NORTH CHURCH STREET
MANCHESTER AVENUE
EAST MAIN STREET
EAST GREEN STREET
A
B
C
H
I
J

Descriptions of the Structures

SECTION A

CARR 368, Map No. Al
CARR 367, Map No. A2

CARR 368
202 EAST MAIN STREET — circa 1910
James A.C. Bond House — private

The large L-shaped house built as the residence for James A.C. Bond, a prominent local lawyer, is a fine example of a style popular in Westminster. Facing north onto Main Street, the house has two distinct two-and-a-half story, perpendicular sections, each with a gabled roof, with a one-story, shed-roofed porch across the front between the wooden bay window of the eastern gabled section and the western end of the house. The house has many echoes in the city, such as in the house at 189 East Main Street (Wagner House), but probably none ever matched the "Early Bull Moose" atmosphere of Bond's house, as evidenced in photographs taken soon after the house's completion. The 1881 City Directory lists Bond as living at 202 East Main Street, but this probably refers to an earlier house.

CARR 367
202½ EAST MAIN STREET — circa 1876
James A.C. Bond Law Office — private

James A.C. Bonds law office probably antedates his residence at 202 East Main Street by a quarter of a century. Although the two structures do have certain linking features, they are eons apart in spirit. The law office has a style that might be called "timid carpenters' gothic" — it is covered with white clapboard above a low foundation and has simply-enframed windows and doors below mildly-sawed barge-boards. It is in this trim that the office is connected decoratively with the house; the trim under the office's gables is identical in design to that under the house's north gable but it is smaller in scale.

CARR 136, Map No. A3

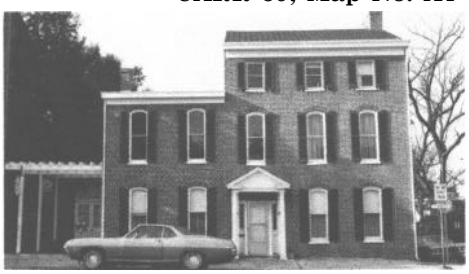
CARR 136
206 EAST MAIN STREET — circa 1807
Shellman House — private

Built in 1807 by Jacob Sherman for his daughter, Eve and her husband, David Shriver, the five-ba y Shellman House has played a key role in the architectural and social history of Westminster. It recalls lines by Sir John Summerson:

> It is curious how, in almost every town or large village, there are one, or perhaps two, houses which stand out as the unquestionable candidates for preservation. Inquiry into the history of such houses usually leads us to some peak of local prosperity represented in an individual success-story or a notable mayoralty, and the employment of the best available talent in a mature local school of craftsmanship. Here has been a confluence of circumstances, crystallizing in a structure where the quality of an epoch is gathered, so that it stands clear above the average of its own day. The house cannot be said to be of great significance as a work of art, but it is a little eminence in the art of its time. It belongs very much to its locality: and for that very reason it is a building which the visitor carries away in his memory. Houses of this sort, with their traditional prestige, often serve to stimulate initiative and to bring to birth the kind of organization which will use them wisely and well.

The building is now owned and operated by the Historical Society of Carroll County as a museum.

CARR 59, Map No. A4



CARR 59
210 EAST MAIN STREET — circa 1800
Kimmey House — public

The Kimmey House, as it is popularly known, has been put to a variety of uses since its first section was built about 1800. It was first a home, then a home-cum-doctor's office. Since 1966, it has been the Headquarters of the Carroll County Historical Society. The house was originally a standard (for Westminster) three-bay dwelling, but was expanded (c. 1811) to a five-bay width, another popular form. Although certain traditions were respected, the house was avant-garde in its use of arched windows and a third story.

CARR 132C
211 EAST MAIN STREET — circa 1815
Campbell-Barnitz House — private

The early date of the Campbell-Barnitz House is significant in that it indicates a respectable level of craftsmanship in the town a full score years before the establishment of Carroll County. A diary for the years 1820-32 notes that this lot held a . . . brick, two-story dwelling built by William Campbell, father of Jacob Campbell of Manchester, who lived there a short time, then sold it to Michael Barnitz, who built a large brewery in back of it . . . . Thus, number 211 is one of the earliest substantiated homes of the basic vernacular style, consisting of 3 bays and two-and-a-half stories, with a side hall and double parlor. To this style, Campbell added touches of his own: handsome stair decoration, mouse-tooth cornice, and (rare for Westminster) a fanlight over the door. Whether the marbelizing that is rumored to have existed on the stairs was Campbell's or Barnitz's it combined with the other decorative features to produce a splendid individual statement within a standard form.

CARR 132C, Map No. A5

CARR 134B
216 EAST MAIN STREET — circa 1790; 1900
Willis-Boyle House; "Cockey's Tavern" — private

By whatever name it has held, to whatever use it has been put, "Cockey's Tavern" has played a significant role in Westminster's social, political, and architectural life for nearly two centuries since the lot (number 43 of the original town) was sold by William Winchester on October 22, 1788 for 20 pounds.

A handsome brick house was built on the site at an early date; this building was so highly regarded that when the county was formed in 1837, the Circuit Court convened here until a permanent Court House could be built. One of the Court's first acts was the appointing of the house's owner, Dr. William Willis, as Clerk of the Court.

Still later, the house passed to the prominent Boyle family, who enlarged and gave their mansion its present grand appearance. It was then bought by the Hoffman family, who operated it as a popular Inn for many years.

CARR 134b, Map No. A6

CARR 134A
218-218½ EAST MAIN STREET — circa 1830; 1885
private

The common stretcher bond principal facade of 2 18-2 18½ East Main Street is punctuated by five bays on its ground and second stories and by six eyebrow windows between the string course atop the second story windows and the plain eaves of the roof. These small windows, with their intricately cast iron screens, create a pleasing pattern in themselves as well as an interesting tension with the regularly spaced five windows per floor below. This building and the adjacent Cockey's Tavern once formed a single ten-bay house.

CARR 134A, Map No. A7

CARR 361
222 EAST MAIN STREET — circa 1845
private

This white clapboard building *is*, in spirit, one of scores of buildings that could be classed as "typical" — five bays wide, central door, two stories; it is a perfect example of the classic Westminster house. As such, it demonstrates well the seeming inability or unwillingness of the town's residents to accept the fact that they were town residents. When the house was built, Westminster was a mile long and a county seat, but the builder clearly felt more at ease with a rural structure.

The house, along with Lots 41, 42, and 43 of the original town, belonged to John Fisher, a wealthy banker-farmer-entrepreneur of the 1840s, who used it as rental property. This use has been continued to the present.

CARR 361, Map No. A8

CARR 133, Map No. A9

CARR 133
224 EAST MAIN STREET — circa 1830
Roop House — private

Possibly dating, in part, back to the Revolution, the Roop House had assumed its present day character by the mid-19th century: a gable-roofed, two-and-a-half story, three-bay by two-bay box with a rear ell and two-story porch to the southeast. The entrance door has eight panels and a narrow transom beneath a modestly bracketed cornice. The other five, regularly-placed bays on the principal facade are 2/2 double-hung sash windows with wooden sills, simple enframements, and flanking black louvered shutters. Number 224 and larger scaled Number 226 illustrate how the typical Pennsylvania small-town brick house can also be rendered successfully in frame.

CARR 360, Map No. A10

CARR 360
226 EAST MAIN STREET — circa 1810
Willis House — private

In this house one can easily see the first steps of the city's architectural growth. John Clusser bought the lot in 1775 and the remains of the small log cabin that he built are still evident in the present cellar. A later generation, dissatisfied with the existence afforded by such a structure, built (circa 1810) the present two-story, three-bay clapboard dwelling. In size, it is a logical first step beyond a 15' x 30' log cabin; in execution, it is a quantum leap, with its crisp denticulated cornice, fine door enframement, and masterfully handled scale and solid-void proportioning.

CARR 134B Map No. A11

CARR 134B
227 EAST MAIN STREET — circa 1770; 1875
Chrisman-Barnitz-Willis Building — private

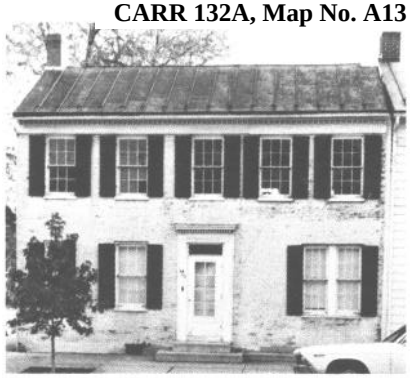
While sections of this three-bay, three-story house are among the oldest in Westminster, the building has been adapted to various uses during its 206 years. Early references mention it as a two-story log dwelling occupied by a blacksmith; it later became a summer house and was probably increased to its present three stories around 1875.

CARR 359, Map No. A12

CARR 359
228 EAST MAIN STREET — 1906
Zimmerman House — private

The Zimmerman House is a refreshing architectural rarity in Westminster. Its soul is clear — a normal small wood frame house of three-bays and two-and-a-half stories, with a side hall. However, its builder adapted this basic form to fit the aesthetic needs (i.e., fashions) of the day. Zimmerman found the basic Westminster house an easy form to update by using white imbricated shingles, stringing courses of turned spindles under the front porch's eaves, and enlivening the skyline with a comer tower and different-sized gables.

CARR 132A, Map No. A13



CARR 132A
229 EAST MAIN STREET — circa 1870
Bernstein House — private

The intersection of Westminster's Ralph and East Main Streets has remained unchanged for about one hundred years. The Bernstein House, sitting on the northeast corner of this intersection, possesses a calm, simple facade. The two-story, five-bay, L-shaped house rests on a low fieldstone foundation, recently covered with cement. The south front, facing Main Street, is laid in stretcher bond under a denticulated cornice with broad architrave. The roof is covered with sheet-metal. In 1869, John Bernstein bought the lot for $450. The 1887 City Directory lists Bernstein as having his "house and shop" at 229 East Main. Perhaps the present Main Street double windows were originally a door to this "shop".

Jenkins-Roth Alpha Associates, a former owner, hired Jewel Downing to design a northern extension, which left the Main Street section intact and did not violate the scale of the older house.

CARR 340
230 EAST MAIN STREET circa 1870
Charles Reifsnider House private

Conservative Westminster has very few pure and whole examples of the transient styles that briefly dominated other areas. However, the city does have 230 East Main, the Charles Reifsnider House, an enjoyable and locally seminal essay in the Second Empire Style. Rare in Westminster, notable almost anywhere, the sculptural quality of the place is highlighted by very "French" chimneys, roofline trim, windows, doors, etc. Built for a local attorney (later judge), the house has lost little of its air since being turned into apartments (c. 1930). Interestingly, for all its being up-to-date at the time of its construction, the builder vigorously retained a traditional L-shaped five-bay central hall plan.

CARR 340, Map No. A14

CARR 358
233 EAST MAIN STREET circa 1870
Turfle House private

The Thomas Turfle House is an interesting example of how it is possible to retain an old form, the two- or three-story, three-bay house, but to "personalize" it in detail. The carpenters who chiseled, sawed, and gouged Turfle's cornices, beading, brackets, and applique served him well in setting apart his dwelling from the scores of similar ones in the City. The house is also important as an integral element in the cityscape, providing in its rosey-brick three stories a vertical counterpoint to a block otherwise composed of two-story structures.

CARR 358, Map No. A15

CARR 559
236 EAST MAIN STREET circa 1835
Nicholas Shaffer House private

Many of the buildings in Westminster's East End were originally built of logs that were later covered as succeeding generations sought "refinement". This is one such structure, possibly an early blacksmith's shop. An 1854 deed says that the house on this lot was "occupied by Nicholas Shaffer", who had bought the lot (and house?) in 1849. The window treatment is unusual for the city (nine over six panes instead of six over six).

The process of re-covering the building has been continued by the present owner, who has covered the clapboards (which cover the logs) with aluminum siding.

CARR 559, Map No. A16

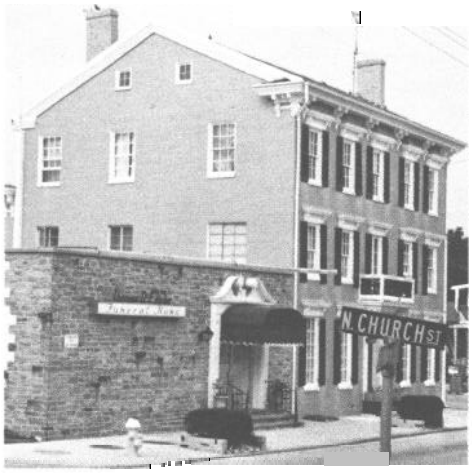
CARR 130
249-251 EAST MAIN STREET circa 1819
Bank of Westminster private

The building now occupying lot 12 of the original town of Westminster has, according to local authorities, stood there "always". Regardless of how one defines "always", the idea is important as it reveals the regard in which the low fieldstone-foundation pile is held. Laid in Flemish bond brick, five-bays wide and two-and-a-half stories tall, the Bank of Westminster building has, despite modern additions, preserved the dignity of an early 19th century commercial building in its Main Street facade. This dignity is created in large part by the finesse of its architecture the superbly pedimented door surround, the pedimented north gable, the crisp Flemish bond, the corniced east and west gable ends are all examples of an academicism rare in the city and unexcelled here in execution.

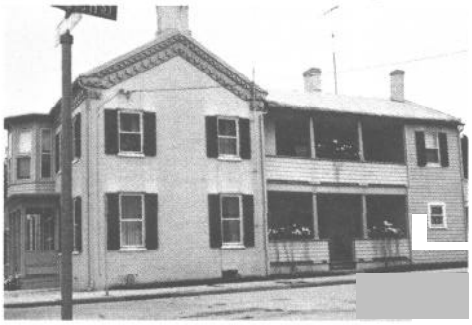
The building and the bank were unexpected dividends of the War of 1812. When the British under General Ross threatened Baltimore in 1814, most of that city's bankers fled to the countryside with whatever moneys they could carry. Baltimore's Commercial and Farmer's Bank sent John Walsh, with a large amount of specie, to Westminster, where he opened a small office of Discount and Deposit. After the war was over, most bankers returned to a still-intact Baltimore but Walsh stayed in Westminster and incorporated the Bank of Westminster in 1816. The Bank purchased lots 12 and 13 of the original town on June 12, 1818, and there erected the original sections of the present building as the first bank between Baltimore,

CARR 130, Map No. A17

CARR 355, Map No. A18



CARR 341, Map No. A19



CARR 357, Map No. A20

CARR 127, Map No. A21

Frederick, and Pennsylvania. The building now houses the Carroll County Mutual Insurance Company

CARR 355
254 EAST MAIN STREET — circa 1870
Fisher-Smith-Fletcher House — private

Three-and-a-half stories tall and five bays wide, this house is one of the most powerful forces on the Westminster streetscape. In 1778, David Fisher built a 15' x 25' log cabin where the ground floor northwest room of the present home is today. Some of the log rafters are still in place. Fisher's son, John, became cashier of the newly-created Bank of Westminster, located across the street. Doubtless, such a man found a small log house unsuitable, and, when he inherited the property, he built a 25' x 60' I-house, incorporating the earlier structure's foundations. In 1850, Fisher's heirs sold the place to Judge John Smith, who built the present 16 room cube; a six room service wing was added after 1877.

The house serves as an indication of what a provincial, conservative man of wealth would build in the later 19th century. Smith seems to have been bound to the traditional central hall, double parlor(s) plan. However, the need to express his wealth was (as ever) great and required an architectural outlet. He achieved this in the exuberant, almost Baroque, decoration: in 17 marble fireplaces, and, especially, in what seems today impossibly carved exterior woodwork — swirling brackets, pendants, and cornices — appearing everywhere possible.

CARR 341
255 EAST MAIN STREET — early 19th century
Ecklar-Conaway House — private

Popular belief is that this was originally a two-story log house, and the old log floor beams now apparent in the cellar lend credence to this. In any event, its two-and-a-half story, three-bay facade was covered with stretcher bond brick probably when the two-bay western office was added, circa 1840.

Although there was a large influx of Germans (from Pennsylvania and other parts of Maryland) in the mid-eighteenth century, there are surprisingly few traces of German folk culture in the city's architecture of the period. This house, built by Ulrich Ecklar, a dyer and one of the migratory Germans, is one of the examples. The brick cross pattern under the eaves and the front ground floor room's marble mantle, richly carved in "Pennsylvania Dutch" patterns, serve to remind many of the area's citizens of their Teutonic origins.

CARR 357
256 EAST MAIN STREET — circa 1870
Manning House — private

The Civil War era Manning House is a near-perfect example of a slightly urbanized "Pennsylvania Farmhouse", a style, in Waterman's phrase, "like the people, four-square and bluff." Certain features, in particular the entrance door decoration, serve to remove this building from its rural background and make it a house worthy of being built by a leading family in a century-old town. When built, it would have been at the height of provincial fashion, down to the color of its walls (beige) and its exterior trim (deep brown).

CARR 127
257 EAST MAIN STREET — circa 1830; 1895
John Wampler Mansion — private

The John Wampler Mansion is significant in the architectural and social history of Westminster. The 1832 diary of Katherine Jones Shellman reveals that the property then contained the "Garden of John Wampler, farmer and surveyor, whose brick dwelling was in the course of erection on the corner of Main and Church Streets." An 1880 photograph of the house shows a large five-bay by two-bay pile reflecting both

the influences of Central Pennsylvania and the South's narrower, taiier i-house. The large, slate, hipped roofs and the mouse-toothed cornice are unusual for this area. The county's original Orphans' Court used the house in 1837 as its first headquarters before the present Courthouse was built. In 1895 the Methodist Church bought the Wampler house for use as an old-age home. Long extensions were added to the east and north.

CARR 126
266 EAST MAIN STREET — early 19th century
Goodlander-Lemmon Building — private

Commercial and residential design differed little in Westminster's early history. By the time of Jefferson's first term as president, the area's standard form had evolved and this proved sufficient for a variety of uses for several score years. Number 266 East Main Street illustrates the principle. Its facade is unremarkable — three regularly-space bays on two stories, light-painted Flemish bond brick, gauged flat arches over windows and doors. However, while its sister buildings were probably residential, Number 266 has always been used for commerce. The house was an early clockmaker's shop and residence and at other times has served other commercial endeavors from insurance to hatmaking.

CARR 126, Map No. A22

CARR 124, 125
270-272 EAST MAIN STREET — circa 1825
private

V. Sackville-West once characterized English Queen Anne and Georgian country houses as "eminently decent" buildings. Perhaps the style of 270-272 East Main Street is as close as we have come in America to purely "decent" buildings, if decent can be defined as a building that is honest and cleanly proportioned. These buildings are two stories tall, two or three bays wide, of Flemish bond brick, and have, as a frill, a fine mouse-tooth cornice. Although we can date these particular buildings at circa 1825, the date is not particularly important, as similar examples can be found somewhat earlier and much later.

CARR 124, 125, Map No. A23

CARR 356
276 EAST MAIN STREET — circa 1860
Zepp House — private

Built by William Zepp, this house has retained its rural innocence despite being surrounded by a laundromat, a gas station, and a used car lot. The house is a sophisticated version of the house usually produced by Westminster's rural psyche. While it retains the standard five-bay, central-hall, two-story, L-shape design, it displays in details a high level of achievement. The brick is a pleasant uniform rosey color laid in a precise Flemish bond, the windows' flat arches are, at 4 courses, larger than usual, and other eaves decorations — the mouse-toothing, the modillions, and the precisely drilled dentils — all combine to create a thoughtful, almost academic, specimen of a favorite vernacular type.

CARR 356, Map No. A24

CARR 343
283, 285, 287 EAST MAIN STREET — circa 1850
private

This set of white-washed two-bay brick rowhouses was originally part of "Abraham Wampler's Tavern Lot", where the County's first tax commissioners met in 1837. The row houses were built in the mid-19th century as two separate structures. They have long since been united by brick infills and by a system of rear porches.

The solidity of these century-old structures and the care and effort with which they were designed and built could be held up as models for the builders of today's low-cost housing. Stylistically, there is an agreeable proportion of solid to void and a pleasant rhythm of doors and windows on the Main Street facade. The three-course gauged flat arches over windows and doors, and the door-entablature-pilaster combinations are simply but finely executed.

CARR 343, Map No. A25

CARR 123, Map No. A26

CARR 123
288 EAST MAIN STREET — circa 1770; circa 1890
Christian Yingling House — private

Although it is a little difficult to locate the evidence under the additions and alterations of the past two hundred years, the Christian Yingling House, a half-wood, half-brick pile, is reputed to be the oldest residence in Westminster. This may be correct because it is still possible to see log rafters and uncoursed-fieldstone foundations in the brick-floored basement of the eastern half of the building. A fine one-and-a-half story, gable-roofed, two-bay by one-bay brick outbuilding still stands in the rear of the property. This building, thought to have been a slave cabin, has recently been restored.

CARR 339, Map No. A27

CARR 339
289 EAST MAIN STREET — circa 1880
Reese-Wagner House — private

A typical late Victorian L-shaped house, the Reese-Wagner House was built by Orlando Reese on lots 2 and 3 of the original town, an area once part of his uncle's large tanyard. The house still has its splendid arched marble mantles, ennobled with fanciful coats of arms. Many other once-august houses in the city are near-copies of this building (e.g. 202 East Main Street) but no other places can claim, as this one can, to be the site of the first ice cream in town.

CARR 122A, Map No. A28

CARR 122A
290 EAST MAIN STREET — circa 1845
William Reese's House — private

The four-bay three-story building at 290 East Main Street towers above its immediate neighbors. The building was originally built as the residence for shopkeeper William Reese, but has since been enlarged and has served a variety of uses from automobile showroom to antique store. The fine wooden mantel and cupboard from this house now installed in the auditorium of the Carroll County Historical Society, indicate the prosperity and sophistication of the Reese family. (See below, CARR 122B.)

CARR 122B, Map No. A29

CARR 122B
292 EAST MAIN STREET — circa 1785
William Reese's Store — private

This two-story, four-bay by two-bay, gable-roofed pile has played an important role in the history of Westminster since the late 18th century. The lot, probably built on in the 1780's, was purchased in 1791 for the exceptionally high price of ninety pounds. In 1837, the second floor of Number 292, "a thriving grocery", was converted into the county's first jail. A 1913 newspaper article in The *American Sentinal* notes, "the jail never had but one prisoner, a colored man, and he escaped by climbing down a rainspout." In 1830, Andrew Powder operated the store on this site. William Reese, whose father had kept a grocery store on the corner of Howard and Clay Streets in Baltimore, moved to Westminster, bought the building in 1849, and set up shop. *The American Sentinal* comments that "shortly after moving here he . . . erected what was then considered one of the finest private residences in the county." Reese flourished in Westminster. County historian Frederic Shriver Kline notes that Confederate troops passing through town in 1862 sought out Reese, who was known to be a prominent Union supporter. The store remained in the Reese family until 1951.

CARR 121, Map No. A30

CARR 121
295 EAST MAIN STREET — 1790;circa 1885
Yingling-Reese-Blizzard House — private

The Yingling-Reese-Blizzard House has been important to the City for two centuries. Built on lot number 1 of the original town, the place was the home and tanyard of Jacob Yingling. (Tanning was the city's first important industry.) Later, the place

passed on to the Reese family (prominent merchants) who remodelled it in the then fashionable Second Empire style, although retaining the original side-hall and double-parlor floor plan. Decorative features abound; the hall has hammered metal panels and the house's mantels (original and 19th century) are justifiably renowned.

CARR 344
296 EAST MAIN STREET — circa 1840
Yingling House — private

The Catharine Yingling House is one of the finest, and least changed, examples of a form that dominated Westminster's first 150 years and that still asserts itself today. Three stories tall, five-bays wide, with a two-story gabled roofed ell, the building was at once typical of, yet superior to, an entire type. It is taller, more pleasingly proportioned, and trimmed with greater fineness than nearly any of its contemporaneous structures. The building is now divided into apartments.

CARR 569
297 EAST MAIN STREET — circa 1830
Trumbo-Chrest House — private

After Westminster was established in 1764, it tended to grow with a singleness of purpose, westward from the original town. This house is one of the very few pre-1850 houses built east of the town, in what was originally Baltimore County. The intersection formed here by the meeting of Westminster's Main Street, the road to Manchester, and the road to Washington (originally Georgetown) was once thriving. Yingling's tanyard filled one corner and directly across Manchester Avenue was this solid three-bay, two-section Flemish bond brick house built by the Trumbo family. The diary of Katharine Jones Shellman notes that "George Trumbo and Sons" lived here and worked as potters in the years 18221832; in 1852, George Trumbo sold the lot "with the brick dwelling house" to Jacob Powder. Since 1896 it has been owned by the Chrest family.

The shingled, Gothic peak dormer that tops the main facade is an addition; otherwise the house is unchanged and is interesting not only in its own right but also in that, minus the dormer, it probably resembles the original appearance of its western neighbor, the Yingling-Reese-Blizzard House. The two brick piles must have made an imposing pairing as they guarded Manchester Avenue. The new traffic lights, courtesy of the State Highway Department, add nothing to the charm of the house.

CARR 508
12 NORTH CHURCH STREET — circa 1876
George Miller House — private

Built by George Miller, whose family then owned several lots and houses between the city limits and the cemetery, 12 North Church Street incorporates both the strength of the local vernacular architecture and the variations that were allowed in the form in the late 19th century. The traditional aspects of the building include its common-bond brick walls, its side-hall double-parlor plan, and its massing — it has a pair of two-story, two-bay by three-bay gable roofed perpendicular sections. The later freedom to add personal variations is demonstrated by the segmental arched windows on the principal facade and a similarly formed transom over the main entrance door. The eaves treatment, a finely molded two part entablature on the principal facade and the five- step corbelling that runs along the two side facades, is also noteworthy.

CARR 553
NORTH CHURCH STREET AT THE CEMETERY — circa 1840
Old School House — private

Located at the end (or beginning) of Church Street, at the gates of the Westminster Cemetery, this plain brick building housed the first school. Local historian Bradford Gist Lynch credits a Professor John A. Munroe with conducting "a private school in the brick building located at the gates of the Westminster Cemetery, and conducting the school at an early date." Munroe's co-educational school was called the "Female

CARR 344. Map No. A31

CARR 569, Map No. A32

CARR 508, Map No. A33

CARR 553, Map No. A34

CARR 568, Map No. B1

Collegiate and Male Academic Institute" and flourished until just after the Civil War. Its barracks-like appearance marks an early deviation from the vernacular farmhouse style. Of interest today, with our present concern about "functional illiteracy", one of Munroe's early brochures notes that the school "will not admit to its higher classes of Mathematics, Sciences, etc. . . . those who are deficient in the element of common English . . . "

CARR 566, Map No. B2

SECTION B

CARR 568
82-82½ EAST MAIN STREET — circa 1885 (in present form)
Mrs. Frank Myers House — private

Probably built by the Kaes/Kase family, and later altered to its present form, this building is a subtle local variation of the Second Empire style that was nationally popular in the late 19th century. Essential to this style, and to this house, is a high Mansard roof with the accompanying moulding, shaped slate roof tiles, and rich a cornice. The windows of this five-bay house are articulated by segmental arches and are flanked by green louvered shutters. The tower works well to turn the corner from Main Street to the neighboring alley.

CARR 567, Map No. B3

CARR 566
96-98 EAST MAIN STREET — circa 1860
Goodwin House — private

Dating from just before the Civil War, the Goodwin House is a fine mid-century version of the Pennsylvania Farmhouse. By the time this place was built, the style had fully matured, and various modifications were clearly now permissible. The moulded door panels and, especially, the turned-column porch all bring touches of the mid-Victorian era and of the countryside into the growing town.

The house stayed in the Goodwin family for several generations.

CARR 400, Map No. B4

CARR 567
100 EAST MAIN STREET — circa 1870
Bennett House — private

Probably built by the Bennett family, who were responsible for the masterpiece numbered 23 Court Street, this three-story Flemish bond brick pile is an elegant townhouse version of the vernacular farmhouse style. The end facades are blind, but are both graced by fashionable Romanesque brick corbel tables at the eaves. Similarly avant garde are the elongated windows, and the elegant second-story balcony. These details make the house itself fine, but are even more significant in the way they work with the contemporaneous, larger, Wantz House across the street at 101 East Main Street.

CARR 400
101 EAST MAIN STREET — circa 1875
Charles Wantz House — private

This is one of the largest houses in the city, a point that the original builders, a family of prosperous merchants, certainly would have felt worthy of mention. But, for all its size, the house continued the local norm of having two perpendicular-gabled sections with a three-bay facade facing Main Street. Certain features help the house escape grossness: the semicircular, leaded, stained glass transom; over the

panelled entrance door itself; the finely-carved, pelleted door surround; and, perhaps especially, the architrave row of brick recessed, Greek crosses that ease the transition from wall to roof at the east and west. This Greek-cross pattern is an interesting two-generations-later variation on the cornice of the Ecklar House (255 East Main Street).

CARR 399
109 EAST MAIN STREET — circa 1880
Dr. Charles Billingslea House — private

The house Dr. Charles Billingslea built for himself is one of the most "open" in the city, as it throws its verandaed, bulging sides out to the light to the south and the east. Extremely irregular in shape, very large, yet still light and airy, it manages to create a feeling of light-hearted prosperity. That the building's architect achieved this effect is a high testament to his skill, as he seems to have used but few techniques to set Number 109 clearly beyond its contemporaries. Most obviously, the lightness is aided by the trim of delicate barge-boards, by the cornices, and by the east and south porches' railings. Also, the rise upon which the house sits serves to physically elevate the house. But the "aesthetic elevation" is, perhaps, most importantly a result of intrinsic unity. For example, a series of diagonal lines can be seen stretching across the south facade. These lines, drawn from barge-board to porch and from gable to porch, serve to unify the south facade and cannot be accidental. There is also unity not only within but among facades — the east and south facades are linked by the oppositely placed gables and, ironically, gables work in a reverse way for the west and north facades, where they are placed edge to edge to help turn the northwest corner.

CARR 399, Map No. B5

CARR 401
112 EAST MAIN STREET — circa 1864
Nathan Gorsuch House — private

Built by Nathan Gorsuch, 112 East Main Street stands out in the city, although it has certain features which keep it in the mainstream of the city's domestic buildings. The standard features — two sections, three bays — are nicely balanced with certain innovations: the glowing yellow color, the wrap-around classic porch, and the flat roofed rear section (rather than a gabled rear section). A more frivolous connection exists between this building and another in the city: the doorbell, enframed by French curves, is an exact copy of that found on the Fletcher House, 254 East Main Street.

CARR 401, Map No. B6

CARR 375, Map No. B7

CARR 375
116-118-120 EAST MAIN STREET — circa 1920
CITY GARAGE — private

The old City Garage, a monument to the early and glorious years of the automobile, is located on the south side of East Main Street. In addition to being architecturally significant, the garage makes a sociological comment on the machine age and the changing status of the automobile.

CARR 402, Map No. B8

CARR 402
117 EAST MAIN STREET — circa 1898
Charles Carroll Building/Westminster Hotel — private

The Charles Carroll Building, certainly one of the two or three most prominent buildings in the Westminster skyline, faces the north side of East Main Street on the northeast corner of that street's intersection with Westminster Avenue. The principal (south) facade stretches eight-bays long and is three-and-a-half stories tall. At the center of the ground floor, filling two bays, is a heavy, rusticated arched entrance complete with bestial Corinthian columns. The building was built as an hotel in 1898 by George W. Albaugh, the city's leading late-Victorian realtor/developer. Local papers heralded its arrival, calling it both "chaste and ornate" and noting that "it will be unsurpassed in general merit by any building of the kind elsewhere." Such praise is doubtless based on the building's individuality, its size, and its wealth of decorative details — the entrance capitals, and a fine array of cornices, chimneys and

CARR 386, Map No. B9

CARR 376, Map No. B10

CARR 378, Map No. B11

CARR 565, Map No. B12

lintel/arch arrangements. It is also interesting as an indication of the builder's optimism. He had made a fortune in local real estate and doubtless felt that the city's boom, caused in part by the railroad, would continue into the 20th century and that the city would have need for such a huge hotel. The Union National Bank evidently shared his optimism, as it hired Baltimore architect James Grieves to remodel the old hotel into modern offices.

CARR 386
123 EAST MAIN STREET — circa 1870
Ann Elizabeth Babylon House — private

Westminster's "Brownstone Era" was short-lived; of the two buildings it produced, 123 East Main Street is probably the more advanced essay in the style. It fronts the north side of Main Street across from the beginning of Westminster Avenue. The three-bay, three-story building has some of the city's only rustication; other rarities include segmental arched windows and broad sandstone steps. The thick stone sills are also striking. The building has undergone several alterations since it was built. Nevertheless, the original intended air of impregnability implied by the rustication has been retained.

CARR 376
126 EAST MAIN STREET — circa 1845
John Beaver's Shop and House — private

This small two-bay, gable-roofed building with its adjacent studio was owned by three generations of the Beaver family of sculptors between 1858 and 1910. The exterior of the house is of interest for its diminutive size and for the rich granite sills and steps that doubtless were meant to advertize the owners' occupation. This abundance of fine stone and talent also would help to explain why this five-room "British Cabin" brick house has such elaborate ground floor marble mantels — mantels which bear strong resemblence to the ones in the Blizzard House (Number 295 East Main Street), which was being remodelled during John Beaver's era. John Beaver was in the employ of Joseph L. Mathias, founder of a tombstone company that still flourishes in Westminster.

CARR 378
127 EAST MAIN STREET — circa 1877
Crout House — private

Built by Sara M. Crout, 127 East Main Street breaks no new ground in Westminster's architectural history. Indeed its significance is not as an innovator but as a retainer of tradition. It is easy to glance up and down Main Street to see every step taken to arrive at 127's main facade — which first employed the three-bay side-door scheme, which introduced double doors, which introduced corniced door surrounds. It is just as easy to trace the development of the style after 127, but, as it is, this building forms a nice breathing spot in the styles' and in the city's development — certain heavy, mid-century features had already crept in but early delicacies remain (such as the simple two modillion entablature). The style had lost its early pleasant small scale but had not yet acquired coarseness. The house has recently been converted into attorneys' offices, a use not quite commercial, yet not residential: it is a most fitting use, since the entire block provides the transition in the cityscape between the older largely residential sections of town to the east, and the Victorian commercial area to the west.

CARR 565
129 EAST MAIN STREET — circa 1870
Methodist Protestant Church/Davis Library — public

Originally designed with a soaring Gothic spire, this church was built to house one of the city's two (white) Methodist sects. Carroll County became the home of American Methodism when Robert Strawbridge, a disciple of John Wesley, settled here in the 1760's. After this mid-19th century church was no longer needed, it was purchased by the county through a Trust established by Walter H. Davis, to be used as a

library. The present marble front was added for this purpose. The library outgrew the old church and constructed a new building on the site of the old St. John's Catholic Church downtown. This shifting and interplay between Houses of God and Houses of Learning is not unique to Westminster.

CARR 379
130 EAST MAIN STREET — mid-1850's, circa 1900 addition
Shreeve-Matthews-Smith House — private

The Shreeve House reflects at least two different 19th century eras, and consequently may be defined as a "transition" structure. The core of the house was probably built in the then standard two-story, three-bay, two-perpendicular-sections form. A generation or so later, around the turn of the century, its owner, it seems, felt the need to bring the house up to date, and sought to achieve this stylishness by incorporating broad shingled gables within the house's north and west roofs.

CARR 381
132-132½-134 EAST MAIN STREET — circa 1817
Phillip Jones House and Store — private

Built as a "triplex", the row can also be read as a single nine-bay unit, laid in Flemish bond. Closer examination reveals differences among the three units that can probably be explained by the original use of each. Number 134 has slightly more elaborate treatment, especially with regard to the door surround and the cornice, and so we ought not be surprised to learn that this was originally designed as a residence for the Phillip Jones family. Number 132 is simply treated to the point of plainness, as was befitting its original use as the Jones' iron and bacon store. Between these is 132½, its decoration similar to 134's but of smaller scale; it was built by Jones to house his "rapidly expanding family". The buildings have served a variety of uses during their 160 years. During the 1870s and '80s it housed the owner and offices of a prominent local newspaper, *The American Sentinel*.

CARR 380
133 EAST MAIN STREET — circa 1870
Maulsby House — private

Built into a small hill, this is one of the city's largest houses but it never seems ungainly or stodgy. Nor does it seem at all a cliche despite its reliance on the city's standard building form; perhaps it escapes tedium by paying attention to details. Particularly significant in this respect are the details of the entrance (south) facade: the presumably intended differences in each floor's window treatment (especially the top floor's almost eyebrow-size windows) and in the well-handled classic door and entablature with its frieze of triglyphs and bull's eyes, serve to differentiate this three-story, three-bay, two-sectioned house from the scores of those it otherwise resembles.

CARR 382
140 EAST MAIN STREET — circa 1854
Opera House — private

Alternately used as an Opera House, an Odd Fellows Hall, and a sewing factory, 140 East Main Street has proven to be a very adaptable building. The Bastille-like north (entrance) front of the building is defined by "3" — it is three stories tall, and built in three sections (with a western addition in a U shape).

CARR 379, Map No. B13

CARR 381, Map No. B14

CARR 380 Map No. B15

CARR 382, Map No. B16

CARR 383, Map No. B17

During the early nineteenth century the lot was the site of Jacob Mathias's tan yard, shop, and residence. The International Order of Odd Fellows bought the lot from Mathias for $375 in the 1850s. They retained the property until 1926 when it was sold to L. Needles Brookes Realty Company. Since then it has had a succession and variety of ownerships, its present owner being a printing company.

CARR 383
142 EAST MAIN STREET — circa 1870
Mary Mathias House — private

The north facade of this house can be read as a three-bay, two-and-a-half story, gable-roofed, clapboard house, with the western most bay a hexagonal tower. As such, as an abstraction, the house acts as a first step away from the civil three-bay Westminster house to one of greater freedom. Stripped of its tower, possibly added circa 1875, the building is merely a less crisp version of, say, 226 East Main Street. Number 226's cornice dentils have given way (voguishly) to modillions and brackets, and its simple door has become aswirl with applique. But, for all these trappings, it retains a simple soul — its builder felt the need to experiment, but did not see the need to abandon the basic form. Nor did she find it desirable to be as free with the old form as would later occur at 228 East Main Street, which could be interpreted as representing the next logical step beyond 142.

CARR 384, Map No. B18

CARR 384
143 EAST MAIN STREET — early 19th century
Jacob Utz, Jr. House — private

The Jacob Utz, Jr. residence is an example of how superlative detailing can turn an otherwise standard building into a landmark. At first impression, the Utz house is merely another brick, three-bay, two sectioned, small house. Although the shed-roof porch, which embraces the building on two sides, provides some identity, a touch of individuality, the building might still be overlooked if it were not for the south facade's entablature. Certainly, other brick three-bay houses in the city have fine wooden cornice work, some with dovetail designs, some with a mild fretwork, but 143's is outstanding, with its detailed cornice dentils and band of gouged circles strung across the architrave.

CARR 387, Map No. B19

CARR 387
147 EAST MAIN STREET — circa 1870
Grammar House — private

The south facade of the Grammar House is two stories high, three-bays wide, and laid in stretcher bond brick. The roof eases into the brick wall by means of an interesting cornice that is made of molded brick but which has attempts at modillion and dentil. Although the Grammar House has a substantial list of "nots" — it is not particularly large, it is not associated with great events, it is not particularly architecturally innovative, it does not contain any sections built before the Civil War — it does have certain details that make it notable. Hipped roofs are rare in the city (gables being the norm with an occasional late Victorian mansard), but the builders of 147 chose to cover this house with one. Apparently they could not go all the way with such a shocking form, so they compromised by retaining a gable end to the north.

CARR 385, Map No. B20

CARR 385
152 EAST MAIN STREET — circa 1890
The Methodist Parsonage — private

The two-story, deep red brick building at 152 East Main Street was built during the 1890s for Westminster's Centenary Methodist-Episcopal Church. The parsonage is a fine example of continuity of style — of how a traditional design can be retained but modernized to fit current aesthetic needs. Note especially, here, the elongated windows with their large panes.

CARR 386A
153 EAST MAIN STREET circa 1820
William Frazier House/Shop private

Number 153 East Main Street has its two-bay entrance facade fronting the north side of East Main Street, halfway between Lincoln Road and Center Street. Probably built by one William Frazier, a silversmith, the narrow house is almost identical to the Beaver House, located across the street at 126 East Main Street. Frazier clearly had a trained eye. Despite its small size, the house is very cleverly designed and impeccably executed. Rather than trying to compete with its large neighbor, 151, Frazier's house continues 151's lines, almost acting as a better-built extension. Their windows are perfectly aligned, their cornices run together, their roofs have the same pitch. Yet the buildings are separate; Frazier saw no need to echo his neighbor's one-bay entrance porch, relying instead on his building's solid-void relationship and overall proportions for effect. His plan worked, for as small as 153 may be, one's eye always seeks out the five-course common bond facade of this perfect gem.

CARR 386A, Map No. B21

CARR 561
154-156 EAST MAIN STREET circa 1845
Mathias-Rhoten House private

This curious double house consists of twin attached gable-roofed units, both of which run parallel to Main Street. From the front, one almost reads the structure as a single house. The place fills lots 9 and 10 of the old town of New London and has passed through several of the city's more prominent families: Jacob Mathias, an early tanner, bought the lots in 1811; his heirs passed them (in an 1855 deed) to David Shriver; they were then owned by Dr. Joshua Herring (who is listed as living at 156 in the 1887 City Directory) and then by Francis Orendorff.

CARR 561, Map No. B22

CARR 387A
155 EAST MAIN STREET circa 1820
private

This three-bay, two-story house is another variation on the two-perpendicular-boxes theme that generally governs Westminster's cityscape. Most of the houses that follow this pattern have two gable-roofed sections but at 155 East Main Street, the rear section has a shed roof shaded by a two-tier porch to the north. Further, as the house is separated from its eastern neighbor by a grassy slope 30 ' wide, the resulting nearly blind east wall gives the appearance of a barrier, protecting the very valuable western section of this entire block from the incursions of the properties to the east. Five of the six buildings in this "valuable western section", including this building, antedate the creation of Carroll County and form an attractive unit in which each component is clearly defined.

CARR 387A, Map No. B23

CARR 372A
166 EAST MAIN STREET circa 1800
Jacob Utz House private

Westminster seems fortunate in that its important intersections are well "protected' by important historical buildings. Built for, and occupied by, one family for 100 years, the classic and crucial Jacob Utz House provides a definite cultural continuum at the intersection formed by East Main and Center Streets. One Jacob Oates, saddler, bought this lot in 1794 and presumably soon thereafter built this five-bay, brick, gable-roofed house. His family kept the house until 1894. Jacob Oates was also called Jacob Utz; whether the man was yielding to pressure from the city's large German population to de-Anglicize his name is cause for interesting sociological speculation. His house summed up an architectural era, in form and in its handsome details, such as the fine-gouged dovetail cornice and the work around the doorway.

CARR 372A, Map No. B24

CARR 544, Map No. B25

CARR 370, Map No. B26

CARR 555, Map No. B27

CARR 384A, Map No. B28

CARR 544
167 EAST MAIN STREET — circa 1877
Democratic Advocate Building — private

Number 167 East Main Street, the former offices of the Democratic Advocate, has played a significant role in the architecture and the political-literary life of the community. As is true with many of the buildings in Westminster, this one exemplifies the adaptive qualities of the Pennsylvania farmhouse building that so dominated the city's architecture in its first century. We have seen the building form used for residences, a jail, banks, hotels, and shops; now we see it used as a newspaper office. However it is important to note that certain freedoms are now being taken with the form; octagonal bay windows are now accepted. It is also interesting to note that an old photograph of this building reveals at least one example of an unpainted brick building in Victorian Westminster. Apparently the contention that all Victorians enjoyed painted brick is unfounded.

A 1910 account of the newspaper's history notes that:

> *Carroll Hall, a half block east of the present office, is the site of the first home of this paper. The Advocate Building at the corner of Main and Center Streets was finished and occupied in October, 1877. The building is of substantial construction with appointments and equipment superior to those enjoyed by most newspapers and printing offices. One of the best linotype composing machines is a part of the complete equipment.*

CARR 370
172 EAST MAIN STREET — circa 1900
Dr. Daniel Shipley House — private

The house that Dr. Daniel Shipley built around 1900 would not be out of place in, say, Cape May; it is, if not out of place, at least unusual in Westminster. Straddling the border between the Shingle and Queen Anne styles, the house could be viewed in two ways, either as an aberration or as an extension of a standard Carroll County house. It might be reasonable to analyze the house as a decorated five-bay, central-hall building, but it seems more satisfying to accept it as Dr. Shipley's self indulgence; a visual, aesthetic, and intellectual intermission in Main Street's seemingly perpetual pageant. It is, after all, located on a small but definite slope and set back 15' from the sidewalk — thus it is separated from its more conformist neighbors.

CARR 555
176-178 EAST MAIN STREET — circa 1855
Shipley-Blizzard-Shriner House — private

The latter-day Federal double house at 176-178 East Main Street, with its fine and unusual (for Westminster) elements of Greek Revival trim, was probably built by Mary Shipley, wife of Otho. She purchased the lot in 1852 for $300; on Martinet's 1861 map of the city a double house is shown on the site, Otho Shipley sold the place to George Blizzard and Daniel Shriner (his son-in-law?) in 1865 for the very high price of $3800. It stayed in those families until the 1930's.

The classic trim about the two doors sets the place apart from its local contemporaries, as does the building's elongations.

CARR 384A
177 EAST MAIN STREET — circa 1800
John C. Cockey House — private

The variety of Westminster's basic three-bay structure does, at times, seem infinite. Number 177 East Main Street is one of a score of two-story, side-hall, double-parlor houses executed in brick, laid here in a crisp Flemish bond. The house is, in fact, as perfect a "norm" as can be found — some are of larger scale, some smaller; some have finer brick work, some coarser; some are better preserved, some worse. Probably built by members of the Mathias family, it passed into James Cockey's hands in

1818. Cockey was one of the first school teachers in Westminster, and was instrumental in organizing the Westminster Volunteer Fire Company.

CARR 374
181 EAST MAIN STREET — 1850, 1889 alterations
Carroll Hall — private

The building grandly designated "Carroll Hall" upon its cornerstone is a four-bay, three-story structure built to the traditions of one generation and modified to suit the taste of the next — and of the next. In 1850, the first Carroll Hall was dedicated by the Sons of Temperance; this building was an eight-bay structure that probably incorporated most of the present building within its two stories. Notable in that building, and retained after the 1889 remodelling, were the anthemion-decorated, second-story window lintels and the pent roof. The remodelling consisted mainly of the addition of a slate mansard roof broken by two massive and elaborate dormer windows, similar to those at 295 East Main Street. The building has had mercantile use throughout its history, a fine example of continuity of use.

CARR 374. Map No. B29

CARR 574
183 EAST MAIN STREET — 1850, 1889 alterations
private

Number 183 East Main Street was originally a part of Carroll Hall, its neighbor at 181. The white structure was remodelled in the late 19th century. The choice of decoration used by this section's remodeller is interesting, in that it is almost an exact small-scale replica of that of the Wantz building further down the street.

CARR 574. Map No. B30

CARR 363
187 EAST MAIN STREET — circa 1860
Frank T. Shaw House — private

CARR 364
189 EAST MAIN STREET — circa 1860
Billingslea House — private

Although built independently,the two buildings at 187-189 East Main Street today present a fairly unified appearance, at least on their south facades, which are united by window placement, cornice treatment, and, perhaps, most effectively, by a bow front connector. The two main buildings were built just before the Civil War and remained twin L-shaped masses open to the northeast for another half-century. It is in this form that the buildings appear in an 1877 plat of the city. For many years, 187 was the residence of Dr. Frank T. Shaw and 189 was the residence and office of Dr. James H. Billingslea — a comfortable unity of use. Around 1910, one Charles Dinst built the bow connector to house a restaurant and thus created the physical unity the buildings have today despite their different ownerships.

CARR 363, Map No. B31
CARR 364, Map No. B32

CARR 562
188-190 EAST MAIN STREET — circa 1830; 1855
Baumgartner House — private

Owned and occupied by the Baumgartner family for over 130 years, this house is unique in the city for a variety of reasons. The arrangement and use of the levels is very continental: the ground floor was originally used as an attorney's office while the upper floors were the family's living quarters. This is visually accentuated by the fine lyre-design cast iron railing that ornaments the steps and entrance balcony leading to the *piano nobile*. According to one of the present owners, a direct descendant of John Baumgartner (the county's first Register of Wills), these basement quarters proved too damp, and an eastern two-story addition was built to house the law offices shortly before the Civil War. The building's single-pitch roofs are also an unusual early departure from the city's normal gable roof.

CARR 562, Map No. B33

CARR 373, Map No. B.34

CARR 373
195 EAST MAIN STREET 1896
Farmers and Mechanics Bank of Carroll County **private**

Although this building may appear to be eccentric, the architecture illustrates the struggle that took place in the late 19th century to pry the city away from its traditional, well-behaved building pattern. The building is an example of local architect Paul Reese's attempt to incorporate some fashionable Beaux-Art forms into Westminster's streetscape. He displayed what Vincent Scully has called a "blessed sense of civic excess" — he felt a pride in his native town and tried to modernize it architecturally. (Perhaps the struggle was too great for Reese because he eventually gave up architecture to become an Episcopal Minister.) A local paper, *The American Sentinal*, supporting Reese's architectural efforts, noted exuberantly, that "from beginning to end, it is the product of local talent."

CARR 367A, Map No. B35

CARR 367A
196-198 EAST MAIN STREET early 19th century
Addlesperger House private

The two-and-a-half-story Flemish bond residences that comprise 196-198 East Main Street, together form one of the areas few T-house, and one of the city's few duplexes. Viewed from the north, each section is a mirror of its three-bay counterpart. Each has five regular-spaced six/six double-hung sash windows (three on the second floor, two on the first) and entrances that border each other. Entrance doors are prominently defined by full three-part entablatures with a denticulated fillet between the smooth frieze and architrave. The houses certainly date from the very early part of Westminster's history.

CARR 365, Map No. B36

CARR 365
197-199 EAST MAIN STREET circa 1855
private

This building sets the solid/void rhythm that its neighbor to the east, 201, continues so well. It was built originally as two shops, each with a separate entrance and large plate glass display windows, with flats above.

CARR 366. Map No. B37

CARR 366
201 EAST MAIN STREET circa 1800; 1854
Isaac Shriver's Store private

Continuing the cornice line and second floor window placement of 197-199 East Main Street, 201 is one of the most crucial buildings on the Westminster streetscape. It defines the western corner of a key intersection — the meeting of Court Street with Main Street, the approach to the Court House with the city's prime commercial artery. At this important point, it is good to have 201, a building whose uses have encompassed both law and trade, and whose 198-foot west facade stretches down Court Street to the Court House forming an almost baroque axis. This axis must have had even greater strength when the old Main Court Hotel-Inn stretched its deep colonnaded veranda down Court Street. This concept is indirectly supported by the Land Records, which show that the first substantiated structure on the site was Isaac Shriver's stone store: Shriver also ran the Main Court Hotel. When the county was formed, Shriver gave the land for the proposed Court House and Jail and helped lay out Court Street and the Court Square. The relationship of these roads, plazas, and buildings to his store and hotel is clear and probably intentional.

The present brick buildings that form 201, replacing Shriver's stone store, probably date from 1854.

SECTION C

CARR 419
1-3 EAST MAIN STREET — late 19th century
Albion Hotel — private

The Albion Hotel, perhaps the city's finest essay in the Queen Anne style, is important for its uniqueness but also as a critical actor in the streetscape. The building's shell presents a superbly solid mass rescued from overweight and stolidity by five strongly ascendant chimneys. In a planning sense, it would be difficult to imagine a more suitable building for the site, one that could better define this important multi-vehicular intersection. The building was once approached diagonally by train and has always offered an elegant direct approach for carriages — horse and horseless. The old hotel arrests the eye calling for admiration before it invites one to turn the corner marked by its two-story tower.

CARR 419, Map No. Cl

CARR 420
7 EAST MAIN STREET — circa 1870
John Christmas Residence and Restaurant — private

The building that housed John Christmas's restaurant and house around the turn of this century is an interesting variation on the usual local theme. Most buildings built in the city contain an odd number of bays — three or five — but 7 East Main Street contains four. Of course, there are other buildings from this era, with an even number of bays, but these were usually built as "duplexes": a six-bay building, such as 53 West Main Street, would have been built specifically to house two tenants. When ownership or use was individual, almost invariably the number of bays would be odd. It might be possible to argue seriously that this odd-even distinction has a sensible symbolism: a building of three- or five-bays creates a single central axis symbolizing singleness of use or ownership, while the two or more axes of an even-bayed building symbolizes multiple use or ownership. Be that as it may, the three-story, four-bay brick structure now has a single ground floor occupant — the 7 East Antique Store

CARR 420, Map No. C2

CARR 423
15 EAST MAIN STREET — circa 1880
private

The main architectural function of 15-17 East Main Street is to maintain the near-continuity of facades that rise perpendicularly with the sidewalk in almost unbroken line between Railroad Avenue and Longwell Avenue. They also provide a pleasant, and perhaps necessary, rest between the sforzando notes struck by the Wantz Building and the Albion Hotel. Their ordinariness creates the pause; each is totally the product of a mid-Atlantic vernacular that so thoroughly controlled the city's building style for a century and a half. Everything about each building has an ancestor and a descendant probably located within 100' of the site.

CARR 423, Map No. C3

CARR 414
21-27 EAST MAIN STREET — 1882; 1890
Wantz Building — private

One of Westminster's most idiosyncratic buildings, the Wantz Building rises three stories in four sections in the heart of the business area. Scion of an important local family, Charles Valentine Wantz doubtless inherited money which he parlayed into a considerable fortune, as the building he constructed reflects. Wantz made his money as a wholesale and retail tobacconist, pioneering the business and, according to a 1912 newspaper, making Westminster renowned for its cigars throughout the State. In 1882, Wantz abandoned his rented quarters and moved his factory to the eastern half of the present building. As Wantz prospered, he doubled the size of the build-

CARR 414, Map No. C4

CARR 413, Map No. C5

CARR 562, Map No. C6

CARR 415, Map No. C7

CARR 410, Map No. C8

ing, adding the two western sections in 1890. According to Wantz's granddaughter, Mrs. David Taylor, Wantz originally planned only a two-story building but added the third story as a meeting room for the masons, of which organization he was a loyal member.

CARR 413
37 EAST MAIN STREET — circa 1870
Joseph B. Boyle Store — private

Joseph Boyle's store, built on a low fieldstone foundation, is a modest, Victorian, commercial structure, two stories tall and three-bays wide. The ground floor displays mid-20th century alterations but the second story still has its original Flemish bond brickwork. the roofs brackets save the building from the commonplace. The redemption is achieved by circular forms, six large curved brackets supporting a two-part entablature. Half ellipses enclosing large wooden balls run between the brackets. This is bordered at each end by massive curved brackets, each of which is decorated by three "linenfold" ridges.

CARR 562
39-41 EAST MAIN STREET — circa 1885
Old Post Office Building — private

This three-story, flat-roofed building once housed the city's Post Office. It was built by Joseph B. Boyle when he was Post Master during Grover Cleveland's two administrations. A 1910 booklet on Carroll County comments that Boyle was "a son of the late Col. John Brooke Boyle, who took a most active and prominent part in the organization of Carroll County .. Mr. Boyle [Joseph] is the owner of the fine post office building, and has taken a part in every co-operative movement for Westminster's advancement." This spirit continued, as a former owner of the building, Herman Rosenberg, took an active part in the creation of Locust Lane, which borders this building, a contemporary cooperative movement for Westminster's advancement.

CARR 415
47-49 EAST MAIN STREET — circa 1880
The White Palace — private

Although John Bowers's store, the "White Palace", is basically of a size and form that is quite normal to the area, above the first floor the building explodes into a riot of the city's most fanciful brickwork. The building provides a clear example of how a late-Victorian architect adapted the local norms of mass and decoration to fit the needs of his time. By including the top half story, making the building a commonplace two-and-a-half stories, the designer was true to local standards. By taking out all the windows and switching the usual gable roof to a flat roof, however, he was able to fill this space with a riot of brickwork true to current taste. Each of the many patterns in the brickwork is a reproduction of a design found elsewhere in the city, making the place a museum of Westminster decorative brickwork. Integrating so many varied designs is unprecedented and doubtless satisfied both the architect and the owner.

CARR 410
54-56 EAST MAIN STREET — circa 1875 with additions
Gilbert House/Shriner Building — private

The western half of this building was used for many years as a residence for the prominent Gilbert family. There is structural evidence in the basement suggesting that the house was erected atop an older structure. The building has had a variety of owners since and was once owned by the Taylor Motor Company, which may have built the large garage section to the rear and possibly the eastern half of the building.

The structure is currently undergoing restoration. The plans include renovating the rear section to work as a garage for the neighboring new library building, removing the circa 1920 eastern half to make way for a garden, and adapting the older Gilbert House for offices.

CARR 417
55 EAST MAIN STREET — circa 1870
Schmitt's Rexall — private

55 East Main was built to house the family of Ira C. Crouse, who ran a store nearby. It is basically a three-bay, two-story, bright red brick building with commercial activities on the ground floor and an apartment above. Although originally built as a private residence, the building has long been successfully adapted to commercial purposes.

CARR 417, Map No. C9

CARR 411
59 EAST MAIN STREET — circa 1865
Hugh Doyle Building — private

Number 59 East Main Street, three-bays wide and three stories tall between its foundation and its shed roof, is a fine example of the modest building that a small-scale mid-Victorian entrepreneur might build. It would house his shop on the ground floor and his family above. Filling both a commercial and domestic role it would exhibit, not surprisingly, elements of design associated with each use. The ground floor here, for example, is entirely commercial in design, as it was and is in use. It was common practice in the city, as it was elsewhere, to enframe the first floor of a small commercial building with pilasters and cornices as Doyle did here, keeping the upper stories simpler.

CARR 411, Map No. C10

CARR 421
EAST MAIN STREET — 1896 with additions
Westminster Fire Engine and Hose. Company Building — private

As originally designed by Jackson Gott, the Fire Hall was a three story structure fronting on the south side of East Main Street for a distance of 40' and running back perpendicular to the street for a depth of 70'. Built of buff brick laid in common stretcher bond with trimmings of white brick and Baltimore County marble, the building is topped by a tower which gives the structure a total height of 92', easily the most dominant feature of the Westminster skyline. The tower is topped by a large domed roof that covers a tall Seth Thomas Clock, donated (at a cost of $1040) by Mrs. Margaret Cassell Baile. The bulk of the building was built in 1896; in 1927, another three story bay was added, giving the building a more cubic appearance.

CARR 421, Map No. C11

CARR 422
12 WEST MAIN STREET — circa 1896
Babylon Building — private

F. Thomas Babylon's building on West Main Street is three stories tall but almost reads as two: a commercial ground floor and an upper area dominated by two large round arches that form a semi-arcade across the south facade. A photograph taken soon after the building was erected shows its bulging arches soaring above older more traditional neighbors, clearly symbolizing how merchants such as Babylon placed, "this nation . . . in the front rank of those of the world," as a local newspaper boasted in 1912. Today the Babylon Building is flanked by structures that nearly match its height and that clearly followed its design example, making it an almost seminal work.

CARR 422, Map No. C12

CARR 424
26 WEST MAIN STREET — circa 1870
Smith and Reifsnider Lumber Company — private

This two-story, three-bay building is a rarity in Westminster's current business district in that its frame and clapboarding have not yet been covered. However, recent alterations have placed an arched front across the ground floor of the original building extending to the east over what was the original lane to the lumberyard. Old photographs show that this area of Main Street was not devoid of wood frame buildings a century ago, but there are virtually none left today. It is fitting that this survivor's original function was to supply lumber to the City. A floor/carpet/tile company now occupies the structure.

CARR 424, Map No. C13

CARR 426, Map No. C14

CARR 426
28-30-32 WEST MAIN STREET
late 19th century
private

The buildings 28-30-32 West Main Street stretch along the north side of the thoroughfare in row house fashion.The center building, probably dating from 1875, is the oldest of the three with the others having been added in 1880 and 1900. The conscious striving for facade repetition makes the row rare in the city. Each building takes a similar two-story, three-bay, brick shape and all have florally-decorated plaques adorning their cornices.

CARR 425, Map No. C15

CARR 425
38 WEST MAIN STREET
George W. Morningstar House
circa 1880
private

Built around 1880 as a store-cum-residence, this building has maintained its original functions to this day. In its three full stories of height, three bays of width, and L-shape, the building fits firmly into the mainstream of the area's architecture. The principal facade has two sections: a commercial ground floor and two residential stories above. The whole is covered by a gently-sloping gabled roof that meets the wall at a wooden cornice with brick dentils below.

SECTION D

CARR 427, Map No. D1

CARR 427
35 WEST MAIN STREET
Cover House
circa 1875
private

Number 35 West Main Street is interesting as an example of a builder's using the traditional five-bay, L-shaped house and altering it to fit his personal aesthetics. Taking the building on its own terms, clearly it is a success. The iron trim on the front porch is perfect in its delicacy and creation of motion; the stained glass that gives color to most of the windows is superb; especially noteworthy is the thrust given to the house by the oriels and bay windows that extend on all sides. An eastern, two-story oriel seems particularly successful. Covered with deep brown imbricated shingles, it draws the eyes until they are arrested by the luminous, airy quality of the stained glass on the first floor. Then they are drawn upward to follow the taper of the steeple roof as it grows slenderer and slenderer.

CARR 429, Map No. D2

CARR 429
58 WEST MAIN STREET
Herr House
after 1884
private

The Herr House, built soon after an 1883 fire destroyed the building that then stood on the site, is a mid-Victorian adaptation of a standard Westminster five-bay, section house, with Germanic decoration. The Herr brothers (Frank and Samuel) were noted local carriage builders and this house reflects their success. Their Teutonic past is revealed in the intricate carved plaques that decorate the area just below the eaves on the principal facade.

CARR 430
58½-60 WEST MAIN STREET circa 1868
Residence of the Misses Herr private

The brick house built as the dwelling for "The Misses Herr," relatives of Frank K. Herr who ran the coach yard next door, is flush with its western neighbor, and is five-bays long on Main Street, two-stories high, and, in shape, nearly square below its northward-sloping, shed roof. Despite this rather box-like appearance, the house is given enlivenment by a corner triangular oriel window, and, perhaps more especially, by a row of plaques placed between the roofs brackets. These plaques have rather elaborate carving done in designs reminiscent of those associated with the Pennsylvania Germans.

CARR 430, Map No. D3

CARR 432
59 WEST MAIN STREET circa 1884
Montour House private

The three-story, five-bay, two-sectioned Montour House is one of the last survivors of the buildings that once made Westminster a city of hotels and inns. Several of the oldest have gone to make way for gas stations and used car lots, and those that remain have all been more or less relieved of their hostelry roles. Perhaps the Montour House, now a Chinese Restaurant, comes closest to maintaining any sense of continuum, as it still has dining facilities on the ground floor and apartments above.

CARR 432, Map No. D4

CARR 431
62-68 WEST MAIN STREET circa 1884
Andrew J. Malehorn Store and Residence private

This two-building unit consists of two nearly identical structures; each is two stories tall, shed roofed, L-shaped, and with five-bays. The two structures are of interest when viewed as part of the row beginning with 58 West Main Street; the row presents a fine unified group in the city more given to individual statements. On April 13, 1883, the entire north side of this block was leveled by a fire. The block was quickly rebuilt, and this, coupled with the fact that the central section was owned by the same family, doubtless explains its unity. The row is valuable in the view it gives of a small, rural, Anglo-German, mid-Atlantic settlement a century ago, a value that has been increased by the alterations that have taken place at the ends of the block — the former Penney's store to the east, and the gas station to the west. The result is a block that now contains representatives of commercial architecture spanning 100 years.

CARR 431, Map No. D5

CARR 556
13 JOHN STREET circa 1875
Swinderman House private

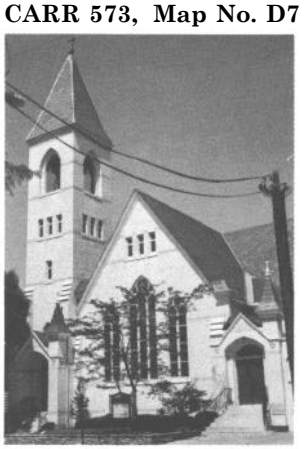
The land about this building was the north part of the Grandadam Farm and was sublet from the Redemptionists to John J. Baumgartner in 1869. Two years later Baumgartner leased one lot, number 14, to Joseph Swinderman (or "Schwinderman") who then built the brick structure we see there today. Swinderman's three-bay, two-section house adheres strongly to the Pennsylvania school; perhaps this is not surprising as his name indicates an ancestry with deep ties to the Palatine Germans who settled and flavored the central sections of Pennslyvania and Maryland.

CARR 556, Map No. D6

CARR 573
25 CARROLL STREET circa 1885
Grace Lutheran Church private

Lutherans were among the first settlers in the Westminster area, arriving with the early German pioneers. Their early services were held in the old Union Meeting House. The first church at the 25 Carroll Street site was built in 1866 but was a casualty of the Great Fire of Westminster in 1883. The present building was soon built after the fire on the same site, and is almost unchanged from the engraving of it published in the 1887 City ***Directory.*** The writer of that directory may well have had this building in mind when he said that "no city in America has more beautiful churches than Westminster."

CARR 573, Map No. D7



SECTION E

CARR 440, Map No. E1

CARR 440
78-80 WEST MAIN STREET — circa 1875
private

In plan, this small house is basically a Greek cross (with its western member missing) composed of two, small, pediment-roofed, clapboard buildings. This strict geometry is broken at the southeast corner by a hexagonal, two-story, conical roof tower, and by a glassed-in entrance porch. Nevertheless, the Greek cross plan makes the building unique in the city, in that it presents gable ends to the street. The building also nicely serves, with its intersecting members, to represent the fact that the lot it sits on is made up of an intersection of two of Westminster's thoroughfares, Carroll and West Main Streets.

CARR 433, Map No. E2

CARR 433
79 WEST MAIN STREET — before 1860; 1867 addition
Orndorff-Smith-Bare House — private

Built by Joshua Orndorff, 79 West Main Street, now known as Rosser's Choice Apartments, was originally an L-shaped building composed of two perpendicular gable-roofed sections, two stories tall with dimensions five bays by two. The building is a superb example of the type of house a small-town, mid-19th century businessman would build for himself. He would want something substantial, to impress his success on those around him, but he would also want something staid, so as not to offend his neighbors and potential customers. Rosser's Choice is large enough to impress but conservative enough not to alienate.

After having been requisitioned as headquarters for Col. Thomas Rosser (5th Va. Cavalry) in 1863, it was purchased by John Smith of Wakefield who added the present third story.

CARR 434, Map No. E3

CARR 434
83 WEST MAIN STREET — circa 1860
Horatio Price House — private

The Price House is a fine example of the Victorian-Germanic influences that played upon the standard crisp three-bay unit. Although Price built a basic two-story, three-bay box, he filled the western bay with a two-story bow window and topped off the building with a series of carved plaques. The curve of the bow makes a nice tension in an otherwise angular block of buildings and the plaques relate nicely to the row of buildings 58½-68½ West Main Street) across the street.

CARR 441, Map No. E4

CARR 441
91 WEST MAIN STREET — circa 1925
Carroll Theater — private

The Carroll Theater's yellow and black glazed tile stepped facade marks the remains of Westminster's fling at Art Deco. Now, much less ornate than it was originally — having lost its heavy marquee and recessed its ticket booth into the lobby — the building still brings to mind Saturday afternoon at the movies.

CARR 442, Map No. E5

CARR 442
107 WEST MAIN STREET — circa 1830-1835
private

Located on the south side of "The Forks" in Westminster, 107 West Main Street is basically a small L-shaped house that has grown and grown and grown over the years. The north (entrance) facade rests on a low fieldstone foundation and stretches four bays wide along the south side of West Main Street. Openings in this stretcher bond facade appear randomly: second-story windows were at one time two-over-two paned but archless above narrow white wooden sills. Three of these windows remain

so today, but one has been converted into a set of french doors between black louvered shutters — the doors lead to a narrow iron-railed balcony. This house, is one of the oldest in Westminster's West End, was probably the house (or store) of one Francis Henry Henry and was built in the tradition of other small house/shops in the city, notably John Beaver's.

CARR 444
113-115 WEST MAIN STREET circa 1850
William H. H. Zepp Shop and Residence private

This two-story, five-bay by two-bay, frame building is sheathed in barn-red clapboarding set off by white shutters and a big white porch. The whole exemplifies how a local tradition can be adapted over the generations to fit the different needs and desires of each. The three-bay western section is a fine representative of the type of home that a person of less than extreme wealth was expected to build: gable-roofed along the street (with its gable off the street), three regularly-spaced bays, two stories, and an end chimney. Similarly, the habit of having a shop or office adjoining one's residence was a popular custom in Westminster. Zepp was merely following tradition when he added the two-bay eastern shop section and extended it to the rear creating an L. Later 19th century fashion no doubt demanded the addition of the front porch, just as more recent fashion encouraged owners to add the present shutters and facade material to their wine store.

CARR 443
117 WEST MAIN STREET circa 1890
The Yellow Aster private

This pile, probably built by William H.H. Zepp, looks northward onto West Main Street where Pennsylvania Avenue forks off to the northwest. The five-course common bond brick wall rests between a low fieldstone foundation and a slate mansard roof. The two floors in the brick section of the three-bay principal facade are regularly spaced and display little change since the house was built. The house, when contrasted to the more high-styled Blizzard House, 295 East Main Street, is a fine example of how a less-than plutocratic family would go about building in a fashionable style. Rather than paying for the skilled carpenters necessary to create the excellent curves that mark the woodwork of the Blizzard House, window trim here is simple and angular. Further, while the Blizzard House strives for a certain urbanity, here, the rural nature of the community is clearly stated in a broad front porch, and its gable, a necessary adjunct to any late 19th century rural house in the area. But this is not to demean number 117, a building of fine proportions and noble ambitions.

CARR 445
119-119½-121 WEST MAIN STREET circa 1900
private

The three bow-front buildings that comprise the row 119-119½-121 West Main Street are identical except in color and other superficial decoration. Built around the turn of the century by the Yingling family, the row, with its contrasts of straight and curved lines, is one of the most significant architectural statements in Westminster. Luckily it occurs at one of the most important transportation intersections in Westminster, where Pennsylvania Avenue angularly forks off West Main Street.

CARR 447
127 WEST MAIN STREET circa 1890
private

This house is a two-and-a-half story, two-section, 30 '-wide building resting on a low fieldstone foundation. The eastern half of the principal facade is composed of a three-sided, two-story bay window with a broad pedimented dormer in the attic. The house is an interesting example of Westminster's building pattern: it shows "the end of the trail" in the 150-year-old development of the local dominant form of domestic architecture --- how that form suvived late 19th century eclecticism and slipped gently into the 20th century.

CARR 444, Map No. E6

CARR 443, Map No. E7

CARR 445, Map No. E8

CARR 447, Map No. E9

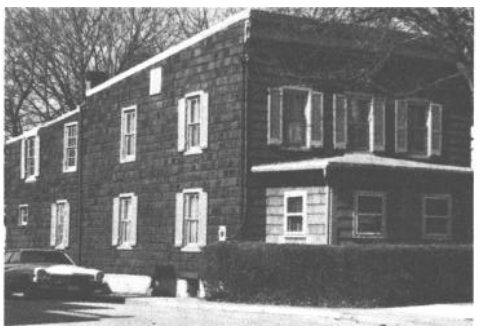
CARR 448, Map No. E10

CARR 448
141 WEST MAIN STREET — circa 1830-1835
Haines House — private

This building is a two sectioned, three-story, three-bay house.

The Flemish bond painted brick north facade is enlivened by a well-enframed six-panel Georgian door and by 6/6 shuttered windows. Three 3/3 eye-brow windows with white wooden sills and louvered shutters finish the facade and help place the building firmly in the south central Pennsylvania vernacular tradition. Number 141 is a local seminal structure in that it helped to define the building pattern for Westminster's West End until around the time of the first World War.

CARR 446, Map No. E11



CARR 446
147 WEST MAIN STREET — circa 1875
Schweigart-Schreeve House — private

Most of the remaining frame buildings in Westminster seem to be concentrated in the city's West End; 147 is one of these. It is located on the West side of Maryland Avenue at that alley's intersection with the south side of West Main Street. The two-story, shed-roofed, three-bay, by four-bay pile, rests on a high fieldstone foundation, and is covered with wooden shingles. The house is today as evocative of a small domestic building of its era as the Smith and Reifsnider Lumberyard (26 West Main Street) is of a small commercial building of that time.

CARR 449, Map No. E12

CARR 449
161 WEST MAIN STREET — circa 1865
private

This four-bay by two-bay, two-section, clapboard house was built by Samuel Hughes at about the time of the Civil War. The spacing of the windows on the north (principal) facade gives the impression that the house was built in halves but there is nothing else about the place to encourage such a belief. All windows are simply enframed, 6/6 paned, and flanked by black louvered shutters.

The appearance of 161 West Main Street recalls ideas expressed elsewhere about the relationship between singular axes and singular ownership. When Samuel Hughes built this place he apparently wanted something larger than a three-bay house but could not afford a five-bay edifice. So, not surprisingly, he settled on four-bays. Nevertheless, the symmetrical facade on Main Street was still the accepted norm in Westminster in the 1860s and Hughes apparently had no desire to deviate. Naturally he would run into problems creating a symmetrical facade with an even number of bays, but he found a happy solution to the problem by grouping the two eastern bays close to each other and the two western bays close to each other, creating a broad space in the exact center of the building between the two groups. This space is the exact width of the space between the edge of the facade and the edge of the first shutter, forming three strong vertical lines and, thus, a central axis.

CARR 450, Map No. E13

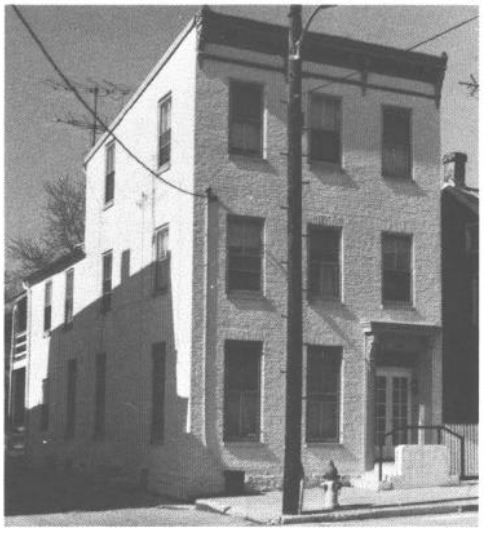
CARR 450
163-163½-165 WEST MAIN STREET — circa 1910
private

The row 163-163½-165 West Main Street amply fills the southeast corner of the intersection formed by West Main Street and Rush Alley. Each of the three units that comprise the row is identical, consisting of an eastern entrance door, a two-story, squared bay window, and a gable-dormered mansard roof. The units rest on high uncoursed fieldstone foundations that are hidden, in part, by three wooden steps leading to each door.

CARR 453
167 WEST MAIN STREET circa 1850, 1880
private

Number 167 West Main Street is a two-sectioned building consisting of a three-story, three-bay by two-bay, shed-roof northern piece and a two-story, three-bay by two-bay southern piece; together these buildings form not an L, but a rectangle. It is probable that the brick southern section is a generation older than the northern section as it now appears. With its finely carved diminutive woodwork, its slender windows, and regularity of bay placement on all facades, 167's dignified femininity and trim, well-mannered appearance makes a fine contrast with the rhythmically vigorous north facade of its eastern neighbor, the row 163-163½-165 West Main Street.

CARR 453, Map No. E14



CARR 452
179 WEST MAIN STREET circa 1868
Rhinehart-Wantz House private

The Rinehart-Wantz House, as close to a five-bay cube as exists in the city, looks north onto West Main Street about halfway between Uniontown Road and Rush Alley. The great red-brick-with-white-trim pile rests on a low coursed fieldstone foundation. This superlative house was built in 1868 by William G. Rinehart, a great Galsworthy-like man of property. Rinehart, with help from his son-in-law and grandson, who made later additions, created one of the finest buildings in this part of the state — on the exterior, by means of thick rolling bracket cornices, and other trim details, and the chromatic interplay between the white of the trim and the deep Tuscan red of the brick; on the interior, by the broad rippling molding that surrounds the doors; and inspirit, by the easy elegance that emanates from the building. All this is true despire many alterations in Rinehart's original home: the exquisite wooden fence that separated the building from the street has been removed as has the Corinthian-columned entrance porch (the latter being replaced by a large verandah). Also missing today are the original bank barn, which has been replaced by a five-car garage, the outhouses and other necessaries that would accompany a building of this size in the late-Victorian era,and the requisite gardens. Still, by any standard, the Rinehart-Wantz House is a landmark in Westminster, presenting an unrivaled atmosphere of late-Victorian affluence aided no doubt by a sense of continuity that ownership and occupancy by the same family over a number of years provided.

CARR 452, Map No. E15

CARR 451
WEST MAIN STREET 1873
Terrace Hill public

The great brick house built by John L. Reifsnider, Sr. is probably the largest, and certainly the most impressive house in the city; that it is still able to impress by size and location (it is on a small hill overlooking the city) is a testament to its architect and builder, especially when one realizes how much plainer the house is today than it was originally. Basically the house consists of two two-and-a-half story cubes, punctuated by several steeply pitched gables, and a chateau-like roof in the style of W.M. Hunt. The house remained in the family's possession until taken over by Western Maryland College in the 1920's. Photographs and drawings of "Terrace Hill" made before its academic career, reveal an attempt to create a *villa suburbana* on the west of Westminster. Reifsnider constructed on his 4½-acre lot an elaborate collection of greenhouses, a five-story windmill, and, of course, fine stables. The lot was handsomely landscaped and enhanced by a variety of lawn ornaments: cast iron animals and an iron and stone three-tiered fountain.

"Terrace Hill" is of immense consequence in Westminster as it was the first house conceived as an individual expression, not as a part of a vernacular style.

CARR 451, Map No. E16

CARR 552, Map No. E17

CARR 552
WEST MAIN STREET — circa 1890
Westover — private

"Westover" was built in the late 19th century by John L. Reifsnider, Sr., as a wedding present for his son, John, Jr. The large yet compact frame dwelling (originally white, now olive green) is an interesting blending of two nationally popular styles: the Shingle Style and the Queen Anne Style. In this idiosyncratic manner, it continued the Reifsnider tendency for architectural individuality and experimentation. The house's grounds are contiguous to those of the Senior Reifsnider's mansion, "Terrace Hill", and the two properties, with their houses, kennels, stables, windmills, gardens, and greenhouses once constituted a superb five-acre family compound. Both properties are now owned by Western Maryland College.

CARR 543, Map No. E18

CARR 543
97 WEST GREEN STREET — circa 1865
Cunningham-Hahn House — private

The Cunningham-Hahn House is significant among the buildings of Westminster for a variety of reasons. Architecturally it is an example of the liberties taken in the late 19th century with the basic Pennsylvania farmhouse, a type of house that dominated building in the city for a century. Here the basic house is intact, but fashionable Victorian detail gives it personality and independence.

Specifically, the house relates extremely well and interestingly to the Rinehart-Wantz House at 179 West Main Street, a few hundred yards to the north. The two houses have much the same trend and treatment. Indeed, the one on West Green Street might be viewed as a prelude to the larger West Main Street house, built three years later. They have the same roof line and window treatment, each has a three-sided porch. The major difference is that the earlier house is two stories high, while the later one has three stories.

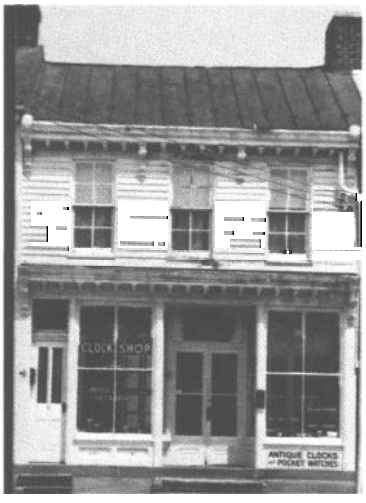
CARR 487, Map No. E19

CARR 487
8 PENNSYLVANIA AVENUE — before 1830
private

Number 8 Pennsylvania Avenue is one of the most venerable buildings in the city. It rests relatively unchanged on its site on the north side of The Forks, where Pennsylvania Avenue branches off West Main Street.

The compact barn-red-painted brick structure consists of two approximately equal sections. Each measures about three-bays by two-bays; each is two-and-a-half stories tall, has a rolled tin roof, and is perpendicular to the other. The principal facade has an entrance door as the easternmost ground story bay. The door, about 4' above the ground, rests below a small rectangular transom. It is approached by a simply railed and balustered porch resting on thick brick piers. The porch is approached from the west by a set of simple wooden steps and is sheltered by a hipped roof. The other two ground story bays are somewhat elongated 6/1 double-hung sash windows with three-course gauged flat arches, white wooden sills, and dark louvered shutters. Above, the Flemish bond wall is pierced by three regularly spaced, regular sized 6/6 windows similarly enframed. The west wall is flush with neighboring 10 Pennsylvania Avenue but has a large, exterior chimney rising at its peak. The east wall is blind except for a small four-light attic window towards the front and within the gable.

CARR 488, Map No. E20



CARR 488
10 PENNSYLVANIA AVENUE — circa 1850
Clock Shop

Wedged in between 8 and 12 Pennsylvania Avenue is the diminutive clapboard facade of 10 Pennsylvania Avenue, an early, and one of the least changed, commercial structures in the city.

The building looks onto the east side of Pennsylvania Avenue at "The Forks." Everything about the building seems original and authentic, including the brick steps leading to the principal entrance and the very interesting hardware. The entrance is set back a couple of feet from the facade and consists of double doors. The panes of the glass in the doors, the transom, and the display window are all about the same size, probably the largest glass available in the city at the time. The doors lead to a large shoproom running nearly the length of the building with a larger storeroom behind.

CARR 489
18-20 PENNSYLVANIA AVENUE — circa 1870
Classen House — private

The red brick bulk of 18-20 Pennsylvania Avenue fronts the north side of that street about 100' north of "The Forks." The house rests on a high coursed fieldstone foundation with its two-story section stretching along Pennsylvania Avenue a distance of five regularly spaced bays. The entire house consists of three distinct, yet unified, sections, two of which are in the original house, viz., a two-and-a-half story five-bay by two-bay front section and a full length shed roofed one-bay deep rear section. Extending beyond this (both these two sections are in brick) is a full length two story shed roof weatherboard section.

CARR 490
30-32-34 PENNSYLVANIA AVENUE — circa 1840
Mary Bixler Residence; Jacob Bixler Store and Residence — private

The row 30-32-34 Pennsylvania Avenue consists of three distinct and separate structures related only by time of construction and color. From unit to unit the extent of alterations, the number of bays, construction detail, and the painting of the windows vary, but the party walls and uniform yellow color of the row seem to provide it with a unified front to an otherwise rather open section of Pennsylvania Avenue.

CARR 491
44 PENNSYLVANIA AVENUE — circa 1845; 1875
Hannah Reese House — private

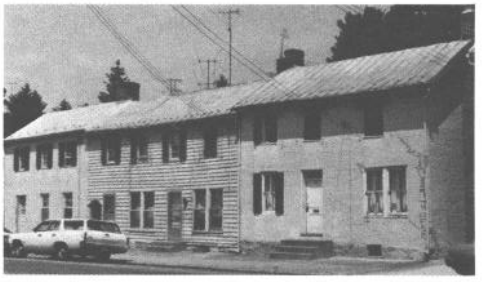
Number 44 Pennsylvania Avenue seems to have consisted originally of identical gable roofed perpendicular units. However, towards the end of the 19th century, the front section, laid in Flemish bond brick, seems to have had a common bond third story added to it. This new story has three regularly spaced small double-hung sash windows (2/2 panes) simply enframed between narrow wooden lintel and sills and louvered shutters. The lower two stories were also altered by the addition of a wood two-story bay window on the east. The bay window has since been altered and covered in aluminum siding with tripartite picture windows. The small modillioned cornice seems to be original.

CARR 494
58 PENNSYLVANIA AVENUE — before 1840; 1885
Swinderman-Steele House — private

Number 58 Pennsylvania Avenue is one of the smaller houses on the Avenue and one of the oldest in this part of town. The original house was probably a modest squat two-story, two-sectioned building typical of the area, almost certainly datingfrom before 1840. Two generations later, the house experienced severe alterations on the principal facade, as did its neighbor, Number 60. The similarity of the alterations and the family relationship of the two owners suggests that it was the Steele family that did both. Besides this chronological unity, the two additions work well together architecturally: a full tower rises in rounded splendor in interesting contrast to the rather squatty angular two story bay. Also of interest is the side gallery, which the Steele family did not see fit to change.

CARR 489, Map No. E21

CARR 490, Map No. E22



CARR 491, Map No. E23

CARR 494, Map No. E24

CARR 495, Map No. E25

CARR 495
60 PENNSYLVANIA AVENUE circa 1850; 1885
Everly-Steele-Day House private

Number 60 Pennsylvania Avenue, beneath its steep walls, betrays two distinct periods of building.

The original house, probably built around the middle of the 19th century, was a typical house of the region with its two, two-story gable-roofed sections of requisite dimensions. A large part of this house still remains, although much of the present flavor is given by the half-century-later additions, notably the tower, and attic gable, and doubling of the rear L. Thus, today, the principal facade is predominantly turn-of-the-century work. It is dominated by a three story rounded conical-roof tower covered with cusped shingles. Three double-hung sash windows, paned one-over-one, are found on each floor of the tower below the wooden shingle roof. On line with this roof is the contemporaneous attic gable, which is sheathed in the same material and has a central 1/1 window. Elements of this facade that date from before the 20th century include the rolled tin of the roof, the clapboarding, and the remaining two bays: a 1/1 second story window to the northwest directly between the gable and the entrance door and the door itself.

CARR 497, Map No. E26

CARR 497
64 PENNSYLVANIA AVENUE circa 1820-1830
Frances Henshaw House private

Number 64 Pennsylvania Avenue is, in its clapboard even-bay width, an exception to an exception. Like its neighbor, 66 Pennsylvania Avenue, the structure represents the union of two small houses. However, unlike its neighbor, the two united houses vary from the local norm in being only two bays wide. The house, originally a log dwelling, has been a "living" structure since its mid- or early 19th-century beginnings. As such, it has features of various eras, including the original log walls (now exposed in the second floor front room). Nevertheless, despite these alterations, or perhaps because of them, the house is of interest as an oddity, because of its fine elegant details, an as a collection of building techniques spanning 100 years.

CARR 498, Map No. E27

CARR 498
66 PENNSYLVANIA AVENUE circa 1850
Bankert House private

This house probably originally consisted of two mirror-image three-bay houses; the only door remaining now on the principal facade, however, is in the south half. The other openings on the principal facade consist of simply enframed double-hung sash windows with two-over-two panes surrounded by wooded sills and louvered shutters.

Number 66 Pennsylvania Avenue, like its neighbor, Number 64, is a fine example of how mid- 19th century builders conceived and constructed row houses in the city. In other instances, groups of three or more three-story structures look beyond the area for inspiration in design, but here it is clear that the units were designed along traditional lines, only sharing a common wall. If the houses could be separated, each would be identical to houses that had been built up to 100 years earlier, such as the one at 226 East Main Street.

CARR 499, Map No. E28

CARR 499
88 PENNSLYVANIA AVENUE circa 1865
Peter B. Mikesell House private

The small three-bay, two-story, two-sectioned house numbered 88 Pennsylvania Avenue is laid generally in common bond brick, although an occasional header course appears.

The five windows on the principal facade are regularly spaced with 6/6 panes, wooden sills, and louvered shutters. The door is simply enframed within broad

pilasters and a bracketed modillioned cornice. Above the second story windows (echoing a motif found on the earlier Ecklar-Conaway house, 255 East Main Street) is a cornice that consists of a row of recessed brick Greek crosses. The end facades are blind. The northwestern facade of the rear section has four regularly spaced 6/6 windows; the southeastern section has a two-tier porch.

SECTION F

CARR 454
140 WEST MAIN STREET — circa 1870
Morelock-Kephart House — private

The large three-sectioned house of the Morelock family is one of the finest of the vernacular form still standing in Westminster's West End. With its L-shape, two sections, and rear side porch, the house could have been built anywhere in this area or in central Pennsylvania. However, it was built in Westminster on several acres of land reserved by Isaac Shriver for the Shriver family and their friends. (See below, CARR 455.)

CARR 454, Map No. F1

CARR 455
146 WEST MAIN STREET — circa 1860
Shriver-Stottlemeyer — private

At the beginning of the 19th century, Isaac Shriver, a prominent local merchant, owned the large triangular parcel of land bordered today by Pennsylvania Avenue, Main Street, and Union Street. Just before the Civil War, he laid out this area into lots, reserving 1¾ acres near "The Forks" for himself and his friends. On the southwest corner of this reserved area he built the house now numbered 146 West Main Street. The house is one of the earliest versions of the Vaux Design Number Three: it is L-shaped with the gabled end of the L forming part of the main facade. A shed-roofed porch runs east of this gable, forming an approximate rectangle. The entire house is sheathed in clapboard, and louvered shutters flank all the windows.

An interesting strawberry leaf molding decorates all eaves of the house. Several original out buildings are still standing. Edwin Shriver, who bought the house in 1896, attained national importance as the originator of the Rural Free Delivery System in the United States mail service.

CARR 455, Map No. F2

CARR 456
148-150 WEST MAIN STREET — circa 1865; 1885
private

Few of Westminster's houses remain unaltered from their original form; practically all have at least some parts that date from a period different from that of the main bulk. This characteristic is nowhere more obvious than at 148-150 West Main Street, a building that combines two different structures and two different styles and makes no attempt to hide the disparities. The eastern piece, 148, is the older; it is a two-bay by four-bay section that undoubtedly was intended to work with 146, located just to the east across Maryland Avenue. The gable end, which faces West Main Street is almost identical with the gable of 146 even to the eaves treatment of strawberry leaves and pendants. The only difference is that 148 is laid in five-course common bond rather than being covered with clapboard as is its neighbor. The other section, 150 West Main Street, was built about 20 years later. It is essentially a three-bay wide, three-bay deep brick box, whose angularity is relieved on the south facade by a two-story bow front bulge that comprises the eastern third of the facade. All windows here and in 148 are 1/1 double-hung sash. Thus in decoration as well as in form, numbers 148-150 have links with several buildings in Westminster's West End. The buildings have recently been successfully adapted into physicians' offices.

CARR 456, Map No. F3

CARR 458, Map No. F4

CARR 458
152 WEST MAIN STREET — circa 1870
Crouse-Harlow House — private

This is one of the many houses of Westminster's West End built by, or at least associated with, the Crouse family. The house is an interesting combination of regularity and freedom: its principal facade is a full three stories tall and three-bays wide; its basic shape is a standard L as it is here. Sometime in the late-Victorian era, a large bay-windowed section was stuck in the open space of the L, as it is here. Perhaps more interesting is the bowed railing of the porch that enwraps the southeast corner of the house. The railing resembles a rib cage and plays marvelous light-shade, solid-void rhythms against the white aluminum siding of the house as one walks by.

CARR 457, Map No. F5

CARR 457
156 WEST MAIN STREET — circa 1840
Butler-Finch House — private

This home of one of Westminster's early doctors, Francis Butler, is basically a two-story, five-bay, flat-roofed square with a limb stretching out to the northeast to connect the house with the originally separate kitchen. Its board and batten exterior is unusual in the city, as is its octagonal cupola. Although almost certainly antedating the Civil War, the well-maintained south facade is as dateless as exists in the area: its sharp lines could place it in any decade in the last or present century.

CARR 535, Map No. F6

CARR 535
158 WEST MAIN STREET — circa 1875
Nelson Gilbert House — private

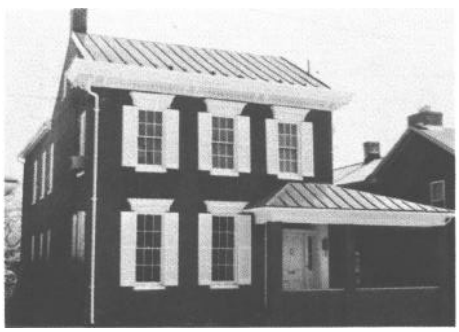
Number 158 West Main Street is a fine example of a house reduced to basics. It consists of two perpendicular sections, each three-bays wide (or long) with a gable roof. The place rests on a high fieldstone foundation, hidden on the main section by a raised, latticed porch. This porch has a hipped roof supported by eight square posts with an equally simple railing to the east and north.

CARR 459, Map No. F7

CARR 459
172 WEST MAIN STREET — circa 1870
Tabatsko House — private

The clapboard bulk of this quite ordinary house consists of two three-bay by two-bay perpendicular sections resting on high fieldstone foundations below tin roofs. Window placement is regular, as would be the entire building were it not for the raised, hipped roof porch that surrounds the building on the southeast. The porch is supported by turned columns that have slender balustrades, and rows and rows of delicate spindels.

CARR 460, Map No. F8



CARR 460
176 WEST MAIN STREET — circa 1880
Hailey-Brown House — private

This recently restored red brick house and the Rinehart-Wantz House across the street (179 West Main Street) may be the quintessential late-Victorian domestic buildings in the city. This house consists of two gable-roofed perpendicular sections, each measuring three-bays by two-bays and each being two stories (plus an attic) tall. The success of this facade, and of the house in general, is perhaps, more dependent on trim than on essential forms. The principal facade is crowned by a very thick, molded, white, wooden cornice, which has pairs of modillion-size brackets placed alternately with the windows and rows of dentils strung between these brackets. Windows on this facade are decorated with white louvered shutters, white wooden sills, and tall, slightly-flared, bracketed cornices. The four-panel Victorian door on the ground floor opens onto a broad brick porch, whose hipped roof and thick, plain, white cornice are supported by equally thick, brick posts. Brick is also used in the porch's foundation and in creating a solid railing. The porch swings around to shade the building's east wall, which is blind but for two four-light attic windows located in the gable.

CARR 461
180 WEST MAIN STREET — circa 1853; 1888
The Old Schoolhouse — private

Number 180 West Main Street has been the site of two distinct buildings built with the same bricks — a true case of recycling. In 1853, the School Commissioners of the city bought this lot with a clause in the deed stating that they were to erect a school for the benefit of the citizens of the West End of the City. They did so. However, in 1888, William Rinehart bought the building and lot, tore down most of the old schoolhouse, and built the present structure as a residence for his daughter, Caroline, and her husband, James Pearre Wantz, Sr. The resulting building was fashionable for that time, consisting of two perpendicular sections creating a small T, the gable end of one section being exposed to the street. However, the trim of the building, delicate porch molding, fine woodwork on the two-story bay window, and the almost unheard of attic lancet window, separate this house from its contemporaries.

CARR 461, Map No. F9

CARR 462
182 WEST MAIN STREET — circa 1840
Hoppe House — private

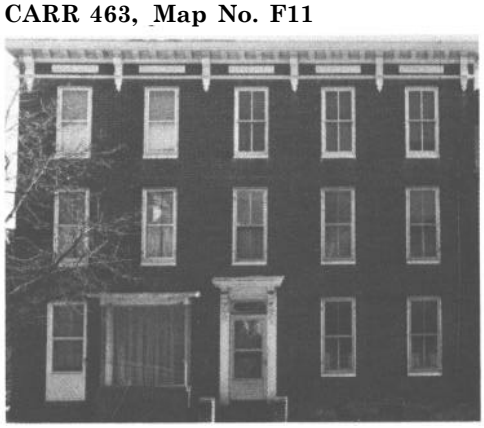
Built in 1840, the weatherboard house of John Hoppe is one of the oldest buildings in Westminster's West End. The L-shaped building has a peculiar fenestration pattern: four, double-hung sash, 6/6 windows on the ground floor surrounding a central door, and three 6/6 windows on the second floor. One of Westminster's most salient architectural features is its fondness for symmetry; nearly every building in the city contains either three or five bays. The Hoppe House, perhaps because of indecision or perhaps to be witty, has both three and five bays.

CARR 462, Map No. F10

CARR 463
184 WEST MAIN STREET — circa 1890
Mother Roger's — private

Although the original building on this site was a small, three-bay, L-shaped pile, 184 West Main Street now consists of a large, three-story, five-bay box. The ground floor has always been used for commercial purposes and the second and third stories have been used as apartments. The multi-use, multi-family nature of the building is significant in view of its date, circa 1890, as it represents symbolically and actually, the completion of Main Street. The city had been for most of its history essentially a one-street town, with single-family dwellings alternating with professional buildings and commercial structures up and down its length. By the end of the 19th century, however, the one street had become almost completely built up and space was at a premium. After this time, the town would grow, not by expanding along Main Street (expansion to the west had been halted as the street now ran up against land owned by Western Maryland College and by the Reifsnider family); further expansion would have to take place by annexing land to the north and the south. Early in this century the building housed "Mother Roger's" store, an emporium dear to that era's college students.

CARR 463, Map No. F11



CARR 560
West End School — public

Built in the late 19th century to replace the old elementary school at 180 West Main Street (q.v.), the West End School is located in the center of the large triangular-shaped wedge of land formed by West Main Street, Union Street, and Pennsylvania Avenue. This siting was very advantageous, as it removed the school from any thoroughfare and allowed it to be surrounded by playing fields and open space.

The original school was a one-story, five-bay by three-bay structure beneath a gable roof. Later, its size was doubled by the addition of a second story. It is interesting to observe that the original Romanesque arched brick corbelling on the gable ends (see photo on page 130) was recreated by the brick masons who built the second story. The several decorative motifs of the original school represent the architectural warehouse of designs that late-Victorian architecture chose from freely for all man-

CARR 560, Map No. F12

CARR 550, Map No. F13

ner of buildings. The corbel table, for example, was similarly employed by churches (e.g., the Methodist Protestant Church on East Main) by houses (e.g., 96 East Main Street) and even by garages (e.g., 116-118-120 East Main Street). The building now serves as a center for senior citizen activities.

CARR 550
WEST MAIN STREET — various dates
Western Maryland College — private

Western Maryland College was established under the auspices of the Maryland Annual Conference of the Methodist Protestant Church and chartered by an act of the Maryland Legislature in 1864. Consideration was first given to a site in the Baltimore City area but this was later changed to the present site in Westminster. The original eight acre campus was acquired by the college's state appointed Board of Directors in 1864. The site, although privately owned, was one that for many years was used by the citizens of Westminster as a meeting and picnicing area. Commonly referred to at the time as the "Old Commons," it was the scene of annual fourth of July celebrations, political rallys, and, during the Civil War, was utilized by the Army of the Potomac to bivouac troops and for the placement of guns to protect the daily arrival of artillery on the nearby Western Maryland Railroad.

The first building to be constructed, combining classrooms and dormitories, was known as the Main Building. Combining brick and stone, it was initially constructed in 1866, added to in 1871, 1887, and 1890, and demolished in 1956. About fourteen other buildings were constructed on the eight acre site between 1866 and 1900, but most have been razed and other buildings erected on their sites. (Shown here, the early 20th century Fine Arts Building.)

CARR 492, Map No. F14

CARR 492
53 PENNSYLVANIA AVENUE — circa 1880
O.H.P. Mathias-F. Thomas Babylon House — private

Built in the last quarter of the 19th century, 53 Pennsylvania Avenue is one of the most splendidly evocative houses from that era in the city. Very little of the original L-shaped house seems to have been altered. The house consists of two perpendicular sections, the principal one measuring five-bays by two-bays below a mansard roof, the L measuring about the same below a gabled roof. Superbly precise is the only way to describe 53 Pennsylvania Avenue. In detail, in overall feeling, in continuity of appearance, and in achieving what it set out to, the house has few equals of its type in the city. Everything is beautifully maintained; the quoins (a rare feature in town) are crisp, the decorative iron work on the porch is sharp, the rounded dormer windows are pure and white, and the various plaques are well painted. Parenthetically, the house establishes an interesting dialogue with a house on the opposite edge of town, 295 East Main Street: both buildings are of similar dimensions and detail, differing in window treatment and in a few other ways but both possessing the same essential flavor.

CARR 493, Map No. F15

CARR 493
55 PENNSYLVANIA AVENUE — circa 1895
Jacob Schaeffer House — private

Number 55 Pennsylvania Avenue, the Schaeffer House, is an interestingly rare, albeit mild, exercise in the Richardsonian Romanesque style. The tower of header-coursed brick, the double segmental arched windows, the reliance on an almost plastic form, the pronounced roof (with its small eyebrow windows), all indicate that the Schaeffers were looking outside the area for inspiration when they built the house. There are some vaguely similar houses around Belle Grove Square, and a few similarly towered houses further up the Avenue (e.g. 67 and 69 Pennsylvania Avenue) but this house probably marks the city's most ambitious excursion into that involved style.

CARR 496
61 PENNSYLVANIA AVENUE — circa 1850; 1885
Evangelical Luthern Church Parsonage — private

This house, while displaying some later additions, is basically the standard residence of an affluent tradesman of the 1850s. It is built in brick along the general lines of the popular Green Revival style. The Greek Revival canon of quietly dignified, simple overall design is evident. The practice of using lightly-decorated or even blank pilasters and a simplified cornice is illustrated by the front doorframe. A door with a large glass pane was fitted in the 192Os, but has recently been replaced with a solid paneled door that resembles the original type. The date of the transom lights is uncertain; the steps are modern concrete. The most obvious addition to the original structure is the bay window turret, which was added to conform to current fashion about 1885.

In 1854, the owner was approached by representatives of the Luthern Church who had been assigned to secure a parsonage for the minister who would head the "Westminster Charge." This was the circuit formed by the five Lutheran churches in the area. A subscription was taken up from the congregations of the member churches and 61 Pennsylvania Avenue was purchased for $1,000.

The house served as the parsonage for fifteen years, during which time it was occupied by the households of four successive ministers. In 1870 it was sold to Father George Schaeffer, "a former devoted member of Grace Church." His son, Charles Schaeffer, remodeled it, presumably including the bay window and turret in his efforts.

CARR 496, Map No. F16

CARR 505, Map No. F17

CARR 505
10 UNION STREET — circa 1860
Reuben Woodyard House — private

When Union Street was being laid out about 1845-1865, most of the residences seem to have been double units, built in frame and covered in weatherboarding or clapboard. Number 12 Union Street, however, was built of logs as a single family unit. As such, the two story house is of interest for its size: a circa 1870 photograph reveals one or two other log houses on Union Street but they are one or one-and-a-half stories tall. The house is of further interest in that it must certainly be one of the last log structures built in the area — a product of an all but abandoned building technique.

CARR 504
20 UNION STREET — circa 1860
private

Number 20 Union Street fronts the east side of that street about 200 feet north of the street's intersection with Main Street. The two-story three-bay by two-bay gable-roofed building is one of the least altered structures in the city. A circa 1870 photograph of Union Street shows number 20, the second house to the south of the Union Street M.E. Church, to have originally been nearly the exact form that the building is today. The principal facade was and still is curiously askew and off center. The door, the central ground story bay, now is a many paned glass door below a narrow filled-in transom. Windows have louvered shutters and wooden sills, are simply enframed, and have 6/6 panes. What is unusual is that the southern two bays on each floor are regularly aligned, but the northern bay is placed a few feet further away in the weatherboard facade. A simple cornice tops the facade, below the rolled tin roof. The north facade has two small four-light attic windows near the center of the gable, and a single 6/6 window on the ground floor towards Union Street. This window matches in form the windows on the Union Street facade. A flat-capped brick chimney flue rises in the interior of the south facade, at the gable's peak.

CARR 504, Map No. F18

CARR 503, Map No. F19

CARR 503
UNION STREET
Union Street M.E. Church

circa 1860; 1885
public

The five-course, common-bond brick bulk of the Union Street M.E. Church rests on coursed fieldstone foundations, which become exposed to the rear of the building as the site slopes away to the east. A circa 1870 photograph of Union Street reveals that the building was originally a two-bay by three-bay, gable-roofed structure. This form is unchanged except for the later addition of a two-story steeple in the center of the facade. Originally it appears, the church had double-hung sash windows with clear two-over-two panes. These were changed to colored glass around the turn of the century. Perhaps the finest, certainly the most idiosyncratic feature of the building is the eaves' treatment: the sides of the building are topped by a broad entablature of rather free form. Four-step corbelling easing the move from wall to roof is enlivened by a row of brick dentils (composed of header bricks) at its center and by larger drip "dentils." On the front of the building, this large drip molding continues with a second twin layer built on its outside about a foot higher, creating interesting three dimensional and light-shadow effects. All this extremely intricate brickwork is original and unchanged, except where covered by the 15' x 15' x 2-story steeple tower. The church's northern roof is pierced by a corbel-capped chimney, which rises about 5' within the brick wall about halfway down its length to the north.

CARR 506, Map No. F20

CARR 506
49-51 UNION STREET
Koontz-McKever House

circa 1850
private

Each half of the double house at 49-51 Union Street is identical in basics, consisting of a two-bay by two-bay, two-story, gable-roofed dwelling, the ground floor of which is shaded by a hipped roof that extends over a simply posted and balustered porch. The units, along with 57-59 Union Street, are good examples of the buildings erected in the early 1850s on Union Street possibly to house the city's black population. An early photograph, probably dating from the very early 1870s, shows the rear of 49-51 in its original clapboarding and shows that very little has been changed since the house was first erected.

CARR 502, Map No. F21

CARR 502
57-59 UNION STREET
Noah Zimmerman House

circa 1850
private

The frame double house at 57-59 Union Street sits on a low fieldstone foundation and consists of two sections. There is a gable-roofed, two-story, four-bay by two-bay section close to the street and a two-story, full-length, shed-roofed addition to the rear. Nos. 57-59 Union Street are fine, relatively unchanged examples of the houses built to house Westminster's black population. (With "unchanged" applied as criterion of value, the clapboard shell of Number 57 is of greater interest than Number 59, since the latter has recently been covered with aluminum siding.) The small, two-bay by two-bay, two-story, front sections are much as they must have been built originally: an old photograph, taken from College Hill looking towards Union Street and Westminster beyond shows at least two other such units on the street. All these units are similar in their length, dimension, and clapboarding.

SECTION G

CARR 485
15 BOND STREET — circa 1870
German Reformed Church Parsonage — private

Despite its many alterations, 15 Bond Street is a significant building on the Westminster streetscape. It is significant both for its place in the local building patterns and for it sociological connections. The original house was a three-bay, two-story pile with a two-sectioned roof. This makes the house neither exceptional nor dull. However, what makes the house outstanding is the fact that it served for a generation as the parsonage for the German Reformed Church in Westminster. Certainly things Germanic were of prime importance in the city, indeed in the whole area, and anything as vital to the community as a parsonage takes on a significance that the otherwise ordinary compilation of bricks and wood would not have.

CARR 484
16 BOND STREET — circa 1875
Warner-Engleman House — private

The two sectioned house at 18 Bond Street rests on high roughly coursed fieldstone foundations and on a site that slopes northward down to Main Street. It has two perpendicular, gabled-roofed sections that form an L open to the southwest. The central ground story bay in the five-bay principal facade of stretcher bond brick consists of a fine late-Victorian eliptical paneled door in an elaborate enframement. The door is recessed and the panels within the recess are enriched; the door is surrounded by glass on three sides, i.e. by side lights and a transom. This is all surrounded by smooth white painted pilasters topped by a two-story denticulated entablature. The entablature is supported by very finely carved brackets enlivened by rosettes and applique at their bases.

CARR 547
26 BOND STREET — circa 1880
Gehr House — private

The impression one gets of 26 Bond Street interestingly depends on whether one sees it from Bond Street through the leaves of Belle Grove Square or from West Green Street. In either case, there is an impression of movement, of the basic local style punched and pushed and stretched in all directions until the structure becomes a very sculptural piece. The broad gables, the wealth of decoration, and the tower all add enormously to the pile.

CARR 481
32 BOND STREET — late 19th century
Bankard House — private

The quite simple brick house built for Elizabeth Bankard is significant architecturally for both what it is and for what it is not. It is a very clean three-bay, two-story pile displaying fine brick work with great attention to detail: the fine German plaques, the string course, the fine pelleted brackets at the cornice, and the segmental arched windows in the principal facade (echoed in the door's transom) all reflect a high level of style and taste. However, when the principal face of this house is compared to those of similar two-dimensional structures — such as 58-68 West Main Street — it would seem that it could easily have been one of a series of similar houses in a row. That it is not is interesting. We find this essentially one-facade, two-dimensional object in the mist of a block that consists of definitely three-dimensional, sculptured houses. But Belle Grove Square is graced by a collection of most of the popular styles in the city, so it is fitting that distinctive 32 Bond Street is included.

CARR 485, Map No. Gl

CARR 484, Map No. G2

CARR 547, Map No. G3

CARR 481, Map No. G4

CARR 482, Map No. G5

CARR 482
36 BOND STREET — circa 1885
private

Number 36 Bond Street is significant both in a strictly architectural sense and in its relationship to Belle Grove Square and the buildings that surround that piece of greenery (early community-planning). The house itself is an amalgamation of several distinct periods and today is reminiscent of a turn of this century beachhouse, such as one might find in Cape May. This feeling is enhanced by the heavy cloth awnings that shelter the windows on the north and east, the house's more exposed sides. From the strictly architectural standpoint, the house is interesting as a superb example of plasticity: the builder of the now principal facade took great liberties, creating voids where there ought to be solids and solids where there ought to be voids. This is especially evident on the ground floor to the north where a recessed porch breaks the continuity of the facade wall, supplying a void beneath the large tower and gable that rise above it to create a busy, but not hectic, roof line. The interest of this apparent instability is heightened by the realization that the dimensions of the tower coincide closely with those of the void beneath. There is a whimsical inclination to suppose that a piece of the main floor has been hewn out and placed upon the roof.

CARR 477, Map No. G6

CARR 477
WEST GREEN STREET AND PARK AVENUE — circa 1876
George W. Matthews House — Private

Double houses are not uncommon in Westminster, but this particular one transcends the ordinary. It is composed of two equally important perpendicular sections, one fronting Park Avenue and Belle Grove Square and the other fronting West Green Street. The dichotomy serves this important intersection site very well: each building reflects in its design the street that it looks on to. The one facing Green Street is older and more conservative, as are the other buildings on that street, while the one facing the park is gayer in spirit as befits a house that looks onto trees and fountains and playing children.

The section of the building that faces Green Street is probably the older of the two; it appears on the 1876 plat of the city, and George W. Matthews is listed as living there in the 1881 City ***Directory.***

CARR 472, Map No. G7

CARR 472
LIBERTY STREET — circa 1881-1904
B. F. Shriver Company — Private

The several lots and buildings used by the B.F. Shriver Canning Company, canners of fruits and vegetables, between 1881 and 1901 or 1904 are located on the west side of Liberty Street about 100' south of the street's intersection with Main Street. The most obvious building on the site, popularly known as the "Old Stone House," is a seven-bay by two-bay, coarsed fieldstone pile nearly flush with the street. Its eastern (principal) facade is unaltered on the second floor. There are two original doors to the extreme north and south; these are half-glass, late-Victorian doors with massive sills. The present main entrance door, is centrally located. Large plate-glass picture windows enframed in brick flank the door and fill up most of the rest of the ground floor.

CARR 507, Map No. G8

CARR 507
36 LIBERTY STREET — before 1875
James Blizzard-Ephriam Lindsay House — private

Number 36 Liberty Street is among the best examples of the "Pennsylvania Farm House" to be found in the city. It has appropriate form and volume, deep as well as broad. Several other houses in the city certainly have the definite agrarian styling but they do not have the requisite depth. Of special interest is the porch, which was built in 1875 to resemble (apparently) the original porch on the Rinehart-Wantz House at 179 West Main Street, built some years earlier. In view of the fact that the earlier porch has been replaced, a certain uniqueness may be ascribed to the porch here.

CARR 473
19 WEST GREEN STREET — circa 1875, private

Number 19 West Green Street is one of the many buildings in the city that, while not outstanding individually, may be outstanding as one member of a group. The window and door treatment and placement, the siting on the street and the decoration (especially the carved trim) link it to scores of other structures in the city and to hundreds of other structures in the area. It is, in fact, just its ubiquity that makes this form important and allows it to create the architectural atmosphere for the area.

What might make the building unique is its mild Latin flavor, created by the grape arbor that shelters the small flagstone terrace and by the pleasantly muddled and crowded rear garden.

CARR 473, Map No. G9

CARR 474
24-26 WEST GREEN STREET — circa 1875, private

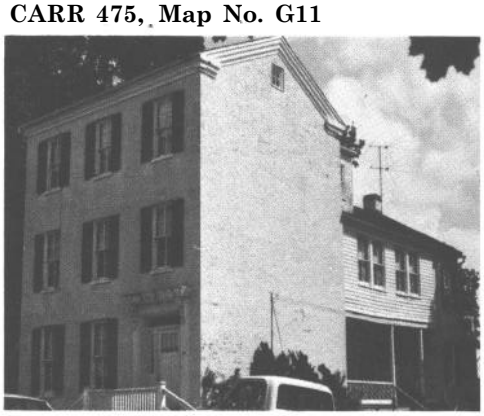
This is one of the few original double houses on generally uncrowded West Green Street, an area that developed in a far less intensive manner than Main Street. Each half of the structure is a mirror image of the other. Each half is three-bays wide on the south (principal) facade. The entrance doors are placed side by side in the center of this facade. They are typical late-Victorian six-panel doors with enriched panels (now sheltered by glass and aluminum storm doors) topped by a rectangular transom and flanked by white wooden smooth pilasters. A large cornice tops the door and is supported by seahorse-shaped pelleted brackets. The rest of the principal section of each house consists of five double-hung sash, 2 over 2 windows (two on the ground floor, three above).

CARR 474, Map No. G10

CARR 475
30 WEST GREEN STREET — circa 1870, private

This house was built in two sections, a not infrequent occurrence in Westminster. The main section is three stories tall, three-bays wide, and blind on its western side. The principal facade has the entrance door as the eastern ground story bay. It is approached by two flights of wooden steps, which are simply railed. The door itself is mid-Victorian with two long vertical panels and a row of six lights in the upper third. The door is surrounded by side lights, by a rectangular transom, and is slightly recessed. The whole is surrounded by plain white boards capped by a full cornice supported by pelleted scroll brackets. The other bays on this facade are identical double-hung sash windows with four-over-four panes. Windows have wooden sills, three-course gauged flat arches, and louvered shutters. Fine corbelling eases the transition between wall and roof on this and all other facades of the principal section.

CARR 475, Map No. G11



CARR 476
34 WEST GREEN STREET — circa 1885
Henry Morelock House — private

In scale, in proportion, and in feeling, the principal section of 34 West Green Street is identical to its close neighbor, 30 West Green Street. This section is three-bays wide, three-stories tall, and gable-roofed. Similarities continue down to such details as the eaves' brick corbelling, to the 4/4 paning of the windows, and to the door decoration. One superficial difference is that, while Number 30 is painted, Number 34 still displays it original unpainted brick. One interesting variation that makes this building rare in the city, is that it has a 2½ -foot-tall watertable. The top of the watertable, which rises above the coursed fieldstone foundation, slopes into the main wall of the house via two rows of header bricks.

CARR 476, Map No. G12

CARR 480, Map No. G13

CARR 480
13 PARK AVENUE — circa 1865, 1885
private

Number 13 Park Avenue is a two sectioned house that still has a rectangular floor plan reflecting two distinct periods of construction.

Each of the house's two sections has about the same dimensions: the original section is a five-course, common-bond brick pile two stories tall, two-bays deep, and two-bays wide. (Only the northern and southern facades are exposed because asbestos-shingled additions extend to the east and west.) These bays are irregularly placed, double-hung sash windows with two-over-two panes; the windows are simply enframed but have three-course, gauged, flat arches. Modern touches on the south facade include small square casement windows.

CARR 486, Map No. G14

CARR 486
17 PARK AVENUE — circa 1865; 1890
Stoner House — private

Number 17 Park Avenue is a fine example of how outside stylistic pressures influenced those of modest means around the turn of the century. If the house had been built a generation earlier, it would have been one of many with a smooth principal facade. However, built as it was, when it was, the house writhes with the northern two bays projecting about a foot to form a two-story bay window, surmonted by a pedimented gable. The treatment of the gable with its imbricated shingles and small bracketed stained glass window in the attic is also very lively.

CARR 483, Map No. G15

CARR 483
19 PARK AVENUE — late 19th century
Emma J. Snyder House — private

The central section of this house with its regular bay placement and two-part plan shows that the core was a typical product of the late nineteenth century. Later owners of the building altered the design to make their own imprint. From the asbestos shingles, to the picture window, to the Georgian Revival broken-pedimented door surround, they followed the aesthetic demands of their eras. While one can easily criticize these later additions, it is important to remember that the people who put in the picture windows were controlled by the same motivations as those who placed the chimneys symmetrically: the urge to be fashionable.

CARR 551, Map No. G16

CARR 551
21 PARK AVENUE — circa 1875
private

Although there is evidence to suggest that at least part of this house is one of the original homes to front Belle Grove Square, its present appearance, a very pleasing one, is a larger more Gothic Victorian building. The original building, like the present one, fronts the south side of Park Avenue just beyond the southeast corner of Belle Grove Square.

The present building is a five-bay pile. The principal facade has the five-bays regularly placed on the second floor, all consisting of 2/2 simply enframed windows within a white clapboard exterior. All windows except for the central window have louvered shutters. The same pattern is repeated on the ground floor to the east of the central glass and wood late Victorian door. The door has a simple rectangular transom above. However, the two northern windows now sit in the infill of the porch that once stretched across the whole facade. The half of the porch that remains is very elegant in its detail, which consists mostly of extremely finely sawed brackets filling the area between posts and porch roof. There is more finely carved decoration at the roofs eaves, stretching across the roof line on the principal facade and to the north and south. This consists of a band of strung-together French curves that runs up into the very fashionable central Gothic peak. Within this Gothic peak is a stylish quatrefoil attic window. The roof is covered in galvanized rolled tin and is broken to the south by a flat capped brick chimney flush with the wall.

SECTION H

CARR 510
47-47½ LIBERTY STREET — circa 1870
private

The building at 47-47½ Liberty Street is of interest in the way the front section works with its neighbor, 49 Liberty Street. Although it could be argued that the rear clapboard section is older, possibly dating from the early 1870s the semi French front section creates, with Number 49, a splendid ten-bay, three-story front on the east side of Liberty Street. The two buildings have a very urban feeling in their height and sense of density. It is possible that when they were built there was an anticipation that this section of town would be densely developed because of the closeness of the railroad tracks and the downtown business area.

CARR 511
49 LIBERTY STREET — circa 1870
John T. Lynch House — private

The main facade has five-bays on each of its three floors. The central ground story bay is the entrance door, which is a many paned glass door surrounded by side lights and a six-light transom. Plain pilasters flank the door and support, by means of scroll brackets, a simple wooden cornice. The cornice between the second and third stories is perhaps the house's most interesting feature. There is a row of brick dentils and hanging from them is a row of inverted brick Latin crosses. The use of ornamental brickwork to enliven eaves of houses was a long-established custom in Westminster and this house is second to none in its application. The crosses resemble those at 79 West Main Street (the Orendorff-Bare House) and probably date from the same era.

CARR 512
55 LIBERTY STREET — circa 1870
Abram Price House — private

"Lynch's Addition," which dates from the 187Os, appears to have been laid out (generally speaking) as a working class area in Westminster. The buildings, again generally speaking, tend to be simpler than those found on Main Street. Thus it is not surprising that the street is lined by of buildings that are not auante garde in style but, rather, reflect the established traditions of the city. One such conservative structure is the house at 55 Liberty Street, probably built by the Price family shortly before 1888. (See below, CARR 515.)

CARR 515
55½ LIBERTY STREET — circa 1890
Fuss House — private

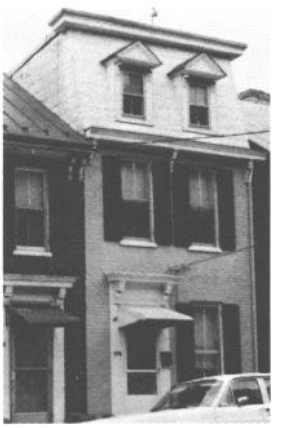
Number 55½ Liberty Street is a simple two-bay house, consisting of traditional mid-Atlantic vernacular features embellished by safely fashionable Second Empire decoration. The narrow elongated nature of the house makes it particularly successful in that, on the front, it passes very easily successful as a hotel de maison. The title history of the lot goes back well into the 1860s but it is not of interest or relevance until September 4, 1888, when Abram Price sold this narrow strip of land to John Fuss for $100 (Carroll County Deed Book 58, Page 296). Price had already built the adjoining house, 55 Liberty Street, for himself: a description of the lot sold to Fuss refers to "Abram Price's new brick house." We can assume that Fuss built this house soon after purchasing the lot. He sold the house and lot 35 years later on March 31, 1923, to David Roull.

CARR 510. Map No. Hl

CARR 511, Map No. H2

CARR 512, Map No. H3

CARR 515, Map No. H4



CARR 514, Map No. H5

CARR 514
57-57½ LIBERTY STREET — circa 1880
private

Individually, each half of Number 57-57½ Liberty Street would resemble the small "Beaver House" on East Main Street and would be an even-bay rarity. The "Council House" nature of the unit is lessened somewhat by the attention given to the simple cornice that runs across the facade of both units. It consists of a white painted brick row punctuated by brick dentils. One Samuel Schenthal acquired the land at the corner of Liberty and George Streets in the mid 1860s. On March 30, 1869 he sold the land, called lots 4 and 5 of "Lynch's Addition," to Ephriam Yingling for $150. Yingling sold the lots to John E. Hornberger for $250 a year later; Hornberger sold them to John H. Fuss. The building does not show on the 1876 plat of the city, but it is listed in the 1881 City ***Directory,*** which lists one John Getcher as living there. The houses stayed in the Fuss family until 1926.

CARR 513, Map No. H6

CARR 513
66 LIBERTY STREET — circa 1880
William Coon House

Built by William Coon, 66 Liberty Street is another example of the popular Vaux Design Number Three. The house is stylistically connected with, to cite but two examples, the Francis Shriver House on West Main Street and the Orlando Reese House on East Main Street. As is the case with most of the seemingly similar structures in the city, however, this house has certain idiosyncratic features, such as the hipped-roof, two-story bay window and the very fine *art nouveau* trim on the front porch.

CARR 511, Map No. H7

CARR 511
75 LIBERTY STREET — circa 1888
Reckell (Rickell) House-Biehl House — private

Number 75 Liberty Street is of interest because it departs gently and politely from the standard vernacular form. Other houses built about the same time were making departures also, but more raucously. Although the house does have the standard three-bay width, nothing else about it is standard. It is taller and thinner, and makes definite use of pedimented capped dormer windows to provide interest in the roof. Furthermore, the attention devoted to the segmental arches over the principal facade's windows and doors and the employment of terra cotta and granite to enrich it create the elegance that is somewhat foreign to the normal restrained appearance of Westminster's dwellings.

CARR 522, Map No. H8

CARR 522
10 EAST GREEN STREET — circa 1871
private

Number 10 East Green Street is a particularly fine example of the Pennsylvania vernacular style. It displays all the characteristics of the style and executes them to near perfection, even such details as the fine, but simple, ornamental brickwork at the eaves. The presence of two doors on the principal facade is somewhat unusual for Westminster, although it binds the house even more firmly to the larger vernacular building style in which such even-bay, double-door structures are, if not the norm, at least a powerful subclass (inspiring for identification the questionable pun, "Pennsylvania two-door").

CARR 527
14 EAST GREEN STREET — circa 1875
private

The three-bay, two-story, rectangular-plan building at 14 East Green Street fronts the south side of that street across from the Catholic Cemetery. The building, which has recently received careful repair work, is a gem, replete with woodwork perhaps as fine as any in the city. The entrance door, the eastern ground story bay, rests in an elaborate surround. The door itself is a fairly plain many paned glass door, surrounded by side lights and a wide, three-light rectangular transom. This is surrounded by plain pilasters and topped by a heavy deep wooden cornice. The other five bays on the principal facade are finely proportioned 6/6 double-hung sash windows. All windows have wooden sills and, presumably when current work is completed, will be flanked (again) by louvered shutters; the marks of previous shutters are still apparent on the stretcher bond brick wall.

CARR 527, Map No. H9

CARR 529
16 EAST GREEN STREET — circa 1875
Harry Case House — private

Number 16 East Green Street has a sloping site and thus the height of the basement and the exposure of the stone foundations varies with the contour of the lot. The principal facade of the structure is flush with the sidewalk. It is five-bays wide and two-and-a-half stories tall below a gable roof. Once covered in somewhat deteriorated clapboarding the building has been restored recently. The large areas of glass on the facade provide a very open feeling.

CARR 529, Map No. H10

CARR 520
18 EAST GREEN STREET — circa 1875
Carr-Marks House — private

Number 18 East Green Street is an interesting building in itself, but becomes more interesting when compared to its immediate neighbor to the west, Number 16. The latter reflects the innovations allowed in the architecture of Westminster in the late-mid 19th century, but Number 18 is more firmly planted in the "Pennsylvania School," Also of interest is the lack of frivolity found at Number 18: instead of the swirling bargeboards and central gable, there is a dark, heavy, simply molded cornice at the eaves. However, the glass-wood proportion is the same here as at Number 16, as are the interesting chimneys. Edward Lynch sold this lot, consisting of parts of lot 9 and 10 of his addition, to James D. Carr for $128 on August 13, 1874 (Carroll County Deed Book 44, Page 209). Carr must have soon built the house, as it is indicated on the 1876 plat of the city, but apparently he used it for income, because the 1881 City Directory lists one John Marks as living there.

CARR 520, Map No. H11

CARR 528
22 EAST GREEN STREET — circa 1870
private

The small, square, two-story, three-bay brick building at 22 East Green Street is a late version of the "British Cabin;" it sits on a low coursed fieldstone foundation. The original section is four-square and straightforward. Windows and door are regularly spaced on the principal facade. The British Cabin was an important dwelling style when Westminster was first settled in the late 18th century (see 270-272 East Main Street) and it is interesting to note that a century after the basic form was introduced it was still being used.

CARR 528, Map No. H12

CARR 531
26 EAST GREEN STREET — circa 1870
Caes (Case) House — private

This house, probably built by Paul Caes around 1870, is an interesting larger version of its neighbor, 14 East Green Street. The same attention to detail found at Number

CARR 531, Map No. H13

14 is present — in fact several of the same motifs reappear. Here they are in more elaborate form though, as befits a larger house, five regularly placed bays wide rather than Number 14's three. The principal entrance door is a modern glass and aluminum storm door within a slight recess. The door is surrounded by smooth white pilasters and topped by an extremely interesting entablature — a very thick cornice and a smooth broad architrave with a frieze consisting of a row of curiously carved flat rosettes. Wildly scrolled brackets support the entablature and rise from the center of the flanking pilasters.

CARR 526
30 EAST GREEN STREET — circa 1875
private

CARR 526, Map No. H14

This is one of the many houses built by the Case (Kaes, Kase) family in "Lynch's Addition." The building is rather more conventional in form and detail than the others. It has of two sections, a five-bay by two-bay gabled roofed front section and a full length addition at the rear. The principal facade consists of five bays regularly spaced on two floors.

SECTION I

CARR 525, Map No. I1

CARR 525
111 EAST GREEN STREET — circa 1870
private

The original house at 111 East Green Street, as indicated on the 1876 plat of the city, was a small two-sectioned house firmly planted within the local vernacular tradition. The main section consisted of a small two-story, three-bay by two-bay gable roofed piece. Later additions include a very large extension to the rear that fully encloses the original.

CARR 530, Map No. I2

CARR 530
115 EAST GREEN STREET — circa 1880
House of David Fowble — private

This circa 1880 house consists of two, two-story, gabled-roof perpendicular sections, creating a T shape. The principal facade fronts Green Street but is set back a few feet from the street, a rare occurrence. There is a strong axis created by a central ground story entrance door and a Victorian peak in the roof directly above. The ground story is shaded by a narrow shed roofed porch, supported by slender unfluted Doric columns. The entrance door is a curious piece of Georgian revival. The door itself, a many paned glass door, is set below a four-light fanlight with fluted Doric pilasters on either side.

The other facades of the building continue the juxtaposing of classic and romantic elements. The trim, for example, continues about all the eaves of the building, yet, in contrast, are the posts on the two-tier side porch of the western facade.
tier side-porches are common in the city but are usually less classical than the heavy Doric columned one here.

Tall dripping evergreens surround the house adding to the romantic character of the place, but, typically, in contrast to this is a very classic arbor in the rear garden where grapes grow on fluted columns.

CARR 532
121 EAST GREEN STREET circa 1890
Martha Worley House private

Number 121 East Green Street, probably built by one Martha Worley, is an interesting building in its own right as well as being a fine (possibly the finest) decorated example of a popular late 19th century style. It, like its close relative 32 Bond Street, gives the impression of being a rowhouse without a row. There is a group of buildings, 62-68 West Main Street, that resembles these isolated structures, but here it is isolation that makes interest. Number 121 East Green Street is also notable for the exceptionally fine wood decoration on its principal facade: the lacy brackets that give the appearance of supporting the ground front porch, the attention given to the plaques that decorate the pseudo-frieze in the entablature, and the string course that creates the space for the frieze between the entablature's brackets. These motifs are found elsewhere, but rarely show such care or intricacy.

CARR 532, Map No. I3

CARR 523
137 EAST GREEN STREET circa 1875
private

Green Street was laid out about a full century after Main Street, so it is not surprising that, while its building forms are similar to those on Main Street, occasionally there are great differences, or at least great variations on earlier themes. Number 137 East Green Street, although basically attentive to local traditions, departs from the norm in its siting as it is set back off the street. Otherwise the two-sectioned, three-bay by two-bay, two-story building is standard except for the interesting curved trim of the porch and the stained glass dormer windows on the principal facade.

CARR 523, Map No. 14

CARR 517
154 EAST GREEN STREET circa 1870
Colonel W.W. Dallas House private

The Dallas House is notable its size and for its unity of form. It is impossible to understand Westminster's architectural history without understanding the Dallas House: which, along with the Charles Reifsnider House on East Main Street, definitely decided to abandon old traditions and follow styles of the wide world. Although the Reifsnider House could be called a more interesting example of Second Empire style, the Dallas House is certainly not dull. Such details as the four triple chimneys rising from the flat roof, serve to create the house a landmark beyond the attention its vast size would give it. The chimneys are an extremely unusual feature in Westminster; even houses that were definitely conceived and thought of architecturally seem to be somewhat timid in their chimney treatment. Here the four triple pots create a very picturesque skyline.

While the house is still interesting a century after it was built and after its use has changed from single family residence to scholastic to apartments, its builder is no less worth of comment. William W. Dallas, with his heiress wife, bought the brick mill property near Taneytown from the Kephart family and, in 1855, built the house now known by the name he gave it, "Trevanion." An 1896 newspaper piece on Dallas gives an impassioned account of the financial setbacks suffered because of his having sided with the Confederacy during the Civil War. The gist of it is that he sold Trevanion on "October 31, 1865 to James Shultz, for $36,000 and with his wife, Louise, moved to Philadelphia where they remained three years, and with them went social life at Trevanion. About 1869 they returned to Westminster where they built a fine house and lived there until the first of May, 1873, then Mr. Dallas died . . . Mrs. Dallas lived there for some years . . . until she sold the Westminster property and went to Baltimore where she now lives in retirement of an honest and honored widowhood, keeping green the memory of her cherished Will."

CARR 517, Map No. I5

CARR 521, Map No. I6

CARR 521
178 EAST GREEN STREET circa 1870
Nusbaum-Buckingham House private

It is often remarked that the early builders of homes in Westminster were basically an agriculturally minded people, thinking of themselves more as country folk than city dwellers. This must certainly have been true here at 178 East Green Street, one of the earliest homes built on land subdivided by John C. Frizzell in the middle of the 19th century. In fact, it and neighboring 180 East Green Street, are the only houses shown on the subdivision plat except for Frizzell's house, "The Winchester Place." Number 178, probably built for rental income, is a fine example of local building style in the middle of the 19th century; it has the requisite dimensions, a pleasant decorated front porch, and a two-tier side porch.

CARR 524, Map No. I7

CARR 524
182 EAST GREEN STREET circa 1860
Hayden-Taylor House private

The Hayden-Taylor House is a pleasant representative of the common vernacular type found also, for example, at 146 West Main Street. This style broke the firm pattern of placing a gable roof parallel with the street and instead placed the roof line perpendicular to the street. The reasons for this are somewhat unclear; one would expect that a narrow lot might dictate such a move, but the lot at Number 178 is identical to size of its neighbor at Number 182, yet the neighbor's roof is parallel to the street. Whatever the reason, this occasional realignment of the roof as at Number 182 adds variety to the streetscape. The house is also typical of a type in its trim, as the leaf shaped eaves decoration had been a very popular pattern in the middle and late 19th century. The present owners, Civil War buffs, suggest that General J.E.B. Stuart had tea in the house. This event would have occurred in 1862 or '63 when Confederate troops passed through town. If he did, and there are no documents to disapprove it, then the house would have a certain military romance about it. The early title history of the place is confusing; the brick section of the house is clearly indicated on the 1876 plat of the city but the first mention of it in the Land Records is on January 14, 1880, when John C. Frizzell and others sold it to Edward Lynch.

CARR 563, Map No. I8

CARR 563
186 EAST GREEN STREET circa 1885
Bond-Ames-Pullen House private

This eminently decent house was probably built as rental property by James A.C. Bond (local lawyer, later judge) around 1885. Bond purchased the lot from John C. Frizzell's creditors in 1881 and by 1887 one "Margaret C. Ames" was listed as living at this address. The frame house keeps the basic vernacular form firmly intact but adds fashionable late-19th century touches, such as a deep front porch with turned "ship's wheel" decorations at the top of the porch's columns.

CARR 554, Map No. I9

CARR 554
190 EAST GREEN STREET circa 1885
George Frank Beaver House private

George F. (also called "G. Frank') Beaver bought lot 5 of "Frizzell's Addition" in 1881 for $197.50. Soon thereafter, he must have built the present house, because he is listed as living there in the 1887 city directory. Unfortunately for him, he defaulted on a Deed of Trust a year later and his creditors sold the place in 1888 for $2050 (a respectable price) to John L. Reifsnider, who, with others, held it in trust as rental property for various descendants of David Shriver.

The house is a more compact contemporary of 21 Park Avenue. It is a placid example of how late 19th century builders attached various popular features (here a Gothic peak dormer window and a deep front porch complete with spindle band) to the basic three-bay two-sectioned Pennsylvania farmhouse that had dominated the area's building for a century. In addition, this house works as part of a unit with its three neighbors to the east, (186, 182, and 178 East Green Street). These structures

present a remarkably unified and unspoiled grouping of the type of frame house that appealed to the conservative souls of successful middle-class men of the 1880s and '90s.

CARR 518
194 and 196 EAST GREEN STREET — circa 1880
Milton Reifsnider-W.L. Seabrook House

The significance of the two houses at 194 and 196 East Green Street is two-fold. First, they are fine examples of the L-shaped house that was very popular in the area during the late 19th century. The porches on each house display fine typical woodwork: there are denticulated cornices on both, lazy brackets are on Number 194, and bowed wood trim running from pillar to pillar is to be found on Number 196's porch. In trim, in plan, and in volume the houses are fimly within this popular building pattern. The houses, however, are of further interest for the way they are sited and the way they form images of each other. Whether or not this was intended (it almost seems that it would have to have been), the effect today is quite interesting.

Neither house is shown on the 1876 plat of the city but both are listed in the 1881 *City Directory*.

CARR 518, Map No. I10

CARR 542
EAST GREEN STREET — circa 1800; 1889
Winchester House — private

Much rumor and speculation surround the "Old Winchester Mansion." Reports vary widely and wildly but it seems reasonably certain that it was built by the heirs of William Winchester, founder of Westminster, around 1800 on a ten acre hilltop estate a few hundred yards south of the west end of his original town. This house was a two-and-a-half story, five-bay, gable-roofed Georgian building, but this has long been obscured by many alterations. There are several reasons to believe that such was the original appearance: the Winchesters were a sophisticated family and privy to the Georgian-Federal style that would have then been unknown in Westminster, but popular in older regions of the country; further, examination of the east facade reveals window placement that would likely have appeared on a Georgian-Federal mansion suitable to the family of the town founder. According to a 1910 *Democratic Advocate* story about Carroll County, in 1889 the "roomy brick structure" that was "for many years the finest residence in this part of the state" was remodeled, enlarged, and turned into a summer resort run by the Misses Wroth. There were cottages for children, a dance hall, croquet grounds, tennis courts, and a fine orchard to supply fresh fruits. It is rumored that Wallis Warfield Simpson was once a guest. It has since been remodeled again and now serves as an apartment building.

CARR 542, Map No. I11

SECTION J

CARR 509
22 NORTH COURT STREET — circa 1870
Gernand-Clemson House — private

Although the Gernand-Clemson House is now covered in aluminum siding and altered by the presence of later additions, doors, and windows, enough of the original fabric is present to make it easy to visualize the house's original appearance. It had a fine frame five-bay by two-bay main section with a small L off of the northwest corner. The main facade is still given interest by the delicate pendanted brackets that support the denticulated cornice. The house has had legal associations continuing to the present day. When a residence, the owner's law office was entered, according to his daughter, from Winter's Alley on the South side. A former owner has noted that the northwest boundary stone of the original town of Westminster was located in the rear garden of the building. The garden, and the marker, have since been paved over.

CARR 509, Map No. J1

CARR 471, Map No. J2

CARR 471
23 NORTH COURT STREET — circa 1840
Bennett-Parke House — private

The five-bay by two-bay Flemish bond brick building now used by the Ascension Church as a rectory, is a stellar example of the local style of building. The principal (west) facade's central ground story entrance has a fine Georgian eight-panel door that seems to be original down to its hardware. The door, resting above three brick steps and a granite sill, is flanked by fine turned pilasters and six side lights and is topped by a seven-light transom. The door surround consists of smooth squared pilasters and a full three-part cornice, the architrave of which emboldened by recessed enriched panels. All windows on this facade are regularly placed: windows have 6/6 panes, white wooden sills and lintels, and black louvered shutters, creating an impressive appearance.

This former residence of Judge F. Neal Parke is significant in a variety of ways: both as a building in its own right and for those who lived in it. Its architectural significance in Westminster is great. It has been stressed several times that the city was, in its early years, firmly planted in a Pennsylvania building tradition, that its buildings were merely cogs in this great system. However, there is an occasional building in the city that, while a part of this whole, is, by virture of detail, proportion, and material, notable as an individual artistic expression. The Bennett-Parke House is one of these. The precision of its Flemish bond brick, the fine window treatment (including lintels, sills, and shutters), the fine massive chimneys, the still-standing original outbuildings, the fine cornice, and the very sophisticated principal entrance door, all make the building superb. Furthermore, this crisp semi-vernacular pile is a striking counterpoint to the Gothic form of the church's other buildings.

CARR 571, Map No. J3

CARR 571
NORTH COURT STREET — circa 1844
Ascension Episcopal Church — private

The religion of the earliest settlers in the Westminster area tended to be either Germanic in origin, such as Lutheran and Brethren, or Roman Catholic and Methodist. But in 1842 the Reverend Hillhouse Buel began to organize, with the help of the VanBibbers of "Avondale," the area's first Protestant Episcopal congregation. Robert Carey Long of Baltimore designed the grey stone restrained Gothic Church, one of the landmarks in Westminster; the building was consecrated on Ascension Day 1846.

At the rear of the church is a small exquisite cemetery containing, among other early graves, that of Leigh Master, who ran an early iron furnace near the city, and who also introduced the English Daisy to this country. The cemetery shown in the photograph is the larger, and more distant, Westminster Cemetery.

CARR 464, Map No. J4

CARR 464
30 NORTH COURT STREET — circa 1870
Ascension Episcopal Church Chapel — private

In 1961 the Ascension Episcopal Church Chapel was converted from a place of worship into a private residence. The deeply-pitched roof has gable ends to the east and west. The building is laid in five-course, common-bond brick whose pleasant muted rose colors work well with the pale tones of the shingle roof and the pale olive green of the wooden trim (window enframement, etc.). Originally, a small four-sided belfry rose on stilts above the north (principal) facade at the gable's peak.

A former owner and her late brother divided the space to meet the needs of 20th century domestic living, but did not alter the basic feeling of the original structure. The romantic, small-scale gardens they built aid in maintaining the place's picturesque nature.

CARR 466
34 COURT PLACE — circa 1830; 1875
Charles Roberts House — private

The Roberts- Woods-Adams House is significant in Westminster as a superb building and as a key element in Court Square. Although there is evidence to suggest that a building occupied this site as early as 1830, the present structure dates from a generation later. Charles Roberts bought a part of this large lot from Lydia Kelly on August 2, 1875 for $500. Roberts was a prominent lawyer and later judge of the Circuit Court. He was also active in several local organizations, such as the Union National Bank and the Forest and Stream Club, as well as having been active in the Telephone Company's early history here.

It was no doubt Roberts who either built the entire present structure or who expanded the older building into the present form. Whichever he did, the result was superb; his house was, and to some degree still is, considered a local "showpiece." To achieve his effect, he abandoned the axial quality of most of the city's early dwellings, placing his entrance door to one side. He also abandoned the city's fondness for the gable roof and installed a mansard, following fashions of the Great World rather than the dictates of the local vernacular tradition. In doing so, Roberts was among the first to attempt to introduce cosmopolitan elements into the city's building pattern.

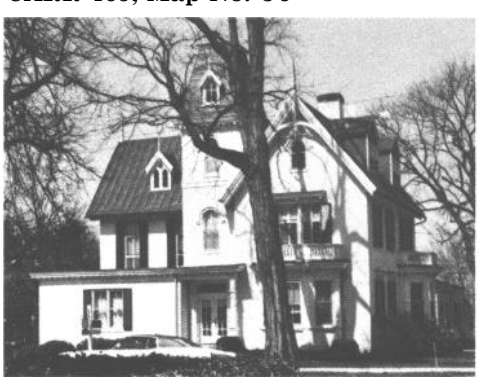
Interior details are exemplary, including elaborately wrought radiators, swirling cast brass hardware, and a warming oven built into the dining room radiator. There is equally fine interior woodwork, at least on the first two stories. The 23 rooms in the house are extremely irregularly laid out, and many still have the fine mid-Victorian fireplaces.

CARR 466, Map No. J5

CARR 465
35 COURT PLACE — circa 1876
Ascension Episcopal Rectory — private

The Old Ascension Episcopal Rectory sits at the point where Court Street fans out to become Court Square. The house is basically L-shaped, a popular style here in the late 19th century, with such fashionable deviations as a three-story, mansard roofed tower at the corner of the L. The east front of the building, facing Court Street, shows a three-bay extension to the north with the gable end of the L facing the street. Originally a porch was strung across the front, but the porch is now filled in and used for offices. The door is in the center of the facade (a concession to the demands for symmetry); it is a double door of many panels below a fine stained glass transom. Smooth pilasters flank the door, and scrolled pelleted brackets flank the transom.

CARR 465, Map No. J6



CARR 460
45 COURT PLACE — circa 1865
Kelly-McIntire House — private

Much simpler in plan and scale than its neighbor the Roberts-Adams House, 45 North Court Place is one of many houses in Westminster that has undergone serious alteration of its fabric. This is now, basically, a three-bay house with a definite central axis. The axis is formed on the ground floor by the entrance door, on the second floor by a three-sided oriel window, and at the attic by a large pedimented gable. The entrance door is a modern six-panel door surrounded by side lights and turned columns. Although the present building is probably much altered from its original condition, its facades form an important part of the pleasantly unified Court Square. The original log house was probably built between 1855 and 1865 by Lydia Kelly, who owned all the land between the cemetery, the Court House, and the Ascension Church, having purchased the tract from John K. Longwell on March 7, 1855 for $80 (Carroll County Deed Book 18, Page 151). The wording of a deed for an off-conveyance dated 1865 suggests that 45 North Court Place could have been the house of this "Lydia Kelly."

CARR 460, Map No. J7

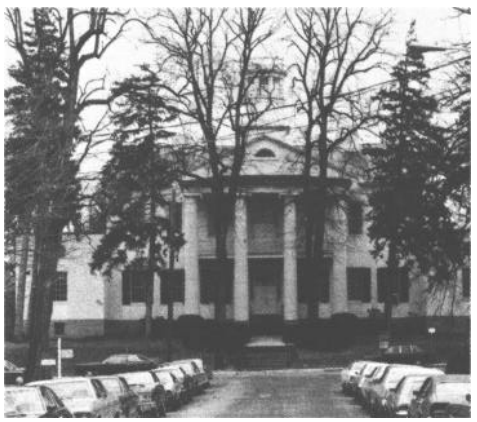
CARR 468, Map No. J8

CARR 468
49 COURT PLACE — circa 1865
Wampler House — private

The circa 1865 Wampler House presents many features that suggest how well this building must have originally reflected the best features of Westminster's architecture. Resting on a low coursed fieldstone foundation, the west facade looks out to Court Square. The house's usual three-bay, L-shape is created by two perpendicular sections, each of which has a gable roof. The west (principal) facade has its entrance door as the southern ground-story bay. The enriched door rests above three wooden steps and is surrounded by a three-light transom and side lights. Smooth pilasters flank the door and support a full denticulated entablature which is supported by scroll brackets with delicately carved applique at their bases. The other five bays of this facade are 6/6 windows placed three on the second floor and two on the ground floor in a regular manner.

All windows have louvered shutters and wooden sills; those on the ground floor have small, two-part, bracketed entablatures over them. The roof meets the wall by means of a simple two-part entablature; this is supported by four scroll brackets placed alternately with the windows. The tin roof is pierced to the north by a corbel-capped chimney flush with the wall a few feet west of the roofs ridge.

CARR 558, Map No. J9



CARR 558
COURT SQUARE — circa 1838
Carroll County Court House — public

Carroll County was created in 1837 out of parts of Baltimore and Frederick Counties. A year later, on June 13, 1838, Andrew Shriver laid the cornerstone for a new Court House for the new County on land donated by Isaac Shriver and the heirs of David Fisher. The building is an entirely local product: the architect, for example, was the first Mayor of Westminster. Basically, the original building is firmly within the local building tradition: it is a five-bay wide two story gable-roofed pile. Yet, as befits such an important structure, it is more ambitious, being of larger scale, and employing what must have been intended to be sophisticated details, such as a curiously elongated Palladian window on the north facade.

Soon afterwards, the desire for sophistication and ennoblement was manifested further by the addition of an Ionic-temple-like two story portico and an octagonal cupola. Provincial aberrations crept into these later adornments to give the building an endearing quality and help keep it from being just another Greek Revival county court house.

CARR 469, Map No. J10

CARR 469
51 NORTH COURT STREET — circa 1880
Fisher House — private

The circa 1880 Fisher House is, without doubt, an integral and basic part of Court House Square. The principal facade, on its low fieldstone foundation, is covered, as is the entire building, with white aluminum siding. This facade stretches four-bays long along Court Place at the easterly end of Willis Street. The entrance door is the second (from the south) bay. It is a modern, neo-Georgian, six-panel door and rests below a narrow three-light transom. Plain unfluted pilasters flank the door and support a pediment that is flush with the wall. The three other ground floor bays are one-over-one, double-hung sash windows with white wooden sills and small simple enframements. In the center of the facade, breaking the rolled-tin roof, is a small, simple, Gothic-peaked, dormer window consisting of two small four-light windows within an imbricated shingled field.

The early history of the lot now filled by the Fisher House and the old, be-altered County Office Building is mystery-shrouded. Nevertheless, there seems clear evidence that in 1876 the lot was the scene of machine shops, blacksmith shops, and the like owned by the Taylor Manufacturing Company, which gave the name "Foundry Avenue" to the alley at the rear of the property, now called Ralph Street Extended.

CARR 557
NORTH COURT STREET — circa 1837
Old Jail — private

About 100 yards north of the Court House, Ephriam Swope and Thomas Durbin built the Jail in 1837 for the newly created county at a cost of $4000. The Jail is clearly within the vernacular style and is the standard dimensions: two-and-a-half stories tall, and measuring five-bays by two-bays. A jail ought to be, or at least look, invincible; Swope and Durbin achieved this by using the largest stones they could find, especially the Stonehenge-size boulders that form the building's quoins.

The jail now houses the Carroll County Detention Center.

CARR 557, Map No. J11

CARR 540
WILLIS STREET DISTRICT — circa 1890s
public/private

Willis Street was originally part of the John K. Longwell Estate, "Emerald Hill." Beginning in the late 19th century, Longwell, and later his daughter, Sallie, began selling lots around the Court House. From the beginning these lots were sold to late-Victorian men of the city who erected on their tree shaded acre sites, commodious, fine, somewhat rambling homes. These homes are evocative of a class that was moderately affluent and sought comfort in a restrained way. Their restraint and conservatism fits in well with the city's traditionalism. Dating from the 1890s were the Holy Cross-Allender House (now destroyed), built as a summer house in the mid 1890s, and the Diffenbaugh-Weant House. Both these houses, as well as the roughly contemporaneous Myers House, 101 Willis Street, and the twin unit built by J.W. Hering at 156-162 Willis Street, show a desire for dignified comfort. The desire has lasted throughout the street's 90-year history.

Willis Street can be viewed as an extension of Court House Square. This was the area for 19th century local dignitaries to build in; it was characterized by the traditionally-built homes of doctors, lawyers, and judges.

CARR 540, Map No. J12

CARR 470
WILLIS AND COURT STREETS — circa 1890
Holy Cross-Allender House — public

The two-and-a-half story frame pile know as the "Allender" or "Holy Cross" House sat on a 2/3 acre lot that slopes steeply to the southwest on Willis Street. The lot had fine plantings of English boxwood and some of the area's most venerable Ginko trees. The house was built as a summer retreat by Miss Lucretia Van Bibber about 1890. Miss Van Bibber offered her house to the Order of the Holy Cross as a memorial to her niece in 1892. The Order took up residence and offered its first Mass on August 4 of that year to commemorate the Feast of St. Dominic. Priests from as far away as Tennessee and England spent time at the house as the Order grew. Eventually, the Order grew too large for the Westminster House and moved to its present location in West Park, New York, but one of its historians wrote, "We never think of the old Westminster days without a sense of gratitude to the good God who, among those dear people, gave us so much of blessing, and showed us the way out of many problems. May He have them all, both living and departed, in His holy keeping." After the Order moved, the church sold the house as a private residence. Later it was used as apartments until it was demolished in 1977. The site now accommodates a parking lot and a park.

CARR 470, Map No. J13

CARR 546
101 WILLIS STREET — circa 1910
Zepp-Myers House — private

The Zepp-Myers House is interesting architecturally in its gable-end-to-the street innovation. A fine Doric-posted porch shades the principal facade and terminates in

CARR 546, Map No. J14

octagonal pavilions at each end. Only one pavilion has a roof, which is on a line with the gable roof of the main section of the house forming an isosceles triangle. A similar interesting porch is to be found on the house at 112 East Green Street.

CARR 537
131 WILLIS STREET — late 19th century
Shriver-Babylon House — private

If "Terrace Hill," built in 1873, was one era's idea of a wealthy merchant's suburban villa, so the Shriver-Babylon House, built about 40 years later, was another's. Loosely associated with the Shingle Style school (the east facade is particularly fine in this respect), the commodious green shingle pile sits easily on its hilltop lot of over one acre. The house and lot are shaded by fine old oak trees. A pleasant informal relationship exists among house, terraces, plantings, and outbuildings: the terraces lead naturally from the rambling house, via a wide porch, to the rambling well-planted gardens.

CARR 537, Map No. J15

CARR 538
156-162 WILLIS STREET — circa 1900
private

The double house at 156-162 Willis Street, is a rarity in Westminster. Built around 1900, probably for rental income, by Joshua W. Hering, the house is a nice, if late, example of the Second Empire style. That does not make it special. It is also a very large example of a double house, but that, too, does not make it unique. It is these two features combined — use of high style, indeed of elegance, in the treatment of the double house — that gives this structure its distinction.

The building is basically a cube, six-bays in depth and width and of approximately equal height to the top of its slate mansard roof. The entrance doors are on opposite sides of the north facade and each is sheltered by a nearly identical small wooden porch; the porches are simply balusterd and posted. The double entrance doors have small rectangular transoms above. Between the doors are four (two for each unit) double-hung sash windows with black louvered shutters. Windows are simply enframed as are the six windows that stretch above. The black of the shutters, with the dark grey of the slate roof, contrasts nicely with the white clapboard of the building. Above are four regularly spaced key hole dormer windows in the mansard roof. The windows have interesting carved side trim and round hoods that resemble those found in the mansard roof of the Blizzard House at 295 East Main Street.

CARR 538, Map No. J16

CARR 539
171 WILLIS STREET — circa 1885
A. Diffenbaugh-Weant House — private

The Diffenbaugh-Weant House is a large two-and-a-half story L-shaped house fronting Willis Street at the northeast corner of its intersection with Center Street. The house, built largely of brick but with a full length frame two-story section to the rear, was built by John Diffenbaugh, probably in the late 1880s. At first glance, the house appears to be just another of the L-shaped houses that were popular in the city in the late 19th century (such as the Orlando Reese House on East Main Street and the Francis Shriver home on West Main Street). Closer examination reveals that the house has details that make it unique in the area.

The house is interesting for the manner in which it takes a popular late 19th century building form and adds unusual features to create a very individual statement. These features, such as the heavy bulbous brick chimneys, the rhythmic brick frieze, the shingled and glass rear sections, the fine use of stained glass were doubtless thought to be features of elegance.

CARR 539, Map No. J17

A barn-carriage house of exceptionally fine lines is found to the north towards the rear of the property. The barn continues several of the themes begun on the main

house: stretcher bond walls pierced by segmental arched, double-hung sash windows enlivened by the same interesting brick frieze, slate roof, and cusped shingle dormer ends. The well landscaped grounds continue the theme of elegant Victorian individuality begun on the house, a theme which is echoed even in the lawn furniture. An especially noteworthy item is an intricately cast iron bench designed in naturalistic forms of intertwined, writhing grape vines, leaves, and fruit.

CARR 570
LONGWELL AVENUE — circa 1917
The Armory — public

In 1917, at a time when the Military was still, apparently, thought of in romantic terms, the spirit of Sir Walter Scott must have guided the Maryland National Guard to put up this mock-castle, the fourth such structure in the state. The Westminster Armory was designed by J. Ben Brown of Cambridge (Maryland) and built of Port Deposit rubble granite.

CARR 570, Map No. J18

CARR 545
LONGWELL AVENUE — 1842
"Emerald Hill" — City Hall — public

Any building used as the main city offices would be worthy of note for that reason alone. However, Westminster City Hall is, for a variety of reasons, one of the two or three most important buildings in the city and has been since it was built in 1842. As a fine example of an early 19th century Pennsylvania farmhouse, it would be notable for no other reason but its architecture. Its fine Rinehart mantels and wealth of other details all indicate the striving of an educated mind to create a thing of beauty. In this instance, the creator was one of the key figures in the history of Westminster and Carroll County, John K. Longwell. According to J. Thomas Scharf, in his 1882 *History of Western Maryland*, "no man has been more closely identified with the financial, political, and material history of Carroll County than Col. John K. Longwell." Longwell moved to Westminster in 1833 and established a newspaper that had as its prime editorial function the creation of Carroll County, with Westminster as its Seat. Among his later elected or appointed offices were: member of the 1867 State Constitutional Convention, County Commissioner, author of the charter of the Western Maryland Railroad, director of Union National Bank, and president of the Baltimore and Reisterstown Turnpike.

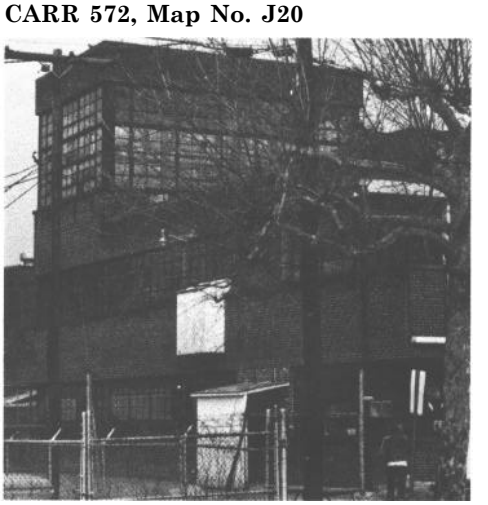
The city purchased the estate, "Emerald Hill," in 1939, and adapted the residence into Westminster's first City Hall.

CARR 545, Map No. J19

CARR 572
22 LOCUST STREET — circa 1945
Rock and Waterscapes Systems, Inc. — private

Built as a factory in the 1940s, this is Westminster's only example of the "International Style" of architecture. This style began in Europe in the 1920s and '30s as aresponse to modern advances in technology and developments in economics. In the words of LeCorbusier, an innovator of this manner of building: "A new epoch has begun ... Industry, overwhelming us like a flood which rolls towards its destained end, has furnished us with new tools adopted to this epoch ... Absence of verbosity, good arrangement, a single idea, daring and unity in construction, the use of elementary shapes, a sane morality ... the concrete piers of uniform section, the flat vault of the ceilings, the standardized window-units, the solids, and the voids, make up the architectural elements of the construction."

CARR 572, Map No. J20



CARR 541
Westminster High School/East Middle School — 1936
public

By the mid 1930s, it seems that era traditional Westminster had caught the Art-Deco fever that was heating the rest of the nation. With the encouragement of the Federal

CARR 541, Map No. J21

Government through the WPA Program, a new high school was built in 1936, replacing a 38-year-old structure which, according to a 1936 newspaper article, "although improved and enlarged on several occasions has never been of adequate size or arrangement to care for the needs of the growing school population." The same newspaper article, somewhat moist of eye, notes "so much for the old high school, for already the students have said their farewells. They will not be so soon forgotten though, for many a romance has culminated within its halls and classrooms . . . " One assumes that romances continued to "culminate" amidst the Art-Deco of the new school.

CARR 574
30 Manchester Avenue — circa 1895
Groff-Zile-Dell House — private

CARR 574, Map No. J22

It seems reasonable to suppose that when Westminster was founded its greatest activity was near this site at the east end of the town. Here Main Street met the roads to Georgetown and York, which doubtless carried the bulk of whatever trade there was. However, the city did not grow here. Instead it expanded to the west, as trade to Baltimore surpassed the trade to the Potomac. Thus the land abutting the York Road to the north of this once-busy intersection remained undeveloped, no doubt distressing its speculative-minded owners.

By the 1880s and '90s those early owners' hopes for the area were realized to some extent as the land was annexed into the town, subdivided, and, finally, built on. The houses that were built here along the York Road and Webster Street in Yingling's and Everhart's Additions were generally modest. Perhaps these unassuming houses, exemplified by the one built by the Groff family at what is now 30 Manchester Ave. reflect the lessened expectations held for the area. Certainly the change in the once-great trade route's name from York Road to Manchester Road implies a certain diminished importance: the road no longer was thought of as leading to a bustling Pennsylvania city but, rather, to a snoozing Carroll County village.

SECTION K

CARR 575, Map No. K1

CARR 575
Uniontown Road — Early 19th century
Rinehart Tenant House — Rosenthal House — private

When Westminster expanded its western boundary in 1977, it took in large tracts of what was once open farm land. Along with these fields came farmhouses, including this interesting stone structure on Uniontown Road. The western half of the walled house certainly dates from well before 1860. Although it was probably a tenant house on the large farm of William G. Rinehart, local sources suggest that at one time it may have been used as a school.

After leaving the Rinehart-Wantz family, the farm and this house passed to the B.F. Shriver Company in 1910. Since 1947 the house, separated from the farm, has been a private residence.