

United States Department of the Interior
National Park Service

National Register of Historic Places Registration Form

This form is for use in nominating or requesting determinations for individual properties and districts. See instructions in *How to Complete the National Register of Historic Places Registration Form* (National Register Bulletin 16A). Complete each item by marking "x" in the appropriate box or by entering the information requested. If any item does not apply to the property being documented, enter "N/A" for "not applicable." For functions, architectural classification, materials, and areas of significance, enter only categories and subcategories from the instructions. Place additional entries and narrative items on continuation sheets (NPS Form 10-900a). Use a typewriter, word processor, or computer, to complete all items.

1. Name of Property

historic name Glenview Farm (M: 26-17)

other names Rockville Civic Center

2. Location

street & number 603 Edmonston Drive

☐ not for publication

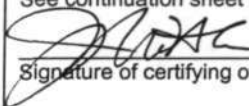
city or town Rockville

☐ vicinity

state Maryland code MD county Maryland code 031 county Maryland

3. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act of 1966, as amended, I hereby certify that this ☒ nomination ☐ request for determination of eligibility meets the documentation standards for registering properties in the National Register of Historic Places and meets the procedural and professional requirements set forth in 36 CFR Part 60. In my opinion, the property ☒ meets ☐ does not meet the National Register criteria. I recommend that this property be considered significant ☐ nationally ☐ statewide ☒ locally. (☐ See continuation sheet for additional comments).


Signature of certifying official/Title

8-24-07
Date

State or Federal agency and bureau

In my opinion, the property ☐ meets ☐ does not meet the National Register criteria. (☐ See continuation sheet for additional comments).

Signature of certifying official/Title

Date

State or Federal agency and bureau

4. National Park Service Certification

I hereby, certify that this property is:

☐ entered in the National Register.

☐ See continuation sheet.

☐ determined eligible for the National Register.

☐ See continuation sheet.

☐ Determined not eligible for the National Register.

☐ removed from the National Register.

☐ other (explain): _____

Signature of the Keeper

Date of Action

Glenview Farm (M-26-17)

Name of Property

Montgomery, Maryland

County and State

5. Classification**Ownership of Property**

(Check as many boxes as apply)

- ☐ private
☒ public-local
☐ public-State
☐ public-Federal

Category of Property

(Check only one box)

- ☒ building(s)
☐ district
☐ site
☐ structure
☐ object

Number of Resources within Property

(Do not include previously listed resources in the count)

Contributing	Noncontributing	
2	5	buildings
4	1	sites
1	3	structures
		objects
7	9	Total

Name of related multiple property listing

(Enter "N/A" if property is not part of a multiple property listing)

N/A

number of contributing resources previously listed in the National Register

N/A

6. Function or Use**Historic Functions**

(Enter categories from instructions)

DOMESTIC/single dwelling

LANDSCAPE/garden

Current Functions

(Enter categories from instructions)

RECREATION AND CULTURE/museum

LANDSCAPE/garden

7. Description**Architectural Classification**

(Enter categories from instructions)

LATE 19TH AND 20TH CENTURY REVIVALS/Neo-
Classical Revival

Materials

(Enter categories from instructions)

foundation STONE

walls STONE/granite

WOOD

roof STONE/slate

other

Narrative Description

(Describe the historic and current condition of the property on one or more continuation sheets)

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M-26-17
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Description Summary:

The nominated Glenview Farm consists of a 1926 Neo-Classical Revival style house on 65 acres of landscaped grounds located in Rockville, Maryland. The building contains a central core fronted by a two-story portico, with hyphens and appendages forming a Palladian inspired stone façade, and additional wings and appendages located on the rear and side elevations. Contributing resources include the mansion, dollhouse cottage, formal terraced lawn, parterre gardens and bowling green, remnants of the deer park, a dam on Croydon Creek, and the original entrance gate located in an oak grove south of the mansion along Baltimore Road. The house and gardens occupy a central plateau that is the highest elevation on the property. Noncontributing elements surround the plateau but are on lower elevations, allowing the mansion and gardens to dominate the setting. Noncontributing elements include the theater, tennis courts, a nature center, and three maintenance facility buildings. Fronting the mansion is an open formal lawn bordered by a non-historic cherry tree allee on the west, which lines the entrance drive. Trees grouped by species border the east side of the mall and lines of spruce and white pine indicate the west and east property boundaries, respectively. Although several groupings of trees and tree lines are intentional parts of the overall landscape, they are not counted as individual contributing elements. Parking lots associated with the contributing and noncontributing buildings are also not included in the resource count.

General Description:

Site and Setting

The mansion, grounds and structures are located on approximately 65 acres of land situated between Baltimore Road (Md. Route 28) and Avery Road. The mansion faces south with views of Rockville to the south and east and is one of the highest elevations in the City of Rockville. The significant amount of the nominated area is open grassed hills or woods. A private lane at Edmonston Drive and Baltimore Road accesses Rockville's municipal Civic Center Park. Avery Road runs along the eastern edge of the nominated property, separating the estate from dense woods and the historic Rockville Cemetery.

The property sits upon a rocky outcropping of Parr's Ridge separated by the Croydon Creek tributary of Little Falls Branch of Rock Creek from Rockville's 450-foot elevation to the southeast. The house, at 427 feet, is sited on the highest plateau on the property. The lowest point (330 ft.) occurs where Croydon Creek traverses the north portion of the property from east to west.

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An 1889 Plat shows R.J. Bowie's 320.8-acre property. At one point, Bowie owned 508 acres. A 1925 Plat of "Glen-View Farm" before the remodeling and additions shows a quarry site located northwest of Little Falls Branch (Croydon Creek), which may have furnished stone for the mansion as well as for an earlier Bowie house. Glenview Farm totaled 150.8 acres in 1925. **(Illustration a)**

Building plan

The present building is a T-shaped 2 ½ story Neo-Classical Revival style building. In 1926 the 1838 structure was completely subsumed by the current architecture, providing only minor physical evidence of its existence. Two alterations to the property, one predating 1904 and one dating from approximately 1917, make identifying remnants of the different structures difficult.

There are three principal wings attached to the core of the building: two side wings flanking the center separated by "curtain wings" or false hyphens, and a rear wing. The side and rear wings are end-gabled with double chimneyed ends. The rear wing is slightly off center and extends back several bays from the core block, serving to divide the rear yard between the delivery area/ rear entrance and the terraced gardens on the opposite site. Although the two wings provide a symmetrical appearance on the front, they are not mirror images of each other in elevation or plan. The projecting and receding bays do not match in length or depth, but the proportions and rhythm are sufficient to suggest an overarching symmetry -- a key element of classically inspired design. A photograph of the front of the house taken before the 1926 renovation shows the core block with two wings attached to the east. **(Illustration b)**

The roof is a compilation of several gable roofs that abut perpendicular walls or other gable roofs. The slopes are almost consistently moderate with slate shingles and copper flashing, gutters and downspouts used throughout. Sheet copper covers the dormers and the rear arcade roof. The one anomaly in the roofline is the central block eave oriented gable intersecting the apex of an earlier hip roof.¹

Common features of the elevations throughout the building include the random ashlar stone facing. The stone is light buff color granite, with some rose coloration. All the wood trim pieces, columns, porticos, and stucco facing are painted white. A total of 6 double chimneys sit astride the gable ends, to create false parapet gable end walls. The lower edges of the gable slopes extend out slightly beyond the wall, adding to the parapet effect.

Six individual fanlights are found on the building. These are surrounded by stone voussoirs, rest on stone sills and have an 8/4 light pattern. Dormers are gabled with shiplap wood siding and have copper standing seam roofs, or eyebrow dormers housing 4-light fanlights and covered with copper sheathing. Second story windows are 6/6-sash with stone sills. Almost all of the second-floor windows have

¹ A hip roof is evident in a 1904 photograph and the early 1920s photograph. There is no evidence this was the 1838 roof profile.

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louvered black shutters and scrolled iron dogs. The first floor 6/6 sash windows are somewhat taller and the shutters are paneled, not louvered. While other fenestration elements tend to repeat, they are generally less standardized and will be described in further detail.

The elevations of the building will be described starting with the façade (south elevation) and moving around the building west, north and then east. Because the northern elevation contains numerous projecting and recessed sections, and one dominant perpendicular wing, the immediate landscaping and functions outside the building will be used to organize the descriptions. The northwest section of the rear is marked by a circular drive, arcaded entrance porch, and service drive to the perpendicular servants' wing. The northeast section of the rear faces the landscaped and terraced gardens and overlooks grass hillsides fronting a row of pines. The perpendicular servants' wing will be used to divide the elevation description into two sections: "west and north elevations/ entrance and service drives," and "north and east elevations/ landscaped area."

Façade/ South Elevation

The façade of the mansion is dominated by the projecting 2-story classical portico, characterized by a moderately sloped gable roof with projecting molded cornice and modillions. **(Photo 1)** A cornice, plain frieze, and simple molded architrave rest on the four 2-story Doric columns that define the three bays of the portico. **(Photo 2)** The second floor space under the gable is a sleeping room, lined with French doors and sidelights, divided by the columns. Each French door is surrounded by sidelights and transom light. The central French door is topped with a lunette transom light. Metal grillwork with a running Greek key top band over scrolls forming stylized acanthus leaves defines the balustrade between the columns.

The first floor of the portico is recessed behind the columns and is relatively plain compared to the multi-paned French door, transom, and sidelight wall projecting above. The central section contains a solid wood 4-panel door over which is a 3 light transom. The door is framed in an attenuated classical surround with a small entablature and projecting molded cornice. The flanking bays each contain the building's standard first floor rectangular window described above. The remaining wall face is stuccoed and painted white.

Behind the portico roof, the random course ashlar covering of the outer walls is evident, capped by a projecting white molded cornice. The central core gable roof shows evidence of a pre-1926 hip roof intersecting at the mid-point of the gable ridgeline. **(Photo 3)** Thick stone parapet walls rise slightly above the roof plane and connect the building's characteristic massive double chimney element that spans the ridgeline.

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The two hyphens are characterized by eave-oriented gable roofs, stepped down $\frac{1}{2}$ story from the core's gable ridge. The façades are approximately 2 bays wide; the second floors are characterized by two windows and the first floors containing a tripartite window with central 6/6-sash window flanked by single pane width sidelights. These windows have a small wood entablature in the frame and are capped by a flat arch with voussoirs and keystone. The east hyphen is narrower than the west hyphen, as is evidenced by the small space between the two windows. This narrower width suggests the hyphen was a section of the pre-1926 house. (See **Illustration b**)

The end wing appendages of the 5-part classical Palladian façade are projecting gable ends characterized by massive double chimneystacks defining the gable apex. Fenestration includes a central fanlight below the double chimneystacks, two symmetrical second floor windows and a central first floor Palladian window. The Palladian windows are 16/16 lights topped with an 8-light fanlight and flanked by 5-pane vertical sidelights. The windows have plain wood surrounds and are set in a larger arch with a stucco facing. Articulated voussoirs and keystones surround the larger arch.

Attached to the west end block and slightly recessed from the wall plane is the 1-story eave-oriented conservatory with one centrally placed window. (Photo 4) The opposite or east end wing appendage is a second story sleeping porch with a hip roof sloping east. (Photo 5) Squared 2-story white columns separate the bays and the tripartite windows, which continue around the corner and face toward the terraced formal gardens.

Although these additional appendages compromise the 5-part Palladian façade, the end wings of the 5-part arrangement convey a heavy enough massing to effectively punctuate the classical rhythm; the conservatory and 2-story sleeping porch do not have sufficient visual weight to read as important components of the façade.

West and north elevations/ rear entrance and service entrance

The west elevation of the mansion reads more like a densely packed assemblage of various $1\frac{1}{2}$ - 2 story buildings than the elevation of a single building. In fact, two distinct functions of the rear elevation are separated by the servants' wing, which extends perpendicularly from the core section. A drive provides access to the west section of the rear elevation, which contains a rear entrance to the house and a service entrance to the servants' wing. (Photo 6) The east section of the north elevation is fronted by part of the formal terraced gardens. (Photo 7)

The most westerly appendage of the rear elevation contains the 1-story gable conservatory. The west gable elevation has a centrally placed Palladian window identical to those found on the façade. This

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window is somewhat oversized for the small wall plane, creating an entry arch effect. The north elevation of the conservatory contains one centrally placed window. **(Photo 8)**

Abutting the conservatory appendage is the west eave-oriented end wing elevation with double chimney. The second floor contains 3 evenly spaced windows, and the first floor has 1 window. The north or gable end of this appendage houses the office and half of the conservatory. Below the double chimney of this elevation is a fanlight window. The first and second floors each have 2 windows.

The north elevation of the west hyphen and core section is fronted by the L-shaped corner "courtyard arcade," which is faced by a series of French doors and covered by a standing seam copper roof. Four sets of French doors, each door containing 15 lights and topped by an elliptical fanlight, run parallel to the north wall plane, followed by a diagonally set entrance door with sidelights. The last French door with fanlight bay completes the foot of the L-shape and fronts the first section of the perpendicular servants' wing. Four flagstone faced steps front the diagonal entrance door and a handicap-accessible ramp faced with flagstone runs in front of the north elevation hyphen. **(Photo 9)**

The "courtyard arcade" attaches to three separate appendages or sections. These sections will be described west to east, turning north following the L-shape of the arcade. The west 3 French door bays mark the rear of the western hyphen of the façade. Two eyebrow dormers that mimic the half-round shape of the wall fanlights pierce the eave-oriented gable roof. These dormers have barrel shaped roofs covered in copper sheathing and 3 triangular lights. Immediately under the eave's gutters are 2 rectangular sash windows.

The arcade's French doors and the diagonally set entrance bay front the rear elevation of the mansion's core block. According to the 1926 plans, two octagonal cupolas (one housing the elevator mechanism, the other a skylight) were to be located on the hip roof's rear ridgelines, but these were never built. The core's rear elevation wall differs from the plans in other ways. The plans show 1 fanlight located on the west side (the other is concealed behind the rear wing elevation drawing). Between these 2 fanlights is a large, tall arched window that is not on the plans. **(Illustration c, Photo 10)**

This large window provides light to the landing of the grand staircase that dominates the foyer. The top sash contains 16 lights, with the top 8 in a full arch. The arch is surrounded by voussoirs with a keystone and flanked by 2 large paneled shutters with quarter circle tops to fit in the arch opening. A rectangular window is located west of the large arched landing window. Other notable features of this elevation are the heads of the two copper downspouts. These rectangular copper boxes are topped by 2 acanthus leaf antefixes, decorated with a central flower element and supported by scrolled brackets flanking an attenuated capital that defines the top of the downspout pipe.

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The next section is set perpendicular to the core block and consists of a minor wing, or hyphen. This 1 ½ story steeply gabled roofed connector has two 6/6 dormers with shiplap wood siding. Connecting to the north gable of this section is the substantial servants' wing. This 2 story appendage has a steep gable roof pierced by four 6/6 gabled dormers with wood siding, and large double chimneystacks at the gable ends. **(Photo 11)** The "wood cornice" as it is labeled on the plans, is actually an entablature with 5 square grill vents. The first floor elevation has 5 windows. The foundation level has 5 basement windows each with 3 vertical lights. The basement windows are set in window wells.

The north elevation of the servants' wing, isolated from the rest of the mansion, has the appearance of a rustic stone Dutch or Flemish cottage rather than a wing of a Neo-Classical Revival mansion. **(Photo 12)** A tall rectangular parapet wall rising approximately 10' from the gable slope dominates this elevation. Centered near the top of this parapet is an arch opening designed to contain a S-channel cross beam supporting a bell. According to the 1926 plans, the clapper was to be mounted in the sill and controlled by ropes run through pipes in the wall. Currently the arch is completely open.

Immediately below the base line of the central parapet are 2 small square 4-light casement windows. This window type is not found elsewhere on the building. Two of the mansion's standard windows are located in the second floor level, and their sill lines are at the same height as the gable ends. The first floor of the gable elevation has a paneled 3-tiered central door with glazed top lights. The door is flanked by narrow, 3 square light casement windows, followed on the west by a typical mansion window.

A stone landing leading to 2 parallel cascading stairs connect to the cellar entrance level and fronts the center door. The staircase runs atop a projecting wall with an arch opening that provides a barrel-vaulted canopy leading to the cellar entry door. Retaining walls project from the gable elevation and define the drive down to the cellar entrance. The western wall is buttressed on the side and steps down three levels. A concave scroll shape defines the top-level step. The east retaining wall is approximately 10' high, turns two 90' corners and then continues down 3 levels. The lowest level is a modern extension that wraps around the north end of the drive and delineates the entrance function of the rear elevation, separating it from the adjacent landscaped area.

North and east elevation/ Landscaped garden area

The east side of the core block rear elevation contains a third floor fanlight that mirrors the other fanlights on the elevation, and the elaborate downspout head, identical to the one previously described. The west gable elevation of the rear hyphen and servants' wing have a continuous roof slope: the gable ridge of the hyphen is lower and east of the servants' wing's roof ridge allowing both sections' east slopes to descend at the same angle. Two wood-sided gable dormers with 6/6 sash windows are located

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on the hyphen's roof slope and 5 are located on the servant wing's east roof slope – one more than the west slope roof windows.

The east elevation wall of the servants' wing has a wood entablature with frieze board containing 5 square vent grills running under the copper gutter. Four 6/6-sash windows with stone sills and paneled shutters are evenly spaced along the wall. **(Photo 13)**

The east hyphen's rear elevation contains a first floor cooper roofed section that extends out from the principal wall plane. This small projecting extension is characterized by a wooden entablature pierced with paired grill vents above paired windows. These paired windows, along with the second floor windows under the eave, are the only rectangular windows in the building without shutters, a reflection of the narrowness of the hyphen. **(Photo 14)** Two eyebrow dormers with fanlights pierce the roof, and match the other hyphen's eyebrow dormers.

The north elevation of the east end block appendage is a mirror image of the north elevation of the west end block appendage – only wider. The double chimney straddles the gable apex, under which is a fanlight, followed by 2 windows on the second floor and 2 windows on the first floor.

East elevation/ dining and living rooms

The remainder of the east elevation is divided into 2 sections: one containing the dining room and a guest bedroom, and the other containing the living room/ music room and the columned portico with the second floor sleeping porch of the master bedroom suite. **(Photo 15)** Both of these sections share the same gable roof slope (identical chimney stacks marking the ends, and one in the center) and wall plane – the projecting hip roof covering the columned portico providing the visual and functional separation. The dining room east elevation wall has three evenly spaced windows directly under the narrow wood cornice at the eave. The first floor is marked by three evenly spaced sets of French doors with full arch heads surrounded by voussoirs and central keystones. The wood exterior staircase is a later alteration.

The hip roof covering the portico and sleeping porch has a small wood entablature below the gutters and wood siding covering the sidewalls. The 2-story box columns have plain capitals and bases and separate 3 runs of the scrolled grillwork balustrade fronting the sleeping porch. The grillwork is identical to that fronting the façade's sleeping porch. Second floor windows are typical sash and flank the central bay containing French doors with fanlight transom and 2-pane wide sidelights that run floor to ceiling. First floor fenestration consists of centrally placed French doors between the columns. The doors have a transom light row topped by a flat arch with central keystone. **(Photo 16)**

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The remaining visible elements of the mansion's east elevation include the core block's east gable with the arched window under the apex and the double chimney astride the apex. This wall plain is well set back from the east elevation of the dining room and living room/ portico.

Doll house cottage

A contributing building on the grounds is the 1936 doll house. Dr. Lyon saw an advertisement for a in a movie magazine and had an architect build a full-sized replica for his young daughter². This 1-story frame structure has an asphalt-shingled gable roof, wood siding, and a side bow window. **(Photo 17)** The opposite gable end is characterized by a stone chimneystack. The small gable portico with turned posts covers the entrance door, which is framed by a slightly projecting entablature and molded side trim. The structure is built into a terrace slope that rises to the east side of the mall fronting the mansion. The masonry foundation below reportedly housed stables originally, but now contains public restrooms. **(Photo 18)** The doll house is adjacent to the bowling green, the southern most area of the formal garden features.

Landscape and Setting

Glenview Mansion sits at the crest of a ridge centrally located on the property. A large open lawn, commonly referred to as the mall, occupies the same ridge in front of the mansion. To the east are terraced gardens with parterre fronting an expanse of rolling hills covered in grass and fronting a planting of white pines. Behind the house is the service drive to the maintenance and service buildings (where the farm buildings once stood) connecting to the tennis courts, which are immediately east of the formal gardens, and continuing past the Croydon Nature Center where it connects to Avery Road. Croydon Nature Center is on the north side of the service drive and sits on a landfill/ dump that was the site of a granite quarry for the stone reportedly used to construct the house and retaining walls.

The remnants of Avery Road continue north going downhill to Croydon Creek and a series of footpaths. The wooded area to the north and northwest of the house contains the locations of the deer pen, now remnants of an 8' twisted wire fence. To the west of the house is the "sledding hill," a grassed slope that leads to the creek and the remnants of the dam and pond. West of the property is a suburban development screened by Colorado and Norway Blue Spruce trees. Mrs. Lyon had them planted in the 1940s when the housing development was being built.

² "The Cottage at Rockville Civic Center Park" History at a Glance (brochure), Rockville Civic Center Park, Rockville, Maryland.

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Landscaping

The grass lawn fronting the mansion's façade is 1.5 acres in size and sweeps slightly to the east. Surrounding the mall are groves of trees – single species are planted in groups, suggesting an intention to create a specific visual effect. American and Silver Maples and American Boxwood line the mall on the east side. The south west end is planted in a grove of Golden Rain trees, (which flower yellow) **(Photo 19)** followed by a grove of spruce and an oak grove closer to the road. The theater is located in the Oak grove, which contains a variety of oak species.

These tree groupings are apparent in the 1958 Historical Society brochure which features aerial photographs of the property **(Illustration g)** Also apparent is the Spruce tree line Mrs. Lyon had planted to clock the view of the development that was going in to the west of property – although it only appears that grading had been completed when the photo was taken. The aerial photo provides further information about the delineation of space – the heavy canopy of clustered trees that are apparent fronting Baltimore Road, the gardens east of the house, and the expanse of open space south, east, and west of the house.

The entry gates and walls from the Lyons' tenure along Baltimore Road are extant and have been preserved to mark the original circulation pattern of the Lyon tenure. The front walls are faced with the same random ashlar laid granite and the gates, which were made in Rockville, are wrought iron with scrolled pediment top. **(Photo 20)** The later stone retaining wall that runs east of the original gate walls were added after the city purchased the property.

Directly in front of the mansion on the mall is a star shaped planting of English boxwoods with spaces for seasonal plantings of annuals. The star shaped planting is not original to the Lyons' tenure. The flagstone walkway that runs in front of the house and continues east connecting to the doll house is also not original to the Lyons' tenure.

The altered drive leading to the mansion is lined with a cherry tree allee planted by the City of Rockville in the 1960s. The boxwoods that also line the drive are apparent in a 1957 aerial of the property. **(Illustration g)** The drive extends behind the mansion veering off to the right and the left. As the drive turns to the right it forms a circular drive to the right running in front of the arcaded portico. A drive off the circle around a projecting stone retaining wall leads down to the service entry of the servants' wing. The drive leading to the left curves down to the visitors' parking lot, located below grade of the mansion, front mall and entry drive.

The geometric gardens on the east side step down from the living room's east elevation French doors. The central bay leads to a flagstone walkway (non-original) across a grass lawn, leading to steps, a

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landing, and additional steps down. These steps are original to the Lyons' tenure³ and lead to an original walkway that continues straight through this next terrace level, which is a rectangular lawn framed by boxwoods. A stone Georgian revival balustrade atop a random ashlar stone wall separates this level from the next lower terrace. The balusters are replacements, produced from casts of the originals, which were deteriorating. Steps lead down to a slightly longer but more narrow terrace continuing the walkway and starting the descent halfway across this terrace leading down to a perpendicular walkway lined by a retaining wall on the west side. **(Photo 21)** This retaining wall contains two inset benches, the backs of which contain escutcheons one with a Latin inscription and the other with the name Leonardo Bruno and a lion figure. This walkway is a primary axis of the garden walks, leading to the parterre or linear series of rooms, which form the lower terraces of the garden.

Proceeding south, this walk leads to a stone arch beyond which is a landing leading to four quarter circle steps down to the bowling green, which is framed in boxwoods and fronts the "doll house." **(Photo 22)** Directly in front of the walk are steps down to the fountain garden. A diamond shaped flagstone plaza (non-original) framed by boxwoods on four sides surround the center octagonal fountain. The fountain opening has been reduced in diameter with the addition of an inner lining of flagstones. The north end of the fountain garden leads to a flagstone walk on top of a stone retaining wall. A modern black metal post fence sits on top of the wall. An earlier color photograph (date unknown) shows the corners of the square space outlined in very small rows of boxwoods. **(Illustration e)**

The stone walkway slightly above and west of the fountain garden continues north under a stone arch similar to the one at the opposing end of this walk⁴. Beyond the arch the walk continues down a few steps to a landing that continues west, north, and east. Continuing west, the path goes under a modern pergola, which is supported by 2-stone corner walls. The path continues in a concave arch up the hall and past the Beech Tree grove. **(Photo 23)** Originally, some type of arbor or peristyle structure likely covered this path. Although there are no photographs of this, post holes surrounded by cement line the lower path edge, and metal posts ends stick out of the retaining wall lining the path, corresponding to the post holes lining the opposite edge. The stones on this section of walk were added later. The walk leads to original stone stairs that connect to the lawn of the patio or top terrace level.

Continuing north, the walkway proceeds down 2 sets of stairs separated by a landing and leading to a grass path through a cherry tree alley'. **(Photo 24)** The east path off this intersection continues down 2 sets of stairs separated by a small landing to a lower terrace level. The path continues east up a similar set of stairs leading to the spot where the Lyons' green house was located, beyond the stone retaining wall that defines the eastern edge of the formal gardens. Proceeding north from the lower level the path

³ Elements in the landscape described as original refer to the landscaping from the time of the Lyons' tenure.

⁴ Both of the arches (the one leading north and south) contain marble inset escutcheons and holes in the sides and top indicate that gates were once mounted in the arch openings.

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connects a series of parterre or small landscape gardens that follow in a direct line. **(Photo 25)** Except for the stone stairs leading to the first parterre, the remaining walkways are not part of the original plan, but were installed by the city.

The first parterre consists of a narrow rectangular space framed by boxwoods. It is enclosed by a black metal fence with a gate, has boxwoods along the east and west sides, and flagstone flooring surrounding a sundial mounted on a classical pedestal with a swag motif. The flagstone is not original, but the pedestal and sundial are part of the Lyons' era landscaping. The walkway continues to the next parterre in the upper left side of this square fenced section.

The next parterre, "The Rectangle," actually consists of 3 narrow rectangular sections. The walkway continues in the upper or east side and is stepped down in the first rectangle and the third rectangle. Originally, a few stone stairs, located in the center of the garden, led to the next section. The first and third sections are grassed areas with boxwood framing, and the middle section is a smaller open area, framed on 3 sides by boxwoods, containing space for planting perennials.

The walkway continues with a right turn followed by a left turn into the fourth parterre: the Rose Garden. Part of the walk does not turn into the parterre but continues east connecting to stairs that lead up to the previously mentioned cherry tree allee'. As the main walkway enters the fourth parterre it divides into two sections that frame a long rectangular planting bed. Center paths lead from the rectangle: one to the east and a bench set in the boxwoods and the other to the west into a row of boxwoods that also frame this section.

The walkway continues east into the last section, which is much less formal. The walk makes a dogleg turn continuing through the center under a canopy of two Saucer Magnolia trees and continuing to the service drive that provides an accessible pathway to the gardens. Two benches are set on the diagonal east of the walk and in front of another tree canopy. **(Photo 26)**

Noncontributing elements

The property contains several noncontributing elements including a 500-seat theater, two small playgrounds, tennis courts, 2 maintenance facility buildings, and nature center. Although these elements could compromise the historic setting, their placement reflects a consideration of the mansion's setting and the formal gardens associated with the estate. The modern F. Scott Fitzgerald Theater sits in a bowl that fronts the property. While visible from the new entrance drive the building is not visible from the house, being sited at a lower elevation and to the east of the main vista. A screening of trees also provides a visual buffer between the theater and the estate buildings. Parking for the theater is behind the building and is also on a lower level than the mansion on the ridgeline.

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The playground areas are set in trees – one near the theater and the other across the grass-covered hills fronting the woods. The tennis courts are located northeast of the formal parterre gardens on a much lower elevation along an access road. The maintenance facility is located on a lower elevation behind the house and the nature center is located on another lower ridge, behind or northeast of the main property ridge.

House Interior

The interior plan for the mansion centers on the 36' x 36' entry hall, which reportedly was the footprint for the 1838 Bowie house. **(See Illustration i)** An open three-part staircase begins along the west wall, wraps around the north wall and east wall, ending in an open hallway on the second floor. The stair balustrade, beginning and ending in a spiral with plain tapered balusters, is simple with delicate proportions, complementing the sense of light and space established by the 2-story open stairwell and the large window, which occupies nearly the entire north wall. **(Photo 27)** The stair wall is finished with panel wainscoting, as is the undercarriage of the stairs. A large brass 6-arm chandelier (non-original) is suspended into the stairwell from an elaborate plaster ceiling medallion. **(Photo 28)** The entry hall fronts adjacent rest rooms, and a telephone closet.

The first-story floors are random-width pegged oak except for marble flooring in the conservatory. Noteworthy features are the three-part staircase in the entry hall, wood paneling, decorative ceiling plasterwork and cornice moldings themed to room use. **(Photo 29)** Walls of up to 3 feet in width indicate old exterior stonewalls behind paneling and plaster, and masonry chimneys between rooms. Radiators were placed behind removable or hinged panels in the woodwork. Each room has a fireplace with distinctive mantle and over mantel, and lighting fixtures, although some are not original.

The east wing contains the living room, music alcove, and dining room on the first floor, and the master bedroom suites on the second floor. The west wing contains a library, office, and conservatory on the first story, and bedrooms and bathrooms on the second story. The rear wing contains the kitchen facilities on the first floor and servants' quarters on the second, now used for offices and storage. The cellar, or basement level contains the old food storage and receiving areas in the kitchen wing, coal room and power plant, and the "vault" among other uses. The old foundations are present but have been parged with concrete. Reportedly, doors from the nineteenth century Bowie house have been reused in the basement.

Dining Room

The large dining room is clad in walnut paneling. A row of panels along the east and west walls, approximately at elbow level, are hinged to open to serve as small trays or tables. Three arched French

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doors with carved surrounds and acanthus scroll keystones open out onto a terrace overlooking the formal boxwood gardens. The boxed cornice is trimmed with egg and dart molding and acanthus leaves at the ceiling. The fireplace is walnut paneled with black marble fire surround and hearth. The lighting fixtures are 2-arm wall sconces of wrought iron with decorative elements plated with brass. **(Photo 30)**

Living Room

The large, bright living room has painted wood-panel wainscoting and walls. The massive fireplace is rough-coursed granite with slate hearth. The room has three sets of 12-light French doors on the east wall and large windows are located on the south or façade wall. The 2-arm wall sconces are brass.

Library and office

The library and office are smaller, more intimate spaces than the first floor east wing rooms. The library is lined with cabinets with bookshelves above. A carved white marble mantle is on the east wall. The cornice molding is of alternating Greek lamps and acanthus leaves, and supported by acanthus scrolls and dentils. The stone fireplace was moved here from the old east wing and is more Victorian than Classical Revival. A small office is reached through a door at the northwest corner. **(Photo 31)** A door on the east wall opens to the enclosed rear courtyard arcade.

Conservatory

The conservatory has green marble flooring with thin brass spacer strips rather than the slate indicated on the plans. **(Photo 32)** A fountain shown in the plans either was not built or has been removed. Cages for Mrs. Lyon's collection of exotic birds, installed on the west end of the conservatory behind an arcade decorated with medallions, were unfortunately removed over 50 years ago. The west section of the conservatory has an Adamesque decorated plaster ceiling consisting of a large oval shape relief.

Second Story

The second story is less ornate than the first, but has ample light and is distinguished by two sleeping porches. It has plaster walls throughout, with plain cornices and mitered molding surrounding windows and doors. Bedrooms and baths exhibit fine craftsmanship in various cabinetry features and details such as built-in cupboards, dressers and closets in dressing rooms, linen closets, and decorative shell niches used for shelving units in the master suite. Dressing rooms and closets are cedar lined. The attic of the core section is a semi-finished open space with

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high windows, side closets and a washroom. The roofline from a former iteration of the house is visible in one of the closets.

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8. Statement of Significance

Applicable National Register Criteria

(Mark "x" in one or more boxes for the criteria qualifying the property for National Register listing)

- ☒ **A** Property is associated with events that have made a significant contribution to the broad pattern of our history.
- ☐ **B** Property associated with the lives of persons significant in our past.
- ☒ **C** Property embodies the distinctive characteristics of a type, period, or method of construction or represents the work of a master, or possesses high artistic values, or represents a significant and distinguishable entity whose components lack individual distinction.
- ☐ **D** Property has yielded, or is likely to yield, information important in prehistory or history.

Criteria Considerations

(Mark "x" in all the boxes that apply)

Property is:

- ☐ **A** owned by a religious institution or used for religious purposes.
- ☐ **B** removed from its original location.
- ☐ **C** a birthplace or grave.
- ☐ **D** a cemetery.
- ☐ **E** a reconstructed building, object, or structure.
- ☐ **F** a commemorative property.
- ☐ **G** less than 50 years of age or achieved significance within the past 50 years.

Narrative Statement of Significance

(Explain the significance of the property on one or more continuation sheets)

Area of Significance

(Enter categories from instructions)

Social History

Architecture, Landscape Architecture

Period of Significance

1926 - 1953

Significant Dates

N/A

Significant Person

(Complete if Criterion B is marked above)

N/A

Cultural Affiliation

N/A

Architect/Builder

Irwin S. Porter and Joseph A. Lockie, Architects

James H. Small III Landscape Architect

9. Major Bibliographical References

Bibliography

(Cite the books, articles, and other sources used in preparing this form on one or more continuation sheets)

Previous documentation on files (NPS):

- ☐ preliminary determination of individual listing (36 CFR 67) has been requested
- ☐ previously listed in the National Register
- ☐ previously determined eligible by the National Register
- ☐ designated a National Historic Landmark
- ☐ recorded by Historic American Buildings Survey

- ☐ recorded by Historic American Engineering Record

Primary location of additional data:

- ☐ State Historic Preservation Office
- ☐ Other State agency
- ☐ Federal agency
- ☐ Local government
- ☐ University
- ☐ Other

Name of repository:

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Summary Statement of Significance:

The Glenview Farm (now Rockville Civic Center Park) is a 65-acre complex centered by a 1926 Neo-Classical Revival five-part mansion that incorporates the remnants of the 1838 house called "Glenview." The property is eligible for inclusion in the National Register of Historic Places under Criterion A, Social History, for its association with Rockville's early 20th century estate era. This gentleman's farm exemplifies the lifestyle of elite Washingtonians who started building summer residences in the first third of the 20th century. The property is also eligible under Criterion C as an example of Neo-Classical Revival architecture, with the characteristic symmetry, pedimented entry with entablature and columns, Classical motifs, and semicircular arched windows. The design of the grounds and gardens is also significant as an expression of the rustic juxtaposed with the formal. The grouping of trees by species around the open lawn creates a naturalistic effect while the terracing and geometric parterres are elements of an ordered arrangement imposed on a natural environment.

The 1838 house was expanded and rebuilt to its present five-part classical composition by the Irene and J. Alexander Lyon family of Washington, D.C. Since 1957 the house and grounds have been owned by the City of Rockville, and are used for various civic, cultural and social events. The period of significance begins with the 1926 remodeling of the house and ends in 1953, when it was sold out of the Lyon family.

Resource History and Historic Context:⁵

The thirty-year-old Richard Johns Bowie was elected to the Maryland Senate in 1836 after serving one term in the Maryland House of Delegates. In that same year he began amassing land northeast of the small town of Rockville, where he had established his law practice. The several parcels he purchased bordered the road from Rockville to Baltimore. At the highest elevation, several hundred feet above this road, he constructed a stone house. The 1838 date is based on a significant increase in the assessed value for the 75 ¼ acre improved holding, part of Rock Spring, assessed at \$250 in 1838 and \$903 in 1839.⁶ The Bowie house was 36 feet square, 2 ½ stories, under a hipped roof, with one wing and a large detached kitchen building. In 1882 it was described as having 16 rooms.⁷

⁵ Note: the Bowie era history or the property is attributable to Cissel, Anne; Christensen, Judy; Fitch, Mary, Glen View: Maryland Historical Trust State Historic Sites Inventory Form, Survey No M:26/17, Peerless Rockville, 1986.

Bowie purchased 3 acres (improved) from Mary Lansdale, widow of Henry, in 1838. It is not known what improvement was present at the time of this purchase; the value for 1838 was \$102.50. In the same year he purchased from Dr. Anderson the remainder of the Lansdale part of Rock Spring, 75-1/4 acres which Dr. James Anderson had obtained at auction in 1830. In 1838 the 75-1/4 acre parcel was assessed to Bowie at \$148.00.

⁷ Insurance Policy, Mutual Fire Insurance Company of Montgomery County, 1882-83.

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Richard Johns Bowie was the son of Col. Washington Bowie, a namesake and godson of George Washington. In 1810, the Annapolis Gazette described Colonel Bowie as "one of the wealthiest and most public spirited citizens of Georgetown."⁸ During the War of 1812, however, he lost five of his ships and cargoes, resulting in financial ruin. Colonel Bowie retired to his country estate "Oatlands" in Olney, Montgomery County when Richard was 14.

The Bowies were associated or allied by marriage with many Georgetown-based families who also owned lands near Rockville. Richard Johns Bowie married Catharine Williams of Hagerstown in 1833. Between 1836 and 1843, they purchased contiguous parcels from these family friends and acquaintances. In addition to the 75 ¼ acres of "Rock Spring" purchased from the heirs and assigns of Henry Lansdale, he purchased 35 acres of "Burgundy" from the heirs and assigns of Gov. Thomas Sims Lee and in 1837, 210 acres of "mill land" from the heirs of Elisha Williams, a total of 325.25 acres.

Richard Bowie became a Whig party leader and was elected to the U.S. House of Representatives in 1848 and 1850, but declined a third term, choosing instead to run for governor, which ended unsuccessfully. In 1861 he was elected chief judge of the 2nd Judicial Circuit, and the governor named him to the Maryland Court of Appeals in 1863. He lost his judicial seat in 1867, but was again elected associate judge of this Court of Appeals in 1871 where he served until his death in 1881.⁹

During the Civil War years, Judge Bowie was a leader and spokesman for the Union Democratic party. This party reflected the conservative views of the majority of Maryland citizens. In state and local elections held between 1861 and 1867, the Unionist Party won elections due to their pro-union, anti-secession and anti-abolitionist stand. The 1860 U.S. Census lists Judge Bowie, his wife and two nieces as a household and owners of 21 slaves in two slave houses.¹⁰

Bowie's failure to support the secession movement and his influence within the county in favor of compromise resulted in his arrest, along with three other local Unionist leaders in Rockville, by troops under Gen. J.E.B. Stuart's command in June, 1863. The captives were released the next day in Brookeville, Maryland, as Stuart hurried to join General Lee in Pennsylvania.

⁸ Bowie and Their Kin, genealogy of the Bowie family and Bowie Family file, Montgomery County Historical Society.

⁹ Scharf, Op.Cit. pp 754-757 and Heibert and McMaster, A Grateful Remembrance, pp 401-404 and Chapters 9 and 10.

¹⁰ An 1890 Map indicates that a "Colored Cemetery" was located on property east of the now abandoned section of Avery Road. A broken top piece of a headstone is resting against a tree and the foundation remains of a small house, with both 20th century and 19th century materials is west of the abandoned road. A brief description of the site with illustrations was done by Terry Sirk in 1982 (Glenview, Bowie Tenant House files, Peerless). The integrity of both sites appears to be disturbed. Professional archeological analysis and investigation is needed to explore the relationship between the Bowie tenure of Glenview and the significance of these resources.

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The Bowies managed one of the area's most productive 19th century farms. They named the main house of their 508 acre holding "Glenview." Mrs. Bowie, like other women of her status in the 19th century, managed the household. Nineteenth century Glenview was located in the country, and after the Civil War, the household experienced a labor shortage, no longer benefiting from the labor of the slaves. In 1867, Mrs. Bowie wrote to the Freedmen's Bureau, seeking "middle aged woman who would desire a good home--with liberal wages--A Cook, Washer & Ironer, of good character, coming well recommended—Many wish to hire in the Country—who do not like the City."¹¹

After the War, Judge Bowie remained a respected voice in the community. He was always active in town and county affairs, including service as a Vestryman of Christ Episcopal Church and an officer of the Montgomery County Agricultural Society and founder of the Rockville Cemetery Association. He died in 1881, aged 73, still in office as a judge by special act of the legislature (1877), which permitted him to continue past the mandatory retirement age.¹²

An extant copy of an 1882 Fire Insurance Policy made out by Catherine Bowie gives the description of the house structure. There were two passages, two porches, three chimneys and seven fireplaces. Barn, stable, milk house and other outbuildings completed the holdings. The policy also includes the notation that Mrs. Bowie occupied the house during summers; during the winter, only the kitchen building was in use.

The only known photograph of the house (dated 1904) indicates alterations were done during the 19th century. The photograph, published in The Baltimore Sun of October 16, 1904, when the estate was offered for sale shows a Gothic Revival influenced steeply pitched center gable with bracketed and decorated bargeboard centered over the main façade. (**Illustration f**) The gable is awkwardly proportioned and placed directly in front of a large chimney. The one-story, two-bay porch has flattened arch spandrels between plain chamfered supports.

The Bowies had no children and Mrs. Bowie died in 1891. Both Judge and Mrs. Bowie are buried in the Rockville cemetery immediately to the east of the nominated property. The bulk of their estate passed to the Holland sisters -- the two nieces of the Bowies. The property was divided when it was sold out of the Bowie family in 1904.¹³

McGuckian, Rockville: Portrait of a City, page 58 citing Mrs. R. J. Bowie to Captain R.G. Rutherford, 5 March 1867. Freedmen's Bureau Records, RG105, Maryland, Box 12, National Archives,

¹² Obituary and Tributes to Judge Bowie in Montgomery County Sentinel March 18 and March 25, 1881.

¹³ Mrs. Bowie's bequests, which also list furniture, including three "large mahogany dining tables," piano, walnut bookcase and the "Oatlands" silver. Montgomery County wills, R.W.C. 15, 438.

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The house and 119 acres became the property of Charles J. Fox and later Franklin Fox. For two years the property belonged to Mrs. Emma J. Walters. During this period some modernization was done to the east side in attaching a kitchen/service wing, and it is believed that the upper story of the east side porch was enclosed, however existing photographs do not show this.

The Washington Loan and Trust Company purchased the Bowie Estate, with its old stone house and 119 acres of land in 1917, as Trustees for Irene Moore Smith, wealthy socialite and wife of William H. Smith.¹⁴ In 1923 the widowed Mrs. Smith married Army Surgeon James Alexander Lyon, scion of a prominent Broome County, N.Y. family.¹⁵ When Dr. Lyon retired to private practice two years later, the Lyons embarked upon an ambitious building plan. A survey made in 1925 shows the extensive grounds, buildings, tenant houses and roads as they existed just prior to the reconstruction of the house and development of the grounds. **(Illustration a)**

A firm of young architects, James A. Lockie and Irwin Stevens Porter, was engaged to design a new stone house that would envelop and expand the existing structure. In this Neo-Classical Revival style mansion, the original 36-foot square Bowie house became the central element of a five-part composition. New side wings were joined to the center section by slightly recessed curtain passages, resulting in a front elevation stretching 125 feet. A full-width classical pedimented portico raised over four monumental columns created a new central focus. **(Illustrations c, d)**

The mansion was constructed for both gracious living and large-scale entertaining. The reception area included an entry foyer, three part staircase, cloakrooms, and powder room. The west wing was a conservatory with marble floor and fountains. The east wing contained a dining room that seated 60 and opened to a flagstone terrace overlooking formal boxwood gardens. Along the rear of the center block, the arcaded passage, glassed in by five pairs of French doors with fanlight transoms, was used as a breakfast room.

During the Lyon years the house was approached through wrought iron gates located on both Horner's Mill (now Avery) and Baltimore roads.¹⁶ The current entrance drive has been shifted to just north of the intersection of Edmonston Drive and Baltimore Road, but the 600-foot drive presents much the same vista. The entrance gate on Baltimore is extant and has been maintained.

¹⁴ Montgomery County Land Records 264/200, Taken from Cissel, MHT form, 1986

¹⁵ Washington Past and Present, Volume II, pp 512-515, and Who's Who in America vol. 1929 and 1948-49. Taken from Cissel, MHT form, 1986

¹⁶ The Description of Land contained in Estate Appraisal, notes that the property has a frontage of approximately 3,150 feet on Avery Road.

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Located behind the mansion were a dairy barn with stables, apartment garage, 60-foot greenhouse/ shop, and a mechanical shop with corncrib. After the birth of the Lyons' daughter Elizabeth, a cottage, referred to as the "doll house" was built for her in 1936. This small cottage is paneled in knotty pine and contains a fireplace, kitchen, and a second floor balcony with built in bunk beds and a small lavatory. The accessory buildings have been razed; only the cottage remains.

The Lyons maintained their principal residence in Washington, D.C., where Dr. Lyon achieved fame as a coronary specialist who contributed over 50 articles to medical journals. The Glenview estate was used most often as a summer residence to escape the city heat.

Irene Lyon died in 1950 after a lengthy illness. By the terms of her will and the various trust agreements, Washington Loan and Trust Company remained trust owners of the estate, with one half of the estate to pass to her husband who was also a trustee in his position of Director of the Company.¹⁷ The estate and grounds were appraised at \$177,000, but after several court petitions and appeals the value was reduced in 1952 to \$155,000. The appraisers noted that the house and surrounding 65 acres of cleared land "is best suited to remain an estate or institutional entity."

In 1953 the Montgomery County Historical Society purchased the house and 28 acres. This 9-year-old organization was anxious to have a permanent home for its many activities and space to house its collection of county memorabilia and research library. The Society embarked on a fund-raising drive, abetted by the publication of a pictorial brochure. (**Illustrations g, h**) However, it soon became apparent that the costs to operate and maintain the estate were more than Society members could bear. After three years the Society sold the property to the City of Rockville for \$125,000.

The City of Rockville purchased the mansion and 65 acres between 1957 and 1963.¹⁸ In the last 50 years of stewardship, the city has gradually expanded the facilities and buildings on this site to make Glenview the cultural and civic center of Rockville. In 1960 the 502 seat Auditorium and Social Hall was completed. The long halls and spacious rooms on the second floor of the main house provide exhibit space for the Rockville Municipal Art League. The first floor of the mansion has become a favorite site for weddings and other social occasions. The Washington Star included the Civic Center along with such better-known edifices as Decatur House, Woodlawn and Woodrow Wilson House in a feature on "10 Terrific Places to Throw a Party."¹⁹

¹⁷ Montgomery County Land Records 1727/9 (1952) deeds ½ estate to Dr. Lyon and recounts the various Trust Agreements from 1926 to that time.

¹⁸ Abstract of title 1839 to present. Taken from Cissel, MHT form, 1986

¹⁹ The Washington Star, February 4, 1979.

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Ties to the past are evidenced in the prominent display of paintings and photographs associated with the Lyon and Bowie families. Copies of the ca. 1814 paintings of the Col. Washington Bowie family including the young Richard J. Bowie, hang in the library.

In 1959, the family of architect Irwin S. Porter presented the city with his 1926 watercolor rendering. The house has had little alteration since 1926 except for the enlargement and replacement of kitchen/service facilities. The history of this house and its predecessor through 150 years is kept alive by house tours and other programs given by the Civic Center staff and volunteers.

Criterion A

The property is eligible under Criterion A for its association with the broad pattern of events that are significant in the area of Social History within the City of Rockville as defined by the historic context: Maturation and Expansion of the County Seat, 1873 – 1931, Historic Resources Management Plan. As noted in the plan, "A decade after World War I, Rockville was connected culturally and economically to the City of Washington much as it was to Montgomery County." Eileen McGuckian notes in Rockville: Portrait of a City, the "Estate Era" was brought to Rockville by transportation improvements that provided greater access to and from the District:

With the automobile and improvement in the condition of the Rockville Pike inspired a trend begun by rail transit—that of city dwellers moving to the countryside around Rockville. Wealthy Washingtonians purchased farms along the Pike as country summer refuges.²⁰

As the term "Estate Era" implies, these farms were expanded and improved, creating an image of gracious living in the rural area of Montgomery County:

In the 1920s and 1930s, Montgomery County became a recreational playground for Metropolitan area residents. ... The image of country living came in part from prominent Washingtonians who had established estates in Montgomery County. In the early 1900s, country estates designed by some of the nation's most accomplished architects graced Rockville Pike and dotted the countryside from North Chevy Chase to north Bethesda and Potomac.²¹

²⁰ Eileen S. McGuckian, Rockville: Portrait of a City, 2001, Hillsboro Press, Franklin, Tennessee, pages 103-4.

²¹ Clare Lise Cavicchi, Places from the Past: The Tradition of Gardez Bien in Montgomery County, Maryland, Silver Spring, Maryland, M-NCPPC, 2001. p. 42.

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John E. Wilkins, a former publisher of The Washington Post, created such a Rockville Pike country estate in 1917. Architect John Russell Pope used stone quarried on the property to build a Classical Revival mansion, gardens and outbuildings. The house was featured in The American Architect magazine in the 1920s. The property is now Parklawn Cemetery.

Other summer estates along Rockville Pike in Bethesda include Charles and Hattie Corby's Strathmore Hall. The Corby brothers (Charles and William) modernized the bread baking industry through their pioneering work in fermentation and patented machinery for dough molding machines. Charles Barton Keen was the architect who enlarged the summer estate in 1914, making it a permanent residence. Today it is part of a cultural and performing arts center. Nearby summer retreats included Meadow Hall, the former Veirs/Bouic farm on Veirs Mill Road, which became a summer residence for Donald Woodward, president of Woodward and Lothrop Department Store.

The expansion and modernization of the Glenview farm done by the Lyons was clearly part of a trend. The Lyons had the social connections and wealth to place them in the Washington society that could enjoy this country estate lifestyle.

Irene Moore Lyon was the youngest of 6 children born to John William Moore and Elizabeth Stauffer Moore of Greensburg, Pennsylvania. John William Moore made his fortune manufacturing coke, used in the production of steel. In 1879 Moore built a 600-oven operation, which he named "Mammoth Coke Works." After increasing his business with the purchase of the Wynn Coke Works (300 ovens) near Uniontown, Pennsylvania, six months later he sold his entire interest to H.C. Frick Coke Company for "a large sum," and "practically withdrew from active business."²² Mrs. Elizabeth Stauffer Moore is described in a Westmoreland County history as having a "beautiful home in Greensburg, and is largely interested in its charities. She also maintains a fine winter establishment in Washington, D.C."²³

Irene's Moore's first husband, Mr. Wigmore, was in the military, serving in the Engineer Corps of the U.S. Army. He died in the Philippines while in service. Her second husband, William H. Smith, Jr., was a wealthy real estate entrepreneur, who died of a heart attack while working in the rose garden at Glenview. Irene married Colonel James Alexander Lyon in 1923, a decorated soldier in World War I and a distant relative of the Queen Mother of England, Elizabeth Bowes Lyon. He commanded a camp

²² John N. Boucher, History of Westmoreland County, Volume II, Pennsylvania New York, The Lewis Publishing Company, 1906. pages 100-101. Transcribed February 2006 by Nathan Zipfel for the Westmoreland County History Project, Published 2006, Westmoreland County Genealogy Project.

²³ Ibid.

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hospital for American Expeditionary Forces until entering private practice in 1925. He specialized in diseases of the heart and childhood diseases.²⁴

The 1930 U.S. Census Records list the Lyons' estate as having the following domestic servants: two butlers and a chauffeur from the Philippines, a maid from Luxembourg, a laundress from Greece, and another maid from Virginia identified as "Negro." The servants' "House Rules" posted for "Glenview Farm" required that "Beds must be made, the rooms straightened and doors opened by ten o'clock each morning" and "All breakage must be promptly reported to Madam. Continuous breakage must be paid for at a price to be set by Madam." Meal hours were posted, along with hours for drawing and closing the curtains, and a warning that "No loud talking in the house at any time and all noises must cease at 11:00 P.M. sharp!" The notice closes with "Thanks! Madam."²⁵

The Lyons were known for entertaining and opening their estate for public functions. An item in the "Rockville News and Social Items" of the Montgomery County Sentinel describes a May 1927 garden party by noting that "Their garden is one of the most beautiful in Washington and its environs and has particularly fine boxwood, peonies, pansies, and lilies of the vallee are some of the many flowers now in bloom there."²⁶ After the opening of the Rockville Post Office in July of 1939, the Lyons hosted a reception following the dedication. In 1940, delegates from the twentieth anniversary convention of the military Order of the World War were hosted at Glenview. "A caravan of cars left the Hotel Mayflower to be escorted by motorcycle police from Washington and then Maryland, arriving at Glenview for a garden party."²⁷

Criterion C

The property is eligible under Criterion C for architectural significance and landscape design significance. The house is an excellent example of Neo-Classical Revival estate architecture, and is a house type significant to Rockville's history. The landscaped grounds represent a trend in early 20th century landscape design toward eclecticism, combining elements from formal gardens of the colonial period with romantic informal references to nature.

The firm of Irwin S. Porter and Joseph A. Lockie designed the 1926 Glenview mansion. The architectural drawings are labeled "Additions and Alterations to Lyon Residence," but their plans evidence more extensive work done to the structure. Irwin Porter was born and educated in Washington,

²⁴ The Glenview Mansion Docent Group Presents a Historic Picture Notebook Portraying Glenview Farm Era 1838 to 1957, Glenview Mansion Docent Group, 2006, unpublished document.

²⁵ Ibid.

²⁶ "Rockville news and Social Items," Montgomery County Sentinel, Thursday, May 27 1937, p. 4.

²⁷ McGuckian, p. 103

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D.C., where he attended the George Washington University. He worked for the firms of Hornblower & Marshall and Waddy Butler Wood.²⁸ He formed a partnership with Joseph A. Lockie in 1923. Lockie was a trained draftsman originally from Maine. He also studied at the George Washington University in the architecture program, but did not earn a professional certificate. Hornblower served as the chairman of the George Washington University architecture department and, along with other members of the firm, was a professor there.

Porter and Lockie gained access to an affluent client base through their work with Waddy Wood. Porter worked as Wood's office manager and had regular contact with the clients. Additional referrals likely came from the network of contractors, engineers and builders he developed working in Wood's office. Porter and Lockie's office followed a structure that was standard for small firms in the Washington area at the time – business management and design/ production. The business manager attracted and retained the client base and managed the office. Porter assumed the managerial role most likely because of his skill and experience in this area, developed while working as the manager of Waddy Wood's office. Joseph Lockie was responsible for the production end of the business, making specifications and supervising the drafting room.²⁹

With the advent of speculative housing, ready-made housing, and mail-order housing, the profession of architect was thought to be in peril during the residential and home ownership boom between 1920-1930. Architects depended on their social and professional networks for trade, as architect designed houses were predominately for the wealthy. Due to the contacts made working for Waddy Wood, Porter and Lockie's clients included wealthy Washingtonians. The Lyons were a part of this social and economic elite, as were other residential clients such as Amandus Jorss, Robert Brookings, and Mark Lansburgh. These residential clients then became commercial and industrial clients, resulting in projects such as Jorss Iron Works, the Brookings Institute, and Lansburgh & Bro. Department Store.³⁰

Porter was an active member in the local chapter of the American Institute of Architects, the D.C. Board of Examiners and Registrar of Architects. With the rise of speculative builders and kit houses, membership in the local chapter by the 1920s was essential to the reputation of architects. Since the late nineteenth-century there was a drive to professionalize the field of architecture. Membership in the AIA lent credibility to an architect and testified to his commitment to the profession. Both Porter and Lockie

²⁸ Joseph C. Hornblower FAIA was one of the first American students to formally study architecture in Paris. The firm of Hornblower and Marshall was a prolific and successful firm that operated over 25 years. The firm was known mainly for its Colonial Revival and Romanesque Revival residences for Washington's social and political elite. (Places from the Past, 328) Waddy Wood, FAIA projects include Woodrow Wilson House (1915), Commercial National Bank (1917), and the South Building of the Department of the Interior, (1935-6).

²⁹ Brown, Mary Carolyn, Porter and Lockie: Washington Architects, master's Thesis, the Graduate School of Arts and Science of the George Washington university, 1990.

³⁰ Ibid. pp. 180-2.

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became members of the local chapter in 1920 while still working in Wood's office. Porter's activities in the local chapter succeeded in earning him the respect of his peers. In 1936 he was elected president of the chapter.³¹ In 1933, the Board of Trade's Municipal Art Committee honored the firm with three awards for distinguished design. The partnership firm was dissolved in 1949, when Lockie passed away.

Porter and Lockie's earliest designs were based on academic interpretations and historical imagery of American Georgian architecture of the eighteenth century.³² Historical studies and documentation of colonial buildings began appearing frequently in trade books and journals perused by architects seeking inspiration for their own "Colonial" design. These publications featured both vernacular and high style examples found along the eastern seaboard, and the English sources for this architecture.³³ Architects freely built upon these images, creating their own twentieth-century expressions of the Colonial period.

Mary Carolyn Brown's 1990 master's thesis on the architectural firm characterizes their early work as urban and predominately brick with emphasis on a formal arrangement of elements. Their later work in the neighborhood of Massachusetts Park has a less formal character, referencing more vernacular farmhouses in the northern Maryland and southeastern Pennsylvania region. The primary element of this informality is the use of rubble stone cladding, which is consistent with the more picturesque setting of "natural topography, woodland and large, irregular lot configurations."³⁴ Perhaps these elements at Glenview, along with the on-site granite quarry influenced the use of stone for the wall cladding.³⁵

Glenview has many defining elements of the Neo-Classical Revival style – the façade dominated by full-height portico with classical columns and symmetrically balanced fenestration pattern. The 5-part arrangement of core-hyphen-end block is another feature that references the style.

In addition to the individual features of the style, Glenview exhibits a design approach that is strongly associated with the period revivals of the 1920s and 30s. As Carole Rifkind notes "It does, on occasion, reproduce historic precedent with accuracy, but more often it assimilates and combines diverse motifs for convenience, gracious living, and artistic effect."³⁶ Rather than making direct historical reference, the original style is suggested through "motifs such as paired chimneys, porticos of exaggerated proportions, (and) additive composition."³⁷ This description certainly applies to Glenview mansion.

³¹ Ibid. p.162.

³² Ibid. p. 63.

³³ David Gebhard, "The American Colonial Revival in the 1930s" *Winterthur Portfolio* 22, no. 2-3 (Summer/ Autumn 1987): 109-110. as cited in *Porter and Lockie, Washington Architects*.

³⁴ Brown., p. 80.

³⁵ A 1925 site survey identifies quarry sites in the area that is now the Burgundy Estates subdivision.

³⁶ Carole Rifkind, *A field Guide to American Architecture*, Bonanza, Books, NY 1980, page 101

³⁷ *ibid.*

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The Neo-Classical Revival style is significant for its reinterpretation of Colonial buildings for an American elite during a period of tremendous economic growth and new sense of cultural identity. The rebuilding of Williamsburg had a tremendous impact on the taste of wealthy Americans. Whereas wealthy Americans previously favored British or European styles of architecture and design, after World War I there was more interest in supposedly indigenous American styles. Associated with American democratic values and ideals of simplicity, honesty, integrity and individualism, it was regarded as the one true American style.³⁸ Colonial era architectural forms were interpreted with an emphasis on classicism and grand scale strongly influenced by patrons such as John D. Rockefeller and Henry Francis du Pont.³⁹

Cultural Geographer Roger Stump discusses the popularity of Colonial Revival architecture during the early 20th century eclectic by noting "Architects and popular publications promoted the Colonial Revival almost as a crusade. Their goal was to establish a truly American architecture, derived at least in external appearance from traditions developed within and tailored to the American environment."⁴⁰ Stump writes that the eagerness to promote a truly American style was borne from "a nostalgic idealization of the nation's colonial past, [that] was apparently tied to white Protestant dissatisfaction with urbanizing industrial America, ... and the arrival between 1890 and 1920 of millions of culturally alien and apparently unassailable immigrants [that] seemed to threaten the very nature of American society."⁴¹

There is no evidence that the choice of this style for Glenview was based on nostalgia for a white colonial Protestant past, yet the stylistic reference does have a historical basis in events and cultural sentiments of 1920s American society. The remaking of an early (1838) plantation house into a grand scale reference to American Colonial architecture does reflect a significant trend in architecture and its ability to reflect its historical context.

The landscaped grounds at Glenview are the work of John H. Small III, Landscape Architect, Washington DC. The Small family owned a well-known florist shop in Washington and had been active in the District's business, social and artistic life. John H. Small emigrated in 1849, giving up "his post in Queen Victoria's Frogmore Gardens [The Royal Mausoleum and Grounds at Frogmore Windsor Castle] and came to America."⁴² Mr. Small opened a greenhouse near Wisconsin Avenue and S Street,

³⁸ Gebhard, Ibid.

³⁹ John Milner Associates Inc. and Oculus. Glenview Historical Master Plan July 2002 2-5.

⁴⁰ Roger Stump, "The Dutch Colonial House and the Colonial Revival" Journal of Cultural Geography, volume and date unknown, p. 44.

⁴¹ Ibid., p 52

⁴² "100th Anniversary of Washington Flower Shop", The Washington Star, March 24, 1995 from MLK Public Library, District of Columbia, Washingtonia Room Biography: Sm - Smis 1971.

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NW, in 1855, and in 1886 built a six-story building at 14th and G streets, NW. His florist shop was the ground floor.

When Mr. Small, Sr., died in 1898, Mr. John H. Small, Jr., took over the business. In addition to expanding the business by adding greenhouses in Brentwood and moving the shop to the Woodward Building at 15th and H streets, NW, Mr. John H. Small, Jr., was very active in civic life. He became a Mason in 1874, the Washington Grand Master from 1899 to 1910, and was President of the Washington Board of Trade in 1909.⁴³

John H. Small III graduated from Tech High School, where he was Captain of the football team, and continued his studies at Cornell University, where he rowed Varsity Crew. In 1913 he graduated with a master's degree in landscape architecture. According to a 1916 newspaper article, his graduation was "followed by a two years' residence in Europe, where he studied the details of the most famous gardens."⁴⁴ His obituary states that he was a US Army Lieutenant during WWI – roughly the same time period.⁴⁵

Mr. Small is identified as the Landscape Architect for Fort Lincoln Cemetery in a 1920 advertisement and served as chair of a subcommittee of the Committee on Civic Arts of the Washington Society of the Fine Arts.⁴⁶ Later that year he was selected to "develop the landscape plan for the new Gallinger municipal hospital group (known later as DC General) on Anacostia Parkway."⁴⁷ In 1925 the Small Florist Shop moved to the corner of Connecticut Avenue and Dupont Circle, and a Small Family nursery was opened on Norbeck Road. Given the proximity of the nursery to Glenview and Mrs. Lyon's love of flowers, it is likely she was a client of the business, but this is not documented.

Mr. Small's philosophy or landscape design aesthetic is apparent in a 1923 Washington Post article he authored "Simple Planting Most Important For Small Garden," cautioning against an over-planted fastidiously maintained gardens and "the continual trimming of shrubs and evergreens until they lose all the grace and character and become unnatural, grotesque shapes whose only place is in a topiary or a highly developed formal garden."⁴⁸

He describes the two principal elements of landscape design "for city plots or country estates" as simplicity and unity. Plant lists should be simplified and chosen to withstand the climate and conditions of their locations, depending on the season when "the best effect is desired." He advises leaving a

⁴³ Ibid.

⁴⁴ "Triumph of the Florist's Art" The Washington Post, May 7, 1916 pg. A20.

⁴⁵ "John H. Small Headed 110 year-old Florist Firm" The Washington Post, November 11, 1965.

⁴⁶ Display Ad 35 – No Title The Washington Post; April 18, 1922, pg. 12.

⁴⁷ "Landscape Designer Named" The Washington Post; September 20, 1922, pg. 7.

⁴⁸ "Simple Planting Most Important For Small Garden" The Washington Post; Dec 3, 1923, pg. 14.

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central area open and grouping plants in the corners and borders of the lawn, noting "a large open central lawn ... dominates and unites the planning and gives a restful and dignified setting for the house."⁴⁹

A 1927 advertisement indicates he worked with Porter and Lockie on a residential development near Rock Creek Park. "Porter & Lockie, architects, have endowed it with an aristocratic personality. John H. Small III, landscape artist, has deftly framed the whole charming picture with the allure of an English country estate."⁵⁰

A 1929 article about the development of the Spring Vallee subdivision notes that "nature is consulted" and a "protracted study of the best subdivisions in America" led to the employment of "John H. Small 3d, as landscape architect to develop its property in the most modern manner."⁵¹ Working with his chief engineer, Major Fernando T. Norcross, and "geographic sculptor," George Robertson, he made a bas relief showing the topography and natural features of the area, (which took over a year), before the street alignments and grades were determined. The National Capital Park and Planning Commission and the district government were hesitant to approve the plan because it was not based on a rectilinear street pattern.⁵²

Another subdivision Mr. Small helped design is Foxall Gardens, based on the architecture of Bath, England. In an article Small wrote about the development he notes:

These homes offer a splendid opportunity for a simple dignified and practical landscape treatment. The low brick retaining wall, gently rolling front terrace exposed aggregate concrete entrance walks added character to the group. The general arrangement of the planning has been studied so as to relate to and emphasize the main masses of the architecture.⁵³

His writings and newspaper articles on his career and work reveal stylistic elements that characterize his designs. Several of the elements are evidenced at Glenview. The simplicity and unity attained from grouping plantings around a central open lawn certainly describes the front mall and the bordering tree groupings. His advice on choosing a limited number of plant types that are well suited to the location is consistent with the proliferation of boxwood on the grounds, which create a restful and relaxed setting,

⁴⁹ Ibid.

⁵⁰ Display Ad 56 - No title, The Washington Post, Nov. 13, 1927.

⁵¹ "New Tract Opened in Wesley Heights" The Washington Post, April 14, 1929, pg R1.

⁵² Ibid.

⁵³ "Two Front Homes Are Pride of Foxall: Rear Facades, as Beautiful as Any, Characterize Dwelling: Gardens are Enhanced" The Washington Post, Sep 8, 1929, pg. R4

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as opposed to a "confused and restless" planting scheme. His emphasis on designing with existing topographic features is consistent with terracing and placement of the formal parterre gardens, which incorporate changes in the elevation away from the house. The plantings frame the house and never compete with the architecture while the natural features on the grounds, the wooded areas and creek enhance and define the overall setting for the country estate.

The gardens and grounds of Glenview are an excellent example of early 20th century estate landscape sentiment and design. While paying homage to the colonial forefathers—the "conquerors of the wilderness"—these landscapes seek to capture the Arcadian Myth of a simple pastoral setting. Frederick Law Olmstead, as quoted by Peter J. Schmitt in Back to Nature: the Arcadian Myth in Urban America, succinctly describes how this type of landscape almost comes full-circle in its depiction of the American culture's response to nature:

In the colonial period, formal gardens served as architectural devices extending floor plans into an intermediate zone where geometric patterns symbolized the 'humanization' of nature. Symmetrical mazes of shrubbery and decorative walkways offered Tidewater aristocracy and New England gentry a defense against barbarism. Within the boxwood hedges and mulberry plantings they could gracefully retire from a bitter struggle against the wild countryside. But the landscaped garden of the twentieth century was no island of civilization in a wilderness world. Rather, it stood in contrast to the mechanized world as an island of nature 'a relief from the too insistently man-made surroundings of civilized life.'⁵⁴

Conquering the new American wilderness included planning settlements and estates, which tended to borrow heavily from English landscape models. Colonial Williamsburg utilized major and minor axes, formal gardens, vistas over the countryside and the very English bowling green – all features that are present at Glenview. George Washington's Mt. Vernon has an axial orientation, with the manor house located on the highest point of the property – "the approach from the public highway hundreds of meters away opened onto a rising vista of the mansion."⁵⁵ The drive that formally lead from the Baltimore Road entrance gates to the mansion plateau would have provided an unfolding of the vista of the Glenview mansion, as the current drive off Edmonston Road still does to some extent.

The American industrial boom of the late 19th century popularized the Arcadian Myth. The wilderness was no longer something to beat back, but was regarded as a quickly diminishing unspoiled landscape.

⁵⁴ George B. Tobey Jr. A History of Landscape Architecture: The Relationship of People to Environment 1973, American Elsevier Publishing Company, Inc. New York. Page 171.

⁵⁵ Ibid., page 148.

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Frederick Law Olmsted saw incorporating natural landscapes into estate planning as "an opportunity for private conservation often unavailable in public commissions."⁵⁶ Leading cultural commentators and authors of the time supported the protection of large amounts of wilderness through the establishment of estates, in order to "guard the remnants of the natural environment for an urban majority not quite capable of applying Arcadian principles in day-today situations."⁵⁷

As previously noted, the summer estates of the early 20th century were often built on the location of a former farm or plantation. The previous practicality of the functioning agricultural landscape gradually gave way to the display of personal wealth. The fields were replaced by the great expanse of clipped lawns, artful spacing of specimen trees (many exotic), elaborate formal gardens, and a deer park – a veritable smorgasbord of landscape traditions.⁵⁸ Farming became a token use of the land with the bulk devoted to "an almost regal park, a private expression of the early twentieth century felt need for adequate public parklands in and near cities."⁵⁹ For the citizens of Rockville, this need has been met by the city purchasing the estate and opening it up for public use and enjoyment as the Rockville Civic Center.

Integrity of Setting

The mansion area of the property dominates the setting. Although there are several non-contributing elements within the nominated area, the property manifests the essential elements needed to convey its historic integrity of setting, largely due to the change in elevation on the grounds. The mansion and formal gardens are located at an elevation of 425', whereas the maintenance facility is located at an elevation of approximately 370', the mansion visitor parking lot, 410', the theater at approximately 410', and the nature center site has an elevation of approximately 390'. The size of the nominated area allows for the inclusion of significant features of the setting – the row of white pines planted to mask Avery Road, the wooded area

⁵⁶ Tobey, page 173, citing Fabos, Julius Gy; Milde, Gordon T; and Weinmayr, V. Michael. Frederick Law Olmsted, Sr., Founder of Landscape Architecture in America, Amherst, Mass., University of Massachusetts Press, 1968. p.86.

⁵⁷ Tobey page 173, citing Schmitt, Back to Nature; The Arcadain Myth in Urban America, New York, Oxford University Press, 1969.pg. 56-7.

⁵⁸ Ibid., 174

⁵⁹ Ibid., 177

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containing the remnants of the deer park and dam on Croydon Creek, which was an integral part of the landscape irrigation system, and the row of spruce that delineates the west edge – planted at Mrs. Lyon's request reportedly to block out the unsightly suburban development constructed in the 1940s. Views from the front sleeping porch and the east sleeping porch do not contain any modern elements – the principal vistas convey the historic setting. Inclusion of the natural woods and the planned tree rows and groves, along with rolling grass lawn descending from the mansion's location on the high point of the grounds are to capture the integrity of the setting associated with this property type – an early 20th century country estate.

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UTM References:

Rockville MD-VA USGS Quadrangle Map

1. 18/315667/4328590
2. 18/316094/4328819
3. 18/316130/4328519
4. 18/316049/4328062
5. 18/315780/4328016
6. 18/315678/4328285

Verbal Boundary Description:

The boundary of the nominated property consists of the 64.28 of the 65 acres identified in Mrs. Lyon's will as constituting the estate. The nominated property is defined by MD 28 to the north, running in a northeast-southwest diagonal, Avery Road (and remnant clearing) to the east, running north-south, and Baltimore Road to the south. The western boundary is defined by the western boundary of the property, as it abuts the eastern boundary of the Burgundy Estates residential development. The nominated property is also defined by parcel 126 (28.47 acres), parcel 830 (23.32 acres), parcel 195 (10.52 acres), and parcel 184 (1.97 acres).

Boundary Justification:

The nominated boundaries are the historic boundaries of the property, incorporating all of the surviving historic features and landscape associated with the house.

Glenview Photographs:

1. Façade, south elevation, facing north (MD_MontgomeryCounty_Glenview001.tif)
2. Façade entrance portico, south elevation, facing northeast
(MD_MontgomeryCounty_Glenview002.tif)
3. Gable-hip roof junction on central core, south roof slope, facing northwest
(MD_MontgomeryCounty_Glenview003.tif)
4. West 3 sections of façade, south elevation, facing north
(MD_MontgomeryCounty_Glenview004.tif)

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5. East 3 sections of façade, south elevation, facing north
(MD_MontgomeryCounty_Glenview005.tif)
6. West side of rear, north elevation, facing south (MD_MontgomeryCounty_Glenview006.tif)
7. East side of rear, north elevation, facing south (MD_MontgomeryCounty_Glenview7.tif)
8. West elevation of conservatory, facing east (MD_MontgomeryCounty_Glenview008.tif)
9. Arcade rear entrance, north elevation, facing southeast
(MD_MontgomeryCounty_Glenview009.tif)
10. Rear elevation of core, north elevation, facing southeast
(MD_MontgomeryCountyGlenview010.tif)
11. West elevation of servants' wing, facing east (MD_MontgomeryCounty_Glenview011.tif)
12. North elevation of servants' wing, facing south (MD_MontgomeryCounty_Glenview12.tif)
13. East elevation of servants' wing, facing west (MD_MontgomeryCounty_Glenview13.tif)
14. East hyphen rear elevation windows, north elevation, facing south
(MD_MontgomeryCounty_Glenview14.tif)
15. East elevation dining room exterior, facing west (MD_MontgomeryCounty_Glenview015.tif)
16. East elevation sleeping porch, facing west (MD_MontgomeryCounty_Glenview016.tif)
17. Doll house east elevation, facing southwest (MD_MontgomeryCounty_Glenview17.tif)
18. Doll house west and south elevations, facing northeast
(MD_MontgomeryCounty_Glenview18.tif)
19. Goldenrain Tree grove, southeast of house, facing southeast
(MD_MontgomeryCounty_Glenview019.tif)
20. Original entrance gates, facing north (MD_MontgomeryCounty_Glenview20.tif)
21. Terraced garden levels from fountain garden toward house, facing west
(MD_MontgomeryCounty_Glenview021.tif)
22. Bowling green facing northwest showing stone arch and walkway, facing northwest
(MD_MontgomeryCounty_Glenview022.tif)
23. Pergola and Beech Tree grove and walk, facing northwest
(MD_MontgomeryCounty_Glenview023.tif)
24. Cherry tree allee facing north from stairs, facing north
(MD_MontgomeryCounty_Glenview024.tif)
25. Parterre from cherry allee facing northeast (MD_MontgomeryCounty_Glenview025.tif)
26. Parterre from southern most section facing north (MD_MontgomeryCounty_Glenview026.tif)
27. Interior entry hall with staircase, facing north (MD_MontgomeryCounty_Glenview27.tif)
28. Entry hall ceiling medallion (MD_MontgomeryCounty_Glenview028.tif)
29. Library, facing northeast (MD_MontgomeryCountyGlenview029.tif)
30. Dining Room, facing northwest (MD_MontgomeryCountyGlenview030.tif)

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- 31. Living Room, facing northeast (MD_MontgomeryCounty_Glenview031.tif)
- 32. Conservatory, facing west (MD_MontgomeryCountyGlenview032.tif)

Glenview Illustration List:

- a. Map of Glen-View Farm, Montgomery County, MD, Sept. 1925, Cal Maddox, Surveyor
- b. Pre- 1927 photo of façade with east wings shown
- c. 1926 plans (façade and rear elevations)
- d. 1926 plans (east and west elevations)
- e. Fountain garden photo, pre walkway additions showing framing small boxwoods (source unknown, Glenview Mansion collection)
- f. Photo in Baltimore Sun, October 16 1904 advertising house for sale
- g. Montgomery County Historical Society Home brochure, page 1
- h. Montgomery County Historical Society Home brochure, page 2
- i. First and Second floor plans
- j. Second floor

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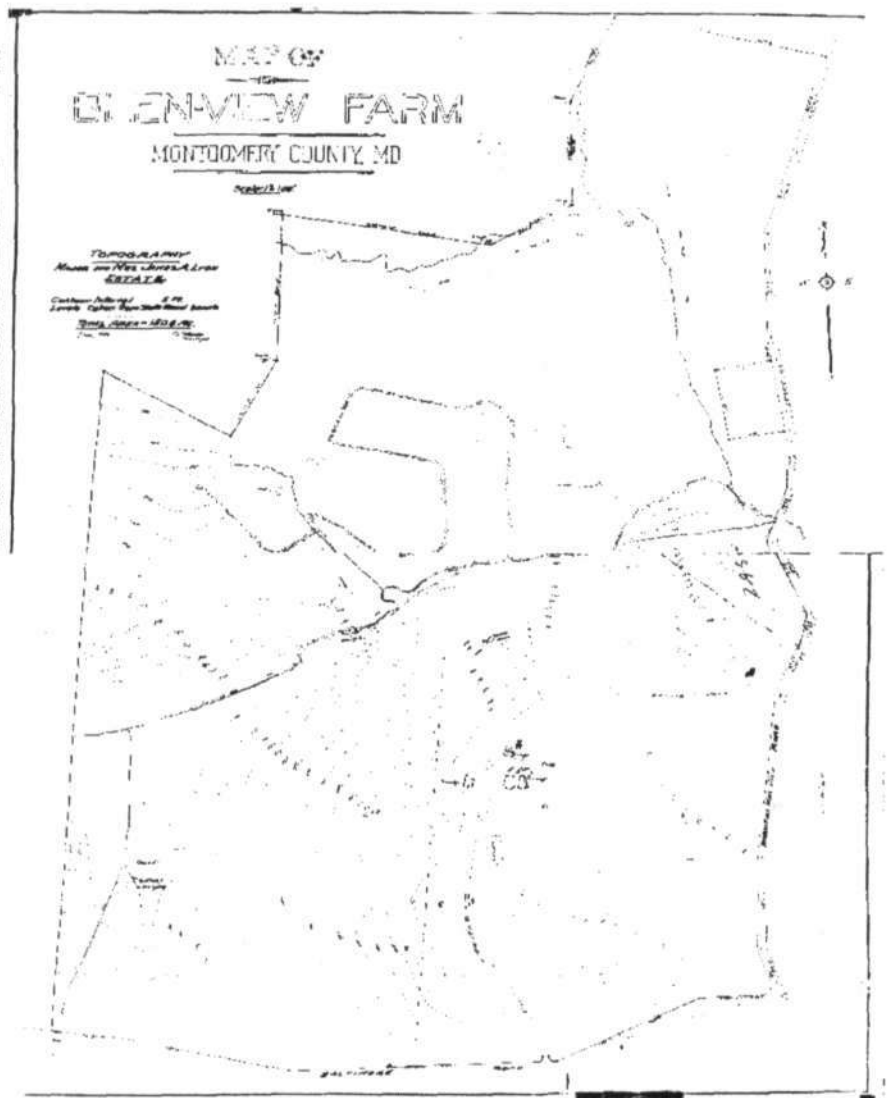
N: 26-17

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a: Map of Glen-View Farm, Montgomery County, MD, Sept. 1925, Cal Maddox Surveyor

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b: Pre-1927 Façade, Glenview

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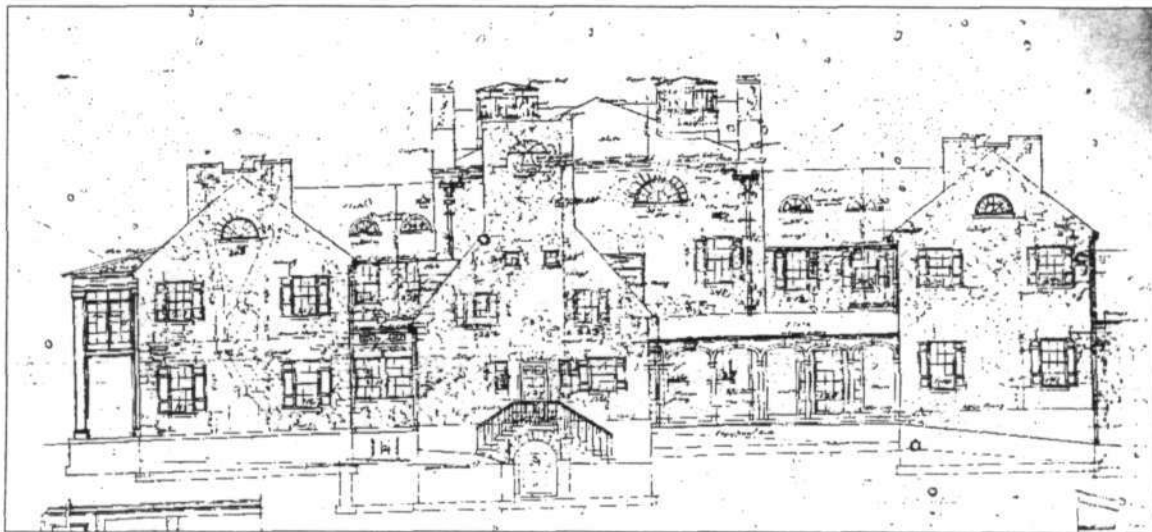
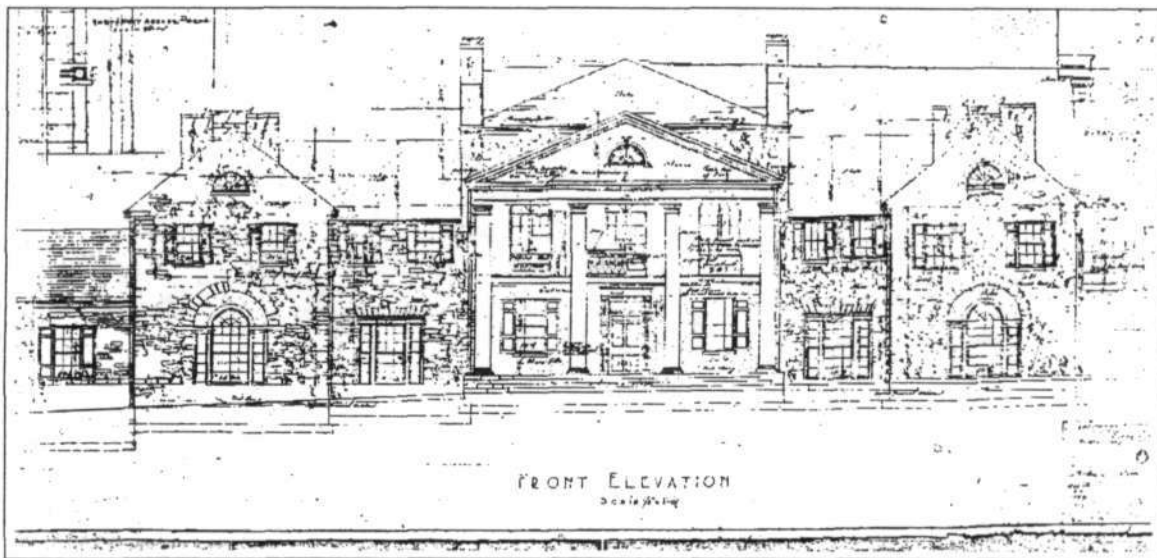
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c: Additions and alteration to the Lyons Residence, Porter and Lockie Architects,
1926



North Elevation

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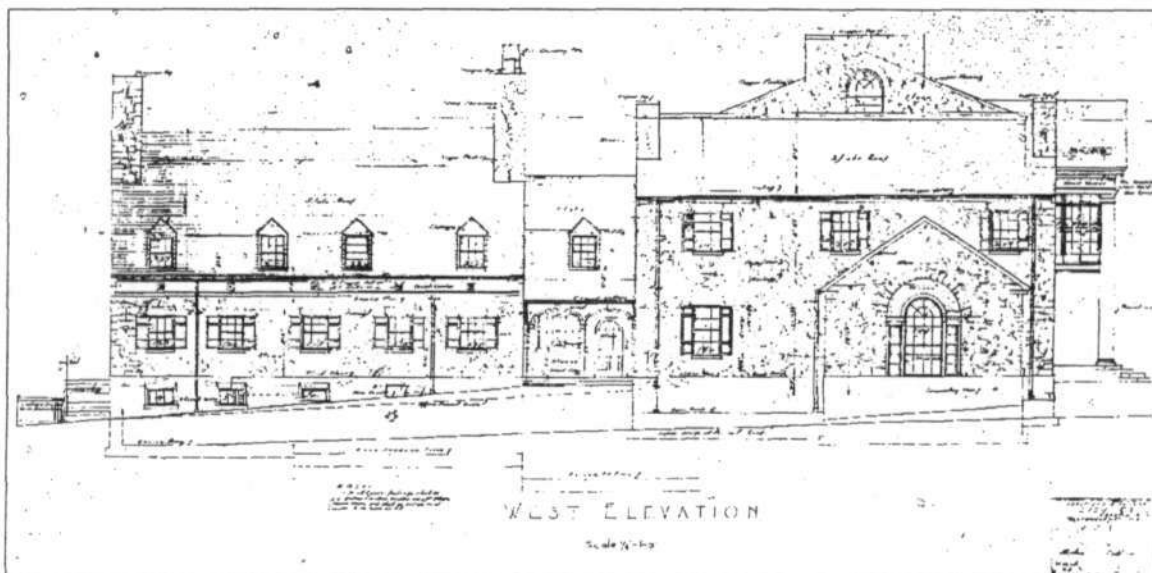
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d: Additions and alteration to the Lyons Residence, Porter and Lockie Architects,
1926 (east and west elevations)



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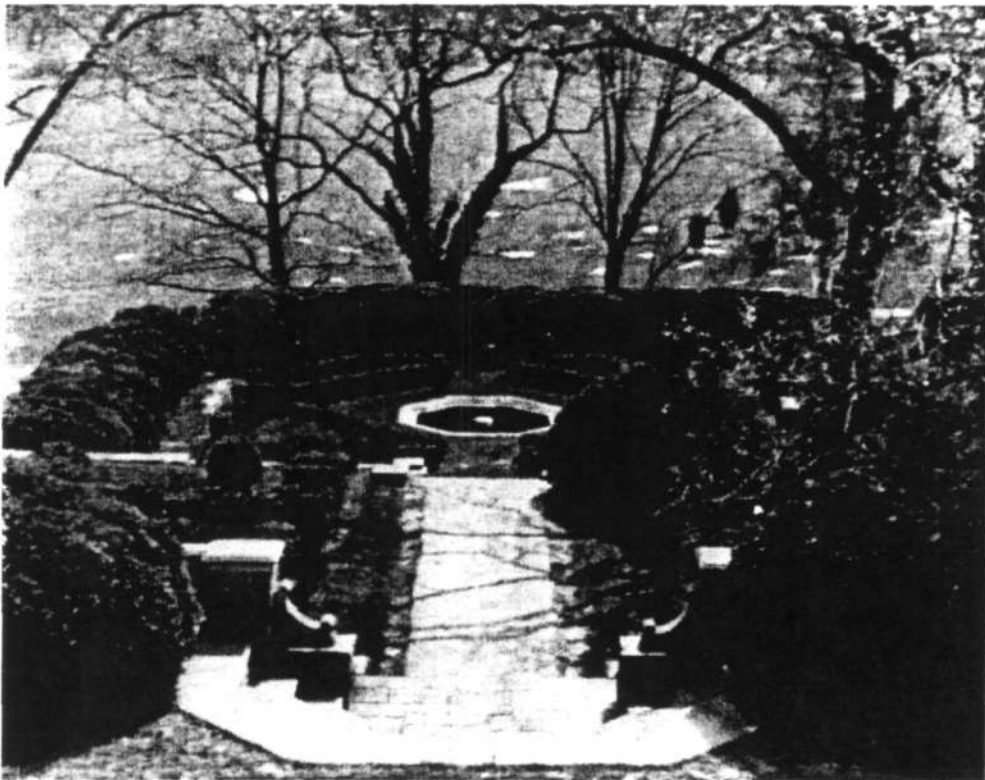
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- e: Fountain garden photo, pre walkway additions showing framing small boxwoods
(source unknown, Glenview Mansion collection)



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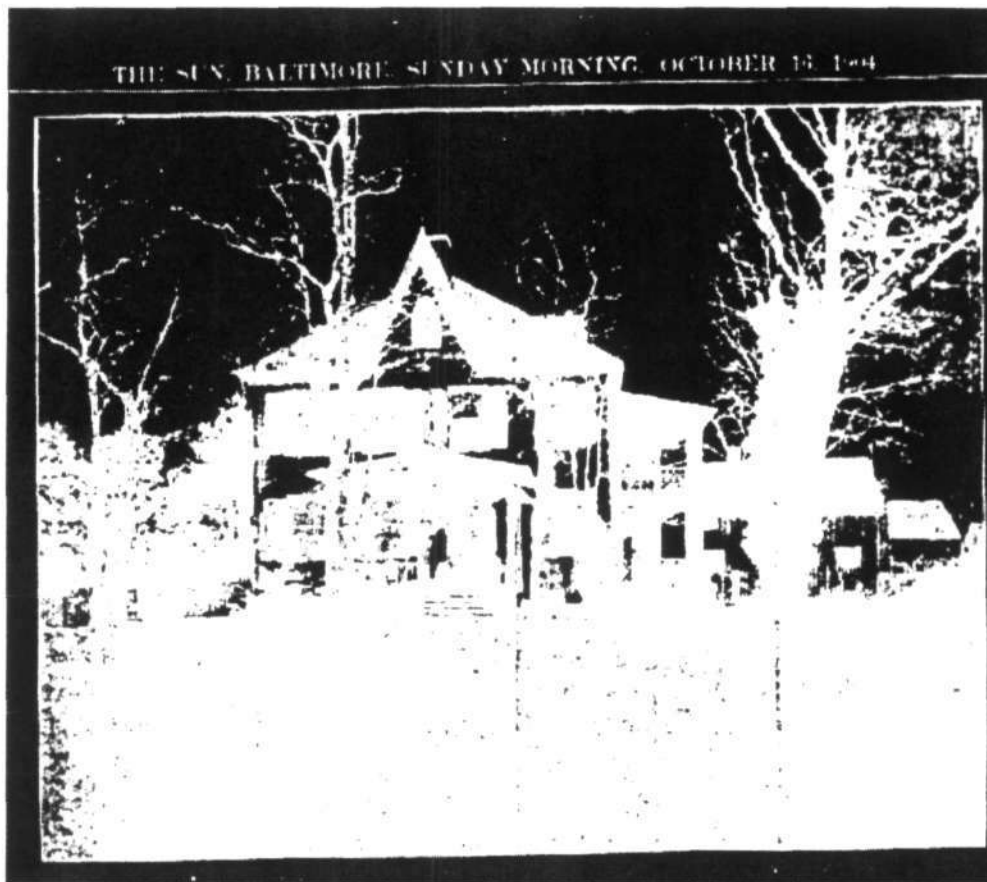
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- f: Photo in Baltimore Sun, October 16 1904 advertising house for sale
"Glenview the Old Bowie Home Near Rockville, Montgomery county MD Built
1838"



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National Register of Historic Places Continuation Sheet

M: 26-17
Glenview Farm

Name of Property

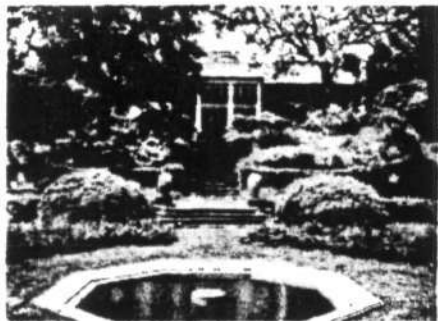
Montgomery County, Maryland
County and State

Section 10 Page g

g: Montgomery County Historical Society Home brochure, page 1



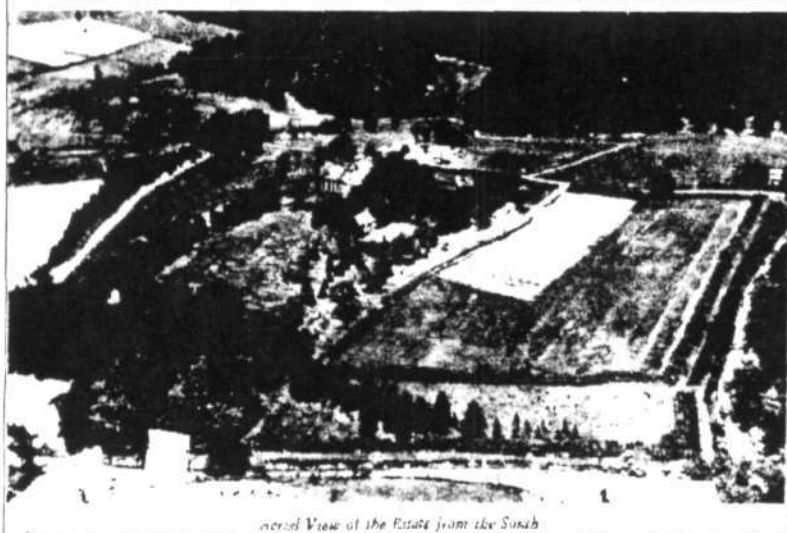
Aerial View of Property from the North



Residence from Formal Garden



Side of Residence



Aerial View of the Estate from the South

United States Department of the Interior
National Park Service

National Register of Historic Places Continuation Sheet

M: 26-17
Glenview Farm
Name of Property

Section 10 Page h

Montgomery County, Maryland
County and State

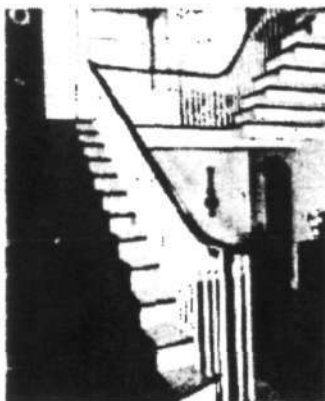
h. Montgomery County Historical Society Home brochure, page 2



Front of Residence



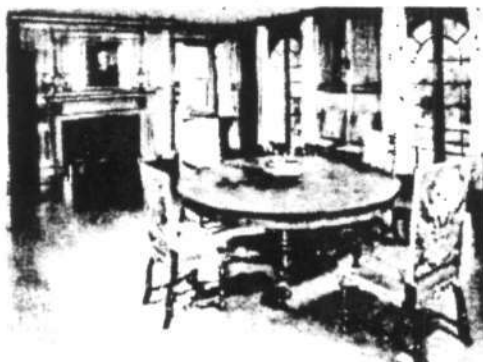
Rear of Residence



Entrance Hall - Stairway



Drawing Room



Dining Room



Library

United States Department of the Interior
National Park Service

National Register of Historic Places Continuation Sheet

M: 26-17

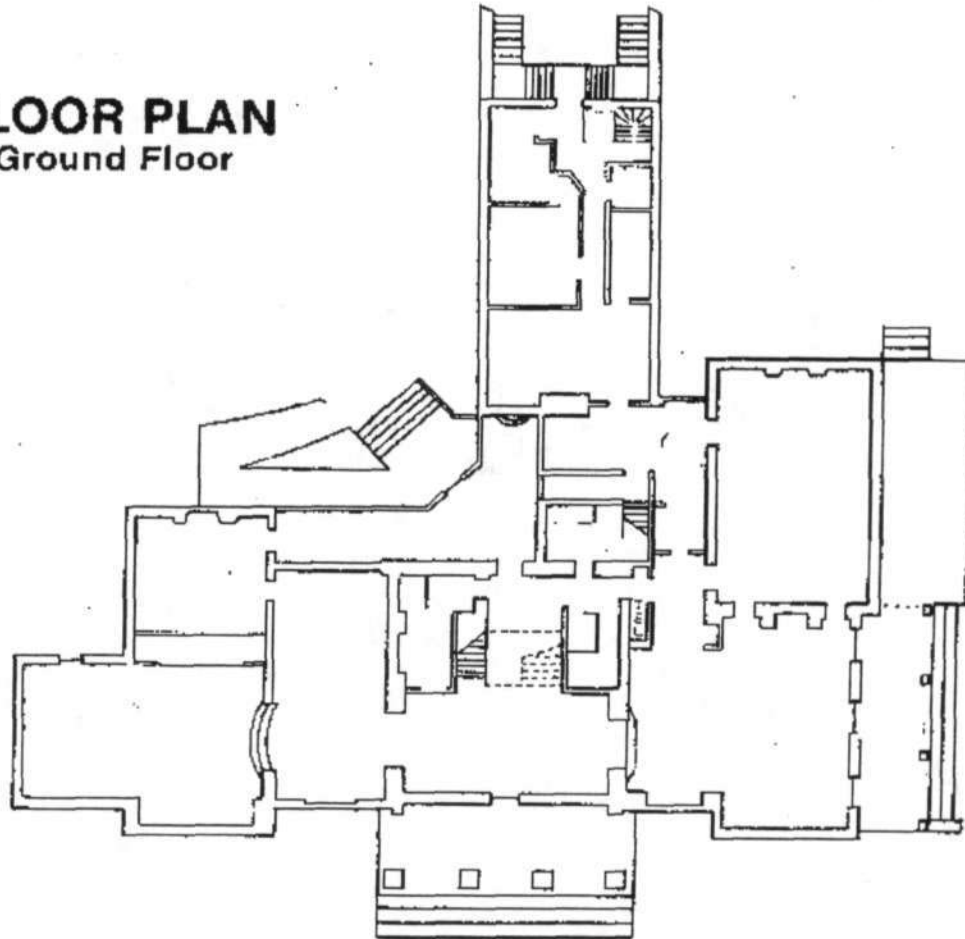
Glenview Farm
Name of Property

Section 10 Page i

Montgomery County, Maryland
County and State

i: First floor plan

FLOOR PLAN Ground Floor



United States Department of the Interior
National Park Service

National Register of Historic Places Continuation Sheet

M: 26-17

Glenview Farm

Name of Property

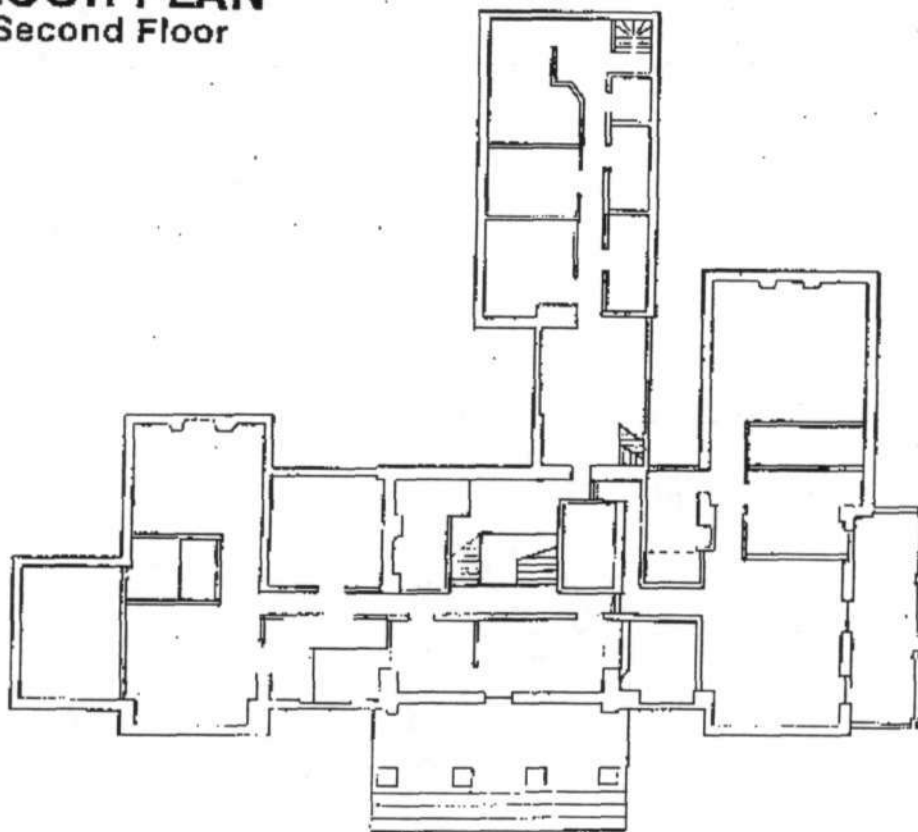
Montgomery County, Maryland

County and State

Section 10 Page j

j: second floor plans

FLOOR PLAN Second Floor



M: 26-17

Glen view Farm
Abstract of Title 8.12

Owner	Tract	Acreage	Year	Liber	Folio
City of Rockville Mayor and Council	Rock Spring	28.477	1957	2377	577
Supplemental Parcels	"	1.972	1958	2480	18
City of Rockville	"	10.52	1960	2779	454
	"	<u>23.329</u>	1963	3095	37
		64.298			
Montgomery County Historic Society	Rock Spring	28.477	1954	1902	585
James A. Lyon et al (Trustees)		98.1	1952	1727	9
Washington Loan & Trust (Trustees of Irene M. Smith)		98.1 5.0	1917	264 268	200 359
Emma J. Walter	Rock Spring, Mill Land and Burgundy	119.05	1915	250	9
James A. Walter		119.1	1913	236	436
Franklin R. G. Fox		119.1	1911	222	94
Charles J. Fox		119.1	1905	182	104
Hattersley Talbott (Trustee of Catherine Bowie estate)			1891-1905		
Catherine L. Bowie			1881-1891		
Richard Johns Bowie			1837-1881		
Heirs of William Lee	Pt. Burgundy	38	1848	STS 3	493
Adam Robb	Pt. St. Mary's	10	1843	BS11	594
Trustees of Dr. James Anderson to R.J. ¹					

¹ This part of Rock Spring was purchased by Henry Lansdale in 1818. He died in 1828. In Liber X, Folio 552 sheriff auctions property to Dr. James Anderson debts owned in 1825 Equity Case. Dr. James Anderson dies in 1836, land is shown on Tax Assessment Records for 1838 as Richard J. Bowie

M: 26-17

Bowie	Rock Spring	72.25
Heirs of Elisha Williams	Mill Land	214.00
	Rock Spring	<u>3.00</u>
Mary Lansdale		337.25

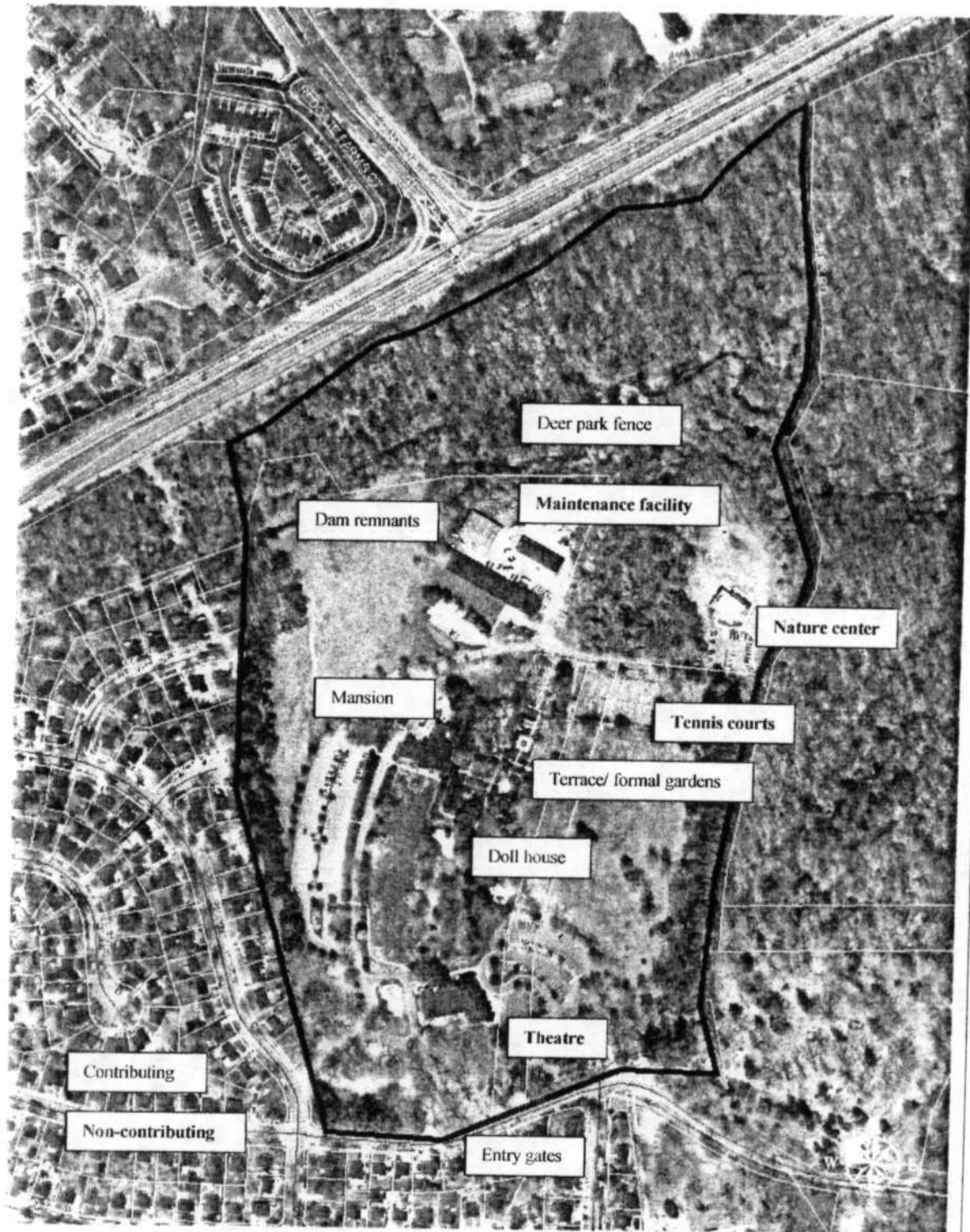
1838 Tax Assessment Records

1837 BS8 429

1838 Tax Assessment Records

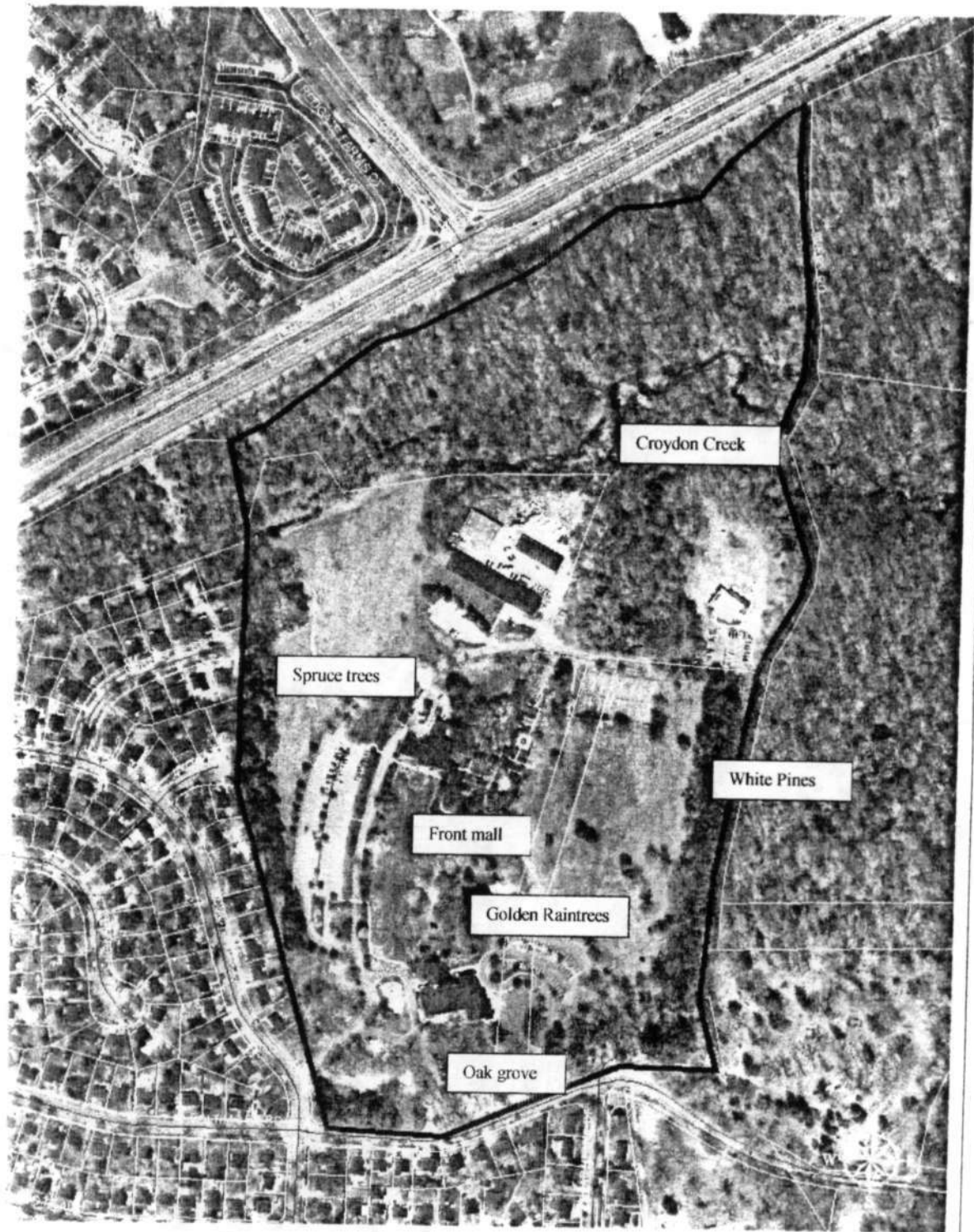
1839 BS9 329

N: 26-17



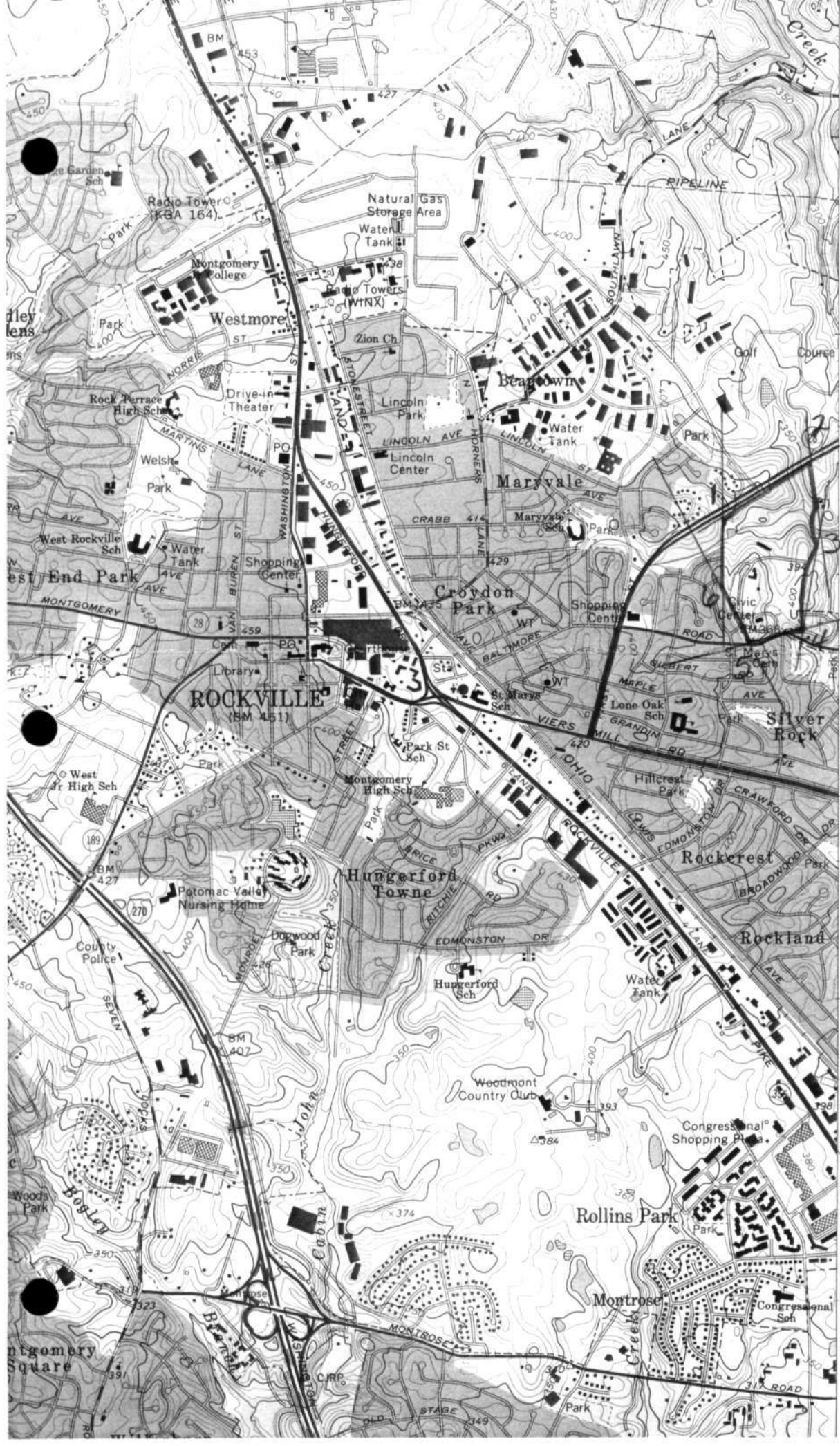
Glenview Farm
Montgomery County, Maryland
M-26/27

Contributing/ Non-contributing



Glenview Farm
Montgomery County, Maryland
M-26/27

Landscape Features



M-26-17
GLENVIEW FARM
ROCKVILLE,
MONTGOMERY
COUNTY,
MARYLAND

LITM REFERENCES

1. 18/315667/4328590
2. 18/316094/4328819
3. 18/316130/4328519
4. 18/316049/432806
5. 18/315780/4328011
6. 18/315678/432828

3.2 MI. TO INTERSTATE 495 (KENSINGTON)
5562 II SE



M-26-17

GLENVIEW FARM

MONTGOMERY COUNTY, MARYLAND

JEFF WINSTEL

FACADE

1/32



M-26-17

GLENVIEW FARM

MONTGOMERY COUNTY, MARYLAND

JEFF WINSTEL

FACADE ENTRANCE PORTICO

2/32



MI-26-17

GLENVIEW FARM
MONTGOMERY COUNTY, MARYLAND

JEFF WINSTEL

GABLE-HIP ROOF JUNCTION, CENTRAL CORE

3/32



M-26-17

GLENVIEW FARM

MONTGOMERY COUNTY, MARYLAND

JEFF WINSTEL

WEST 3 SECTIONS OF FACADE

4/32



M-26-17

GLENVIEW FARM

MONTGOMERY COUNTY, MARYLAND

JEFF WINSTEL

EAST 3 SECTIONS OF FACADE

5/32



M-26-17

GLENVIEW FARM

MONTGOMERY COUNTY, MARYLAND

JEFF WINSTEL

WEST SIDE OF REAR, NORTH ELEVATION

6/32



M-26-17

GLENVIEW FARM

MONTGOMERY COUNTY, MARYLAND

JEFF WINSTEL

EAST SIDE OF REAR, NORTH ELEVATION

7/32



M-26-17

GLENVIEW FARM

MONTGOMERY COUNTY, MARYLAND

JEFF WINSTEL

WEST ELEVATION OF CONSERVATORY

8/32



M-26-17

GLENVIEW FARM

MONTGOMERY COUNTY, MARYLAND

JEFF WINSTEL

ARCADE REAR ENTRANCE

9/32



M-26-17

GLENVIEW FARM

MONTGOMERY COUNTY, MARYLAND

JEFF WINSTEL

REAR ELEVATION OF CORE

10/32



M-26-17

GLENVIEW FARM

MONTGOMERY COUNTY, MARYLAND

JEFF WINSTEL

WEST ELEVATION OF SERVANTS' WING

11/32



M-26-17

GLENVIEW FARM

MONTGOMERY COUNTY, MARYLAND

JEFF WINSTEL

NORTH ELEVATION OF SERVANTS' WING

12/32



M-26-17

GLENVIEW FARM

MONTGOMERY COUNTY, MARYLAND

JEFF WINSTEL

EAST ELEVATION OF SERVANTS' WING

13/32



M-26-17

GLENVIEW FARM

MONTGOMERY COUNTY, MARYLAND

JEFF WINSTEL

EAST HYPHEN REAR ELEVATION WINDOWS

14/32



M-26-17

GLENVIEW FARM

MONTGOMERY COUNTY, MARYLAND

JEFF WINSTEL

EAST ELEVATION DINING ROOM

15/32



M-26-17

GLENVIEW FARM

MONTGOMERY COUNTY, MARYLAND

JEFF WINSTEL

EAST ELEVATION SLEEPING PORCH

16/32



M-26-17

GLENVIEW FARM

MONTGOMERY COUNTY, MARYLAND

JEFF WINSTEL

DOLL HOUSE EAST ELEVATION

17/32



M-26-17

GLENVIEW FARM

MONTGOMERY COUNTY, MARYLAND

JEFF WINSTEL

DOLL HOUSE WEST AND SOUTH ELEVATIONS

18/32



M-26-17

GLENVIEW FARM

MONTGOMERY COUNTY MARYLAND

JEFF WINSTEL

GOLDEN RAINTREE GROVE

19/32



M-26-17

GLENVIEW FARM

MONTGOMERY COUNTY, MARYLAND

JEFF WINSTEL

ORIGINAL ENTRANCE GATES

20/32



M-26-17

GLENVIEW FARM

MONTGOMERY COUNTY, MARYLAND

JEFF WINSTEL

TERRACED GARDEN LEVELS

21/32



M-26/17

GLENVIEW FARM

MONTGOMERY COUNTY, MARYLAND

JEFF WINSTEL

BOWLING GREEN, FACING NORTHWEST

22/32



M-26-17

GLENVIEW FARM
MONTGOMERY COUNTY, MARYLAND

JEFF WINSTEL

PERGOLA AND BEECH TREE GROVE AND WALK

23/32



M-26-17

GLENVIEW FARM

MONTGOMERY COUNTY, MARYLAND

JEFF WINSTEL

CHERRY TREE ALLEE' FACING NORTH

24/32



M-26-17

GLENVIEW FARM

MONTGOMERY COUNTY, MARYLAND

JEFF WINSTEL

PARTERRE FROM CHERRY ALLEE' FACING N.E.

25/32



M-26-17

GLEN VIEW FARM

MONTGOMERY COUNTY, MARYLAND

JEFF WINSTEL

PARTERRE FROM NORTHERN MOST SECTION
FACING SOUTH

26/32



M-26-17

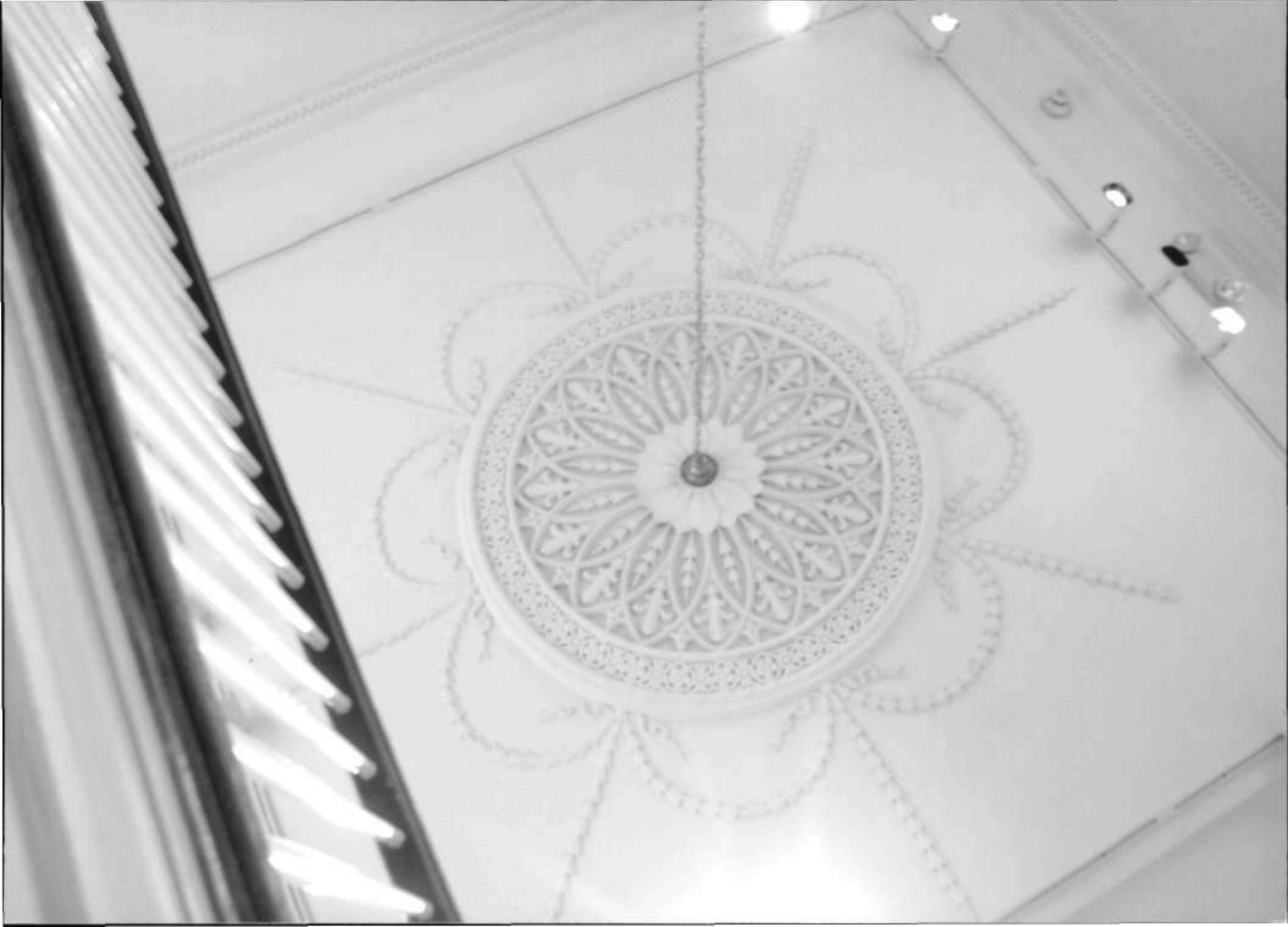
LENVIEW FARM

MONTGOMERY COUNTY MARYLAND

JEFF WINSTEL

INTERIOR ENTRY HALL, FACING NORTH

27/32



M-26-17

GLENVIEW FARM

MONTGOMERY COUNTY, MARYLAND

JEFF WINSTEL

ENTRY HALL CEILING MEDALLION

28/32



M-26-17
GLENVIEW FARM
MONTGOMERY COUNTY, MARYLAND
JEFF WINSTEL
LIBRARY, FACING N. E.
29/32



M-26-17

BLENVUE FARM

MONTGOMERY COUNTY, MARYLAND

JEFF WINSTEL

DINING ROOM WITH FIREPLACE FACING N.W.

30/32



M-26-17

GLENVIEW FARM

MONTGOMERY COUNTY, MARYLAND

JEFF WINSTEL

LIVING ROOM, FACING EAST

31/32



M-26-17

GLENVIEW FARM

MONTGOMERY COUNTY, MARYLAND

JEFF WILSTEL

CONSERVATORY, FACING WEST

32/32

Site: M:26/17

Glen View/Rockville Civic Center

Built: 1838

603 Edmonston Drive

Rebuilt: 1926

Public

Architects: Joseph A. Lochie and Irwin S. Porter

Landscape Architect: John H. Small, III

The Rockville Civic Center is a 66-acre complex centered around a columned Neo-Classical mansion constructed in 1926 which incorporated the main block of the 1838 house called "Glen View". The original house was constructed as part of the working farm of Richard Johns Bowie, political leader, and longtime judge of the Maryland Court of Appeals.

In 1926 the stone house was expanded and rebuilt to its present five-part classical composition as the focus of the country estate owned by the socially prominent J. Alexander Lyon family of Washington, D.C. The ceremonial rooms and large spaces are embellished by finely crafted woodwork and plaster ornamentation.

Since 1957, the house and grounds have been owned by the City of Rockville, and are used for various civic, cultural, and social events. The extensively-landscaped grounds include the mansion, gardens, a cottage, a 500-seat theater, and sports facilities.

Maryland Historical Trust State Historic Sites Inventory Form

Survey No. M:26/17

Magi No. 1651493401

DOE ☐ yes ☒ no

1. Name (indicate preferred name)

historic Glen View

and/or common Rockville Civic Center

2. Location

street & number 603 Edmonston Drive ☐ not for publicationcity, town Rockville ☐ vicinity of congressional district 8

state Maryland county Montgomery (RV Planning Area 18)

3. Classification

Category	Ownership	Status	Present Use
<input type="checkbox"/> district	<input checked="" type="checkbox"/> public	<input checked="" type="checkbox"/> occupied	<input type="checkbox"/> agriculture
<input checked="" type="checkbox"/> building(s)	<input type="checkbox"/> private	<input type="checkbox"/> unoccupied	<input type="checkbox"/> commercial
<input type="checkbox"/> structure	<input type="checkbox"/> both	<input type="checkbox"/> work in progress	<input type="checkbox"/> educational
<input type="checkbox"/> site	Public Acquisition	Accessible	<input checked="" type="checkbox"/> entertainment
<input type="checkbox"/> object	<input type="checkbox"/> in process	<input checked="" type="checkbox"/> yes: restricted	<input checked="" type="checkbox"/> government
	<input type="checkbox"/> being considered	<input type="checkbox"/> yes: unrestricted	<input type="checkbox"/> industrial
	<input checked="" type="checkbox"/> not applicable	<input type="checkbox"/> no	<input type="checkbox"/> military
			<input type="checkbox"/> museum
			<input checked="" type="checkbox"/> park
			<input type="checkbox"/> private residence
			<input type="checkbox"/> religious
			<input type="checkbox"/> scientific
			<input type="checkbox"/> transportation
			<input type="checkbox"/> other:

4. Owner of Property (give names and mailing addresses of all owners)

name Mayor and Council, City of Rockville, Maryland

street & number Maryland Avenue at Vinson telephone no. 424-8000

city, town Rockville state and zip code Maryland 20850

5. Location of Legal Description

courthouse, registry of deeds, etc. Montgomery Co. Land Records liber 2377

street & number Montgomery Co. Courthouse folio 577

city, town Rockville state Maryland

6. Representation in Existing Historical Surveys

title Maryland-National Capital Park and Planning Commission

date 1976 ☐ federal ☐ state ☒ county ☐ local

depository for survey records Park Historian's Office, 8700 Needwood Road

city, town Derwood state Maryland

7. Description

Survey No. M:26/17

Condition		Check one	Check one
<input checked="" type="checkbox"/> excellent	<input type="checkbox"/> deteriorated	<input type="checkbox"/> unaltered	<input checked="" type="checkbox"/> original site
<input type="checkbox"/> good	<input type="checkbox"/> ruins	<input checked="" type="checkbox"/> altered	<input type="checkbox"/> moved date of move _____
<input type="checkbox"/> fair	<input type="checkbox"/> unexposed		

Prepare both a summary paragraph and a general description of the resource and its various elements as it exists today.

The subject house, related grounds and structures are located on approximately 66 acres of land situated between Baltimore Road, Norbeck Road (Md. Route 28) and Avery Road. The Mansion faces south with a view of Rockville to the south and east. The grounds include drives and parking areas, terraced gardens, picnic and sports facilities, a fitness trail, an outdoor amphitheater, the F. Scott Fitzgerald Theater, the "Dollhouse", a child's cottage playhouse now used as a gift shop, and a City maintenance depot. The remainder of the estate, 88.97 acres, is forest. Rockville's Municipal Redgate Golf Course occupies the portion of the original farm east of Norbeck Road. The Civic Center is accessed by private lane at Edmonston Drive and Baltimore Road. Avery Road bisects the City-owned property, separating developed Civic Center land from forest.

The geology is varied. The property sits upon a rocky outcropping of Parr's Ridge separated by Little Falls Branch from Rockville's 450 foot elevation to the southeast. The house at 427 ft. is sited on the highest plateau on the property. The lowest point (330 ft.) occurs where Little Falls Branch traverses the north portion of the property from east to west.

An 1889 Plat (Attachments 7.10, 7.11) shows Bowie's 320.8 acre property. A 1925 Plat of "Glen-View Farm" before the remodelling and additions (Attachment 7.12) shows two quarry sites located northwest of Little Falls Branch which probably furnished stone for the Lyons' Mansion. Stone for the Bowie house may also have been quarried on the property. Two springs, the original "Rock Springs" feeding Little Falls Branch, are marked in the southwest corner near Baltimore Road. Glen View Farm totaled 150.8 acres in 1925.

The probability of major archeological sites is small as the present house, gardens and irrigation system now occupies the area where the old house, outbuildings and slave houses once stood. The quarry and spring parcels have been sold and developed, and Maryland Route 28 now cuts across the property to the north of Little Falls Branch. A portion of the Red Gate Municipal Golf Course is established on the northern part of the original Bowie holdings. Possible minor archeological sites are located in the forested area where several residences and lanes are shown on an 1879 map. (Attachment 7.13) The 1889 Plat of the Bowie property shows "Colored Cemetery Land" outlined on the east side of Avery Road. This cemetery is likely to have been an estate burying grounds.

The present L-shaped structure is a 2-1/2 story Neo-classical/ Greek Revival Mansion. The original ca. 1838 house now serves as the central entry and stair hall, entered through a columned 2-story stuccoed portico.

continued on attachment 7.1

8. Significance

Survey No. M:26/17

Period	Areas of Significance—Check and justify below			
<input type="checkbox"/> prehistoric	<input type="checkbox"/> archeology-prehistoric	<input checked="" type="checkbox"/> community planning	<input checked="" type="checkbox"/> landscape architecture	<input type="checkbox"/> religion
<input type="checkbox"/> 1400-1499	<input type="checkbox"/> archeology-historic	<input type="checkbox"/> conservation	<input checked="" type="checkbox"/> law	<input type="checkbox"/> science
<input type="checkbox"/> 1500-1599	<input type="checkbox"/> agriculture	<input type="checkbox"/> economics	<input type="checkbox"/> literature	<input type="checkbox"/> sculpture
<input type="checkbox"/> 1600-1699	<input checked="" type="checkbox"/> architecture	<input type="checkbox"/> education	<input type="checkbox"/> military	<input type="checkbox"/> social/
<input type="checkbox"/> 1700-1799	<input type="checkbox"/> art	<input type="checkbox"/> engineering	<input type="checkbox"/> music	<input type="checkbox"/> humanitarian
<input type="checkbox"/> 1800-1899	<input type="checkbox"/> commerce	<input type="checkbox"/> exploration/settlement	<input type="checkbox"/> philosophy	<input type="checkbox"/> theater
<input type="checkbox"/> 1900-	<input type="checkbox"/> communications	<input type="checkbox"/> industry	<input checked="" type="checkbox"/> politics/government	<input type="checkbox"/> transportation
	<input type="checkbox"/> Glen View 1837-1926	<input type="checkbox"/> invention		<input type="checkbox"/> other (specify)
	<u>Glen View Farm 1926-1957</u>			
Specific dates		Rockville Civic Center	Builder/Architect	Lochie & Porter(A)
1957-present				(Attachment 8.18)
check:	Applicable Criteria:	<input type="checkbox"/> A <input checked="" type="checkbox"/> B <input checked="" type="checkbox"/> C <input type="checkbox"/> D		
	and/or			
	Applicable Exception:	<input type="checkbox"/> A <input type="checkbox"/> B <input type="checkbox"/> C <input type="checkbox"/> D <input type="checkbox"/> E <input type="checkbox"/> F <input type="checkbox"/> G		
	Level of Significance:	<input checked="" type="checkbox"/> national <input type="checkbox"/> state <input type="checkbox"/> local		

Prepare both a summary paragraph of significance and a general statement of history and support.

Significance

The Rockville Civic Center is a 66-acre complex centered around an imposing, pillared Neo-Classical mansion constructed in 1926 which incorporated the main block of the 1838 house called "Glen View". In the 19th century this property was constructed by and associated with the Hon. Richard Johns Bowie, whose illustrious career included service in the Maryland State Legislature and Judiciary and the U.S. Congress, and whose political leadership spanned four decades.

The stone house was expanded and rebuilt to its present five-part classical composition as the focus of the country estate owned by the socially prominent J. Alexander Lyon family of Washington, D.C. Since 1957 the house and grounds have been owned by the City of Rockville, and are used for varied civic, cultural and social events. The extensive landscaped grounds and gardens surrounding the house include a cottage dollhouse and a 500 seat theater.

History and Support

"Glen View"

1838-1926

The thirty-year old Richard Johns Bowie was elected to the Maryland Senate in 1836 after serving one term in the Maryland House of Delegates. In that same year he began amassing land northeast of the town of Rockville, where he had established his law practice. The several parcels he purchased bordered the road from Rockville to Baltimore. At the highest elevation several hundred feet above this road he constructed a stone house in a vernacular Greek Revival style. The house is dated to 1838 based on a significant increase in the

continued on attachment 8.1

9. Major Bibliographical References

Survey No.M:26/17

Montgomery County Land, Will, Tax, Equity, and Plat Records 1831-1960. U.S. Census Records. Anderson, Bowie, Chichester, Crabb, Holland, Johns, Lansdale histories - Montgomery County Historical Society Genealogy files. (Continued on Attachment 9.1)

10. Geographical Data

Acreage of nominated property 66 acres

Quadrangle name _____

Quadrangle scale _____

UTM References do NOT complete UTM references

A

--	--	--	--	--	--	--	--	--	--

Zone Easting Northing

B

--	--	--	--	--	--	--	--	--	--

Zone Easting Northing

C

--	--	--	--	--	--	--	--	--	--

D

--	--	--	--	--	--	--	--	--	--

E

--	--	--	--	--	--	--	--	--	--

F

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G

--	--	--	--	--	--	--	--	--	--

H

--	--	--	--	--	--	--	--	--	--

Verbal boundary description and justification

Parts of "Rock Spring" "Mill Lands" and "Burgundy".

List all states and counties for properties overlapping state or county boundaries

state	code	county	code
-------	------	--------	------

state	code	county	code
-------	------	--------	------

11. Form Prepared By

name/title	Anne Cissel	Judy Christensen/Mary Fitch, Architecture
------------	-------------	---

organization	Peerless Rockville	date	April, 1986
--------------	--------------------	------	-------------

street & number	P.O. Box 4262	telephone	762-0096
-----------------	---------------	-----------	----------

city or town	Rockville	state	Maryland 20850
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The Maryland Historic Sites Inventory was officially created by an Act of the Maryland Legislature to be found in the Annotated Code of Maryland, Article 41, Section 181 KA, 1974 supplement.

The survey and inventory are being prepared for information and record purposes only and do not constitute any infringement of individual property rights.

return to: Maryland Historical Trust
Shaw House
21 State Circle
Annapolis, Maryland 21401
(301) 269-2438

There are three wings: two side wings flanking the center separated by "curtain wings" or false hyphens, and a rear wing. The side and rear wings are end-gabled with double chimneyed ends. The central main block side-gable roof with parapeted ends incorporates the point of the old 1838 hipped roof. The slate roof is supplemented by sheet copper on dormer and arcade roofs. The 1838 rough-coursed native fieldstone foundation has been retained in part, with new fieldstone and brick foundations under the 1926 additions. The exterior walls are random-coursed, rough-dressed native stone with window sills, lintels and surrounds of the same material.

Although the 1926 renovation was the most extensive, it was not the first. The structure's history illustrates changes in architectural taste of the 19th and 20th centuries. The 1838 Greek Revival house with frame semi-detached wings and outbuildings was remodeled before 1904 to suit late Victorian tastes, adding a steeply-pitched front gable, decorative vergeboard, and trim details typical of Victorian Gothic revival (attachment 8.11). The house footprint on the 1925 plat of Glen View Farm shows that sometime after 1904, a wing was added to the east side of the house and another (undoubtedly the detached kitchen) was incorporated off the northeast corner, and the prototype of the present two-story front portico was added, as the 1926 building plans mention reuse of the "existing" front columns and pediment which are not evident in the 1904 photograph.

The 1926 formal five-part neo-classical structure with terraced gardens and vistas is stylistically closer in period to the house's origins than the Victorianized version. However, there was a change in function. The property had always been a working farm. Judge Bowie, as Dr. Lyon, was an educated man and gentleman farmer who employed household and farm help. However, in Bowie's case, the property was his principal residence and was intended to be self supporting. The 1926 Lyon house was primarily a summer residence and was designed for entertaining. The extensive gardens and grounds required servants and estate help to maintain. In the Lyons' case, the land, estate help, and house needed financial support from other sources and its farm status was secondary.

Glen View

1838-1926

Judge Bowie's original house, now the center core of the present structure, was described in an 1882 insurance document (Attachment 8.10) as a stone house with slate roof, 36 X 36 feet, 2-1/2 stories with 16 rooms. It had a one-story 18X20 foot wing, a detached kitchen building measuring 18X40, and two passages. Also listed were two porches (south front and east two-story). There were three chimneys, one interior chimney is visible near center on the rear roof slope, two more can be seen on the north side and east end of the rear kitchen wing.

continued on attachment 7.2

M:26/17
Glen View /Civic Center
Attachment 7.2

There were seven fireplaces. A barn was 70 yards north of the house as well as a 20 X 25 foot stable for five horses.

The four-bay south (front) facade of the house has 6/6 windows flanked by shutters in all bays except the second, or east center bay, first story, which contains a fanlight and side-lighted entry door. Roof dormers are shown on a 1904 photograph (attachment 8.11) on the south and east sides, the facades presented to public view from Avery and Baltimore Roads. The dormers are presumed to have had arched tracery windows typical of the period. The two-bay porch had a low pediment and plain columns, much like those of the ca. 1841 Prettyman house (M:26/10/3). Victorian additions include a steep Gothic dormer, verge-board and eave decoration, and a uniform light exterior color indicating paint or stucco applied over stone.

The house is unusual in its even number of bays and for the seemingly larger spacing between the first and second east bays. It is possible that the original structure was three bays, with the fourth included with the Victorian additions. A study of the original cellar walls outlined in the 1926 plans (Attachment 7.18) shows a wall with two chimney breasts approximately in the middle, parallel to the east and west walls. The chimney breast wall would have fallen between the first and second east bays of a three-bay house, the first bay being the entrance and stair hall.

It is likely that an earlier house was on the property before Bowie purchased it, but the precise location and connection, if any, with Bowie's house is unproved. Richard Bowie's first purchase of approximately three acres of "Rock Spring" from Mary Lansdale in 1838 may have included the Lansdale home, as the three-acre parcel was excluded from the Sheriff's equity sale and was valued in 1838 at \$102.50. By comparison, the 72-1/2 acre remainder of Lansdale's property was assessed at \$148.00 in 1838, only \$46 more for approximately 70 more acres of land. This introduces the possibility that the Bowie house may have incorporated elements of an older existing house, and explains the four-bay facade and the painted/stucco surface, applied to hide joins. However, this is conjecture, not fact.

There are several other possible explanations. A 2.96 acre sliver of Rock Spring is shown on the southwest boundary of the 1889 Plat as "Possession of R. Bowie". This may be Mary Lansdale's parcel, now a housing development. Bowie himself may have built the more usual Rockville three-bay house (See M:26/10/1, the 1815 Beall-Dawson House and M:26/9, the 1821 Bingham-Brewer House) and expanded it later. Finally, it is also possible that the four-bay 1838 house was built to Bowie's taste.

Continued on attachment 7.3

M:26/17
Glen View /Civic Center
Attachment 7.3

Bowie's taste may have been influenced by several family properties. The Bowie/Sevier House at 3124 Q St. in Georgetown, a classic brick five-ranked Georgian, was built by Bowie's father, Col. Washington Bowie, around 1805 and sold after 1812 when Richard Bowie was 14. The family then moved to "Oatlands" at Olney, now destroyed, but said to be a stone house "already on the property" (ca. 1812). ^{1/} Another Bowie-related house is Mount Lubentia, a brick, five-ranked, hipped-roof Federal house with three-bay front portico, built by the related Beall family before 1770 in Largo, Maryland. All conform to the general mass and form of Georgian/Federal houses, even when such forms were not stylish. Richard Bowie's four-ranked house is uncommon, and certainly did not result from a lack of knowledge or exposure to the proper form, nor could it be attributed to a lack of money.

Glen View Farm

1926-1957

The present building was designed by James Irwin Porter and James A. Lochie for Dr. and Mrs. James A. Lyon. Mrs. Lyon had ownership of the property since 1917 (as widow of Wm. H. Smith) but did not begin major renovations until Dr. Lyon retired in 1925. The house does not replicate any known model, but is of the same type as several local examples such as William Thornton's "Tudor Place House" built in 1815 at 1644 Q Street in Georgetown, a five-part symmetrical neo-classical building (major porticoed center core and hyphens connecting two minor end-gabled wings) similarly embellished with Palladian windows and lunettes, double end chimneys and columned portico. In addition, during the early 1920s, a renewed interest in early American history peaked was sparked by preparations for the 150th anniversary of the United States in 1926. The Lyons' house was perhaps part of that general revival, fueled by Dr. Lyon's lifelong interest in American history.

The Lyons' renovation changed the south (front) fenestration of the Bowie house to a classic three-bay central entry and two-story, full-columned portico with second-story porch. The two-story false hyphens and 2-1/2 story wings are not precisely symmetrical, the east wing fenestration being lower and spaced differently, undoubtedly because the east wing used the foundation and door cuts established for the wing added earlier in the century. The facade and structural elements were unified by arch motifs: segmental openings, lunettes, fanlights, Palladian windows and doorway arches. The fully detailed original plans (Attachments 7.14 through 7.18) were not precisely followed. Two copper-capped, glassed cupolas (noted as skylights on the plans)

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were drawn on the main block rear roof slope. The copper caps would have been visible from the south, but concealed from side view by the massive double end chimneys. These were not built, nor was the lunette window in the portico gable and other minor interior and exterior features.

The stone center core is end-gabled, with false parapets and false double-chimneyed ends. The peak of the old hipped roof is visible behind the ridgepole, echoing the point of the portico pediment. The house is sheathed in rough-coursed native fieldstone except for the portico, which is stuccoed. The classic pediment and dentils are stuccoed and the full architrave is supported by four two-story wooden Tuscan columns. The second-story balcony/porch is enclosed on the sides by two sets of four-light French doors with flanking single four-light panels on each end, all surmounted by rectangular/square overlights. The south front has four pairs of four-light French doors with rectangular overlights on the east and west, flanking a central set of 12-light French doors with an overdoor fan-lighted panel with incised triangular corner blocks. The doors are separated by reeded pilasters. The narrow balcony has a wrought iron railing in a joined double-heart pattern with interior fleur-de-lis surmounted by a running Greek Key design. The first story has a central entry wood paneled door with non-functional rectangular transom surrounded by reeded pilasters and topped by a full entablature. An outsized 6/6 window flanked by wooden shutters occupies the first and third bays. Half columns join the portico to the stuccoed exterior facade.

There is one large Palladian window in each of the east and west end gables.

The north, (rear) facade of the main block has an irregular four-bay fenestration. The third, or attic story, has two large, evenly-spaced lunette windows surrounded by a keystone arch. A similarly arched large Palladian window with shutters is near the center of the second story, and one 6/6 window is in the west bay. The first story is obscured by the arcade.

The two-bay east hyphen has two 6/6 windows on the second floor and one three-part window consisting of a central outsized 6/6 window flanked by 3/3 double hung sashes on the first story. The prominent lintel is a flat arch with keystone.

The east wing is end-gabled with a false double chimney. A lunette (8/4) surrounded by a keystone fieldstone arch with granite lintel is in the gable. Two windows are evenly spaced in the second story. The first story has a blind keystone fieldstone arch inset with stucco panel atop a Palladian window flanked by five-light side panels. Reeded and capiteled pilasters are used as window mullions.

continued on attachment 7.5

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The east facade of the wing is composed of a three-bay, two-story shed roofed porch on the south end, and a three-bay arcaded terrace on the north end. The porch is supported by three major square two-story columns with smaller pilasters applied to the sides of the columns on the first story and at the juncture of the house. The second-story enclosed porch is related to the front portico in plan. The south end has three eight-light panels with a transom light over each panel, and a clerestory light above the transom lintel. The east side has a pair of eight-light doors with a two-light transom in the first and third bays. The center has two wider doors with overhead fanlight and corner infills. It is flanked by two single doors with transoms. The north end of the porch has been modified as a emergency exit. One panel and transom remains on the east side, the rest is infilled with a flush exterior door leading to a wooden stairway decending to the terrace. The first story has three sets of 12-light French doors with a three-part keystoned lintel. This porch is the focus of the formal gardens descending three terraced levels to the east, framing the colonade with a formal balustraded stone wall and a long flight of stairs interrupted by octagonal landings and terraced gardens.

The three-bay arcaded terrace has 6/6 shuttered window in each bay on the second story. On the first story, keystoned arches surround three sets of arched doors, each 13 lights. The full-facade flagstone terrace is accessed by three flagstone steps the length of the porch on south end and is enclosed by a low boxwood edging along the north end.

The two-bay north facade of the east wing has a double chimney with a lunette in the gable. There is one window in each bay on each story. The north, or rear facade of the hyphen consists of two 6/6 windows on both first and second stories and two projecting lunette windows inset in the roof. A stairwell leads to a basement entrance.

The north (rear) facade consists of a four-bay main block with a three-bay by five-bay two-story rear kitchen wing with recessed hyphen, and the west wing with hyphen.

The three-bay by seven-bay rear kitchen wing has double chimneys north and south, the south chimney unit serving the heating plant. The east facade has seven gabled dormers clad with lapped wood siding, each with one 6/6 window. Five windows are on the first story. The cornice frieze is ventilated by four small square grilles. The north facade has a bell located at the top of the false double chimney in an arched opening. At the base of the chimneys are two small, square four-light window sashes. A window is in each of the east and west second story bays, and a wood panel exterior door is in the center

continued on attachment 7.6

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bay, first story. The entry is flanked by rectangular delivery vaults or pass-throughs (originally with doors interior and exterior) for bread, milk and other items. The east vault has a wooden panel door, and the west a three-light sash. An overhead fixture mounted above the lintel lights the entryway. The entry is accessed by two flanking stairways, each with one turn, joining in the center at the entry. A plain wrought iron balustrade lines the stairways. The grade has been lowered on this facade, the original grade buttressed by stone walls on the east. The exposed foundation has a keystone arch surrounding a wood panel exterior door which opens upon the excavated apron and driveway. Shrubbery on the original grade conceals the loading area from east and west view.

The west facade of the rear wing has four dormers and five 6/6 windows on the first story. The slightly recessed two-bay hyphen has two roof dormers, (rather than one as shown in the plans). The first story has a double-width window in the north bay, and an arched wood door in the south bay, covered and enclosed by the arcade.

The six-bay glass-enclosed arcade is similar in design to the south and east porch enclosures. All but the entry bay has a pair of 15-light sashes surmounted by a fanlight set into a wood panel. The entry bay is at the junction of the main block and the rear hyphen, a 15-light center entry door flanked by 10-light side panels. A fanlight flanked by electric carriage light fixtures is overhead. The arcade exits onto a raised flagstone terrace reached by five steps. A ramp has been added on the west for handicapped use.

The west wing is connected by a two-bay hyphen. The north (rear) has two small projecting lunette windows inset in the roof, and two 6/6 windows on the second story.

The two-bay by three-bay west wing north (rear) facade has a central gable lunette, and one window in each of the two bays, first and second stories. The west facade has one window in each of the three second-story bays and one window in the north bay, first story. A one-story conservatory wing occupies the remainder of the west facade, having a wood door with nine lights in the north facade, a Palladian window with five-light side panels and stuccoed overarch on the west facade, and one 6/6 window on the south facade. The south (front) of the west wing has a gable lunette, a window in each of the two second-story bays, and a central Palladian window with five-light side panels set in a stucco overarch on the first story. It is connected to the main block front facade by a two-bay hyphen.

The south facade of the two-bay west-wing hyphen has a window in each second-story bay, and one outsized 9/9 window with six-light side panels.

continued on attachment 7.7

Interior

The 36'X 36' center core is now the entry hall, with adjacent rest room and coat facilities, and an open two story stairwell to the central hallway and two bedchambers over the entry hall. The attic is used as an art studio. The east wing contains the living room, music room, and dining room on the first floor, and the master bedroom suites on the second floor. The west wing contains a library, office, and conservatory on the first story, and bedrooms and bathrooms on the second story. The rear wing contains the kitchen facilities on the first floor and servants quarters on the second, now used for offices, lounge and canteen, and a gift shop. The cellar, or basement level contains the old food storage and receiving areas in the kitchen wing, coal room and power plant, and the "vault" among other uses. The old foundations are present but have been parged with concrete. The original wood doors have been reused in the basement. (See floor plans, attachments 7.19 and 7.20.)

The first-story floors are random-width pegged oak except for marble flooring in the conservatory. Noteworthy features are the three-part staircase in the entry hall, wood paneling, decorative ceiling plasterwork and cornice moldings themed to room use. Walls of up to three feet in width indicate old exterior stone walls behind paneling and plaster, and masonry chimneys between rooms. Radiators were placed behind removable or hinged panels in the woodwork. Each room has a fireplace with distinctive mantle and overmantle, and lighting fixtures, (some not original), suitable to the character.

Dining Room

The dining room is clad in walnut finished paneling. A row of panels along the east and west walls, approximately at elbow level, are hinged to open to small trays or tables. Three arched French doors with carved surrounds and acanthus scroll keystones open out onto a terrace overlooking formal boxwood gardens and a fountain. The boxed cornice is trimmed with egg and dart molding, and acanthus leaves at the ceiling. The fireplace is walnut paneled with black marble fire surround and hearth. The lighting fixtures are two-arm wall sconces of wrought iron with elements of the decorative pattern plated with brass.

Living Room

The living room has painted wood-panel wainscotting and walls. The massive fireplace is rough-coursed granite with slate hearth. The room has three sets of 12-light French doors on the east wall. The two-arm wall sconces are brass.

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Entry/stair Hall

The open three-part staircase begins along the west wall, wraps around the north wall and up the east wall, ending in an open hallway on the second floor. The stair balustrade, beginning and ending in a spiral with plain tapered balusters, is simple and somewhat delicate, complementing the sense of light and space established by the two-story open stairwell and large three-part Palladian window which occupies nearly the entire north wall. The stair wall is finished with panel wainscotting as is the undercarriage of the stairs. A large brass six-arm chandelier is suspended into the stairwell from an elaborate plaster ceiling medallion.

Library and office

The library is lined with cabinets with bookshelves above. As built, some of the bookshelves had glass fronted doors, most of which have been removed. A carved white marble mantle is on the east wall. The cornice moulding is of alternating Greek lamps and acanthus leaves, supported by acanthus scrolls and dentils. A small office is reached through a door at the northwest corner. The stone fireplace in the office was moved from the old east wing. A door on the east wall opens to the exterior.

Conservatory

The conservatory has black marble flooring with thin brass spacer strips rather than the slate indicated on the plans. A fountain shown in the plans either was not built or has been removed. Cages for Mrs. Lyon's collection of exotic birds, installed on the west end of the conservatory behind an arcade decorated with medallions, are now gone.

Second Story

The second story is less ornate than the first. It has plaster walls throughout, with plain cornices and mitred moulding surrounding windows and doors. Bedrooms and baths exhibit fine craftsmanship in various cabinetry features and details such as built-in cupboards, dressers and closets in dressing rooms, linen closets, and decorative shell niches used for shelving units in the master suite.

Grounds and Gardens

John H. Small, III designed the Glen View Farm landscape, including drainage and underground irrigation for lawns and gardens. The original landscape plans are lost, but the garden plan was drawn in a

continued on attachment 7.9

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site plan in 1957 (Attachment 7.21). The basic scheme, many original plantings, stone walls, walkways, formal balustrade and other ornaments have been preserved. Great stands of cultivated evergreen trees and forest shape the view. The character is eighteenth century colonial as inspired by Italian Renaissance terrace gardens. Aged boxwood and trees, some reaching champion size, line a greensward reminiscent of a colonial landscape sweeping before the mansion.

The formal gardens extend from the east facade, focusing on the colonaded east porch framed by a balustraded stone wall surrounding the lawn, and on an octagonal fountain at the bottom, traversing four levels of stairs and boxwood gardens terraced with stone walls. The walls and archways are inset with seating niches and carved Italian panels suggesting the antique, and walkways lead through stone archways south to the dollhouse and fields, and north and east to less formal gardens.

A stone walkway follows the wall supporting the east lawn of the house, ending at a pergola with benches supported by massive piers. From this point, the walkway divides, proceeding northwest to the rear of the house, or northeast to garden areas and a former greenhouse site. Boxwood edging, grass paths and timber steps replace stone walls and walkways and informal cutting gardens, both perennials and annuals, lead to a walk lined with ornamental cherry trees. A sundial is centered in one of the cutting gardens. The heated greenhouse which stood at the bottom of the terraced hill has been demolished.

Acknowledging greater foot traffic and uses, the City has continued the stone walkways into walks originally grassed, raised some walls, and added additional walls and walks to improve traffic circulation and access to sports facilities and fields. The additions are indistinguishable from the original. Dogwoods, boxwood, and other shrubs and trees have been replaced as necessary and annual flowers planted for color. Specimen shrubs and selected tree species have been labeled along the primary walkways. Landscape architect Gordon L. Riggle designed the City additions in the 1960s.

Footnotes:

1. Roger Farquhar, Old Homes and History of Montgomery County, Maryland; Brookeville, Md. (1962) Reprinted 1981. p.241

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assessed value for the 75-1/4 acre improved holding, part of "Rock Spring", assessed at \$250 in 1838 and \$903 in 1839. 1/ The Bowie house was 36 feet square, 2-1/2 stories, under a hipped roof, with one wing and a large detached kitchen building. It was embellished on the east side by a two-tiered porch decorated with ornamental wrought ironwork supports and balustrade. In 1882 it was described as having 16 rooms. 2/ The Bowie home remained a seat of hospitality and culture for the 75 years it remained in the family.

Richard Johns Bowie was the son of Colonel Washington Bowie, a namesake and godson of George Washington. Col. Bowie was described by the Annapolis Gazette in 1810 as "one of the wealthiest and most public spirited citizens of Georgetown". 3/ But this merchant prince lost five of his ships and cargoes during the War of 1812, resulting in financial ruin. Col. Bowie retired to his country estate "Oatlands" when Richard was 14.

The Bowies were associated or allied by marriage with many Georgetown-based families who also owned lands near Rockville. Between 1836 and 1843 Richard Bowie purchased contiguous parcels from these family friends and acquaintances. In addition to the 75-1/4 acres of "Rock Spring" purchased from the heirs and assigns of Henry Lansdale, he purchased 35 acres of "Burgundy" from the heirs and assigns of Governor Thomas Sims Lee and in 1837, 210 acres of "Mill Land" from the heirs of Elisha Williams, a total of 325.25 acres. (See Plat, Attachment 7.10)

One of the families with interest in both Rockville and Georgetown descended from Gen. Otho Holland Williams and his brother Colonel Eli Williams. Although this family is associated with the Hagerstown area of Washington County, Maj. Otho Holland Williams, son of Eli, was involved in the planning and administration of the C&O Canal, as was Richard Bowie's brother. 4/ Maj. Williams was married to a member of the Bowie family and spent winters in Georgetown. He also owned 400 acres west of Rockville. In 1833 his daughter, Catherine Williams, married Richard Johns Bowie. 5/

By 1850 Richard Bowie was comfortably seated on his large estate. From this site he became a Whig party leader and supporter of Henry Clay. He was elected to the U.S. House of Representatives in 1848 and 1850 but declined a third term to run unsuccessfully for Governor. In 1861 he was elected Chief Judge of the 2nd Judicial Circuit, and the Governor named him to Court of Appeals in 1863. He lost his judicial seat in 1867, but was again elected Associate Judge of the Court of Appeals in 1871 where he served until his death in 1881. 6/

continued on attachment 8.2

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In the politically momentous Civil War years, Judge Bowie was a leader and spokesman for the Union Democratic Party. This party reflected the conservative views of the majority of Maryland citizens. In state and local elections held between 1861-1867 the Union Party won elections due to its pro-Union, anti-secession and anti-abolitionist stand.

Judge Bowie had been an early advocate of the ill-fated colonization movement to resettle slaves in Africa in the 1830s and 40s; 7/ however, he acknowledged the realities of an economic system built on slavery and was himself a slaveowner. The 1860 Census lists himself, his wife and his two nieces as a household and owners of 21 slaves in two slave houses.

Bowie's failure to support the secession movement and his influence within the County in favor of compromise resulted in his arrest, along with three other local Unionist leaders in Rockville, by troops under Gen. J.E.B. Stuart's command in June, 1863. The captives were released the next day in Brookeville, Maryland, as Stuart hurried to join Gen. Lee in Pennsylvania.

After the War years, Judge Bowie became a respected voice in the Republican Party. He was always active in town and County affairs, including service as a Vestryman of Christ Episcopal Church and an officer of the Agricultural Society. He died in 1881, age 73, still in office as a Judge by special act of the legislature (1877) which permitted him to continue past the mandatory retirement age. 8/

Details and information about the contents and arrangement of Glen View are found in the Inventory of Judge Bowie's Estate which appraised items listed as Parlor Furniture, Hall Furniture, Library, Second Floor Pantry, various chambers and two refrigerators. 9/ (Attachments 8.8, 8.9) An extant copy of an 1882 Fire Insurance Policy made out by Catherine Bowie gives the description of the house structure. (Attachment 8.10) This document shows 16 rooms in a 36X36 stone building of 2-1/2 stories with a one story 18X20 wing, and a detached kitchen building measuring 18X40 feet. There were two passages, two porches, three chimneys and seven fireplaces. Barn, stable, milkhouse and other outbuildings completed the holdings. The policy also includes the notation that Mrs. Bowie occupied the house during summers; during the winter, only the kitchen building was in use.

Some alteration to the 1838 house had been done, as is illustrated in the only known photograph of Glen View. It was taken in 1904 and published in The Baltimore Sun of October 16, 1904, when the estate was offered for sale. (Attachment 8.11) The photo shows a Gothic Revival- influenced steeply-pitched center gable with bracketed and decorated

continued on attachment 8.3
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bargeboard centered over the main facade. This gable is awkwardly proportioned and placed directly in front of a large chimney. The one-story, two-bay porch has flattened arch spandrels between plain chamfered supports. These changes reflect the mid-Victorian distaste for the sparse, simple lines and restrained decoration of the "old fashioned" homes of the Federal/Greek Revival styles and undoubtedly date from the latter half of the 19th century.

The Bowies had no children, and after Mrs. Bowie died in 1891 the bulk of the estate passed to the two Holland nieces. 10/ When the property was sold out of the Bowie family in 1904, it was divided.

The house and 119 acres became the property of Charles J. Fox and later Franklin Fox. For two years the property belonged to Mrs. Emma J. Walters. (See Abstract of Title, Attachment 8.12) During this period some modernization was done to the east side in attaching a kitchen/service wing, and it is believed that the upper story of the east side porch was enclosed; however no clear photographs exist. A survey made in 1925 shows the extensive grounds, buildings, tenant houses and roads as they existed just prior to the construction of a "new" Glenview. (Attachment 7.12)

Glen View Farm

1926 - 1957

The Bowie estate with its old stone house and 119 acres of land was purchased in 1917 by the Washington Loan and Trust Company as Trustees for Irene Moore Smith, wealthy socialite and wife of William H. Smith. 11/ In 1923 the widowed Mrs. Smith married Army Surgeon James Alexander Lyon, scion of a prominent Broome County, N.Y. family. 12/ When Dr. Lyon retired to private practice two years later, the Lyons embarked upon an ambitious building plan.

A firm of young architects, James A. Lochie and Irwin Stevens Porter, was engaged to design a new stone house that would envelop and expand the 1838 Bowie house. 13/ In this Neoclassical mansion, the original 36 foot Bowie house became the central element of a five-part composition. New side wings were joined to the center section by slightly recessed curtain passages, resulting in a front elevation stretching 125 feet. 14/ A full-width classical pedimented portico raised over four monumental columns created a new central focus.

Overall the house is notable for its space, composition, fine materials, and craftsmanship. The monumental portico, wrought iron tracery on the second floor porches, walnut panelling, fine plaster work, and the marble, slate and copper used throughout the house combine to form a significant example of the Neoclassical style. Lochie and Porter used the vocabulary of Georgian traditional style as a starting point, but added sleeping porches on two sides.

continued on attachment 8.4
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Attachment 8.4

The mansion was constructed for both gracious living and large-scale entertaining. The reception area (the original 36X36 first floor of the Bowie house) includes an entry foyer, three part staircase, cloak rooms, and powder room. The west wing was a conservatory with marble and slate floor and fountains. The east wing contained a dining room that seated 60 and opened to a flagstone terrace overlooking formal boxwood gardens. Along the rear of the center block an arcaded passage was glassed in by five pairs of French doors with semi-circular transoms; this was used as a breakfast room. 15/

The large staff, which included Filipino servants, a black butler and French governess, was housed in a new two-story kitchen/servant wing on the rear (north) side of the house - the present office wing. 16/ In the basement the original foundation and cellar walls of the Bowie house were encased in concrete in 1926, and a 19th century chimney shaft became the housing for the 20th century elevator machinery. The extensive wine cellars, storage areas, vaults and dumbwaiter reflect the lifestyle of the Lyons. The Lyons reused original interior doors from the Bowie era for some of the passages and storage area.

During the Lyon years the house was approached through wrought iron gates located on both Horner's Mill (now Avery) and Baltimore Roads. 17/ The driveway wound through the terraced landscape of ponds and streams, passing rose gardens and vinyard. Today the entrance has been shifted to just north of the intersection of Edmonston Drive and Baltimore Road, but the 600 foot drive presents much the same vista.

Located behind the mansion were a dairy barn with stables, apartment garage, 60 foot greenhouse/shop, and a mechanical shop with corncrib. After the birth of the Lyons' daughter Elizabeth, a cottage, complete with fireplace and kitchen, was erected as a playhouse for her. Only the cottage remains.

The Lyons maintained their principal residence in Washington D.C., where Dr. Lyon achieved fame as a coronary specialist who contributed over 50 articles to medical journals. The Glen View estate was used most often as a summer residence to escape the city summers. The Rockville-based Montgomery County Sentinel took note of the Lyons' social affairs, and on the occasion of the May, 1937 garden party described the estate as "one of the most beautiful in Washington and environs."

Irene Lyon died in 1950 after a lengthy illness. By the terms of her will and the various Trust Agreements, Washington Loan and Trust Company remained trust owners of the estate, with one half of the estate to pass to her husband who was also a Trustee in his position of Director of the Company. 18/ The estate and grounds were

Continued on Attachment 8.5

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appraised at \$177,000 (Attachments 8.13, 8.14), but after several court petitions and appeals the value was reduced in 1952 to \$155,000. The appraisers noted that the house and surrounding 65 acres of cleared land "is best suited to remain an estate or institutional entity". 19/ Dr. Lyon died in 1955.

In 1953 the Montgomery County Historical Society purchased the house and 28 acres. This 9 year old organization was anxious to have a permanent home for its many activities and space to house its collection of County memorabilia and research library.

The Society embarked on a fund-raising drive, abetted by the publication of a pictorial brochure (Attachment 8.15). However, it soon became apparent that the costs to operate and maintain the estate were more than Society members could bear. After three years the Society sold the property to an entity with greater resources.

Rockville Civic Center

1957-Present

The City of Rockville purchased the mansion and 66 acres between 1957 and 1963. 20/ In the last 28 years, the City has gradually expanded the facilities and buildings on this site to make Glen View the cultural/civic center of Rockville. In 1960 the 502 seat Fitzgerald Auditorium and Social Hall was completed. The site of City-sponsored concerts, plays and lectures, it is also rented for private functions (Brochure, attachment 8.16). The long halls and spacious rooms on the second floor of the main house provide exhibit space and headquarters for the Rockville Municipal Art League. The first floor of the mansion has become a favorite site for weddings and other social occasions. (Brochure, floor plans, attachments 8.17, 8.18, and 8.19) The Washington Star included the Civic Center along with such better known edifices as Decatur House, Woodlawn and the Woodrow Wilson House in a feature on "10 Terrific Places to Throw a Party". 21/

Cultural ties to the past are evidenced in the prominent display of paintings and photographs associated with the Lyon and Bowie families. Copies of the ca. 1814 paintings of the Col. Washington Bowie family, including the young Richard J. Bowie, hang in the lounge. In 1972 an oil painting of Judge Bowie was commissioned by the City. 22/

In 1959 the family of architect Irwin S. Porter presented the City with his 1926 watercolor renderings. The house has had little alteration except for the enlargement and replacement of kitchen/service facilities. (Photographs, attachments 8.19 through 8.24)

The history of this house and its predecessor through 150 years is kept alive by house tours and other programs given by the Civic Center staff and the 40 volunteer docents.

Footnotes on attachment 8.6

Footnotes:

1. Bowie purchased 3 acres (improved) from Mary Lansdale, widow of Henry, in 1838. It is not known what improvement was present at the time of this purchase; the value for 1838 was \$102.50. In the same year he purchased from Dr. Anderson the remainder of the Lansdale's part of Rock Spring, 75-1/4 acres which Dr. Anderson had obtained at auction in 1830. In 1838 the 72-1/4 acre parcel was assessed to Bowie at \$148.00. The Bowies and Andersons were also related through the Lansdale line.
2. Insurance Policy written with Mutual Fire Insurance Company of Montgomery County for year 1882-83.
3. Quoted in Bowie and Their Kin genealogy of the Bowie family and Bowie family file, Montgomery County Historical Society.
4. Scharf, History of Western Maryland, Vol. I, p 704, discusses Canal Company organization and members of Central Committees.
5. Another daughter of Maj. Williams was Laura Williams (1841-1861) who married Zachariah Holland, son of Montgomery County's Register of Wills, Solomon Holland. Genealogy chart of this line is contained in "Montgomery County Story", Vol. 20, No.1 1977 by Leslie Morgan Abbe.
6. Scharf, Op Cit pp 754-757 and Heibert and McMaster, A Grateful Remembrance, pp 401-404 and Chapters 9 and 10.
7. McMaster, op cit, p. 158.
8. Obituary and Tributes to Judge Bowie in Montgomery County Sentinel March 18 and March 25, 1881.
9. Inventory of Judge Bowie's estate, Montgomery County Will Records R.W.C. 13/45.
10. Mrs. Bowie's bequests, which also list furniture, including three "large mahogany dining tables", piano, walnut bookcase and the "Oatlands" silver. Montgomery County wills, R.W.C. 15,/438. For Bowie/Holland/Williams connection see Portrait and Biographical Record of the Sixth Congressional District, Chapman Publishing (1898), p.270 and also Montgomery County Story, Vol XV, No. 2 (Feb. 1972).
11. Montgomery County Land Records 264/200 and 268/359.
12. Personal Information for Lyon family is taken from Vol II, Washington Past & Present, pp 512-515 and Who's Who in America Vol. 1929 and 1948-49.
13. A 1925 preconstruction survey of the property and surrounding area shows a quarry located northeast of house. Granite for the new construction may have been quarried there. Irwin S. Porter was the President of the Washington Chapter of the A.I.A. in 1936.
14. Dimensions of the old Bowie house are found in 1883 Insurance Policy, Architectural Drawings by Irwin Porter, dated March 23, 1926 note existing walls, windows and chimneys.

Continued on attachment 8.7

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Attachment 8.7

15. Rooms are delineated on both the 1926 floor plans (attached) and in the Inventory and Appraisal of Mrs. Lyon's Estate at Montgomery County Will Records WCC 25/166.
16. Information provided by Lyon grandson James C. Kelly of Pearce, Arizona, who visited the estate in July, 1985. Mr. Kelly lived here until the age of six.
17. The Description of Land contained in Estate Appraisal, notes that the property has a frontage of approximately 3,150 feet on Avery Road.
18. Montgomery County Land Records 1727/9 (1952) deeds 1/2 estate to Dr. Lyon and recounts the various Trust Agreements from 1926 to that time.
19. See Docket of Administration #7344 and 7853 (1950-1952).
20. See attached Abstract of Title 1839 to Present.
21. The Washington Star, February 4, 1979.
22. The originals are owned by another descendent of Col. Bowie, A. Felix duPont, Jr. of Wilmington, Delaware. Mr. duPont's father inherited the paintings and was the great-nephew of Judge Bowie. A. Felix duPont (1879-1948) was V.P of E.I. duPont de Nemours Company from 1916 on. His grandmother was a sister of the Judge, and "Oatlands" passed to that branch of the family. Copies of the portraits were made in 1972 by permission of the Felix duPont, Jr. family.

M:26/17
Glen View / Civic Center
Attachment 9.1

Bibliography/Major Sources

Books:

- Bowie, Walter. The Bowies and Their Kindred; N.O. Louisiana (1971).
- Farquhar, Roger. Old Homes and History of Montgomery County, Md.
Brookeville, Md. (1962) Reprint 1981.
- MacMaster, Richard K. and Ray Hiebert. A Grateful Remembrance;
Montgomery County, Md. (1976).
- Proctor, John Claggett. Washington Past and Present; New York, N.Y.:
Lewis Historical Publishing Co., (1930)
- Scharf, John Thomas. History of Western Maryland, Vol. I; Regional
Publishing Company (1968). Reprint of 1882 edition.
- _____. Portrait and Biographical Record of the Sixth
Congressional District; Chapman Publishing (1898).
- _____. Who's Who in America; (1929, 1948.)

Newspapers:

<u>Montgomery County Sentinel</u>	<u>The National Intelligencer</u>
<u>The Washington Star</u>	<u>Maryland Journal and True American</u>
<u>The Baltimore Sun</u>	<u>Rockville City Newsletter</u>

Maps and Surveys:

Montgomery County Historical Society, File 21 - Rockville area
contains surveys on parts of Glen View dated 1792, 1889, 1890, 1919.
Published Atlases and Surveys: 1865, 1878, 1890, 1917, 1925, 1949.

Other Publications:

Montgomery County Story Vol. XV, No. 2 (1972); Vol. 20, No.1 (1977)
and Vol 28, Nos. 2-3 (1985).

Montgomery County Historical Society Home, (Pictorial) 1954

Civil War Encampment Committee - Living Histories

Civil War in Montgomery County - Charles Jacobs, 1984.

Rockville Civic Center Commission Files

Architectural Drawings, Plans, Elevations - Irwin S. Porter, Joseph A.
Lochie (1926); Landscape Architecture, Drainage, Irrigation Plans,
John H. Small, III (1927).

City of Rockville: Recreation Department files, Licenses & Inspection
files and Public Works Plats.

Will of Richard J. Bowie

Montgo. Co. Wills R.W.C. #6, f. 274

Made Dec. 5, 1878

Probated Mar. 29, 1881

I give and devise and bequeath to my affectionate and dearly beloved wife, Catharine L. Bowie her heirs and assigns forever, all my estate real, personal and mixed of every kind and description whatever, including all Bonds of the United States or the District of Columbia or of the State of Maryland by whatever names called or known and all my private securities wherever situate or being.

I commend to the care and protection of my beloved wife our affectionate and beloved nieces Emma B. Holland and Rosa Maria Holland, desiring she will give each of them to her and her heirs absolutely, such portion of my estate real and personal as she may think proper.

Exec. - Wife

Inventory R.W.C. #13, pg. 45

Parlor furniture \$70.00

Hall furniture \$15.00

Library furniture \$52.25

Library - Law and misc. \$300.00

144 ounces silver \$144.00

Dining room furniture \$75.00

2 refrigerators and table \$15.00

second floor

front chamber furniture \$85.00

back chamber furniture \$100.00

contents of second floor pantry - \$5.00

furniture and bedding in 3rd story - \$40.00

Total - \$1914.80

Will of Catharine L. Bowie Montgo. Co. Wills R.W.C. #15, pg. 438

Made Feb. 4, 1884; probated Dec. 14, 1891

Exec. to sell all property, real, personal and mixed

Bequests as follows:

To niece Emma B. Holland;

\$15,000

piano, piano stool and cover

picture "Maiden of Light" and 2 picture panels on mantel in front
parlor

set of bedroom furniture with bed, mattress, bolster and pillows
in the chamber over my front parlor

1st choice of my Marseilles quilts

all my silver ware with exception of that part thereof derived from
the family of my deceased husband

gold watch worn by deceased husband in his lifetime

all wearing apparel, table linen, bed linen, towels and blankets

all books

To niece Rosa M. Holland

\$15,000

set of bedroom furniture, bed mattress, etc. in chamber occupied
by her

2nd choice of Marseilles quilts

my guitar and box

my candelabra

M:26/17

Glen View / Civic Center

Attachment 8.9

Will of Catharine L. Bowie, con'd

To niece Laura S. Magruder, wife of Henry Bradley Magruder

\$2000.00

bedroom furniture in chamber over my back parlor

My new pattern churn and butter worker, ice-cream freezer

Set of gilt-edged tea china

To niece Laura W. Talbott, wife of Hattersley W. Talbott

Large feather bed and large hair mattress on large bedstead in
attic

Oil painting of my father in my parlor

Tall walnut bookcase in Library

Set of Franch white tea china

Tall mirror between front windows in parlor

To niece Anna J. Bowie, wife of Harry C. Bowie of Washington, D.C.

All my dinner china

Feather beds, bolsters and pillows on small bedstead in attic

To niece Helen Brook, wife of W. Irwin Brooke of Wash., D.C.

My 3 large mahogany dining tables

To sister Sarah S. Rogan, wife of Dr. William Ragan of Washington Co., Md.

All my glass-ware

To nephew Washington B. Chichester

large green covered reclining chair

all silverware which came from Oatlands: in trust to be divided
equally between himself, his brother Arthur M. Chichester
and cousins Thomas J. D. Bowie, Washington Bowie, Wilson
Bowie and Sllan Bowie; to be divided between the six share
and share alike; division to be made by Washington B.
Chichester

Balance to be divided among nieces Anna J. Bowie, Laura W. Talbott, Helen
Brooke and nephew Richard Bowie Holland

Exec. - Hattersley W. Talbott

M:26/17
 Glen View / Civic Center
 Mutual Fire Insurance Company
 of Montgomery County
 188 policy on Glen View
 Attachment 8.10

APPLICATION OF Mrs Catherine L Bowin
 of Glenview near Rockville
 for Insurance against FIRE, by the MUTUAL FIRE INSUR-
 ANCE COMPANY OF MONTGOMERY COUNTY, for the sum of \$ _____, to wit: On

	Amount Insured.	Rate	Amount of Pre- mium Note.		Estimated cash value of pro- perty, exclu- sive of Land.
	Dollars.	per cent	Dollars.	Cts.	
Dwelling House	36.00	5	180		6.000
Household Furniture	4.00	5	20		8.00
Clothing					
Barn and Shed	9.00	6	54		12.00
Hay and Grain in Barn					
Corn House					
Grain in Corn House					
1. Horses in Stable	7.5	6	45	50	1.00
3. Cattle in Stable	7.5	6	45	50	1.00
2 Carriage and Harness	15.0	6	90		2.00
in					
Agricultural Implements					
in					
TOTAL	\$52.50		271.00		84.00

No ashes shall be kept in greater quantity than about the building insured. All fire or chimney chimneys shall be kept at the bottom with tin or other metal. If a stove or stove be used, pipes passing through floor or partition shall be secured with a fire collar or metal. If a pipe pass through a wall or roof, it shall be with an elbow, and the flue shall be built with brick, laid flat. No pipes shall pass through the side wall or roof. Ashes shall not be kept nearer than 25 yards to the insured buildings, unless in brick or stone ash house. The undersigned hereby affixes his name or their names to the Charter, Constitution and By-Laws of the Company, as members thereof.

Amount of Premium Note, \$ 271—

Int. 12 Mos. Days }
 to 1st Jan., 1883 } \$ 10.84

Policy

Survey and Mileage

Postage

06

\$ 10.90

How is the title held? In fee by applicant Where situated? one mile East of Rockville

By whom occupied? None For what purpose used? Residence

Of what material is the Dwelling constructed? Plaster How covered? Shingles How long since? 1 years.

What is the size of the main building? 36 by 36 feet 2 1/2 stories. Wing? 18 by 20 feet 1 stories

Kitchen 40 by 18 feet 1 1/2 stories. Passages? 2 Porches? 2 Chimneys? 3 Fire Places? 7

Rooms 16 Are stove pipes secured according to printed directions above? Yes

Barn and Shed 70 yards from Dwelling 40 by 24 feet with addition 25x

20' full stable in basement of barn for five horses
all rooms with cupboards shelves

Catherine L. Bowin

Mrs Bowin expects to occupy this house during the summer & to have it in charge of some proper person who will live in the kitchen during the winter

ROCKVILLE CIVIC CENTER

ABSTRACT OF TITLE

	Owner	Tract	Acreage	Date	Liber	Folio
1.	City of Rockville Mayor and Council	Rock Spring	28.477	8/28/57	2377	577
	Supplemental Parcels	"	1.972	1958	2480	18
	City of Rockville	"	10.52	1960	2779	454
		"	23.329	1963	3095	37
			<u>64.298</u>			
2.	Montgomery County Historical Society	Rock Spring	28.477	1954	1902	585
3.	James A. Lyon et al (Trustees)		98.1	1952	1727	9
4.	Washington Loan & Trust (Trustees of Irene M. Smith)		98.1 5.0	1917	264 268	200 359
5.	Emma J. Walter	Rock Spring, Mill Land and Burgundy	119.05	1915	250	9
6.	James A. Walter		119.1	1913	236	436
7.	Franklin R.G. Fox		119.1	1911	222	94
8.	Charles J. Fox		119.1	1905	182	140
9.	Hattersley Talbott (Trustee of Catherine Bowie estate)			1891-1905		
10.	Catherine L. Bowie			1881-1891		
11.	Richard Johns Bowie			1837-1881		
	Heirs of William Lee	Pt. Burgundy	38	1848	STS 3	493
	Adam Robb	Pt. St. Mary's	10	1843	BS11	594
**	Trustees of Dr. James Anderson to R.J. Bowie	Rock Spring	72.25	1838	Tax Assessment Records	
	Heirs of Elisha Williams	Mill Land	214.00	1837	BS 8	429
	Mary Lansdale	Rock Spring	3	1838	Tax Assessment Records	
				1839	BS 9	329
			<u>337.25</u>			

**This part of Rock Spring was purchased by Henry Lansdale in 1818, he died in 1828
In Liber X, folio 552 Sheriff auctions property to Dr. James Anderson for
debts owed in 1825 Equity Case. Dr. James Anderson died 1836, land
is shown on Tax Assessment Records for 1838 as Richard J. Bowie.

CASE NO. 7853

A TRUE AND PERFECT INVENTORY of all the REAL ESTATE of Irene Elizabeth Moore Lyon late of Montgomery County, deceased, appraised by the subscribers Charles H. Klinck and Leonard C. Burns jointly, we having been first legally authorized, and having taken the oath prescribed by law.

This real estate consists of a sizeable tract of land together with valuable improvements known as Glenview Farm, being designed and occupied for many years as a country estate. This estate is situate at the intersection of Baltimore Road and Avery Road, Rookville, in the 4th election district Montgomery County, Maryland.

DESCRIPTION OF LAND:

This property has a total overall area of approximately 119.1 acres, having a frontage of approximately 3,150. ft. on Avery Road. Of this total area we estimate about fifty acres is in a natural wooded condition, the remainder of the estate being cleared open land, a portion of which is used as a landscaped area surrounding the buildings and includes lawn area and terraced boxwood gardens.

DESCRIPTION OF IMPROVEMENTS:

Estate Mansion:

This building is of granite stone construction with slate roof and full basement, being basicaly 2 stories in height, and attractive both from the standpoint of setting and architecture.

The first floor has large reception hall, library with fireplace, office with fireplace, palm room with marble floor, drawing room with fireplace, all of these rooms being exceptionally large and becoming this type of dwelling. Also ^{on} the first floor are two poudre rooms each with half-bath, large buttlers pantry, main kitchen with tile walls, servants dining room, larder, milk room, small flower room and half bath. The exterior of the first floor has large front porch with 2 story columns, The large side porch facing the terraced gardens, also has 2 story columns, and the rear entrance to the reciption hall opens on-to a covered patio facing the parking area.

SECOND FLOOR-MAIN SECTION:

This section has six bedrooms each with tile bath, three of the bedrooms having large fireplace and there are also 2 large glassed in porches.

THIRD FLOOR:

There is only a small section of this building which has a 3rd floor, this section having a one room, a bath, and four smaller storage rooms.

PLAYHOUSE:

This small one story frame building has full basement with its own oil-h.W. heating plant, and the first floor has one room with fireplace and a small kitchen; and small closed-in-porch. The main room being of a studio type design has a balcony at one end with two bunk beds and one-half bath.

GREENHOUSE & SHOP:

This building being overall approximately 60.ft. X 16.ft. has its own oil-H.W. heating plant.

GARAGE WITH APARTMENT:

This building is of frame pebble dash construction with composition shingle roof, the first floor having a two car garage, laundry room, bath and oil-H.W. Furnace. The second floor has a three room and bath apartment.

SHOP-CORNERIB:

This one story frame building is used primarily for general mechanical shop work and has a small cornerib on each end and storage space above.

BARN:

This frame barn has small cow stable, 3 wagon stalls, six horse stalls, and small hay loft above.

TENANT HOUSE:

This two story frame five room and bath dwelling has oil-H.W. furnace,

OTHERBUILDINGS:

In arriving at the valuation stated below after considering all apparent uses of the land being improved as it is, we feel that the cleared portion south of the existing stream across the property having an estimated area of 55 acres, is best suited to remain as an estate or institutional entity. The remaining portion north of the stream containing an estimated 54.1 acres and being mostly wooded, we have considered, to be rural acreage.

We herewith submit our opinion of the valuation of this real estate at time of death was

----- \$177,125.00

We, the subscribers, do certify that the foregoing is a true and just inventory and valuation of all the Real Estate belonging to the said Irene Elizabeth Moore Lyon, deceased, within the State of Maryland, so far as the same has come to our knowledge, and as valued and appraised by us in dollars and cents, according to the best of our skill and judgment. In testimony of all of which we hereunto subscribe our names and affix our seal, this 5th day of May

M:26/17
Glen View / Civic Center
Attachment 8.18

ARCHITECTS - "Glen-View Farm" 1926

Firm: Lochie and Porter (1923-1949)
Later Irwin S. Porter & Sons (1949-1966)

Partners: Joseph A. Lochie d. 1949

Irwin Stevens Porter 1889-1957

James I. Porter d. 1975

Irwin S. Porter was educated in D.C. and a graduate of the George Washington University School of Architecture.

Known Works:

1926 "Glen View"

1931 Brookings Institue - 722 Jackson Place, N.W.. 9 story limestone building razed as part of Jackson Square project. Listed in W.P.A. Guide to Washington, first published 1942.

1937 1900 Foxhall Road

---- Remodeled Dewey House, now Capitol Hill Club, 3rd. Street, S.E.

1950s Translated Egyptian architects' design and measurements and served as American Architects for Islamic Center and Mosque, Massachusetts Avenue, N.W., D.C.

---- U.S. Soldiers and Airmans Home (Hospital/Dormitory)
Addition to Columbia Hospital for Women
Casualty Hospital

LANDSCAPE ARCHITECT

1927 John H. Small, III . Washington , D.C.

1960s Landscape additions - Gordon L. Riggle. Washington, D.C.

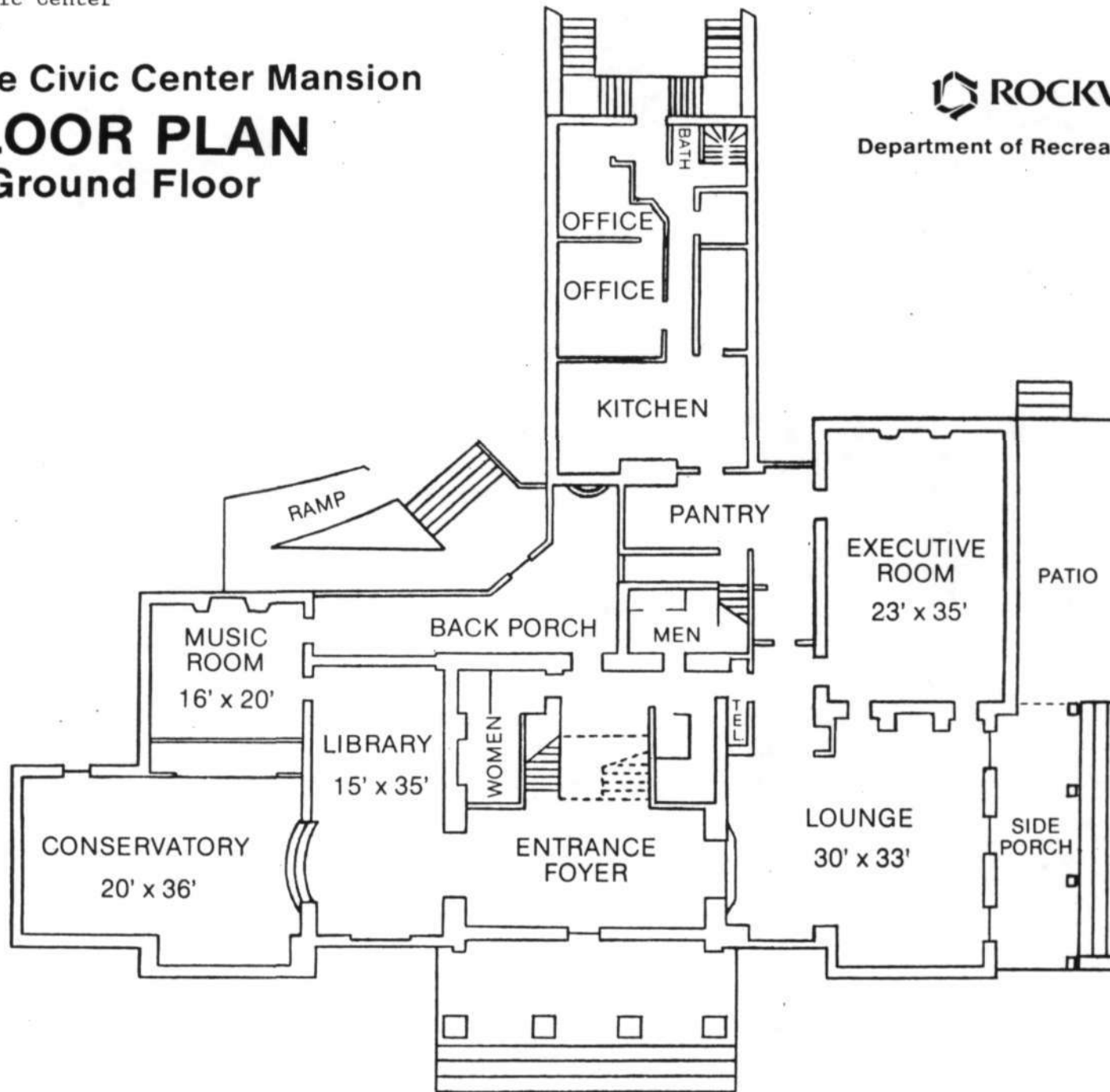
Rockville Civic Center Mansion

FLOOR PLAN

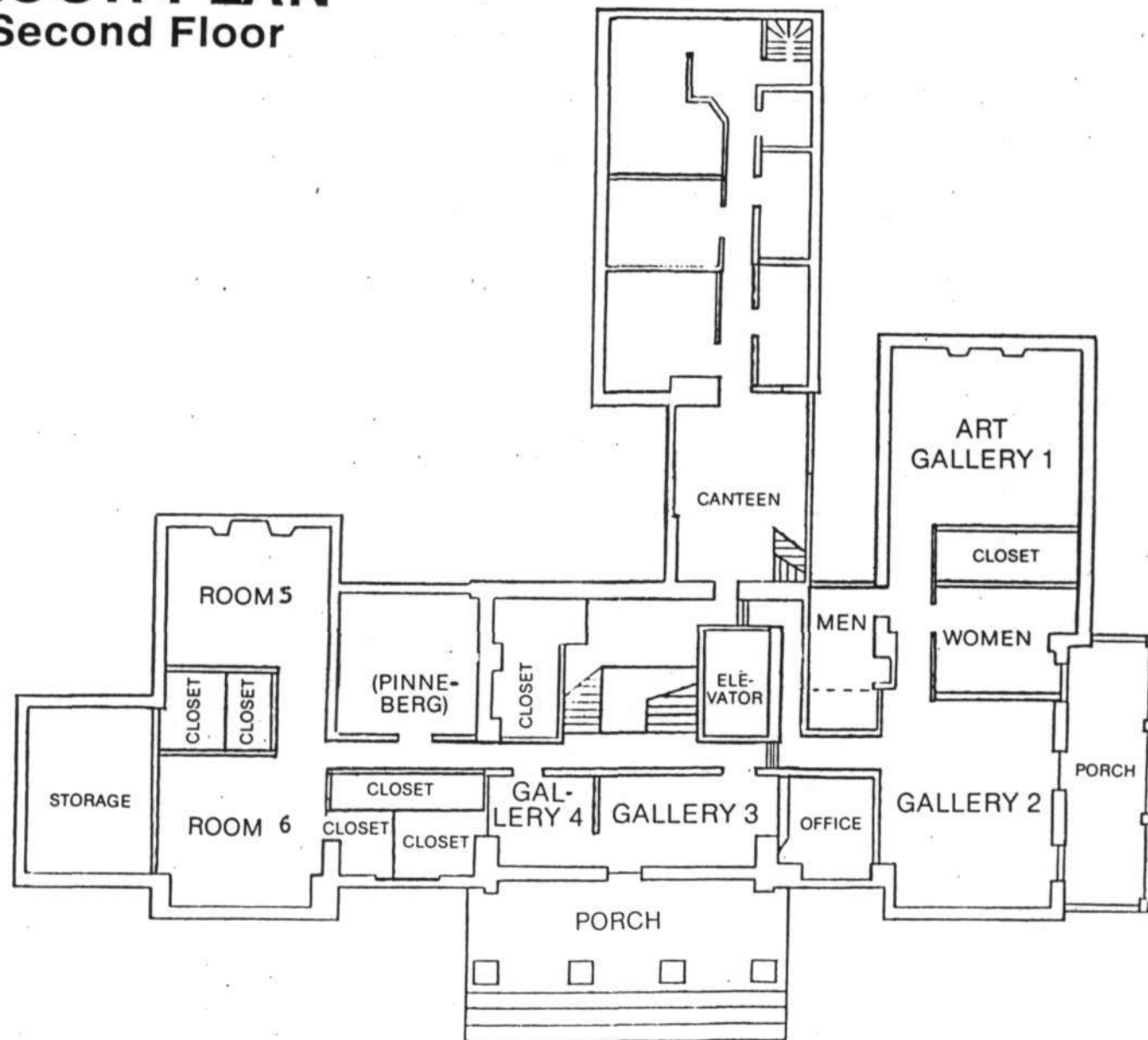
Ground Floor

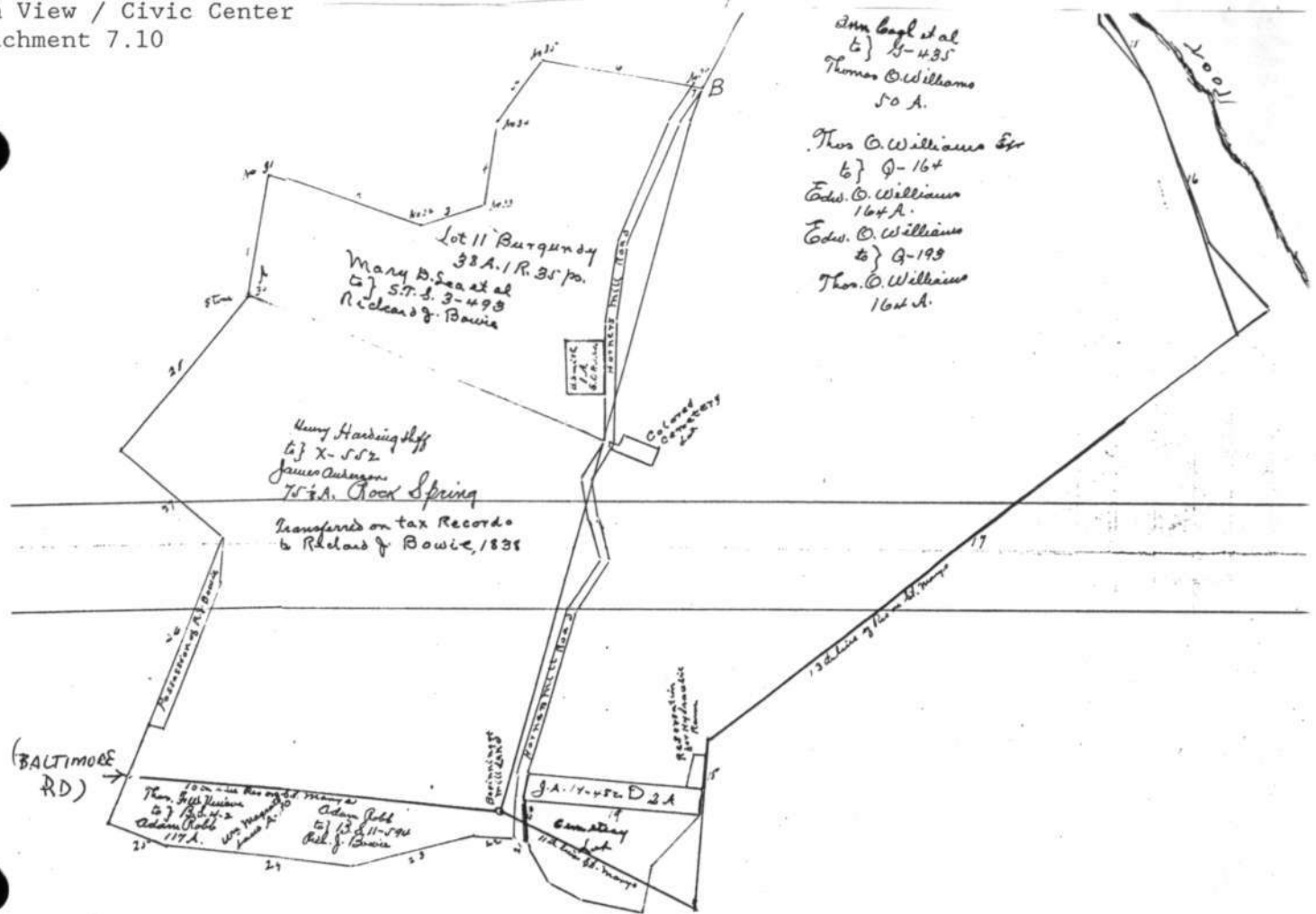


Department of Recreation and Parks



Second Floor





Scale 30 pps to one inch.

Plat of parts of Rock Spring, Burgundy and Mill Land. Copied from plat made by George M. Anderson County Surveyor June 1889.

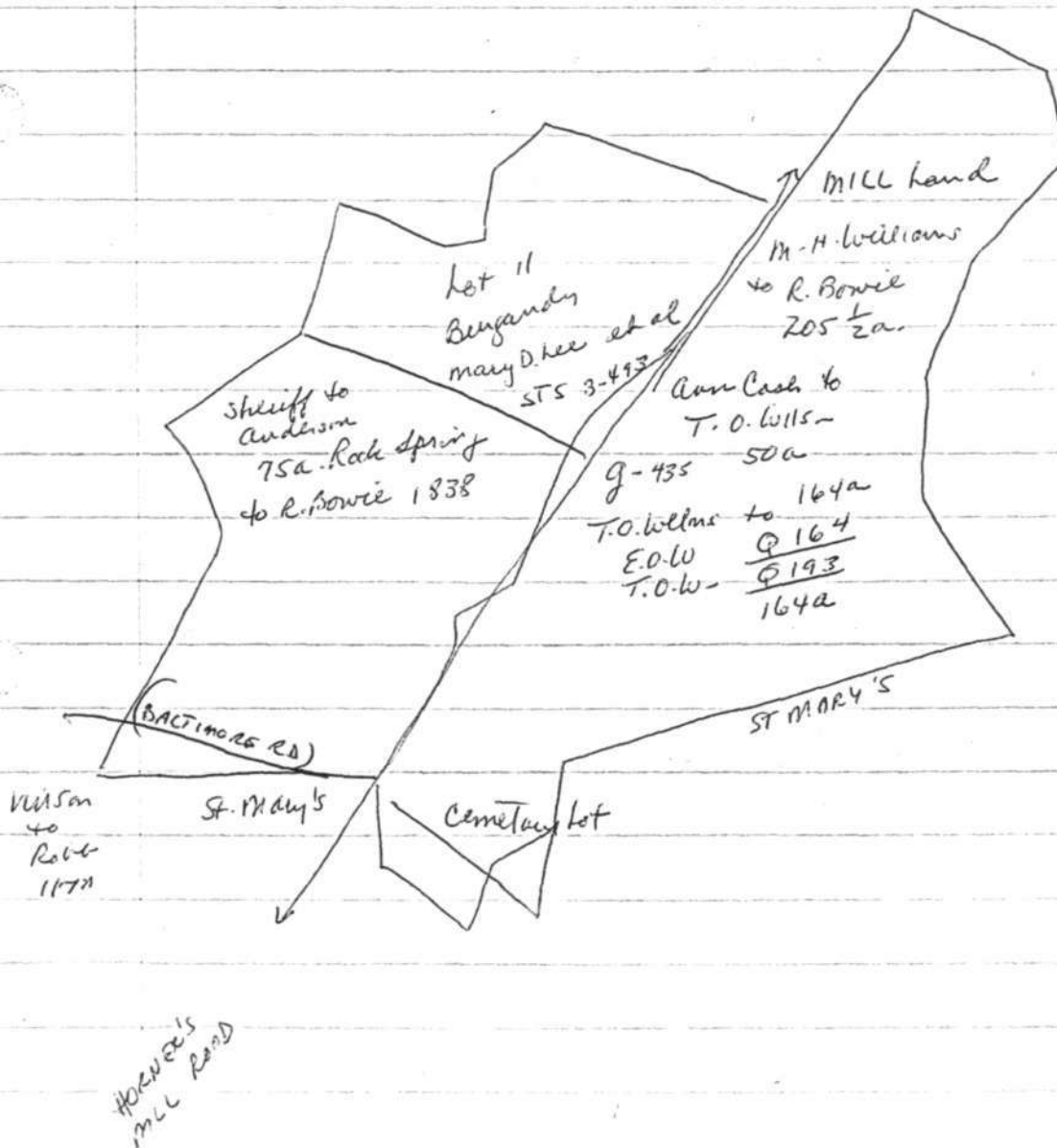
- A. Shows the present beginning
- B. Shows the beginning of the from Mary D. Lee et al
- C. Shows the beginning of Mill Land from Meredith H. Williams also the beginning of Rock Spring purchased from Dr. James Anderson
- D. Shows the lot conveyed by Catherine L. Bowie to Rockville Cemetery Association Aug. 1st, 1890 Contga 2 acres of Land. Robert R. Peter

ROCK SPRING
BURGUNDY
MILL LAND

PLAT 21d

COLLECTION MONTGOMERY COUNTY
HISTORICAL
SOCIETY

1889



M:26/17
Glen View / Civic Center
Attachment 7.11

Rock Spring, Burgundy, and Mill Land 1889
as drawn by Anne Cissel, 1986

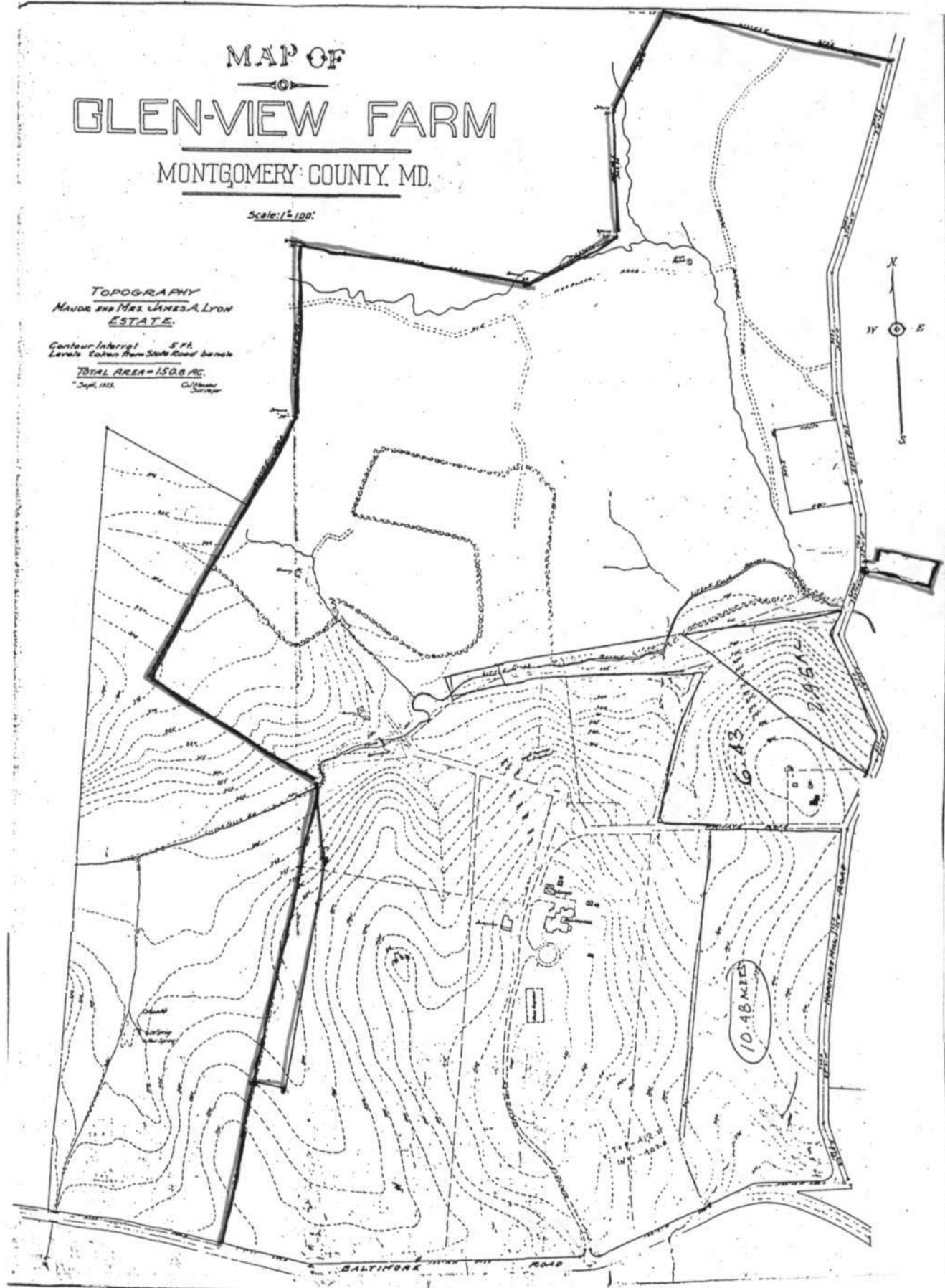
M:26/17

Glen View / Civic Center

Attachment 7.12

Map of Glen-View Farm Montgomery County, Md.

C. Maddox, surveyor, Sept. 1925



Denotes superimposed 1889 boundaries and cemetery land

M:26/17

Glen View / Civic Center

Attachment 7.13

G.M. Hopkins Atlas of Fifteen Miles around Washington including the
County of Montgomery, Maryland . Philadelphia, 1879.

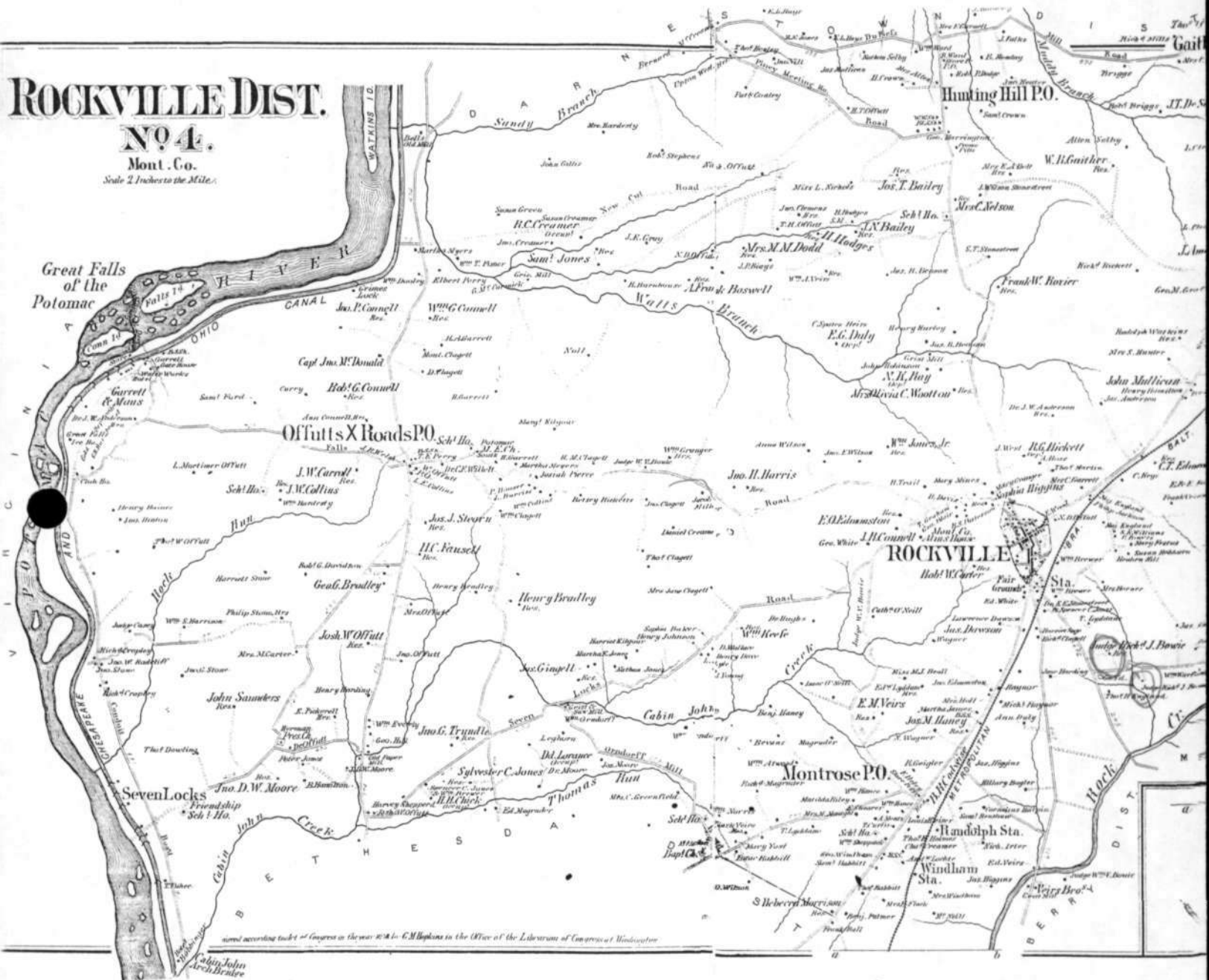
ROCKVILLE DIST.

No. 4.

Mont. Co.

Scale 2 Inches to the Mile.

Great Falls
of the
Potomac



reproduced according to a copy of the original in the Office of the Librarian of Congress at Washington

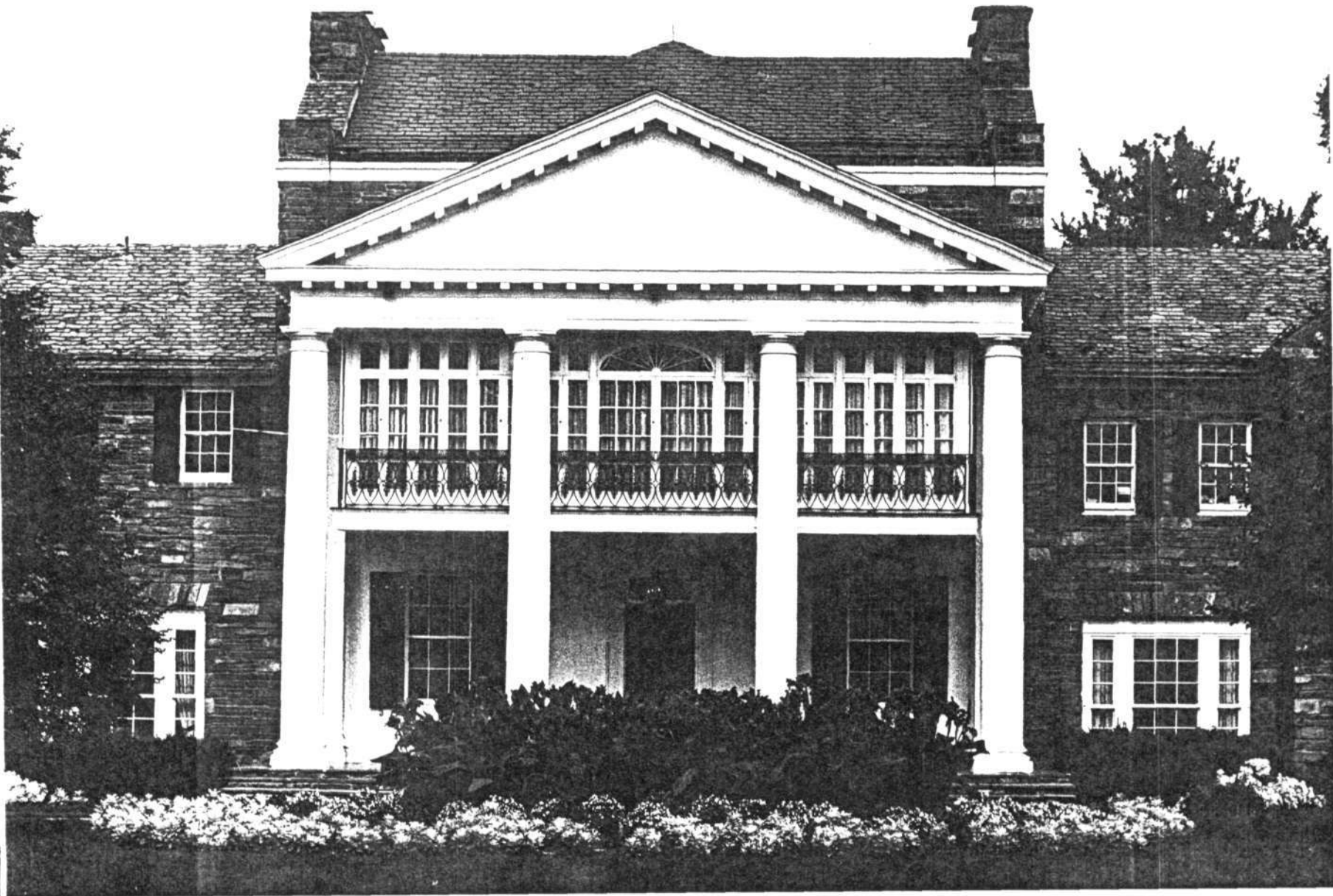
M:26/17
Glen View / Civic Center
Attachment 8.19

Photograph by Pat D'Angelo, 1984.



M:26/17
Glen View / Civic Center
Attachment 8.20

Photograph by Pat D'Angelo, 1984.

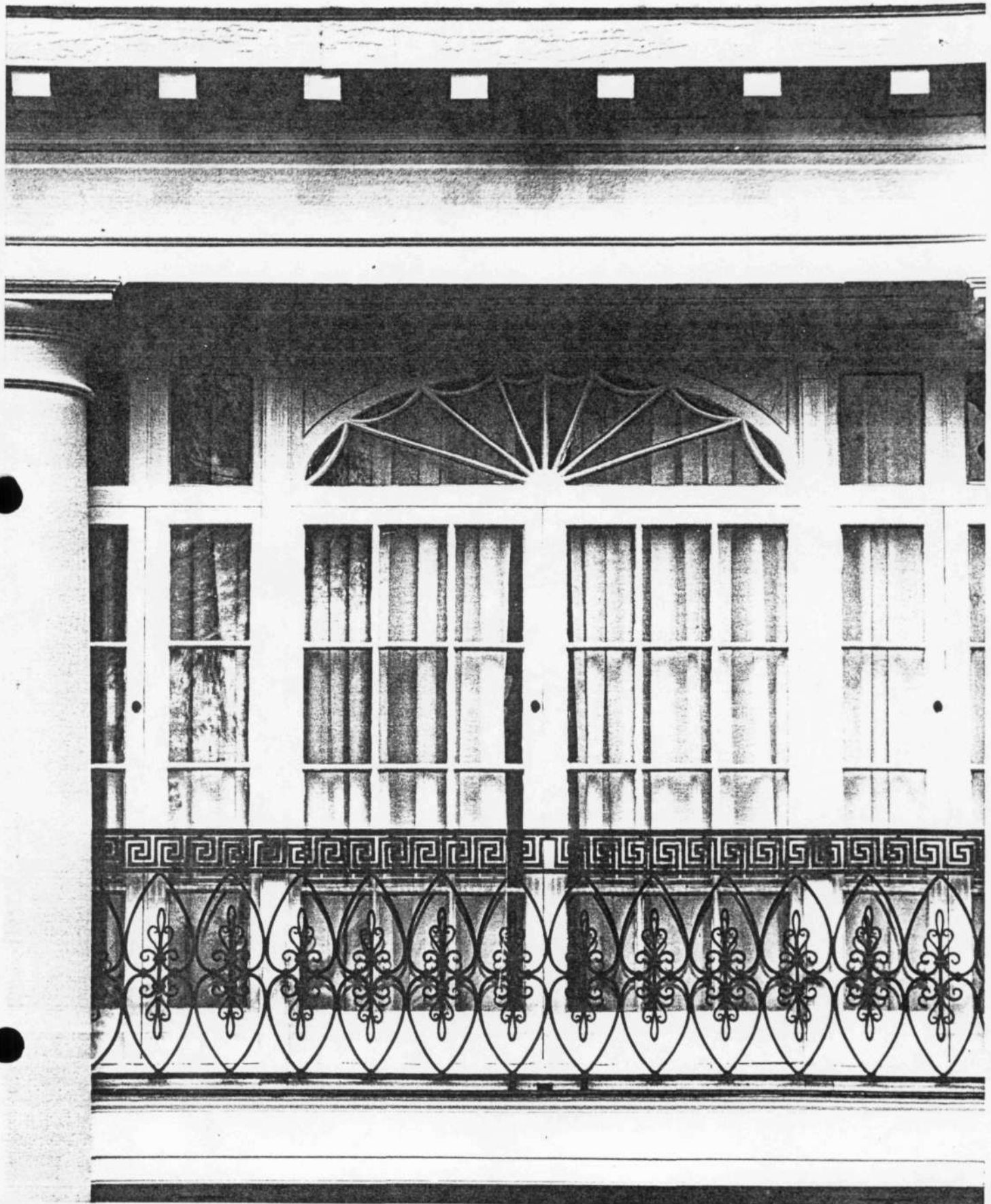


M:26/17
Glen View / Civic Center
Attachment 8.21

Photograph by Pat D'Angelo, 1984.

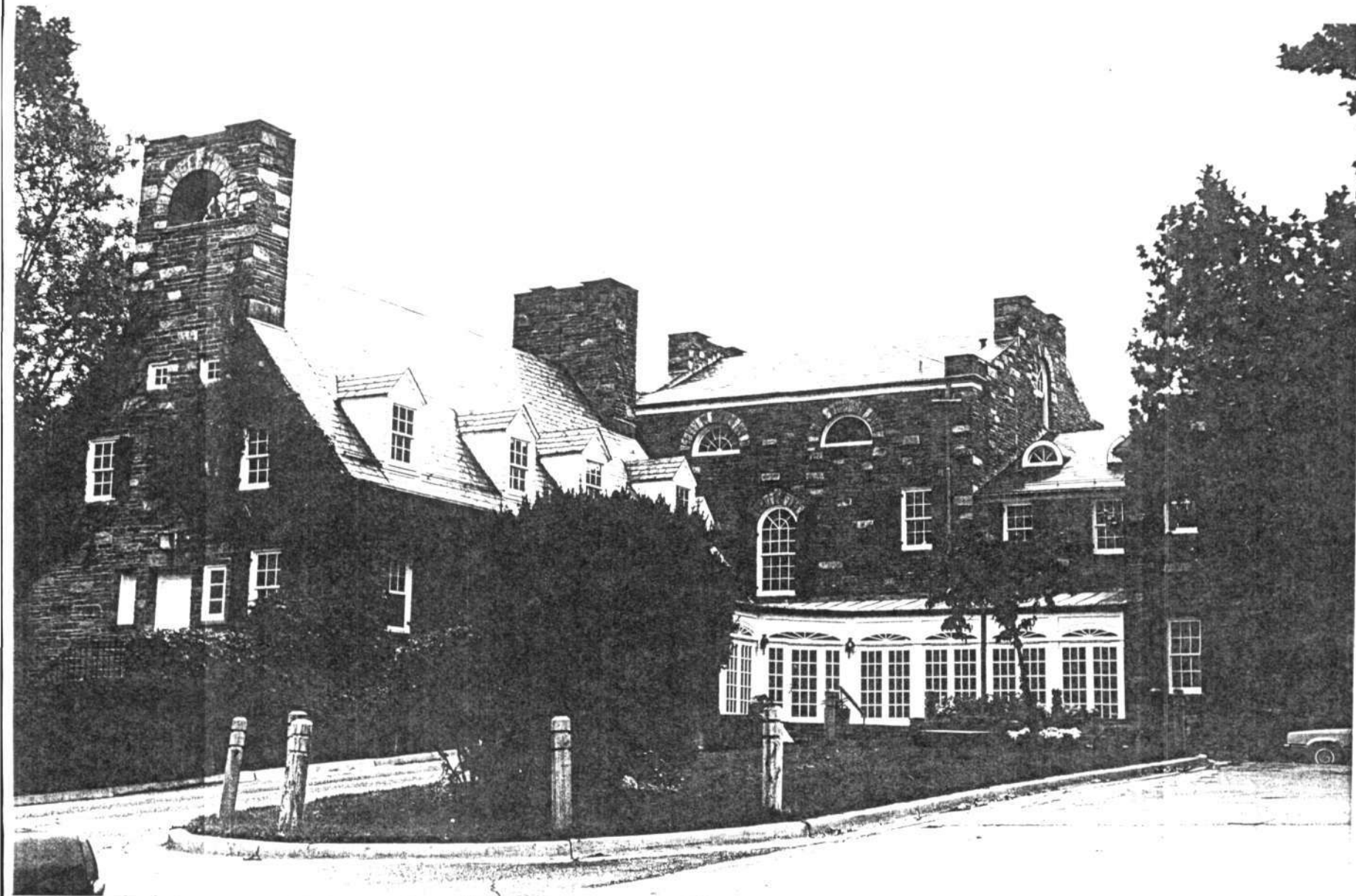
DETAIL - SOUTH PORTICO

D



M:26/17
Glen View / Civic Center
Attachment 8.22

Photograph by Pat D'Angelo, 1984.



M:26/17
Glen View / Civic Center
Attachment 8.23

Photograph by Pat D'Angelo, 1984.

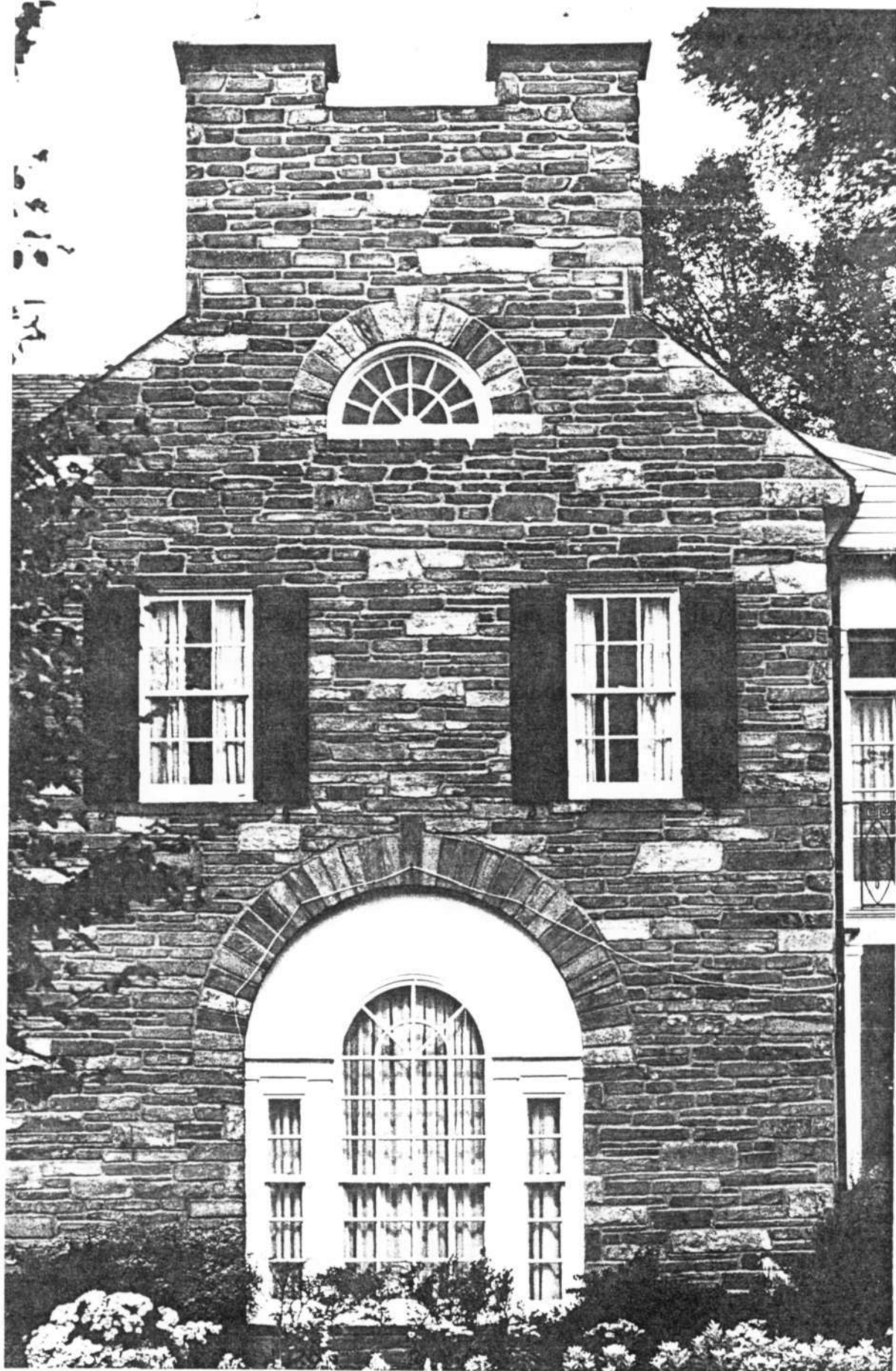


M:26/17
Glen View / Civic Center
Attachment 8.24

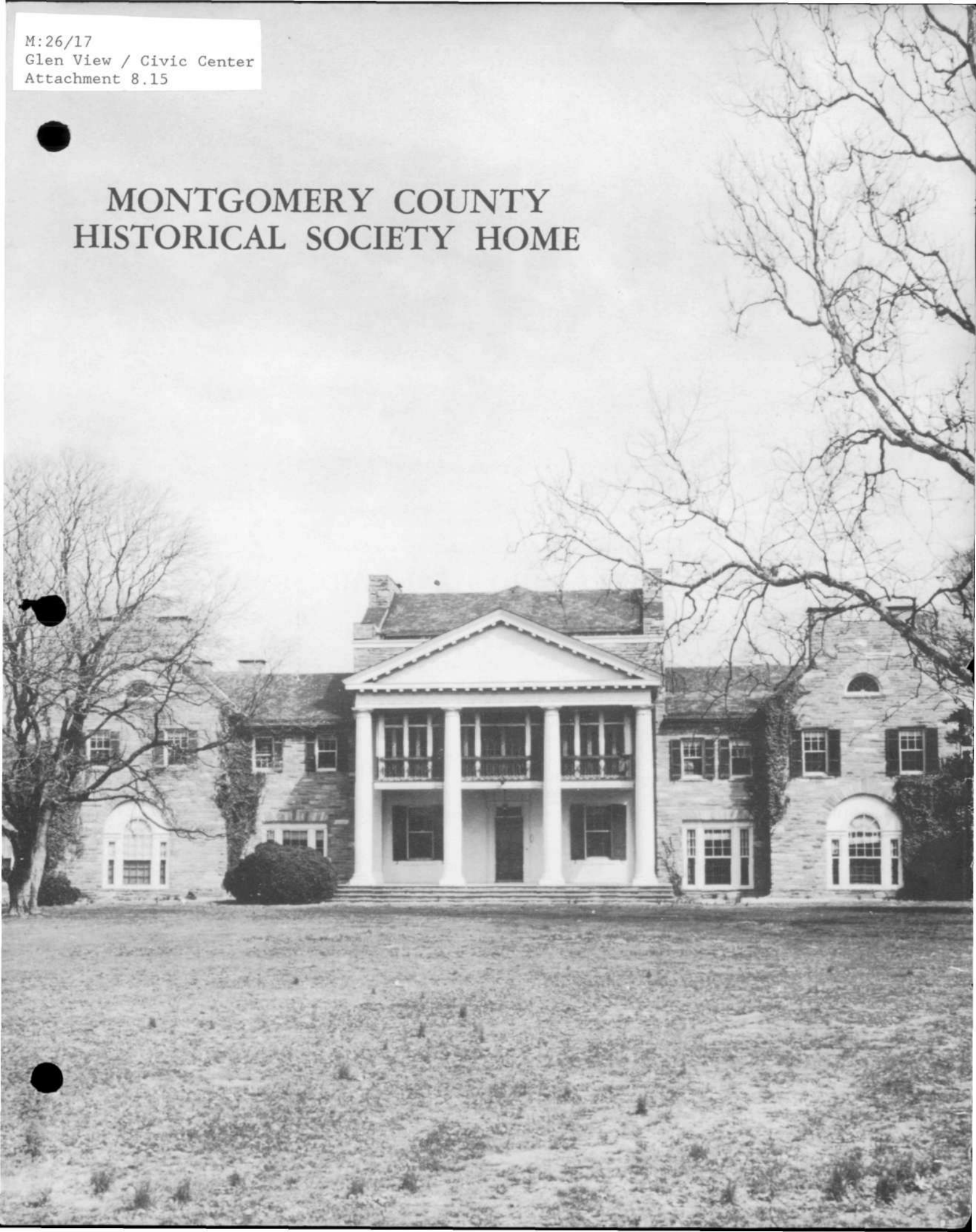
Photograph by Pat D'Angelo, 1984.

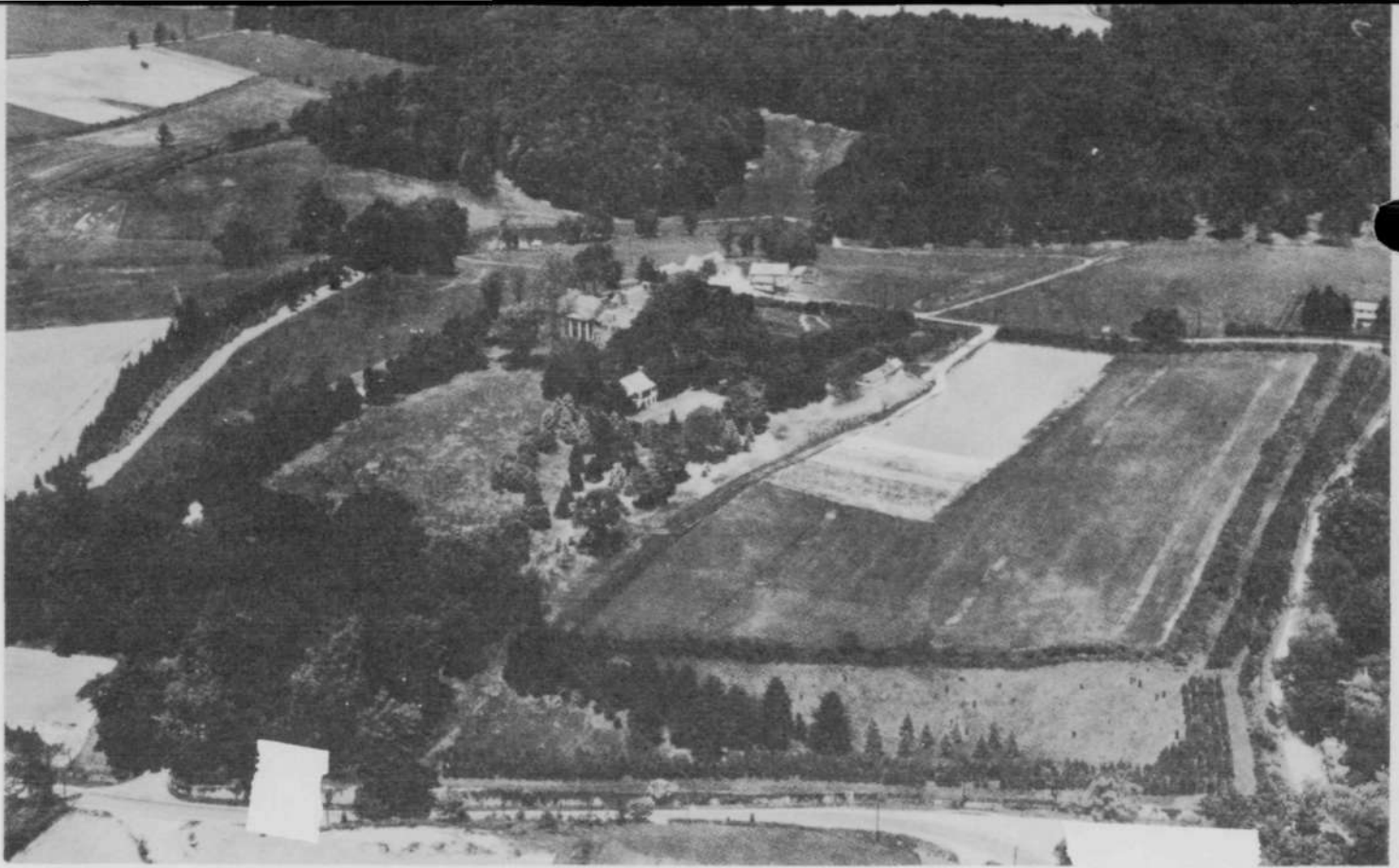
DETAIL-NORTH SIDE

G



MONTGOMERY COUNTY HISTORICAL SOCIETY HOME





Aerial View of the Estate from the South

LIFE MEMBERS WHO HAVE PAID \$100.00 each

Dr. Henry De Coursey Adams
 Mrs. William Prescott Allen
 Mrs. Harriet Powell Ashley
 Mr. and Mrs. Alvin L. Aubinoe
 Mr. David E. Betts
 Mr. Samuel E. Bogley
 Mrs. Mary Shoemaker Bopp
 Mr. Louis J. Carusillo
 Mr. Donald L. Chamberlin
 Mr. Charles Thomas Claggett
 Mr. Walter C. Clarke
 Mrs. Evan Audley Condon
 Mr. Bert Cox
 Mr. and Mrs. J. Herman Cutting
 Hon. Walter W. Dawson
 Dr. Louis M. Denit
 Mrs. Gordon Dean
 Mr. William C. Doherty
 Mr. George Thomas Dunlop
 Mr. Roger Brooke Farquhar
 Mr. and Mrs. William Sharon Farr
 Mrs. Richard N. Fleming
 Col. and Mrs. H. Grady Gore
 Miss Louise Gore
 Dr. and Mrs. Gilbert Grosvenor
 Mr. Adolph E. Gude sr.
 Senator Thomas Earl Hampton
 Mrs. William C. Hanson
 Mrs. Elsie White Haines
 Mrs. William Henry Hessick
 Mr. and Mrs. Arthur J. Hilland

Mr. Charles G. Holbrook
 Miss Anna Pauline Holdridge
 Mr. and Mrs. Arthur C. Hyde
 Mrs. T. Lamar Jackson
 Mrs. William T. Jarvis
 Col. Robert C. Jones
 Mr. Edgar S. Kennedy
 Mrs. Evelyn Hawley Kennedy
 Mr. Otis Beall Kent
 Mrs. E. Brooke Lee
 Senator and Mrs. Anders R. Lofstrand jr.
 Mr. A. Lothrop Luttrell
 Mr. Robert K. Maddox
 Mr. Henry E. Marschalk
 Mr. F. Moran McConihe
 Mrs. John G. McDonald
 Mrs. Eulalie McEachern
 Mrs. Roger P. McLeod
 Mr. J. Ingraham Medley
 Mrs. George L. Monk
 Miss Maude Moreland
 Capt. Charles Carroll Morgan
 Mr. Charles Carroll Morgan
 Mr. Leroy T. Morgan
 Miss Lucille G. Mullineaux
 Mr. and Mrs. Dermot A. Nee
 Mrs. Jesse W. Nicholson
 Mr. Jesse Frank Nicholson
 Mr. David Brown Nicholson
 Miss Viola Offutt
 Mr. George Papanicolas
 Mr. Drew Pearson

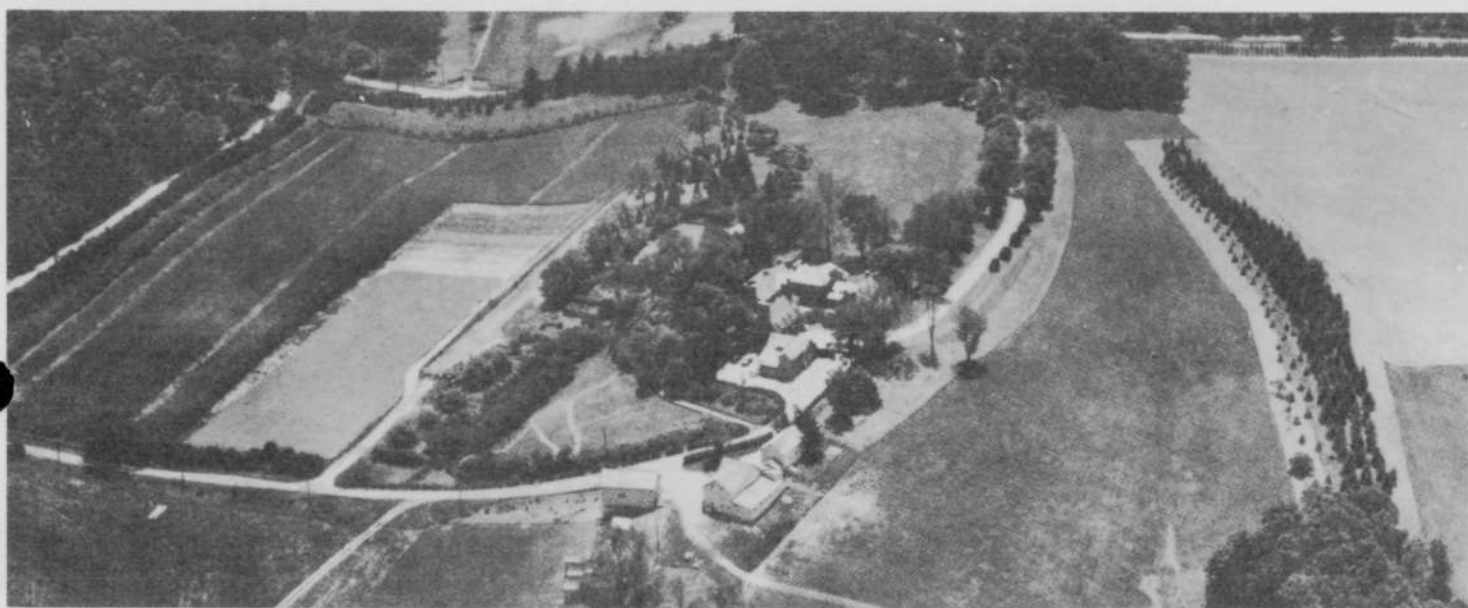
Mr. J. Vincent Peter
 Miss Ella R. Plummer
 Mr. Charles Wright Poole
 Judge Stedman Prescott
 Mr. William F. Prettyman
 Mrs. James Hunter Pugh
 Mr. Warner E. Pumphrey
 Miss Charlotte A. Pumphrey
 Dr. Edgar E. Quayle
 Senator George L. Radcliffe
 Hon. John R. Reeves
 Mr. and Mrs. James Hubert Ryan
 Mr. Ralph Scott
 Mr. Frank B. Severence
 Mr. Avon Shockey
 Mr. Joseph B. Simpson jr.
 Miss Vivian Simpson
 Mr. and Mrs. Robert Jerome Smith
 Mr. Thomas Somerville 3rd
 Mr. Wilmer Frank Stickle
 Mr. and Mrs. J. Dunbar Stone
 Mrs. Randolph Talbott
 Mr. and Mrs. Garvin E. Tankersley
 Mr. and Mrs. Thomas G. Wall jr.
 Mr. George C. Warner jr.
 Mrs. Helen Pumphrey Weedon
 Mr. Barnard T. Welsh
 Mr. Raymond C. Wire
 Mr. Frank Malcolm White
 Mrs. Roger J. Whiteford
 Mrs. Estelle Moreland Whiting

THOSE CONTRIBUTING FROM \$100.- TO \$5,000.- ADDITIONAL

Mr. Eugene Casey
Mr. Duke Cullum
Miss Rose K. Dawson
Dr. Louis M. Denit
Mr. Leland L. Fisher
Col. and Mrs. H. Grady Gore
Dr. Wheeler O. Huff
Mr. and Mrs. Arthur J. Hilland
Mr. and Mrs. Arthur C. Hyde
Mr. C. F. Jacobsen

Mr. George P. Kimmel
Mr. W. Lawson King
Senator and Mrs. Anders R. Lofstrand jr.
Mr. and Mrs. A. Lothrop Luttrell
Mr. and Mrs. Edwin B. Morris
Mr. and Mrs. Dermot Nee
Parklawn Cemetery Inc.
Mr. Drew Pearson
Judge Stedman Prescott
Mr. James H. Pugh

Mr. Michael O'Connor Pugh
Mr. Warner E. Pumphrey
Mr. and Mrs. A. G. Rolfe
Mrs. Lilly C. Stone
Mr. Joseph B. Simpson jr.
Miss Vivian Simpson
Mr. and Mrs. Garvin E. Tankersley
Mrs. Katherine Gregory Thomas
Mr. and Mrs. Porter E. Ward
Mrs. Helen Pumphrey Weedon



Aerial View of Property from the North



Residence from Formal Garden



Side of Residence



Entrance Gates



Stream on Property



Residence and Farm Buildings from Lake



8-Stanchion Dairy



Side of Residence



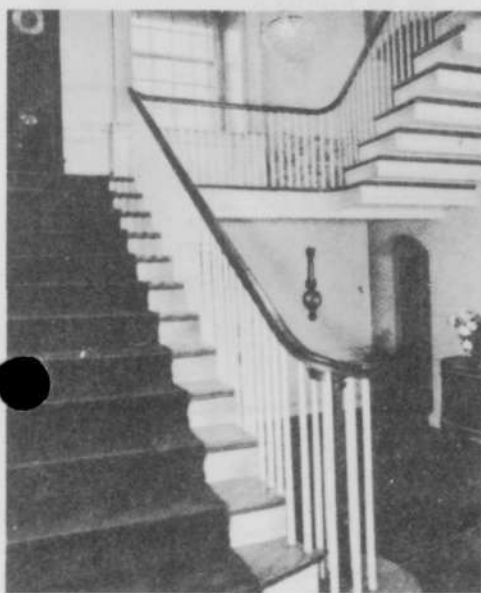
Greenhouse



Front of Residence



Rear of Residence



Entrance Hall—Stairway



Drawing Room



Dining Room



Library

MONTGOMERY COUNTIANS THIS, IS YOUR HOME!

A magnificent mansion, reaching back through the years, is the new home of the Montgomery County Historical Society Incorporated.

Located on twenty-eight rolling acres near Rockville, the fabulous edifice known as "GLENVIEW" immediately takes rank as one of the finest historical sites in the entire United States.

Here, in Montgomery County's new home, will be deposited all the historical documents, curios, books and furniture, which have been collected and are being assembled by the Historical Society. This is for all the people to enjoy. Here, is an adjunct to our educational facilities of inestimable value. Here, the student of Montgomery County history can hold the County's past in his hands and peer into the future for 'tis said that "our past acclaims our future."

The new home of the Montgomery County Historical Society is more than an elegant estate. This home is a living monument of practical usefulness to our heritage. It will be used as a civic center where young people may congregate, where both young and old will find ample space for out door sports amid beautiful surroundings. Where organizations may meet and eat, where nature lovers may come and enjoy the handiwork of GOD as manifested in the superb growth which surrounds the home.

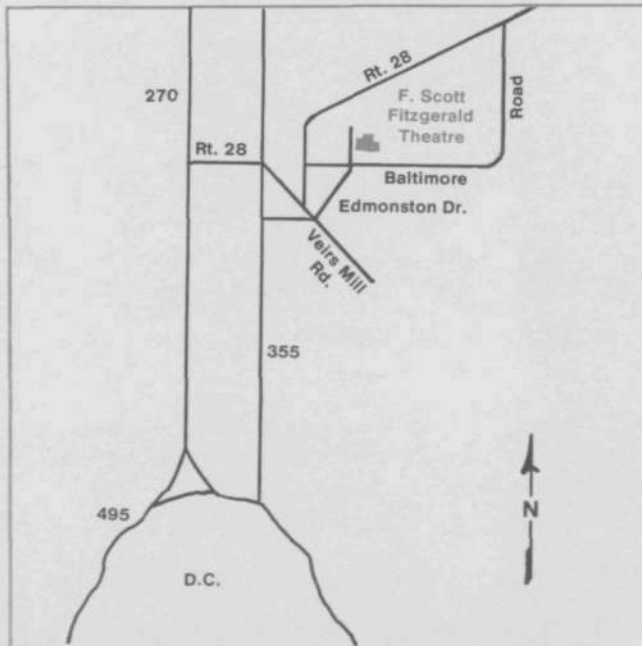
THIS, MONTGOMERY COUNTIANS, IS YOUR HOME. It was purchased by The Montgomery County Historical Society, Inc. at a cost of \$100,000. The Society has paid \$40,000 of this sum. We are asking you to share with us the balance of \$60,000.

\$1,000 would be most welcome. However, no sum will be refused as we want every man, woman and child to share in this enterprise. We will accept any gift no matter how large or how small from \$10.00 up with deep appreciation and gratitude. We want to pay the balance we owe within ninety days. Send your share today, and have a hand in this monument of enduring usefulness.



Social Hall

The Social Hall, located on the lower level of the theatre, also is available for use by performing groups. Additional dressing rooms and storage space can be arranged in the hall, which is connected by a wide stairway to the backstage of the theatre. Similar to the theatre, the Social Hall may be reserved for meetings and private gatherings. Special occasions, such as "meet the artists" receptions or catered dinners, are conveniently accommodated in the Social Hall.




Contact:
Theatre Manager
(301) 424-3184

F. Scott Fitzgerald Theatre
Rockville Civic Center Park
603 Edmonston Drive
Rockville, Maryland 20851

M:26/17
Glen View / Civic Center
Attachment 8.16

F. Scott Fitzgerald Theatre



 **ROCKVILLE**
Civic Center Park
Rockville, Maryland
Department of Recreation and Parks

F. Scott Fitzgerald Theatre is a 500-seat facility designed as the city's center for performing arts. Located on a 100-acre estate, the theatre is part of Rockville's Civic Center Complex — which includes a Social Hall, an antebellum Mansion, formal gardens, and surrounding woodland.

The Theatre is used both by community theatrical groups and professional touring companies. Its spacious lobby handles concessions and ticket sales and is pleasantly decorated for socializing. Besides stage performances, the theatre is available for conferences, seminars, and other large meeting uses.

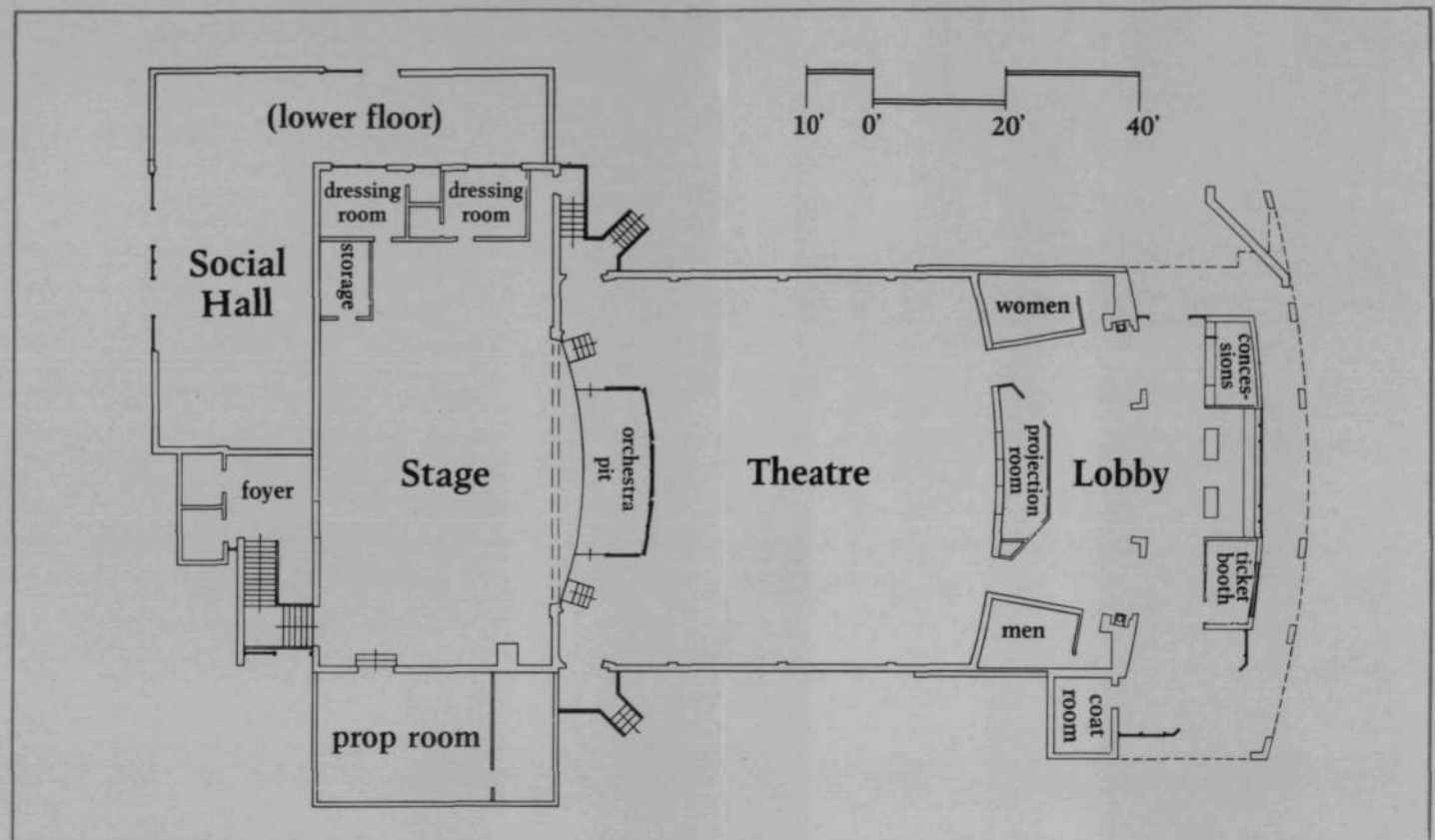
Named for the celebrated author who often visited Rockville, F. Scott Fitzgerald Theatre is recognized as one of the finer performing arts centers in the area.



Theatre Stage



Lobby



Stage
Width — 40'

Depth — 34' (from
curtain line)

Wings —
stage right: 10' x 33'
stage left: 16' x 25'

Apron — center: 7'
sides: 4'

Trim of Grid Height —
15' 3"

Stage Floor — masonite
over wood

Front Curtain — hand
operated on track

Storage Space — 9,450
cubic feet (under lock)

Orchestra Pit —
up to 20 players,
upright piano in pit,
Baldwin on stage

Dressing Rooms — two,
130-sq-ft each, with
mirrors, hanging racks,
bathrooms

Sound
Total e/q control
Intercom — 6 stations
6 head sets

12 input mic.
2 input tape
2 output

Lights

Dimmer Board —
99,000 watts,
silicon control rectifier,
two scene
15 6000-watt slide dimmers
3 3000-watt slide dimmers
3 3000-watt non dimmers

9 8" x 12" Leko's	10 8" 1000-watt Fresnels
12 6" x 12" Leko's	14 8" 500-watt Fresnels
16 6" x 9" Leko's	18 6" 500-watt Fresnels
8 8" x 96" Strip	9 16" 500-watt Scoops
1 1000-watt Follow	14 6" Barn Doors

120 Patch Circuits (rated 20 amps each)

Theatre

491 seats
9 spaces for handicapped
Projection Room

Stage Technician/Designer —
available through theatre
office

Lobby

Box Office
Concession Stand
Bathrooms (accommodations for handicapped)

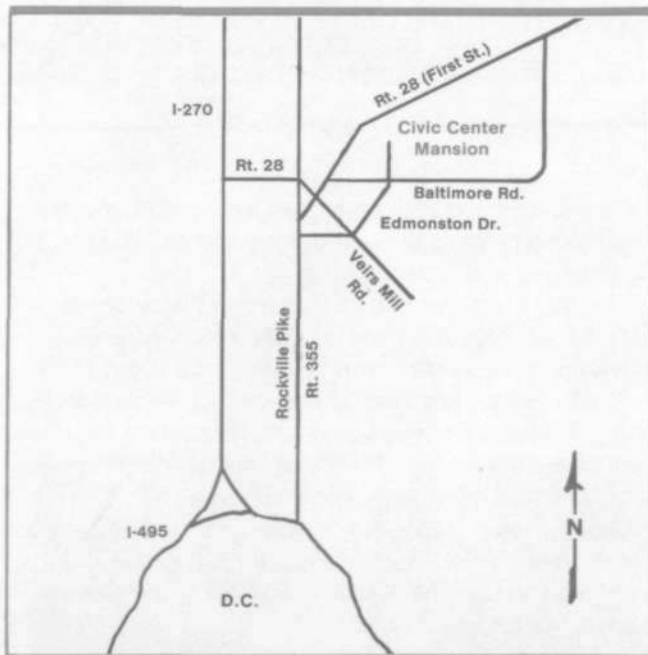
M:26/17
Glen View / Civic Center
Attachment 8.17



CIVIC CENTER MANSION

Civic Center Park Rockville, Maryland

Department of Recreation and Parks
603 Edmonston Drive
Rockville, Maryland 20851
(301) 424-3184



Publication Date: August 1986





The Civic Center Mansion, a pillared, neo-classical home built in the style of an early nineteenth century plantation house, overlooks Rockville's 100-acre Civic Center Park.

Completed in 1926 by Dr. James Alexander Lyon and his wife, Irene Moore Smith Lyon, the Mansion has been the center of Rockville's community activities since the City purchased it in 1956.

Glenview, a house constructed in 1838 by Judge Richard Johns Bowie, forms the center section of the Mansion. Judge Bowie was a local attorney who became a state senator, U.S. congressman, and eventually, chief judge of the Maryland Court of Appeals.

The two-story east and west wings of the Mansion include a conservatory, library, and dining and entertaining areas on the lower level. On the upper level are the Rockville Municipal Art Gallery and several meeting rooms, including the Pinneberg Room (named in honor of Rockville's Sister City in the Federal Republic of Germany.)

Other features of the Mansion include a large, modern kitchen, offices for the Civic Center staff, and a gift shop, all located in the rear wing. The Mansion cellar houses a historic exhibit.

On the Mansion grounds are the F. Scott Fitzgerald Theatre, the Social Hall, a small cottage, an open-air amphitheater, tennis courts, a playground area, and a physical fitness trail.



Rentals

Civic Center facilities readily accommodate a variety of activities ranging from weddings and reunions to conferences and workshops.

The first floor and part of the second floor of the Civic Center Mansion may be rented for business meetings, conferences, and private social events.

The F. Scott Fitzgerald Theatre, which seats 500, and a 5000-square-foot social hall, located on the lower level of the theatre, are both available for conferences, seminars, and other large meeting uses.

Groups needing catering services generally must make their own arrangements; however, limited catering will be arranged through the Mansion staff for small weekday conference groups.

To rent rooms in the Mansion or other Civic Center facilities, call 424-3184 between 8:30 a.m. and 5 p.m. on weekdays.

Docents

The docent corps was founded in July 1984 and consists of 40 volunteers who each spend one day a month at the Mansion leading tours and managing the gift shop. Since its formation, the corps has promoted a two-day springtime "Mansion Paint-Out" for local artists, established a historic exhibit in the Mansion's cellar, begun researching and documenting the genealogies of the families who once resided at the Mansion, founded and operated the Mansion gift shop, and hosted the Holiday Open House.



Mansion Tours

The Mansion docents conduct free guided tours on weekdays.

Individuals and small groups can drop in during docent hours (noon to 4 p.m.) and receive a guided tour, or tour the Mansion alone during all other regular hours. The Mansion is open from 8:30 a.m. to 5 p.m. on weekdays.

Larger groups are requested to make reservations ahead of time. Such groups will be taken on guided tours any time during regular Mansion hours (8:30 a.m. to 5 p.m.).

All tours cover the rooms on the two main floors as well as the basement exhibit and are ideal as special outings for Scouts and other youth or adult organizations and clubs.

Gift Shop

The Mansion Keepsakes Gift Shoppe is located on the premises; it serves as an outlet and showcase for the work of local artists and crafters.

Proceeds from the shop are used to purchase period furnishings and artifacts to complement the Mansion's historical background.

Basement Exhibit

Many of the antique artifacts purchased with proceeds from the gift shop sales can be found in the Mansion's historic exhibit, located in the basement of



the building. Such artifacts include farm tools and kitchen utensils dating back to the period in which the Mansion was originally constructed.

As part of the basement exhibit, the docents have installed a series of murals depicting farm scenes and Civil War events that took place at or near the Mansion. The murals were painted by students of the Montgomery County Visual Arts Center.

Art Gallery

The Rockville Municipal Art Gallery is located on the second floor of the Mansion.

Exhibits are changed the first of each month and are opened with a public reception, usually held from 1 to 4 p.m. on the first Sunday of the exhibit. The Art Gallery is open from 9 a.m. to 4:30 p.m. on weekdays and from 2 to 5 p.m. on other than opening Sundays. It is closed on Saturdays and official City holidays. There is no charge for admission.

Pinneberg Room

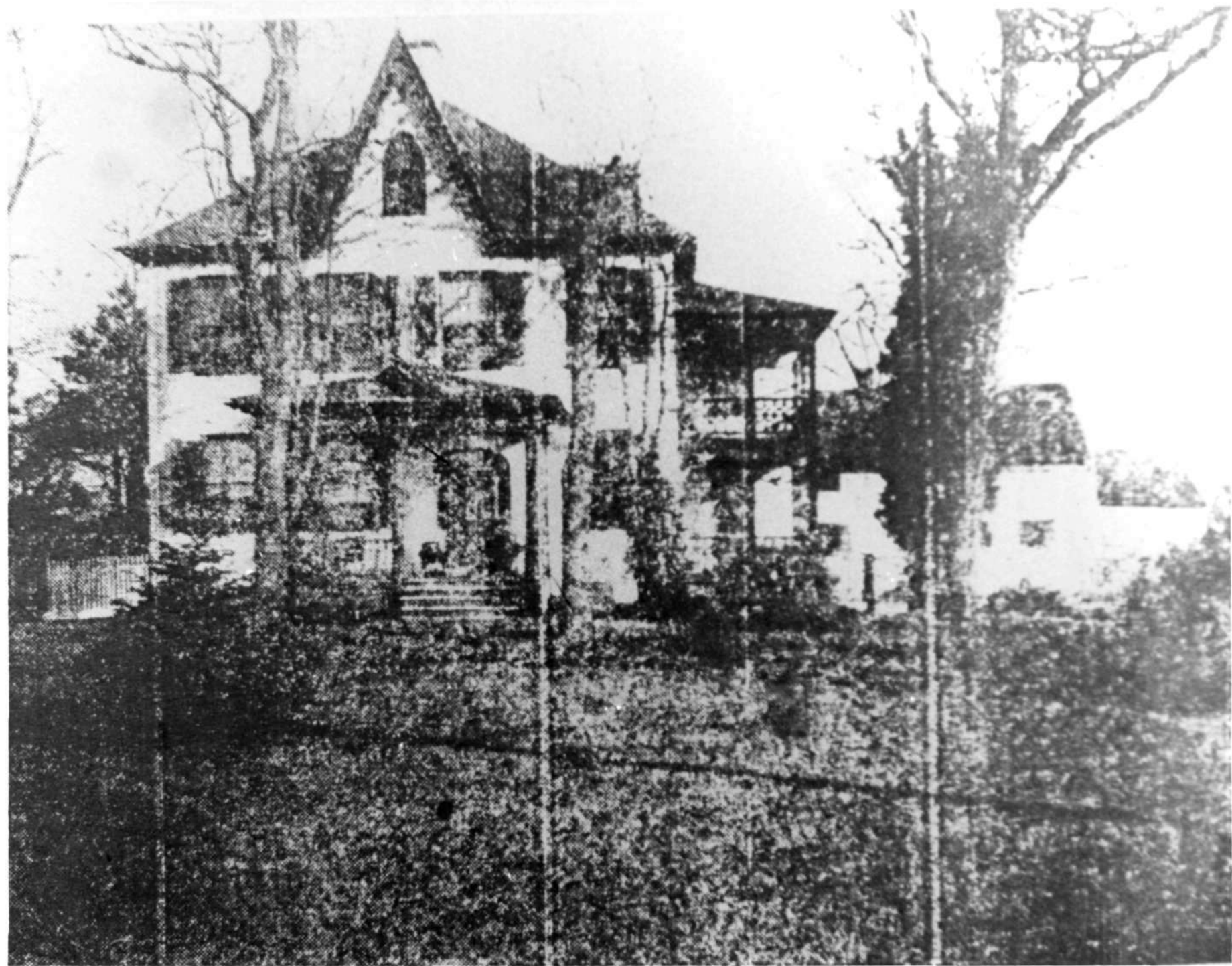
The Pinneberg Room is also located on the second floor of the Mansion and houses a collection of photographs and memorabilia related to Rockville's Sister City, Pinneberg, Federal Republic of Germany.

The Pinneberg Room is open Monday through Friday from 9 a.m. to 4:30 p.m. and on Sundays from 2 to 5 p.m.

Special Events

In addition to the regular programs offered at the Civic Center Mansion, special events such as a Holiday Open House (December), Rockville Day (May), and the Antique and Classic Car Show (October) are hosted either at the Mansion or on its grounds.

For additional information, call the Civic Center Office at 424-3184 or 424-8000, ext. 401.





ROCKVILLE

City of Rockville □ Maryland Avenue at Vinson □ Rockville, Maryland 20850-2364

To

M:26/17

Glen View / Civic Center

Attachment 8.11

Photograph of Glen View, Baltimore Sun,
October 16, 1904.

M:26/17
Glenview Farm / Civic Center
603 Edmonston Drive - Rockville
(1904)