

**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
other names Rockville Civic Center

2. Location

street & number 603 Edmonston Drive not for publication
city or town Rockville vicinity
state Maryland code _____ county Montgomery code _____ zip code 20850

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 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:

<input type="checkbox"/> entered in the National Register. <input type="checkbox"/> See continuation sheet.	Signature of the Keeper	Date of Action
<input type="checkbox"/> determined eligible for the National Register. <input type="checkbox"/> See continuation sheet.	_____	_____
<input type="checkbox"/> Determined not eligible for the National Register.	_____	_____
<input type="checkbox"/> removed from the National Register.	_____	_____
<input type="checkbox"/> other (explain): _____	_____	_____

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Name of Property

Montgomery, Maryland
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5. Classification

Ownership of Property
(Check as many boxes as apply)

Category of Property
(Check only one box)

Number of Resources within Property
(Do not include previously listed resources in the count)

- | | |
|--|---|
| <input type="checkbox"/> private | <input checked="" type="checkbox"/> building(s) |
| <input checked="" type="checkbox"/> public-local | <input type="checkbox"/> district |
| <input type="checkbox"/> public-State | <input type="checkbox"/> site |
| <input type="checkbox"/> public-Federal | <input type="checkbox"/> structure |
| | <input type="checkbox"/> object |

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)

number of contributing resources previously listed in the National Register

6. Function or Use

Historic Functions
(Enter categories from instructions)

Current Functions
(Enter categories from instructions)

Residence
Farm

Museum
Office

7. Description

Architectural Classification
(Enter categories from instructions)

Materials
(Enter categories from instructions)

Neo-Classical

foundation Stone
walls Stone
Wood
roof Slate
other

Narrative Description

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

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Glenview Farm

Name of Property

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 existing 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, and 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. Non-contributing elements surround the this plateau but are on lower elevations, allowing the mansion and gardens to dominate the setting. Noncontributing elements include the theatre, 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 alley on the west, which line the entrance drive. Trees grouped by species border the east side of the mall and lines of Spruce and White Pine indicates 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.

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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.

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 Lyons' mansion. Stone for the Bowie house may also have been quarried on the property. 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)**

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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 fanlight and covered with copper sheathing. Second story windows are 6/6-sash with stone sills. Almost all of the second-floor windows have 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.

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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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.

The two hyphens are characterized by eave-oriented gable roofs, stepped down ½ 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 ½ - 2 story buildings than the elevation of a single building. In fact, two distinct functions of the rear elevation are

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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 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

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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.

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

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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 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. Lyons 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 Raintrees, (which flower yellow) (**Photo 19**) followed by a grove of spruce and an oak grove closer to the road. The theatre 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. Lyons 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 alley 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 landing, and additional steps down. These steps are original to the Lyons' tenure³ and lead to an original walkway that

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

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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 an 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 allee'. **(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 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.

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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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 the 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 theatre, 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 Theatre 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 theatre and the estate buildings. Parking for the theatre is behind the building and is also on a lower level than the mansion on the ridgeline.

The playground areas are set in trees – one near the theatre 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.

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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 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)**

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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 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.

Area of Significance
(Enter categories from instructions)

Social History

Architecture, Landscape Architecture

Period of Significance

1926 - 1955

Significant Dates

1929

1936

Significant Person

(Complete if Criterion B is marked above)

Cultural Affiliation

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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.

Architect/Builder

Irwin S. Porter and Joseph A. Lockie,
Architects, James H. Small III Landscape
Architect

Narrative Statement of Significance

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

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
- Survey # _____ recorded by Historic American Engineering Record
- 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 on an imposing, pillared Neo-Classical Revival 1926 mansion that incorporates the remnants of the 1838 house called "Glenview". In the 19th century this property was associated with the Hon. Richard Johns Bowie, whose illustrious career included service in the Maryland State Legislature and Judiciary and the U.S. Congress. His political career 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 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 varied civic, cultural and social events. The extensive landscaped grounds and gardens surrounding the house include a doll house cottage and a 500-seat theater.

The property is nominated under Criterion A, Social History for association with Rockville's Early 20th Century Estate Era. The use of this extensive property as a summer residence and gentleman's farm is consistent with the lifestyle of elite Washingtonians in first third of the 20th century. The property is also being nominated under Criterion C, Architecture as a significant example of Neo-Classical Revival architecture. The popularity of this style represents an interest in American cultural identity as reflected in colonial era architecture, but tempered by the standards of gracious living and expression of status for an American elite during a period of tremendous economic growth. The Landscape design of the grounds and gardens are also significance as an expression of the rustic juxtaposed with the formal. The groupings of trees by species around the open lawn create a naturalistic effect while the terracing and geometric parterres are elements of an ordered arrangement imposed on a natural environment.

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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

Richard Johns Bowie was the son of Colonel Washington Bowie, a namesake and godson of George Washington. In 1810, the Annapolis Gazette described Col. 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. Col. 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 Governor 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

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.

⁶ 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.

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.

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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 the 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 Gen. Lee in Pennsylvania.

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.

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.

¹¹ 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.

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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

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 includes an entry foyer, three part staircase, cloakrooms, and powder room. The west wing was a conservatory with

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.

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

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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.

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 Lyon's 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.

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

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.

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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

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 nominated 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

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

¹⁹ The Washington Star, February 4, 1979.

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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

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

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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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 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 chauffer 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 valley 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

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.

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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Criterion C

The property is also nominated 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 are a significant example of 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 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 Washington D.C 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

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.

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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 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.

³⁰ Ibid. pp. 180-2.

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.

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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.

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 were designed by 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

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

³⁷ *ibid.*

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

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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 NW in 1855, and in 1886 built a six-story building at 14th and G St. 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 15 and H NW, Mr. John H. Small Jr. was very active in civic life. He became a Mason in 1874 and the Washington Grand Master between 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 as 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 central area open and grouping

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.

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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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 Valley 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, 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 county estate.

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, a s Beautiful as Any, Characterize Dwelling: Gardens are Enhanced” The Washington Post, Sep 8, 1929, pg. R4

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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 hundred 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. 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

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.

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.

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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 state 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 theatre 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 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. Lyons’ 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 trees 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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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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10. Geographical Data

Acreage of Property 65

UTM References

(Place additional UTM references on a continuation sheet)

1									
	Zone		Easting				Northing		
2									

3									
	Zone		Easting				Northing		
4									

See continuation sheet

Verbal Boundary Description

(Describe the boundaries of the property on a continuation sheet)

Boundary Justification

(Explain why the boundaries were selected on a continuation sheet)

11. Form Prepared By

name/title Jeff Winstel, AICP Preservation Planner III

Organization Mayor and Council of the City of Rockville date March 1, 2007

street & number 111 Maryland Avenue telephone 240-314-8232

city or town Rockville state Maryland zip code 20850

Additional Documentation

Submit the following items with the completed form:

Continuation Sheets

Maps

A **USGS map** (7.5 or 15 minute series) indicating the property's location.

A **Sketch map** for historic districts and properties having large acreage or numerous resources.

Photographs

Representative **black and white photographs** of the property.

Additional Items

(Check with the SHPO or FPO for any additional items)

Property Owner

(Complete this item at the request of SHPO or FPO)

name Mayor and Council of the City of Rockville

street & number Rockville City Hall, 111 Maryland Avenue telephone 240-314-5000

city or town Rockville state Maryland zip code 20850

Paperwork Reduction Statement: This information is being collected for applications to the National Register of Historic Places to nominate properties for listing or determine eligibility for listing, to list properties, and to amend existing listings. Response to this request is required to obtain a benefit in accordance with the National Historic Preservation Act, as amended (16 U.S.C. 470 *et. seq.*).

Estimated Burden Statement: Public reporting burden for this form is estimated to average 18.1 hours per response including the time for reviewing instructions, gathering and maintaining data, and completing and reviewing the form. Direct comments regarding this burden estimate or any aspect of this form to the Chief, Administrative Services Division, National Park Service, P.O. Box 37127, Washington, DC 20013-7127; and the Office of Management and Budget, Paperwork Reductions Project (1024-0018), Washington, DC 20503.

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Verbal Boundary Description:

The boundary of the nominated property consists of the 64.28 of the 65 acres identified in Mrs. Lyons will as constituting the estate. The nominated property is defined by MS-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 parcels nos. 126 (28.47 acres), 830 (23.32 acres) parcel 195 (10.52 acres) and parcel 184 (1.97 acres).

Boundary Justification:

The nominated area includes the contributing features of the property and several non-contributing features that have been added to the property within the last 50 years. The 65 acres is what was described in Mrs. Lyons will as the extent of the estate when she passed away. Although the some of the non-contributing features are large in scale, such as the theatre and parking lot, the maintenance facility, the nature center and the main visitor parking lot for the mansion, the siting of these elements helps prevent them from detracting from the integrity of the setting.

The mansion, formal gardens and 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 theatre at approximately 410' and the nature center site has an elevation of approximately 390'. The mansion area of the property dominates the setting. 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 containing the remnants of the deer park and dam on Croyden Creek, which was an integral part of the landscape irrigation system, and the row of Spruce that delineates the west edge – planted at Mrs. Lyons request reportedly to block out the unsightly suburban development constructed in the 1940s. Inclusion of the natural woods and the planned trees 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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1. Façade, south elevation, facing north
2. Façade entrance portico, south elevation, facing northeast
3. Gable-hip roof junction on central core, south roof slope, facing northwest
4. West 3 sections of façade, south elevation, facing north
5. East 3 sections of façade, south elevation, facing north
6. West side of rear, north elevation, facing south
7. East side of rear, north elevation, facing south
8. West elevation of conservatory, facing east
9. Arcade rear entrance, north elevation, facing southeast
10. Rear elevation of core, north elevation, facing southeast
11. West elevation of servants' wing, facing east
12. North elevation of servants' wing, facing south
13. East elevation of servants' wing, facing west
14. East hyphen rear elevation windows, north elevation, facing south
15. East elevation dining room exterior, facing west
16. East elevation sleeping porch, facing west
17. Doll house east elevation, facing southwest
18. Doll house west and south elevations, facing northeast
19. Goldenrain Tree grove, southeast of house, facing southeast
20. Original entrance gates, facing north
21. Terraced garden levels from fountain garden toward house, facing west
22. Bowling green facing northwest showing stone arch and walkway, facing northwest
23. Pergola and Beech Tree grove and walk, facing northwest
24. Cherry tree allee' facing north from stairs, facing north
25. Parterre from cherry allee facing northeast
26. Parterre from southern most section facing north
27. Interior entry hall with staircase, facing north
28. Entry hall ceiling medallion
29. Library, facing northeast
30. Dining Room, facing northwest
31. Living Room, facing northeast
32. Conservatory, facing west

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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