

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 National Register Bulletin, *How to Complete the National Register of Historic Places Registration Form*. 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 certification comments, entries, and narrative items on continuation sheets if needed (NPS Form 10-900a).

## 1. Name of Property

historic name Riley/Bolten House

other names/site number Josiah Henson Special Park; M: 30-6

## 2. Location

street & number 11420 Old Georgetown Road

not for publication

city or town North Bethesda

vicinity

state Maryland code MD county Montgomery code 031 zip code 20852

## 3. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act, 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 at the following level(s) of significance:

national  statewide  local

  
Signature of certifying official/Title

11-7-11  
Date

State or Federal agency/bureau or Tribal Government

In my opinion, the property  meets  does not meet the National Register criteria.

Signature of commenting official \_\_\_\_\_ Date \_\_\_\_\_

Title \_\_\_\_\_ State or Federal agency/bureau or Tribal Government \_\_\_\_\_

## 4. National Park Service Certification

I hereby certify that this property is:

entered in the National Register  determined eligible for the National Register

determined not eligible for the National Register  removed from the National Register

other (explain:)

Signature of the Keeper \_\_\_\_\_ Date of Action \_\_\_\_\_

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6. 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.)

- private
- public - Local
- public - State
- public - Federal

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

Contributing	Noncontributing	
1	1	buildings
		sites
		structures
		objects
1	1	<b>Total</b>

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

N/A

0

Function or Use

Historic Functions

(Enter categories from instructions.)

DOMESTIC/single dwelling

Current Functions

(Enter categories from instructions.)

RECREATION AND CULTURE/museum

DOMESTIC/secondary structure

7. Description

Architectural Classification

(Enter categories from instructions.)

COLONIAL/Post-Medieval English/Southern Colonial

OTHER/Vernacular Log

LATE 19<sup>th</sup> AND 20<sup>th</sup> CENTURY REVIVALS/Colonial

Revival

Materials

(Enter categories from instructions.)

foundation: STONE/  
CONCRETE/

walls: WOOD/weatherboard

WOOD/log

roof: WOOD/shingles

other:

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## Narrative Description

(Describe the historic and current physical appearance of the property. Explain contributing and noncontributing resources if necessary. Begin with a **summary paragraph** that briefly describes the general characteristics of the property, such as its location, setting, size, and significant features.)

### Summary Paragraph

Located in a suburban neighborhood in North Bethesda, Maryland, the Riley/Bolten House property comprises a frame dwelling and a detached, non-contributing garage set on a one-acre, landscaped lot. The early 19<sup>th</sup> century frame house is 18' x 19', one-and-one-half stories tall and four bays wide, with a side-gabled roof. On its north façade is a mid-19<sup>th</sup>-century, 16.5' x 12.5', one-story, log addition. The house achieved its present configuration and appearance through a comprehensive remodeling in the 1930s in the Colonial Revival style. This campaign included the construction of a 14.5' x 17.5', two-story kitchen and bedroom wing on the rear, west façade, and the addition of a screened porch on the south. The property is in good condition and retains integrity of location, design, setting, materials, workmanship, feeling, and association.

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## Narrative Description

### EXTERIOR

Located at the base of a downward sloping driveway off Old Georgetown Road in North Bethesda, Maryland, the Riley/Bolten House is a frame structure with an attached log wing (Figure 1.1). The frame section of the house dates to 1800-1815, while the log wing dates to 1850-51. The house was likely built by George or Isaac Riley, while the log wing may have been built by Isaac's widow, Matilda Riley. The house and log wing were renovated between 1936 and 1939, according to drawings by architect Lorenzo Winslow. The effort included the construction of a two-story rear addition and side, screened porch. The appearance of the house has not changed significantly since that work was completed.

Once the center of a 260+-acre plantation, the house today is set in a one-acre, mid-20<sup>th</sup>-century, suburban landscape. The lot faces east and is bordered by a religious school and synagogue on the north and private homes and yards to the south and west. The house is approximately 50 feet from the road, shielded from it by a swath of trees.<sup>1</sup> The lot includes the house and a detached, circa 1970s garage that currently accommodates a temporary visitors' center. The garage is set to the north and slightly back from the house at the bottom of the driveway which loops around in front of it (Figure 1.2).

The frame, early 19<sup>th</sup>-century section of the Riley/Bolten House measures 18' x 19', rests on a stone foundation, and stands one-and-a-half stories high, and four bays wide.<sup>2</sup> The moderately sloping side-gable, newly shingled cedar roof rises between two gable-end brick chimneys (Figure 1.3). The frame section is sheathed in feathered weatherboards. A box cornice with wooden end brackets runs the length of the walls under the roof line. Decorative water-collection boxes top the downspouts leading from the gutters at either end of the elevation. The front door, framed by fluted pilasters and topped with a four-light transoms and a dentiled frieze, is roughly centered in the east (front) elevation. The paneled wood front door with an exterior louvered wooden screen door is bracketed by two, 6-over-6 double-hung sash windows to the south and by one, 8-over-8 double-hung sash window to the north. All windows have louvered wooden shutters. A flight of two low steps leads to a flagstone stoop under the door. The cladding,<sup>3</sup> cornice, rain-collection boxes, windows, shutters, door trim, steps, and stoop date to the 1930s renovation.

The wood members vary in size so that each of the smaller vertical members measures in the range of three to five inches, while the largest horizontal members are up to approximately 12 to 14 inches in at least one dimension. The main block has a false plate cornice, diagonal braces, and other characteristics of Chesapeake Tidewater frame construction, the most common style of construction for wood frame buildings in the eastern half of the Mid-Atlantic States in the 18<sup>th</sup> and early 19<sup>th</sup> centuries.

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<sup>1</sup> Old Georgetown Road has been widened and raised in this location over the centuries, thus narrowing the house's setback and making house appear almost sunken.

The date is based on observation by Orlando Ridout who conducted a site visit in November 2008. Wrought nails found in the framing members of the attic date the structure to before 1815. Early cut lath nails in the original wall framing narrow the date to between 1800 and 1815.

<sup>3</sup> Weatherboards from the 19<sup>th</sup> century can be seen in the very narrow space that remains between the log wing and the frame structure.

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Dendrochronology dates the construction of the one-room, log wing to the mid-19<sup>th</sup> century.<sup>4</sup> It may have been built as a kitchen and quarters based on knowledge that it functioned as a kitchen in the early 20<sup>th</sup> century and used to have a sleeping loft. Investigation during the course of a 2008 Historic Structure Report by John Milner Associates, Inc. did not yield definitive evidence stating whether the wing was added directly onto the existing frame house at that time or if it was moved there before circa 1919, when it is shown at its present location in Figure 28. The log wing appears more likely to have been built in situ. The evidence supporting this conclusion is the intact mortar in the chinking of the south wall of the log room. The mortar would have likely been dislodged and replaced by a more modern material as a result of any move. The original sand and clay chinking mortar between the logs has been largely replaced by mortar with Portland cement, dating to the 1930s renovation.

The hand-hewn logs of the wing extend approximately eight courses high and are joined at the corners by V notches (Figure 1.4). The Historic Structure Report concludes that several log courses were removed when a new, concrete foundation was poured during the 1930s renovation, probably the result of rotting in the lower courses.

As originally built, communication between the frame house and the log structure was from the exterior only. The entry into the log wing was through the extant exterior opening on the east elevation. In addition, there used to be a door on the log wing's west elevation. (That door led to a kitchen garden in the early 20<sup>th</sup> century.) The interior door which now connects the frame house's dining room with the log wing was put in place as part of the 1930s renovation.

#### *East Façade*

The wing's east elevation contains the tongue-and-groove panel door on its south end (the original entry opening into the wing), directly next to the frame structure, and a roughly-centered nine-paned side-hinged casement window (Figure 1.5). The wood-shingled, side-gable roof is abutted by a large stone and brick chimney attached to the north elevation. The log wing's current windows and doors have no architraves or casings beyond the narrow line of the exposed and painted edge of the jambs (the door jamb on the east side of the house is not painted).

The east, front façade of the frame house has been described above.

#### *North Façade*

This weatherboard-sheathed façade of the house shows both structures, with the log wing placed off-center from the side of the frame house, attached as it is to the western half of the gable end (Figure 1.6). There is one, 6-over-6 double-hung sash window on the first-story level, surrounded by louvered shutters. The second-story has two windows: one, 6-over-6 double-hung sash on the eastern half of the elevation, and one, 4-over-4 double-hung sash window on the western half, just above the roof of the log wing.

The north façade of the log wing is dominated by the large, centered, shouldered, fieldstone chimney with a brick stack. The chimney is corbelled to match the two chimneys in the frame section. Above the logs of the elevation wall, the gable is sheathed in weatherboards that match those of the frame house, and the gable contains two, 4-over-4 casement windows flanking the chimney.

#### *West Façade*

The west (rear) façade of the house contains the substantial 1930s, two-story rear ell that housed a "modern" kitchen on the first floor and a master bedroom and bathroom on the second (Figures 1.7 and 1.8).

This side of the rear ell features a back door which is enclosed by a small, glazed and frame porch reached by a short flight of brick and slate steps. To the south of the porch on this elevation are one 6-over-6 double-hung sash window on the first floor and a 6-over-6 double-hung sash window on the second floor centered under the gable. Also to the south of the porch, at ground level on this elevation, is a flight of concrete stairs leading down to the basement cellar.

Near the center of the west elevation of the log wing is a window that consists of a pair of side-hinged, six-paned casements (Figure 1.4). Cuts in the logs below the opening indicate that there had been a door in this location. The door opening was partially closed to convert the opening to a window, as noted on the 1936 drawings. The logs show evidence of being sawn to accommodate an exterior door casing that is no longer extant.

<sup>4</sup> Oxford Dendrochronology Laboratory, Report 2009/15, The Tree Ring Dating of the Josiah Henson Site, July 2010.

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### *South Façade*

The south façade of the rear ell contains three windows on the first story, all 6-over-6 double-hung sash windows, and two windows on the second story (one four-over-four, double-hung sash, and one six-pane casement).

The south façade of the frame house contains a gabled, one-story, screened porch in the western half of the elevation (Figure 1.9). The second story of the south elevation of the main block of the house contains two, 6-over-6 double-hung sash windows.

## **INTERIOR**

Room numbers referenced in the following description follow numerical assignments presented in plans in the Historic Structure Report. A copy of these plans is provided in Figure 1.10.

### *First Floor*

All or much of the original, early 19<sup>th</sup>-century plan of the original block of the house is intact. It is a three-room plan with two diagonal fireplaces in the smaller two rooms and a “hall” of sorts that runs the depth of the house from front to back. This plan is known to the Mid-Atlantic region and there are several examples in Montgomery County.<sup>5</sup> Entered through the front (east) door, the hall, now living room (Room 101) is the largest of the three rooms. It lies behind the southern three bays of the façade. The two smaller rooms of the plan lie back-to-back to the north of the hall/living room, comprising the remaining bay.

Room 101, the south room of the main block, contains a fireplace centered in its southern wall. It is spanned, mid-ceiling by a summer beam running in a north-south axis (Figure 1.11). Notes from architect Lorenzo S. Winslow’s 1936 renovation plans mention removing whitewash from that beam. The fireplace mantel reveals transitional Federal and Greek components, and probably dates to the 1820s to 1840 period, according to investigation by Orlando Ridout of the Maryland Historical Trust (Figure 1.12).<sup>6</sup> The straight-run stairs in the northwest corner of the room date to the 1930s, almost certainly replacing an earlier boxed stair. The exact location of an original boxed stair has not been determined.

The dining room which is part of the original three-room plan (Room 105; Figure 1.13) has a fireplace in the northeast corner that shares its chimney stack with the adjoining library. The 1930s mantelpiece features reeding. Above the mantel are shelves that extend to the ceiling.

The library contains elements from both the 19<sup>th</sup> and 20<sup>th</sup> centuries (Room 107; Figure 1.14). The fireplace backband and casing in the northwest corner of the room contains trim dating from around the 1830s-1840s, according to the investigation by Orlando Ridout. The mantel was “restored” during the renovation of 1936, such that the shelf is a Colonial Revival piece. The Greek Revival trim in the doorframe leading from the library to the living room is circa 1850s, when the log wing was built. The built-in bookshelves on the northern and eastern walls date to the 1930s.

Throughout the original three-room, first-story area, the flooring is wide random-plank pine boards (Figure 1.15). The 1936 renovation drawings call for all new flooring in this area, but the flooring boards appear to date from the 19<sup>th</sup> century. They are random width, have a rough finish on the reverse side, and are hewn in at the joists, all characteristics of early wood flooring. However, there are indications that the flooring probably is not original to 1800-1815: the seams are not properly aligned, and there is loose grain in the wood.

All of the original plaster in the frame house was removed in 1936 and replaced with lath and a new drywall product called Celotex, an insulating sheathing board made from sugar cane fiber that remains on the walls today (Figure 1.16).

The log, mid-19<sup>th</sup> century wing appended to the north end of the main block is accessed on the interior through a door in the dining room that leads down a few steps down into the log space (Room 106, Figure 1.17). As noted earlier, this interior connection was made in the 1930s. A brick hearth and fireplace opening is centered in the north wall of the log wing. The 1936 tongue-in-groove paneling that covered the log walls on the interior has been removed, exposing the log walls. Non-original, oak-strip floor remains in place. This flooring is higher than was the level of the original dirt floor, leaving the fireplace height unusually short for a log structure,

<sup>5</sup> Other example from the same period is the more high-style brick Beall-Dawson House in Rockville (1815).

<sup>6</sup> Assessment by Orlando Ridout during November 2008 site visit to investigate construction technology, trim, and finishes.

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especially one that may have been used for cooking. As part of the 1930s renovation, the room's sleeping loft which may have served as a slave quarter, was removed and a cathedral-type ceiling made with Celotex panels with a sand finish was installed. This alteration is indicated in Lorenzo Winslow's 1936-39 drawings.

The screened porch appended to the south end of the main block is accessed via a 15-pane glass door from the living room. Modern lumber posts support a gable roof with exposed rafters (Room 102; Figure 1.18). The 1936 drawings call for reusing the sleeping loft joists from the log wing as supporting members for the porch roof. However, what is in place is modern, not the joists. Roof framing is also 20<sup>th</sup> century, sawn lumber. The porch has a brick floor and screen doors that lead to the front and backyards.

The kitchen, in the 1936 rear, west wing, (Room 103; Figure 1.19) features a sink and cabinets from the 1960s that line the west wall. These are a match to the plain, 1930s cabinets along the south wall. Above the kitchen sink, anchored to the window frame, is a 1930s "Can-O-Mat" can opener. A broom closet occupies the northwest corner of the room, and wall cabinets that postdate the 1930s according to the Historic Structure Report, are hung on the north wall. A doorway led from the kitchen to the dining room via a small butler's pantry. This access was sealed sometime after the 1930s renovation to create the small, extant powder room (Room 104).

### *Second Floor*

The living room stairs lead to a small hall (Room 203) on the second floor which contains doors to three bedrooms and a bathroom. Room 201, the master bedroom, is in the 1936 rear ell, above the kitchen, as is the bathroom (Room 202; Figures 1.20 and 1.21). The floors of these rooms are down one step from the hall level.

The two original chambers in the 1800-1815 house have low, sloping ceilings that meet knee walls approximately three feet high (Rooms 204 and 205; Figures 1.22 and 1.23). The flooring in these rooms appears to be original or old and contains T- and L-head nails. The floor was leveled and re-laid, probably in the 1930s (the 1936 renovation plans do not call for the floors to be replaced in these rooms).<sup>7</sup> The north room, Room 204, is ell-shaped. The 1936 plans indicate that the space was to be two rooms, a bedroom and sewing room. However, it is unclear whether this plan was executed and later remodeled or if the space was always an el-shaped room. The south room, Room 205, has a fireplace in its south wall with original or early trim.

A hole recently and purposefully made in the second-floor ceiling, exposes the attic and shows the original framing of the house. Access to the attic framing also was possible through a hole cut into the rear of a small closet in the south room. The attic framing was investigated by Orlando Ridout. The roof rests on a flat false plate. The common rafters are made of oak and half-lapped, secured with wrought nails, several of which were found and examined. The rafters are at a 38° pitch and whitewashed all the way down. The knee walls sit on circular-sawn studs and have cut nails, indicating that they were probably added between 1850 and 1880.

### *Cellar*

The cellar can be accessed by either an interior door in the hall of the first floor between the kitchen and the dining room within the 1930s rear ell addition or through an exterior door on that ell's west wall. Originally, entrance to the oldest part of the cellar would have been through a bulkhead. The cellar contains a laundry room under the rear ell and an excavated section under part of the original frame house. While much of the cellar has concrete walls and floors, an original or older dirt-floored section which is only partially excavated, exists under the eastern half of the frame house. The partially excavated section is separated from the other part of the cellar by a brick wall. The log joists of the ground-level floor are still visible under the frame house, and many still have their bark attached (Figure 1.24).

<sup>7</sup> Ibid. Orlando Ridout V, SiteVisit

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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 patterns of our history.
- B Property is 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.

**Areas of Significance**

(Enter categories from instructions.)

ARCHITECTURE  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

**Period of Significance**

c. 1800 - 1939  
\_\_\_\_\_

**Significant Dates**

c. 1800 - 1815  
\_\_\_\_\_  
1850  
\_\_\_\_\_  
1936 - 1939  
\_\_\_\_\_

**Significant Person**

(Complete only if Criterion B is marked above.)

\_\_\_\_\_

**Cultural Affiliation**

\_\_\_\_\_  
\_\_\_\_\_

**Architect/Builder**

Unknown (original construction)  
\_\_\_\_\_  
Winslow, Lorenzo S. (1936-1939 remodeling)  
\_\_\_\_\_

**Criteria Considerations**

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

Property is:

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

**Period of Significance (justification)**

The period of significance encompasses the house's original construction ca. 1800 through 1939, when it achieved its present form and appearance through a comprehensive remodeling in the Colonial Revival style. The frame portion of the main house on the Riley Farm was constructed between 1800 and 1815, while the log wing dates to 1850. The renovation of the house and log wing, and construction of a rear ell and side porch were completed between 1936 and 1939.

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### Criteria Considerations (explanation, if necessary)

None

### Statement of Significance Summary Paragraph (Provide a summary paragraph that includes level of significance and applicable criteria.)

The Riley/Bolten House is locally significant under Criterion C as a representative example of the trend, current in the 1930s, in which existing older houses were renovated in the Colonial Revival style popularized by the development of Colonial Williamsburg. The Riley family constructed the frame dwelling ca. 1800 - 1815 as the main house on their extensive plantation; the one-room log wing was added in 1850. During the 1930s, the 19<sup>th</sup>-century house and log wing underwent a comprehensive renovation in the Colonial Revival style, designed by prominent Washington, DC architect Lorenzo Winslow. The redesigned Riley/Bolten House is one of several examples in Montgomery County where an older building was renovated in the Colonial Revival style and served as the centerpiece for a new suburban development, in this case, one that promoted affordable "small estate farms." The property has integrity to the 1930s period while retaining elements from its earlier 19<sup>th</sup>-century history.

### Narrative Statement of Significance (Provide at least one paragraph for each area of significance.)

### Developmental history/additional historic context information (if appropriate)

#### CONSTRUCTION AND OWNERSHIP HISTORY

##### *The Riley Period*

While the house's present appearance primarily reflects the 1936-1939 Colonial Revival renovation, the frame of the Riley/Bolten House is actually a much older structure. George Riley purchased 520 acres at this location in 1797 from a family named Collyer (Figure 2.1). Local lore asserted that the extant house was built by an unspecified Revolutionary War veteran, but an investigation of nails used in the actual construction confirmed that it was built sometime between 1800 and 1815, during the Riley family ownership.<sup>8</sup> There are two conjectures about who built it. George Riley married Sarah Wilson in 1810, a possible occasion to construct a new residence. Another occasion would have occurred when George Riley died in 1815 while his brother Isaac was living on the property; perhaps a bequest from the elder Riley enabled Isaac to build a house at that time (Figure 2.2). Whenever it was constructed, what remains of the original structure are the framing elements of the house: sill, plates, joists, studs, and nails. During the late 1930s renovation, workers stripped the interior plaster down to the frame and re-clad the exterior walls. However, as described in Section 7, character-defining features remain from the early 19th century, including fireplace mantels, door and window frames, floor boards, and a "summer beam." These were likely retained for their value to the Colonial Revival scheme.

The log wing attached to the frame house represents a second phase of construction. Dendrochronology performed on the logs dates the wing to 1850.<sup>9</sup> The occasion of its construction matches the date of Isaac Riley's death and the passing of most of his estate to his widow, Matilda. Originally, the one room log section included a loft floor that was removed in the 1930s. According to Riley descendants, the log wing functioned as a kitchen in the early 20<sup>th</sup> century. It is possible that it served as a kitchen originally, housing slaves of the cook's family in the loft in the mid-19<sup>th</sup> century. The most typical form of slave housing in Montgomery County consisted of the loft-quarter type located either in the main house or in outbuildings supplemented with one or two single-unit slave houses in the farmyard.<sup>10</sup> This particular plan was prevalent among masters who owned fewer than three slaves. The 1804 tax rolls shows that George Riley was assessed for 20 enslaved persons, six of whom were under the age of eight. The 1850 Federal Slave Schedule shows that Isaac Riley owned five slaves in that year (the year he died), and four of them were children.

<sup>8</sup> Ibid. Ridout Site Visit.

<sup>9</sup> Ibid. Oxford Dendrochronology Report.

<sup>10</sup> Mark Walston, "A Survey of Slave Housing in Montgomery County," *Montgomery County Story* v. 27, no. 3 (8/1984), pg. 12.

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As noted, upon Riley's death in 1850, the house, furnishings, farm, and five remaining slaves passed to his widow, Matilda, who soon sold much of the land (Figure 2.3), but retained ownership of the parcel with the dwelling.<sup>11</sup> Matilda was identified as a "farmer" in subsequent Census returns. Until 1864, when the State of Maryland constitutionally enforced emancipation, Matilda still relied on slave labor to operate her small farm. Her dependence on their labor was duly noted in 1867 when her son Benjamin Franklin Riley sought compensation from the Federal government on her behalf for eight emancipated slaves: Lewis Watts, Isaac Watts, Amanda Curtis, Clifton Curtis, John Curtis, James Curtis, and Fanny Curtis. According to the 1867 Slave Statistics, over 3449 slaves, including those who labored on the Isaac Riley Farm, gained their freedom in Montgomery County.

Matilda resided on the farm for another 40 years, leaving the property to her daughter, Frances, and Frances' husband, Samuel Veirs Mace. Their son, Charlie, made the home his primary residence, but by the late 1910s, leased the property to tenants.<sup>12</sup> During these years, the Riley Farm became known as the "Mace Place." Into the first quarter of the 20<sup>th</sup> century the property retained the architectural characteristics that defined an earlier era (Figures 2.4 and 2.5). A 1919 article on local old residences identified the Mace Place as

a quaint home, with mossy shingles, log kitchen, rough, stout chimneys and a very old-fashioned air. It sits far back from the west side of the road. Around it cling vines and above it tall walnut trees spread their strong and crooked arms. Late roses were blooming in the garden... In the garden of the old house is a spring, whose sweet water is famous over a wide range of country.<sup>13</sup>

### *The Shannon & Luchs Period*

After 129 years, the Riley family ownership ended in 1926, when Franklin Mace Jr. sold the then 61-acre property to Appleton P. (Prentiss) Clark, Jr., a renowned Washington architect who designed distinguished buildings of all types.<sup>14</sup> When Clark purchased the remaining acreage of the original Riley plantation from Mace, he had ambitions of subdividing the land to "erect five or six dwellings in the near future."<sup>15</sup> However, seven months after buying the property, he placed it on the market in October 1926, and sold it to the Delaware-based Queensberry Corporation.

Over the next seven years, the property was sold or transferred among several people and companies, all of which appear to have been related in some way. By December 1927, Queensbury sold the Riley Farm to Morton J. Luchs, a real-estate mogul in the Washington metro area and co-owner of the Shannon & Luchs operations.<sup>16</sup> Luchs held the property until 1931, when it was sold to A.A.

<sup>11</sup> An 1856 Sandy Spring Mutual Fire Insurance application by Matilda Riley, dower to Isaac Riley, was recently discovered at the Montgomery County Historical Society. It was listed under the previously unknown name of the plantation, "Willow Grove." The application identifies the location of the property as near Rockville; building dimensions basically match, as does the description of a one-story frame house (four rooms on first floor, which helps elucidate the odd summer beam and the unusual, existing 3-room current configuration, plus matches the oral history provided by a Riley descendant who said the stair was in another room behind the living room). The application also notes a "log kitchen attached to house." This document was prepared just a few years after the construction of the log wing, dated 1850-51 by dendrochronology. The same oral history source recalled that the log wing continued to function as a kitchen into the early 20th century. The insurance application also refers to a smokehouse "twenty steps back from the house."

<sup>12</sup> Residency by Charlie Mace, as well as the Brackett family who rented the home in 1919, was verified by Frances Mace Hansbrough, granddaughter of Francis Ruben Riley Mace, in an oral interview conducted by Joey Lampl, M-NCPPC Montgomery Parks in 2006.

<sup>13</sup> "The Rambler Writes of Several Old Families," *Sunday Star* 19 October 1919.

<sup>14</sup> In his 1955 *Washington Post* obituary, Clark was identified as the architect of several significant buildings including the old Washington Post, the Continental and Roosevelt hotels, Foundry Methodist Church, Equitable Life Insurance Building, and the Second National Bank. Of his local work in the District of Columbia, at least five are individually listed in the National Register and numerous are located within designated historic districts as contributing buildings. His wife, Florence Perry Clark, was in welfare work in Washington, D.C., was first cousin to First Lady Eleanor Roosevelt, and was likely kin to Lorenzo Winslow.

<sup>15</sup> "News from Suburbs of Capital: Rockville," *The Washington Post* 2 April 1926.

<sup>16</sup> The Real Estate firm Shannon & Luchs opened in March 1906. The owners, Herbert T. Shannon and Morton J. Luchs, were in real estate previous to their partnership. The firm expanded to include building and contracting by the early 1910s. Washington, DC historic building permit information reveals that their first permits as builders were issued in 1913 for seven two-story brick dwellings (1355-1369 C Street, NE). Many of their buildings dating from the 1910s and 1920s were similar, and were designed by A.E. Landvoight, George T. Santmyers, W. Waverly Taylor, Jr., and Arthur Heaton.

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Hoehling, Leon Tobriner, and Sidney Taliaferro, three Washingtonians connected to the legal profession.<sup>17</sup> They sold the farm to Bridget McManus two years later in 1933 for \$10. McManus, possibly an employee of Morton Luchs, sold the property six weeks later to Morton Luchs' sons.<sup>18</sup> By the following March, they had sold it to the Luxmanor Corporation, a Maryland-based real estate company formed by the Luchses in 1934. Headed by Morton Luchs, the Luxmanor Corporation was created to turn the acres of land adjoining the Riley/Bolten House into a new housing development for the rapidly-expanding Washington, D.C. suburbs (Figures 2.6 and 2.7). It is possible that Luchs preserved the frame house and attached log cabin either because of the historical lore attached to it or because he understood its financial attraction as a potential Colonial Revival "restoration." There was precedence in the area to erect subdivisions around historic estates, as discussed later in this nomination. However, nothing in the Shannon & Luchs company archives specifically suggests why the Riley/Bolten House was preserved and held apart from the subdivision activity that surrounded it.

The Shannon & Luchs firm originally became interested in the Old Georgetown Road area by virtue of the Luchs' family farm on Tuckerman Lane which Morton Luchs had purchased with a view toward suburban development.<sup>19</sup> The Riley/Bolten House property was transferred to the newly-formed Luxmanor Corporation in March 1934, soon after it had been purchased. Shortly thereafter, on April 5, the first plat of "Luxmanor" was recorded. Block A included the block on which the Riley/Bolten House sits, bounded by Old Georgetown Road, Sedgwick Lane, Luxmanor Road, and Tilden Lane, though the plat specified that the Riley/Bolten House was not included in the subdivision (Figure 2.6).

### *The Bolten Period*

Nostalgia, erroneously tied to the wrong period, may hold the key to why the Riley/Bolten House was retained in the Luxmanor subdivision. In the July 15, 1934 *Washington Post* article about the opening of Luxmanor, the house is described as "an old log cabin and cottage recognized to be one of the oldest homes in this country still tenantable. It was used prior to 1776."<sup>20</sup> Another reference cited earlier in this document stated that the house may have been built by a young officer shortly after the Revolutionary War.<sup>21</sup> Shannon & Luchs may have viewed the house as adding to the "little world apart" feel of the Luxmanor neighborhood advertised in *The Washington Post*.<sup>22</sup> The house's folklore was perfect for the growing fascination with all things Colonial. However, it was not the development company that renovated the building; it was the owner to whom the developers sold it.

Because of the Luchs' preservation of the house and surrounding acres, a couple interested in history and country living took possession, thus assuring a new chapter in its life: the Colonial Revival country house. In November 1936 Luxmanor Corporation sold 3.6 acres of land and the 19<sup>th</sup>-century farmhouse to William R. and Levina W. Bolten.<sup>23</sup> William worked at the Government Printing Office, and Levina worked for the District Board of Public Welfare.<sup>24</sup> Just as the owners of new houses in Luxmanor and other suburban subdivisions were moving out of Washington, the Boltens were looking for an escape from the noise and crowds of the city. Levina was described as "a lover of antiques and historical records, [who was] somewhat attracted by the tales of Revolutionary days,

<sup>17</sup> : Hoehling, sat as a justice on the Supreme Court of District of Columbia; Tobriner was co-partner of Tobriner and Umhau, a private law firm in Washington D.C; and Taliaferro was a law professor who also served on the Washington Board of Commissioners from 1926 to 1930.

<sup>18</sup> According to the 1930 Federal Census, Morton Luchs employed Bridget McNames, an Irish house servant. It is presumed her name was spelled phonetically and she may have served as a screen for land purchases desired by Luchs.

<sup>19</sup> The Luchs family farm house still stands today on Tuckerman Lane, not far from the subject property.

<sup>20</sup> "Shannon, Luchs Reveal Plans of Subdivision" *The Washington Post* 15 July 1934, R2; same information was advertised in "Shannon and Luchs Find Sales Brisk," *The Herald* 1 December 1936, and "14 Real Estate Deals Are Listed," *The Star* 12 December 1936. The two later articles specifically state that the house was constructed before the Revolutionary War.

<sup>21</sup> Gretchen Smith, "Legendary Scene of Uncle Tom's Cabin Is Restored." *The Evening Star* 30 July 1939.

<sup>22</sup> "Home Building Is Proceeding in Lux Manor" *The Washington Post* 21 October 1934, R4.

<sup>23</sup> Montgomery County, Maryland. Land Records. Liber 648 Folio 37.

<sup>24</sup> William Bolten's employment information taken from "Index to the 1920 United States Federal Census," Ancestry.com. <http://www.ancestry.com> [Digital copy of original records in the National Archives, Washington, D.C.], subscription database, accessed May 2010. It is unclear if he served as a referee at that time, but William was identified as a printer in the 1903 *Boyd's Directory of the District of Columbia*. Levina Bolten's job is referenced in Gretchen Smith, "Legendary Scene of Uncle Tom's Cabin Is Restored." How she came to this position is unclear, as she acquired a bachelor's degree in Engineering from the University of Michigan in 1909. Her employment might have been necessitated by the death of her husband on May 5, 1938.

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of Jubal Early's army and plantation days which are still recalled in the folk lore of the community."<sup>25</sup> The Boltens knew of Josiah Henson and *Uncle Tom's Cabin*:

Mrs. Bolten's neighbor [see footnote] also told her of the old Negro, "Uncle Si," who had been a slave on her grandmother's plantation and who ran away and was traced across the Canadian border. Mrs. Stowe's book was published shortly afterward. The Uncle Tom in her story had all the characteristics of Josiah Hensen [sic], or Uncle Si, and Mrs. Bolten's neighbor states that it was the belief of her family that Uncle Si had escaped through Ohio. The Stowes were living in that State at the time and were known to have been friendly to runaway slaves and it was believed Mrs. Stowe obtained from Uncle Si much of the material used in her novel.

"My neighbor told me that after the Civil War the old man returned and when he was reproached by his old 'missus' for having told such outrageous tales to Mrs. Stowe, he denied having done so," Mrs. Bolton [sic] said.

Apparently, the legend of Uncle Tom's old home is known far beyond Maryland as within the last few weeks, Mrs. Bolton [sic] had two visitors who told her their interest in her place had been aroused through reading a book supposedly written years ago by Josiah Hensen [sic]. In the book, a description is given of Uncle Tom's old home in Maryland, which Mrs. Bolton said her visitors claimed fit her place.

At the time Mrs. Bolten bought the property three years ago, many old slave quarters and outbuildings remained. The main building, the one she has remodeled, was a simple, clapboard, two-story house, with an old log wing, used as a kitchen. The cook, during slave days, slept in a loft above the kitchen.<sup>26</sup>

When the Boltens acquired the farm in 1936, the main house, as well as "...many old slave quarters and outbuildings" remained unaltered.<sup>27</sup> Despite their appreciation of the age and history of the house and log kitchen wing, the Boltens bought the house with the intention of significantly altering it by "restoring" it to the common practices of the day and making it into a modern residence. They hired prominent architect Lorenzo Simmons Winslow, who had been working as an architect at the White House since 1933. In keeping with the practices of the time, the goal was a colonial look, but not necessarily retention of all historic elements (Figures 2.8-2.13). The Boltens retained the quaint features that they appreciated, such as the main fireplace, a summer beam in the living room ceiling, and wide floorboards. They were not reticent to change and modify while they modernized. According to the 1939 *Washington Post* article and Winslow's plans, beams from the log wing were used as supports for the roof of the new porch addition.<sup>28</sup> Colonial-style mantels, door and window trim, shutters, and even wider weatherboards were added. All plaster was removed and replaced with an early form of drywall.

The Boltens added the two-story kitchen and master bed and bathroom wing on the west (rear) elevation and the screened-in porch on the south elevation. The changes made to the house were typical of "restoration" projects in the 1930s, changing and adding amenities, such as a modern kitchen and bathrooms. A fuller description of the alterations is provided in Section 7.

### ***The Post Bolten Period and Current Status***

The two private owners subsequent to the Boltens had varying attachments to history. On June 1, 1950, Levina Bolten sold the property to William H. and Harriett H. Coburn. At that time, a *Sentinel* newspaper article reported that there were several detached log cabins on the property, which Coburn removed.<sup>29</sup> Coburn reported using the log wing as a summertime recreational room. In 1963, the

<sup>25</sup> Gretchen Smith, "Legendary Scene of Uncle Tom's Cabin is Restored."

<sup>26</sup> Ibid. The relative who provided this information to Levina Bolten was likely one of Frances Ruben Riley Mace's daughters and granddaughter to Matilda Riley. Dora Sophia Mace Holman Counselman, along with her second husband William, were residing in Bethesda when the 1930 Federal Census was enumerated, but at that time they lived off Wisconsin Circle, approximately eight miles away from the Riley Farm. Her younger sister, Fannie Rosalie Mace Berry, who was a local historian and author of "Old Bethesda", lived close –within three miles – by in Rockville on Adams Street but a 1938 obituary for Samuel Mace identified Bethesda as her hometown., Their brothers Frank, Samuel, and Arthur lived outside of Montgomery County by that time. Martha Magruder, Matilda Riley's oldest child, had at least three sons still living in Rockville by 1930: Winfield, Amos, and Elmer. Two of her daughters, Virginia and Julia, moved to Fairmont in Somerset County, Maryland.

<sup>27</sup> Smith, "Legendary Scene of Uncle Tom's Cabin Is Restored."

<sup>28</sup> Ibid.

<sup>29</sup> It is unclear exactly where "log cabins" were on the property, when they were constructed, and furthermore, if these structures were once utilized for slave housing or for other utilitarian functions. "Original Uncle Tom's Cabin Still Stands in Montgomery," *Sentinel*

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Coburns sold to Marcel Mallet-Prevost and Hildegard Mallett-Prevost. While living in the house, they treasured its history, holding onto the 1936 Winslow drawings, using the log wing as a paneled den, and doing extensive planting and gardening. In 1966, the Mallet-Prevosts sold the site to the Maryland-National Capital Park and Planning Commission so that the property, designated as a local historic site in 1979, could be in public hands and opened to the public.

Plans are underway to transform the Riley/Bolten House into a museum and educational center focusing on Josiah Henson and the history of slavery in Montgomery County.

## THE COLONIAL REVIVAL MOVEMENT IN MONTGOMERY COUNTY

### *The Influence of Colonial Williamsburg*

The house achieved its present Colonial Revival appearance during the ownership of the Boltens in the 1930s.

The popularity of Colonial Revival architecture was inspired by nationalism, the desire to have a distinctly American architecture different from that of Europe. As early as the mid-19<sup>th</sup> century, the colonial experience in America of Dutch and English settlers was being extolled as “the only true American architecture.”<sup>30</sup> Architect Joy Wheeler Dow stated in 1904 that “there is not a building in France or Italy like [Georgian houses]. They are intensely American in every line...”<sup>31</sup> The importance placed on colonial architecture was further derived from the great figures of American history with whom many preserved buildings were associated. Replicas of Mount Vernon and Independence Hall, among others, could be found across the country during the late 19<sup>th</sup> and early 20<sup>th</sup> centuries. “[T]he essential rationales for the persistent use of [Colonial Revival were]: the injection of ethical considerations, such as ‘simple’ and ‘honest’; its symbolism as the American national style, from Jefferson and Washington to the present; its down-to-earth, sensible economy of construction; and, finally, its adherence to ‘correct’ classical principles of design. These explanations, advanced in 1929, became intensified in the 1930s. Nationalism, as an inward-looking affair; the house as a symbol of the family; and puritanical simplicity of proportions, coupled with a self-conscious modesty of assertion, were the hallmarks of the Colonial [Revival] from 1930 through 1941.”<sup>32</sup>

During the 1930s there was an increasing appreciation of 17<sup>th</sup> - and 18<sup>th</sup> century American history. The proliferation of information about colonial architecture was due in no small part to the creation of Colonial Williamsburg in Virginia, starting with its plan in 1928.

Colonial Williamsburg opened to the public in 1934, drawing media attention and flocks of tourists. Soon after the restoration was complete, magazines such as *National Geographic*, *Pencil Points*, *Better Homes and Gardens*, *House and Garden*, and *Architectural Record* featured articles about the restoration. *House and Garden* devoted an entire issue in 1937 to Williamsburg and its influence on contemporary architecture, gardening, and interior decoration. In speaking to Williamsburg’s importance, the magazine’s editor wrote that the magazine “believes that the future can and should learn from the past. It believes that both the spirit of ancient Williamsburg and the actuality of its splendid public buildings and homes now restored have a definite, necessary and vital message for our times.”<sup>33</sup> In an article entitled “What Williamsburg Means to Architecture” the author writes of popular interest in Colonial Revival architecture:

It is our belief that this interest is not superficial, but fundamental. Periodically, man seeks short cuts to progress in architecture – as in other matters-putting aside the past as being no longer in keeping with the modern tempo, evolving solutions which differ radically from the earlier manner. It would be foolish to say that no good ever comes of such efforts; but, sooner or later, the need asserts itself to go back and pick up some indispensable traditions which were lost in the revolutionizing process.<sup>34</sup>

Williamsburg, then, was seen as a return to lost traditions of the past and a starting point for a whole new revivalist form of domesticity. *House and Garden* included plans of three houses designed by Williamsburg restoration architects Perry, Shaw, and

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29 September 1955. In article, Coburn stated that his family used the log wing of the home as a summertime recreation room. Also, the article makes it appear as though Coburn had the cabins demolished subsequent to purchasing the property from Levina Bolten.

<sup>30</sup> William B. Rhoads, “The Colonial Revival and American Nationalism” *The Journal of the Society of Architectural Historians* 35, no. 4 (Dec. 1976), 242.

<sup>31</sup> Ibid, 243.

<sup>2</sup> Ibid, 110.

<sup>3</sup> Richardson Wright, “Williamsburg” *House and Garden* 72, no. 5 (November 1937), 41.

<sup>34</sup> Richardson Wright, et al. “What Williamsburg Means to Architecture” in *House and Garden* 72, no. 5 (November 1937), 45.

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Hepburn (Figure 2.14). The plans were not exact duplicates of any of the houses in Williamsburg, but “designed in the Williamsburg tradition” with “true Williamsburg characteristics.”<sup>35</sup> They included a Dutch Colonial Revival, a Tidewater, and a Georgian Revival house. The magazine emphasized that, while the houses drew on the colonial tradition, the interiors provided all the technologies and comfort of modern living. It also included design ideas for house interiors, reproductions of colonial furniture, and authentic colonial colors.

During the 1930s, Colonial Revival was seen not only as an architectural type that used correct design principles, but also as an economical housing choice. “Williamsburg isn’t only attracting tourists this summer by its historical appeal; it also is stimulating the desire for better homes” wrote Hiram J. Herbert in *Better Homes and Gardens*.<sup>36</sup> Additionally, scholars point out that there was an increase in the 1930s in *remodeling* older buildings. Remodeling provided an inexpensive alternative to new construction while still achieving the currently-fashionable Colonial Revival image.<sup>37</sup> The Riley/Bolten House strongly exemplifies this trend: the transformation of an earlier farmhouse, by a well-connected architect, in a Colonial Revival “restoration,” as the term was loosely defined in the period.

Suburban housing in the interwar decades was, by nature, revivalist in spirit. The most common type of suburban housing throughout the 20<sup>th</sup> century would, in fact, be Colonial Revival. By the late 1920s and early 1930s in Montgomery County “architects were so adept at designing in the Colonial style, that some of the houses of this era are almost indistinguishable from their 18<sup>th</sup> century models. Builders found the styles easy to copy, and numerous Georgian, Dutch, and Spanish Colonial Revival houses appeared in suburbs...”<sup>38</sup>

### ***The House as a Product of Colonial Revival Suburbanization***

The automobile facilitated the trend, initiated in New England, of turning farmhouses into suburban dwellings. Between 1920 and 1930, as a result of suburbanization, the population of Montgomery County grew by 15,000, an increase of 43 percent.<sup>39</sup> In the following 10 years, the amount of Depression-era construction in the Washington metropolitan area resulted in the city having one of the largest collections of suburban housing nationwide.<sup>40</sup>

Cheaper real estate prices farther out also provided the possibility for larger lot sizes and “estate” or “farm estate” type suburbs. These larger, more country-like lots meant that gardens and even chickens could be part of a purchase with a house. Real estate developers emphasized the benefits of Montgomery County’s healthy environment and stressed the advantages of suburban living. There was a positive response by the well-to-do who had means to buy a suburban “estate” that appeared quaint, charming, and which partook of a long, rich architectural tradition. Suburban neighborhoods were promoted furthermore as safe environments, both from the hazards of increased, urban automobile traffic and protection from growth, which at the time was perceived as undesirable. Developers utilized protective covenants that prohibited commercial use, specified the minimum cost of the dwelling built on protected land, and prohibited selling land to certain races, religions, and classes of people.<sup>41</sup>

Prospective homeowners could now access inexpensive farms and former plantation houses. Homeowners were spurred into buying older homes, previously considered “used” by tastemakers who wrote books or magazine articles, such as *Redeeming Old Homes: Country Homes for Modern Purses* and *Reclaiming the Old House*. One author stated that there were two goals for a “restoration” – an old appearance and modern usefulness – that could be achieved by a two step process of “eliminating evidence of mutilation and then reinstating discarded parts to reestablish the colonial feeling.”<sup>42</sup> Rather than actual preservation, the emphasis was on re-creation. Replacement features were created based on general ideas of what was colonial rather than replicating a specific example.

<sup>35</sup> Kenneth Chorley, “By Way of Introduction...” *House and Garden* 72, no. 5 (November 1937), 37.

<sup>36</sup> Hiram J. Herbert, “Williamsburg: The Ideal Home Town,” *Better Homes and Gardens* 14 (July 1936), 75.

<sup>37</sup> David Gebhard, “The American Colonial Revival in the 1930s,” *Winterthur Portfolio* 22 (Summer-Autumn 1987), 116.

<sup>38</sup> *Ibid.*, 10.

<sup>39</sup> Andrea Rebeck, “Residential Subdivisions of the 1920s in Montgomery County,” *Montgomery County in the Early Twentieth Century: A Study of Historical and Architectural Themes*. Unpublished study by Montgomery County Historic Preservation Commission and the Maryland Historical Trust, 10.

<sup>40</sup> Andrea Rebeck, “Residential Subdivisions of the 1920s in Montgomery County,” 6.

<sup>41</sup> *Ibid.*, 4.

<sup>42</sup> Betsy Hunter Bradley, “Reviving Colonials and Reviving as Colonial” *Recreating the American Past*. Eds. Richard Guy Wilson, Shaun Eyring, and Kenny Marotta. (Charlottesville, VA: University of Virginia Press, 2006), 170.

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This approach to “reviving” 18<sup>th</sup>- and 19<sup>th</sup>-century houses was fairly common practice in Montgomery County during the first half of the 20<sup>th</sup> century. Similar to the Riley farm, there are other examples of farms and estates that were purchased and subdivided, while retaining the historic house at their core. One such example is the Shaw House (713 Quaint Acres Drive). The main block of the house dates to 1851, built by Elbert Shaw on 370 acres of land. The property was subdivided into Quaint Acres, an early Silver Spring subdivision in 1945. Sometime between 1947 and 1956, the one-story columned porch was removed from the front of the house, gabled dormers were added, and windows and the entryway were altered to give the house what was believed to be a more colonial look.<sup>43</sup>

Unlike the Riley/Bolten House where the early photos clearly reveal a very similar building to the end product, some of the county’s farmhouse-to-country-estate conversions left the original structure virtually unrecognizable. Drayton (16100 Oak Hill Road) was a traditional 19<sup>th</sup>-century, two-story log house with ell constructed in 1841-42. The house was completely transformed into a Neoclassical Revival style house in 1939. Portions of the original house were preserved and incorporated into the new structure, but were beyond recognition. The transformation of an ordinary vernacular farmhouse into idealized “estate” architecture is dramatic in its extent, and typifies the intent of many homeowners during the period.<sup>44</sup>

Additional examples of “reviving” tendencies in Montgomery County include the Joseph Harding House (1130 Harding Lane, Spencerville), Friend’s Advice (19001 Bucklodge Road, Boyds), the Louis Brunett House (605 St. Andrews Lane, Silver Spring), Brooke Manor (16300 Georgia Avenue, Olney), and Glenmore (7501 Persimmon Tree Lane, Bethesda).

### ***Shannon & Luchs, the Colonial Revival Idiom, and the Development of Luxmanor***

The real estate firm of Shannon & Luchs was poised to embrace the Colonial Revival spirit in its developments of the 1930s. The amount of building in Washington undertaken by them dramatically declined during the Great Depression, but their largest development from that period, at 34<sup>th</sup> Place, NW, in Washington, DC, included eleven Colonial Revival and Dutch Colonial Revival dwellings.<sup>45</sup> Another Colonial Revival development was Chevy Chase Park (also referred to as the forest section of Chevy Chase) in Montgomery County. These houses were advertised as spacious and attractive homes with modern conveniences and an easy distance from the Chevy Chase Country Club. A June 29, 1930 *Washington Post* advertisement stated, “Here is the cure for that depressing feeling which comes from being improperly housed.... The most successful and most talked of homes Washington has had. They are a product of new thinking, new planning, and a revelation to persons who like to *improve their living*.” Houses in the forest section were aimed at upper income families with a price range from \$16,000 to \$35,000.

Shannon & Luchs capitalized on the popularity of the Colonial Revival style in layout out and advertising Luxmanor. The model homes of 1934, including one at 3 Sedgwick Lane, were described as a “farm colonial brick bungalows.”<sup>46</sup> Another early house was a center-hall plan Colonial brick with six rooms and two baths for \$10,750. Still, not all model or early houses were stylistically purely American. The \$7,000 house featured in an April 16, 1939 advertisement in the *Washington Post* was Tudor Revival-influenced.

The first advertisement for Luxmanor on June 3, 1934 previewed “another new development with big brick homes on half-acre lots – growing gardens, chickens – everything established to sell for LESS than \$10,000” (Figure 2.15). Each house came with planted vegetable and flower garden, grape vines, basement vegetable storage, and stocked chicken houses.<sup>47</sup> The sales pitch emphasized that none other than the real estate developer himself lived in the county: “Luxmanor is the estate of Morton J. Luchs, vice president and treasurer of the Shannon and Luchs Development Co.”<sup>48</sup>

<sup>43</sup> “Shaw House,” Maryland Historical Trust Inventory Form for State Historical Sites Survey. M: 33-9.

<sup>44</sup> “Drayton,” Maryland Historical Trust State Historic Sites Inventory Form. M: 15-51.

<sup>45</sup> All Washington, DC building permit information is from the Building Permits Database available in the Washingtoniana Division of the DC Public Library.

<sup>46</sup> “Shannon, Luchs Reveal Plans of Subdivision: Luxmanor Homes Opened for Inspection Near the Capital.” *The Washington Post* 15 July 1934, R2.

<sup>47</sup> “700 Persons View Luxmanor, New Subdivision in Maryland.” *The Washington Post* 22 July 1934, R5.

<sup>48</sup> “Shannon, Luchs Reveal Plans of Subdivision: Luxmanor Homes Opened for Inspection Near the Capital.” *The Washington Post*. July 15, 1934, R2.

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The key to its marketing was its tie to past farms (like the Riley farms that comprised the plantation) at an affordable price. "Live in Luxmanor where the homes are actually small estate farms in a wealthy big estate section."<sup>49</sup> "This development is the first opportunity persons of refinement, but moderate means, have had to locate in this large estate area."<sup>50</sup> Furthermore, a master plan for the neighborhood included plots set aside for future gardens, forest retreats, a community center, and a landscape park.<sup>51</sup>

Restrictive covenants in the deed that transferred the property from the Luxmanor Corporation to William and Levina Bolten specified that the property would not be sold, rented, or conveyed to an African American, and prohibited commercial uses; limited the number of dogs on the premises to two; prohibited pigs, hogs, cows, or beehives on the premise; and limited pleasure horses to two and the number of hens to no more than two dozen.

### ***Lorenzo Winslow and the Colonial Revival (1892-1976)***

#### *Early Career*

The Boltens took three years to transform the "big house" from the Riley plantation in Luxmanor into their country-like home. To spearhead the transformation, they hired a prominent architect, one who worked at the White House. Lorenzo Winslow was well-versed in the Colonial Revival style, drawing on experience from his early career in Boston and North Carolina, as well as his time working on numerous expansion projects at the White House.

Winslow was born in Mansfield, Massachusetts on August 20, 1892. After graduating from Mansfield High School he attended Valparaiso University in Indiana and Ohio Northern University. His American Institute of Architects membership records indicate that he was in Paris from 1912 to 1913 then attended Harvard and the Massachusetts Institute of Technology where he was trained in engineering and architecture.<sup>52</sup> He worked as a draftsman for Boston architect T. Edward Sheehan from 1914-5, then for Monks and Johnson, also in Boston, from 1916-17.<sup>53</sup>

When the United States entered World War I in 1917, Winslow served in the Army Corps of Engineers. After the war ended, he stayed in Paris to study architecture at the Sorbonne and the American Expeditionary Force (A.E.F.) Schools of Art. The A.E.F. Art Training Center was intended for the most advanced students in architecture, painting, sculpture, and interior decoration. Architecture students were tested and placed in the appropriate level. Intermediate and advanced students, such as Winslow, worked out problems set forth by the Ecole des Beaux-Arts.<sup>54</sup>

The form that Colonial Revival architecture took during the early 20<sup>th</sup> century was influenced by Beaux-Arts methods and principles. Beaux-Arts-trained architects considered their methods to be scientific, as it had a specific working method and procedure for design. They also were proponents of an evolutionary approach to historical style – preferring 17<sup>th</sup>- and 18<sup>th</sup>-century classicism to the recent past. They believed that the Greek and Gothic revival styles of 19<sup>th</sup>-century America were anachronistic and unfit for modern life, while the Renaissance classicism of Colonial architecture, such as the Georgian and Federal styles, was that last point at which a living style had evolved. Likewise, adoption of the colonial style by Beaux-Arts architects was not to be strict copying of an extant colonial example, but could entail drawing from a number of different styles or examples.<sup>55</sup>

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<sup>49</sup> *The Washington Post* 15 July 1934, R3.

<sup>50</sup> *The Washington Post* 30 June 1935, R2.

<sup>51</sup> Ibid.

<sup>52</sup> *American Architects Directory*. New York: R.R. Bowker Company, 1955, 613.

<sup>53</sup> The American Institute of Architects. Lorenzo S. Winslow File

<sup>54</sup> Alfred E. Cornebise. *Soldier-Students: Higher Education in the AEF, 1917-1919*. (Philadelphia: The American Philosophical Society, 1997), 109-110. The school opened on March 24, 1919 and was a three-month course. Emphasis was placed on the study of the state of the arts in France, with visits to monuments, museums, chateaux, and expositions in Paris. Archibald M. Brown, who had graduated from the *Ecole des Beaux-Arts* headed the Section of Architecture. Architecture lectures were given by Arthur Kingsley Porter, professor at the Yale Art School, John Galen Howard, professor at the University of California at Berkeley, and J.J. Haffner, a French architect.

<sup>55</sup> Mardges Bacon, "Toward a National Style of Architecture: The Beaux-Arts Interpretation of the Colonial Revival" *The Colonial Revival in America*. Ed. Alan Axelrod. (New York: W.W Norton & Company, 1985), 91-96.

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Winslow's education in Paris gave him a foundation in Beaux-Arts architecture and certainly influenced his career upon his return to the United States. During a vacation to North Carolina soon after his return to the United States, he met Harry Barton, one of Greensboro's preeminent architects. Barton convinced Winslow to move to Greensboro, where he worked as a senior draftsman at his firm from 1920-23. During this time he designed the H.A. Millis House in High Point, North Carolina<sup>56</sup> (Figure 2.16).

After Winslow left Barton's firm, he briefly worked for R.J. Hughes in 1924 before becoming the company architect for A.K. Moore Realty Company. Arthur K. Moore hired Winslow to assist new homeowners in designing their homes in the Greensboro Sunset Hills suburb. When Winslow left A.K. Moore in 1927 to start his own firm, he had an established reputation in Greensboro. Though many of his works have not been identified, it is known that he also worked in the Tudor Revival style.<sup>57</sup>

Winslow's success in Greensboro during the 1920s did not last once the Great Depression took its toll on the building and construction trades, requiring him to look for work elsewhere. In 1931 Lorenzo moved to Washington, DC with his family to work for the federal government's Building Management Bureau in the Office of Public Buildings and Parks, which later became part of the Public Buildings Administration.<sup>58</sup> During this time Winslow worked on several projects including the Statue of Liberty, the Washington Monument, and bridges and roadways for Rock Creek Park.<sup>59</sup> In 1933 he designed a government warehouse on 7<sup>th</sup> and D Streets, NW, in which the Supervising Architect's office and its bureaus were located for a time.<sup>60</sup>

#### *Private Commissions in the 1930s*

Government work notwithstanding, Winslow continued to work on private, residential commissions during the 1930s. In addition to the renovation of the Bolten house, Winslow completed at least two residential projects during the decade. Both were moderately sized Colonial Revival style houses in Washington. The first, built in 1933 at 1401 Floral Street, NW is a two-story Dutch Colonial Revival house with two one-story side wings, the west wing of which has recently been expanded with a second-story addition. The second commission was for a one-and-one-half story brick dwelling at 4843 Butterworth Place, NW in 1935 (Figure 2.17). Both houses show Winslow's firm grasp of the Colonial Revival style with an emphasis on symmetry and simple forms.

#### *Lorenzo Winslow and Franklin Delano Roosevelt (1933-1945)*

Only two years after moving to Washington, DC, in 1933, Winslow began the portion of his career for which he is most well known. This was in connection with President Roosevelt and the White House. An effort was made in that year by school children to raise money to build a pool for President Roosevelt, since suffering from polio was eased by exercising in a pool.<sup>61</sup> The task of designing the pool fell to Winslow, who was Mrs. Roosevelt's cousin.<sup>62</sup> The final plan for the pool called for French doors to be cut beneath existing lunettes and for the ceiling to be arched to give the impression of greater height<sup>63</sup> (Figure 2.18). Roosevelt was so pleased with the design that he wrote Winslow:

<sup>56</sup> Benjamin Briggs, "Winslow, Lorenzo S. (1892-1976)" in *North Carolina Architects & Builders: A Biographical Dictionary*. Available online at <http://ncarchitects.lib.ncsu.edu/people/P000229>. See also William B. Bushong, Adam Ronan, and Catherine W. Bishir, "Barton, Harry (1876-1937)" in *North Carolina Architects & Builders: A Biographical Dictionary*. Available online at <http://ncarchitects.lib.ncsu.edu/people/P000057>. Accessed May 19, 2010. Harry Barton was a native of Philadelphia, and attended Temple University and the George Washington University, followed by study at the Beaux-Arts Institute of Design. He worked in Philadelphia and Washington, DC, where he worked for a decade designing federal buildings for the Office of the Supervising Architect, United States Department of Treasury. Barton moved to Greensboro in 1912 and became one of the city's and state's leading architects. Barton worked in a variety of styles, from classically inspired courthouses and municipal buildings, to Gothic and classically-inspired churches, to Georgian Revival residences.

<sup>57</sup> Benjamin Briggs, "Winslow, Lorenzo S. (1892-1976)."

<sup>58</sup> *The Washington Post* 8 Feb 1931, R2.

<sup>59</sup> Benjamin Briggs, "Winslow, Lorenzo S. (1892-1976)."

<sup>60</sup> The American Institute of Architects. Lorenzo S. Winslow File.

<sup>61</sup> William Seale, *The White House: The History of an American Idea*. (Washington, DC: The American Institute of Architects Press, 1992), p. 220. It is a common misconception that the public did not know that Roosevelt had contracted polio. Contemporary newspaper articles mention Roosevelt's condition, but the extent to which Roosevelt was disabled was not publicized.

<sup>62</sup> The American Institute of Architects. Lorenzo S. Winslow File.

<sup>63</sup> William Seale, *The White House: The History of an American Idea*. (Washington, DC: The American Institute of Architects Press, 1992), 220.

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I have just examined the new swimming pool and dressing rooms, for which I am informed you did the architectural work. Allow me to commend you for the excellent taste you have exhibited in your selection of colors, materials, and proportions. The whole result is most harmonious and agreeable to the eye. I appreciate your efforts. Very sincerely yours, Franklin D. Roosevelt.

The majority of what is known about Winslow and his work at the White House over the next 20 years is documented in William Seale's book, *White House: The History of an American Idea*. After completing the swimming pool, Winslow reportedly met with the President several times a week, to plan other White House building and renovation projects.<sup>64</sup> Designs included a new library built on the ground floor of the White House, a new chimney in the diplomatic reception room to be used for Roosevelt's fireside chats, a rebuilding of two basement kitchens, and the creation of a small kitchen upstairs specifically for Roosevelt's private use.

Perhaps most well known was the project Winslow worked with Roosevelt to complete – a new west wing. While technically the architect of the project, it was actually Eric Gugler who designed the new wing that was completed in 1934. The Commission of Fine Arts would not approve Winslow and Roosevelt's plans for the new wing, due to its size, and brought in Gugler, whose official title on the project was consultant, but in actuality he was the architect.<sup>65</sup>

Gugler was not, however, able to win over the President and Winslow on his design for the planned East Wing of the White House (figure 2.19). Plans for that wing, created by Winslow in 1941, included a bomb shelter. Though Roosevelt originally planned a museum for the new wing, it was never implemented. Instead, the space was soon filled with offices, including Winslow's office that overlooked the south grounds.<sup>66</sup> Although Winslow had been working at the White House since 1933, it was not until 1941 that Roosevelt officially named him the Architect of the White House.

#### *Lorenzo Winslow and Harry S. Truman (1945-1953)*

The changes made to the White House by Roosevelt and Winslow were small compared to those made once Harry S. Truman took office. A self-proclaimed "architecture nut,"<sup>67</sup> Truman took office in April 1945 and promptly put Winslow and the architects in his office to work. The first project Winslow designed for Truman was a new Executive Office Building that was to be added to the West Wing (Figure 2.20). The design included office space, a cafeteria, museum, and a 375-seat auditorium. The plans were completed and approved by Congress in December 1945.<sup>68</sup> An outpouring of protest over the plans soon followed, both by the general public and architectural and historical societies. One critic described the proposed addition as giving the White House "the appearance of something about midway between a large and pretentious railroad depot and the clubhouse of a very expensive Long Island golf club.... Anyway, if Presidents are now to be permitted to make additions to the White House whenever they please, the place will soon come to resemble the famous labyrinth of Knossos."<sup>69</sup> Public opinion held sway, and the appropriation for funding the addition was reversed by Congress soon thereafter.

Though defeated in his plans for the expansion, Truman would not be stopped from completing his next project – a back porch, a "cool place he could sit in the evening."<sup>70</sup> Truman consulted with Winslow and decided that the most inconspicuous place for it would be behind the pillars of the White House's south portico, designed by James Hoban and built circa 1830, despite Winslow's advice that the alteration would once again cause a public outcry (Figure 2.21). Truman circumvented the need for Congressional approval by paying for the \$15,000 balcony through funds for the maintenance of the White House.<sup>71</sup> Winslow was assisted in the balcony design by William Adams Delano and devised plans for the metal and concrete balcony that was completed by spring 1948.<sup>72</sup> The plan, which was completed despite public attacks and lack of approval by the Commission of Fine Arts, was carried out by Truman's force of will and persistence.

<sup>64</sup> Ibid.

<sup>65</sup> Ibid, 223.

<sup>66</sup> Ibid, 230.

<sup>67</sup> Robert P. Watson, *Life in the White House: A Social History of the First Family and the President's House*. (Albany, NY: State University of New York Press, 2004), 275.

<sup>68</sup> Robert P. Watson, *Life in the White House*, 275-278.

<sup>69</sup> "Let it Alone" *The Washington Post* 19 Jan 1946, 6.

<sup>70</sup> Robert P. Watson, *Life in the White House*, 278.

<sup>71</sup> Ibid, 279.

<sup>72</sup> William Adams Delano was the architect of the 1927 third-floor roof addition.

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According to architectural historians, the balcony constitutes the most significant change made to the original exterior of the White House since Andrew Jackson built the north portico in 1829-31. While some architectural historians came to agree with Truman that the balcony improved the appearance of the columns, others still disagree. "As built it is an awkward encumbrance upon the semicircular colonnade... No longer is the south portico the lofty tribunal it once was, opening from the state parlors. The balcony has done away with the verticality, the upward soaring of the open places between the columns from which a seemingly endless vista of earth, water, and sky was once enjoyed."<sup>73</sup>

Soon after the Truman renovation of the White House was completed in 1952, Winslow gave an interview addressing the story of Margaret Truman's piano leg breaking through the second floor of the White House. "It's all a legend," he said. "There's no truth to it whatsoever." Rather, Winslow explained that the piano leg worked its way into a crack in the second-floor beam.<sup>74</sup> Despite the inaccuracy of the story, the White House was becoming structurally unsafe, according to a team of engineers brought in by Truman to examine it in 1948. Structural problems – stemming from the soft clay foundation footings, only eight feet deep, that were slowly sinking – were exacerbated by the 1927 heavy steel and concrete third-floor addition that was overloading the outside walls. President Truman and his family were advised to move across the street to the Blair House until the problems could be addressed.<sup>75</sup>

While the final authority in the renovation project was President Truman, Winslow was numbered among the principal figures in the project, along with W.E. Reynolds (Public Buildings Commissioner), Major General Philip F. Fleming (Federal Works Administrator), and Edward F. Neild (Architectural Engineer). The plan was to gut the White House to its stone walls, except for the 1927 third floor and roof. A new house of steel and concrete would be built within the stone walls. Rooms on the ground, main, and second floors would be similar to what it had been, though Winslow's plans for the interior added more floor space to the Executive Mansion by including the addition of rooms under the north lawn (Figure 2.22).<sup>76</sup>

At the beginning of the White House renovation project, Winslow traveled to Williamsburg to tour the reconstructed Governor's Palace. "It was an image of the past, if without the substance of the original parts; it must have confirmed Winslow's feelings about the White House project, which in his view should result not only in a preserved image but also a better image, one made of original parts."<sup>77</sup> More than anyone else involved in the renovation, Winslow sensed the importance of putting as much existing materials back in the White House as possible. He was instrumental in removing and keeping for reuse features such as door trim, ceiling ornaments, windows, and some pine timbers to be milled for paneling. He had each item photographed, numbered, and sent to storage, though he was hurried in the process and unable to rescue as much as he desired. In the end, many of the original elements were not reused, but reviewed and discarded or recast, despite Winslow's protests.<sup>78</sup>

#### *Post White House Career (1953-1965)*

Winslow retired from his position as White House Architect in 1953, but continued to practice, focusing primarily on his Colonial restoration interests. He established his own firm in 1955. Even before he left the White House, he was appointed to the Georgetown Board of the U.S. Commission of Fine Arts. In addition to Winslow, the three-man board of review included chairman W.M. Macober, architect of the Mount Vernon Estate and a consultant for the restoration of Williamsburg, VA, and William Dewey Foster, local architect who had done considerable work in Georgetown.<sup>79</sup> The board was created in 1950 to carry out the "Old Georgetown Law" that was to preserve the federal period buildings in the area in the historic district.<sup>80</sup>

<sup>73</sup> William Seale, *The White House*, 235.

<sup>74</sup> Matt McDade, "Retiring White House Architect Separates Fiction from Fact." *The Washington Post* 31 May 1953, p. R9.

<sup>75</sup> Robert P. Watson, *Life in the White House*, 282.

<sup>76</sup> William Seale, *The White House*, 243. Other key figures in this restoration included Office of the White House Architect Harbin S. Chandler who completed much of the design and William Adams Delano who designed the grand stair and state hall.

<sup>77</sup> *Ibid*, 277.

<sup>78</sup> *Ibid*, 244, 256.

<sup>79</sup> Thomas Winship, "18 Georgetown Plans Accepted by Arts Board." *The Washington Post* 26 Oct 1950, B1.

<sup>80</sup> Eve L. Barsoum, "Colonial Georgetown: The Power of Myth" *Recreating the American Past*. Eds. Richard Guy Wilson, Shaun Syring, and Kenny Marotta. (Charlottesville, VA: University of Virginia Press, 2006), p. 180-81. The designation took place under the incorrect assumption that Georgetown was comprised mainly of Colonial and Federal period buildings when, in fact, most of its built improvements date to the Victorian period.

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Winslow was instrumental in the restoration of several significant buildings during his tenure on the Old Georgetown Board. The original Georgetown Presbyterian Church (3115 P Street, NW) building was designed in 1821 by William Archer as a five-bay brick building with a large pediment and Christopher Wren-inspired steeple. After the Civil War, the congregation commissioned a Romanesque Revival chapel and church (Figure 2.23). In 1953, the congregation decided to restore the church to reflect that it was reportedly the oldest church in Washington. The church hired Winslow to replace the chapel, reface the church, and remove the steeple. Winslow studied Archer's preliminary sketches, which included a Doric portico that was never built. He translated this element into giant Doric pilasters (Figure 2.24). When the project was completed, Winslow stated that the "restoration" was, "the most important in Georgetown and, after the White House, the most important in the District, because of historical significance of the church."<sup>81</sup>

Winslow also worked on the rehabilitation of the New York Avenue Presbyterian Church at 1313 New York Avenue, NW, for which he won a Washington Builders Congress craftsmanship award in 1967 for painting, plastering, and decorating.<sup>82</sup> That same year Winslow applied for membership emeritus status with the American Institute of Architects, having been a member since 1946. He retired to St. Petersburg, Florida where he died in 1976 at the age of 85.<sup>83</sup>

## JOSIAH HENSON AND HIS CONNECTION WITH THE SITE

### *Josiah Henson (1789-1883)*

While its architectural character and association with the post-Williamsburg Colonial Revival trend provide the basis for its nomination to the National Register, the property is also revered in local tradition for its reputed association with Josiah Henson, an enslaved man whose 1849 memoirs were the inspiration for Harriet Beecher Stowe's 1852 novel, *Uncle Tom's Cabin* (Figure 2.25). From circa 1795 to 1825, the Riley Farm was Henson's home. His autobiography, *The Life of Josiah Henson*, chronicled his journey from slave to freedman: overcoming the brutalities of slavery, escaping from the Rileys, self-emancipation to Canada via the Underground Railroad, and becoming an internationally known author, minister, Underground Railroad conductor, and abolitionist.

Henson noted his slave 'master' by name, Isaac Riley, and identified the plantation as being about five miles outside Rockville. Isaac and Matilda Riley's dwelling and the extent of the plantation are noted at the said location on multiple historic maps. Henson's narrative recounts his life on the Riley land and the turbulent relationship with Isaac Riley, a man he identified as a "grim oppressor."<sup>84</sup> Riley owned at least 20 slaves when Henson labored on this farm.<sup>85</sup> Henson remarked of the Riley slave community: *We lodged in log huts, and on the bare ground. Wooden floors were an unknown luxury. In a single room were huddled, like cattle, ten or a dozen persons, men, women, and children.*<sup>86</sup>

Despite the long-held local tradition identifying the log "cabin" as Henson's dwelling, it is now known through dendrochronology that the log wing was constructed in 1850, two decades after Henson escaped to Canada. However, as superintendent of the plantation, Henson dealt with Riley on a daily basis, and his autobiography details several transactions between them that took place in the main house.

Matilda Riley, Isaac's widow, was still residing on the property when Henson returned almost 50 years to the day after he escaped to Canada. The purpose of his trip was to travel to Washington, D.C. to receive recognition from President Rutherford B. Hayes. Henson concluded by journeying to the Old Georgetown Road site. His visit to the aging property brought back memories of a time past:

*But I did almost unconsciously expect to see the old place somewhat as I had left it...I still pictured to myself the great fertile plantation, with its throngs of busy laborers sowing the seed, tilling the ground, and reaping the valuable harvests as of yore. I saw the "great house," well furnished and sheltering a happy, luxurious, and idle family; I saw the outdoor kitchen, where the coloured cook and her young maids prepared and carried the dinners into the house; I saw the barns and storehouses bursting*

<sup>81</sup> Kenneth Dole, "White House Aide to Restore Historic Georgetown Church." *The Washington Post* 25 May 1953, 1.

<sup>82</sup> "1967 WBC Craftsmanship Awards Winners" on *Washington Building Congress*. Online site: <http://www.wbcnet.org/winners1967.htm>. Accessed June 3, 2010.

<sup>83</sup> "L.S. Winslow, White House Architect, Dies." *The Washington Post* 30 June 1976, C4.

<sup>84</sup> *Ibid*, 26.

<sup>85</sup> The number of slaves owned by Riley decreased during Henson's tenure on the farm. By 1850, the year of his death, Riley still retained the labors of five enslaved workers.

<sup>86</sup> *Ibid*, 23.

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*with plenty; the great cellars filled with casks of cider, apple-brandy, and fruit; and plainer than all I saw the little village of huts called the niggers' quarters, which used to be so full of life and alas! So full of sorrow.*<sup>87</sup>

Shocked at what he saw upon his return, Henson revealed that he “unconsciously expect[ed]” the old farm to withstand the “great alterations” taking place throughout the Old South.<sup>88</sup> Instead, Henson found

*[t]he once great plantation is now but a wilderness; the most desolate, demoralized place one can imagine. The fertile fields where once ploughed land where grew the endless rows of potatoes, which I have hoed so many weary hours; the rich pastures where great herds of cattles used to graze, -- all these splendid lands are overgrown with trees and underbrush. The fences are all gone; the fruitful orchards worn out and dead; and when we drove at last up the grass-grown road to the house, I saw it standing there all along, without a single barn or stable or shed to bear it company, and it was in such a dilapidated condition that the windows rattled and the very door sprang ajar as we drove up and stopped before it.*<sup>89</sup>

It is known from the record that Henson was inside the house during this trip. Henson entered the old master’s home and while speaking to Matilda Riley, he recognized

*Her [Matilda] bed was in the old sitting-room, which was the first placed that I had seen that seemed at all familiar. The room and the old corner cupboard, where the master used to keep his brandy, just as they were fifty years ago; but the furniture was scanty and dilapidated, and the floor was utterly bare; in fact, there was not a scrap of carpet in the whole house.*<sup>90</sup>

Although Henson entered the house on several occasions, this association is not sufficiently substantial to merit recognition under Criterion B. In addition, the extensive Colonial Revival remodeling which occurred a century after Henson’s departure would have rendered the house virtually unrecognizable to Henson.

#### **HENSON’S NARRATIVE AS A BASIS FOR *UNCLE TOM’S CABIN***

Josiah Henson’s narrative of his road from slavery to freedom received worldwide praise and readership. During the height of its publication, Henson’s story was the third most popular slave narrative in the world, following the seminal works produced by Marylander Frederick Douglass and Virginian Olaudah Equiano. By 1877, *The Life of Josiah Henson* had sold over a quarter of a million copies. Ultimately, Henson’s experience, as interpreted through Stowe’s book, helped facilitate a growing abolition movement in the United States.

Harriet Beecher Stowe remarked “Among all the singular and interesting records to which the institution of American slavery has given rise, we know of none more striking, more characteristic and instructive, than that of JOSIAH HENSON.”<sup>91</sup> Originally, Stowe met Henson in person in 1851, when she was working on a series of chapters for the antislavery era publication *The National Era* that became known as *Uncle Tom’s Cabin*. In her 1853 publication *The Key to Uncle Tom’s Cabin*, Stowe quieted rumors that the character of Uncle Tom was “improbable.”<sup>92</sup> She stated that, in fact, the role was developed with extensive documentation, including the memoirs authored by Henson.

Several of the characters that Stowe wove into her story evolved out of relationships Henson had experienced while enslaved in Montgomery County. The role of George Shelby, who befriended Tom and ultimately freed his slaves after witnessing the death of his loyal servant, was modeled after Isaac Riley’s brother, George, who was co-owner of the land on which the Riley/Bolten House sits during Henson’s young years. Henson specifically stated that “*the incident of young George Shelby taking horse to overtake Haley the trader really occurred. The young man was George Riley.*”<sup>93</sup> Unlike his older brother, the young George Riley typified the “good,

<sup>87</sup> Henson, “*Uncle Tom’s*” *Story of His Life*, 219.

<sup>88</sup> Ibid.

<sup>89</sup> Ibid.

<sup>90</sup> Henson, “*Uncle Tom’s*” *Story of His Life*, 219.

<sup>91</sup> Henson, “*Uncle Tom’s*” *Story of His Life*, Preface 7.

<sup>92</sup> Harriet Beecher Stowe, *A Key to Uncle Tom’s Cabin* (Boston: John P. Jewett and Compnay, 1853); Reprint Bedford, MA: Applewood Books, 1998, 23.

<sup>93</sup> Henson, “*Uncle Tom’s*” *Story of His Life*, Editorial Notes.

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*kind-hearted slaveholder.*<sup>94</sup> Henson recalled that “*while I was at Litton’s [Mrs. Stowe’s Simon Legree] young George Riley [Mrs. Stowe’s George Shelby] really did visit me.*”<sup>95</sup> It was Isaac Riley’s brother’s overseer, Brice Litton, who brutally attacked Henson, leaving his arms and shoulders maimed for life.”<sup>96</sup>

Initially, Henson internalized Stowe’s title of Uncle Tom and he accepted the notoriety, as he revised the name of his autobiography from *The Life of Josiah Henson* to *Truth Stranger Than Fiction: Father Henson’s Story of His Own Life* in 1858, and finally to *Uncle Tom’s Story of His Life* for the 1876 edition (figure 2.26). Henson clearly wanted readers to understand that whereas Stowe’s book was a work of fiction, his life story was based in reality: “*They have forgotten that Mrs. Stowe’s Uncle Tom’s Cabin is a novel.*”<sup>97</sup>

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<sup>94</sup> Anne Cissel, “The Letton/Litton Family of Rockville, Maryland,” privately published (n.d), 5. Found in Josiah Henson Site Historic Structure Report, page 4 Historical Context.

<sup>95</sup> Henson, “*Uncle Tom’s Story of His Life*, Editorial Notes.

<sup>96</sup> Ibid, 38.

<sup>97</sup> Ibid.

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Primary Location of Additional Documentation

American Institute of Architects, Lorenzo S. Winslow file

Montgomery County, Maryland Land Records. Montgomery County Courthouse, Rockville.

North Carolina State University, *North Carolina Architects & Builders: A Biographical Dictionary*. Online at <http://ncarchitects.lib.ncsu.edu/>.

Previous documentation on file (NPS):

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

Primary location of additional data:

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

Name of repository: M-NCPPC Montgomery County Parks

Historic Resources Survey Number (if assigned): M: 30-6

10. Geographical Data

Acreeage of Property 1 acre/44,350 sq. ft.  
(Do not include previously listed resource acreage.)

UTM References Kensington, MD USGS Quad  
(Place additional UTM references on a continuation sheet.)

1	18	316392	4323795	3			
	Zone	Easting	Northing		Zone	Easting	Northing
2				4			
	Zone	Easting	Northing		Zone	Easting	Northing

Verbal Boundary Description (Describe the boundaries of the property.)

Tax Map GQ51, Subdivision 9, Block A, Lot 13, District 4

Boundary Justification (Explain why the boundaries were selected.)

The boundary includes the main frame house with log wing attachment and a 20<sup>th</sup> century garage on an acre of land that have historically been part of the Riley Farm and that maintain historical integrity. Originally the farm encompassed more than 262 acres but this land has been excluded because it has been subdivided and developed into Luxmanor, a residential neighborhood created in the 1930s. Outbuildings once associated with the Riley Farm were demolished in 1950.

11. Form Prepared By

ame/title Sarah Groesbeck, Jamie Kuhns, Julie Mueller, and Alden Watts

Riley/Bolten House (M: 30-6)  
Name of Property

Montgomery County, MD  
County and State

organization M-NCPPC Montgomery County Parks date 3 June 2010  
street & number 1109 Spring Street, Suite 800 telephone 301-563-3414  
city or town Silver Spring state MD zip code 20910  
e-mail Jamie.Kuhns@montgomeryparks.org

### Additional Documentation

Submit the following items with the completed form:

- **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. Key all photographs to this map.
- **Continuation Sheets**
- **Additional items:** (Check with the SHPO or FPO for any additional items.)

### Photographs:

Submit clear and descriptive photographs. The size of each image must be 1600x1200 pixels at 300 ppi (pixels per inch) or larger. Key all photographs to the sketch map.

Name of Property:

City or Vicinity:

County:

State:

Photographer:

Date Photographed:

Description of Photograph(s) and number:

1 of \_\_\_\_.

### Property Owner:

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

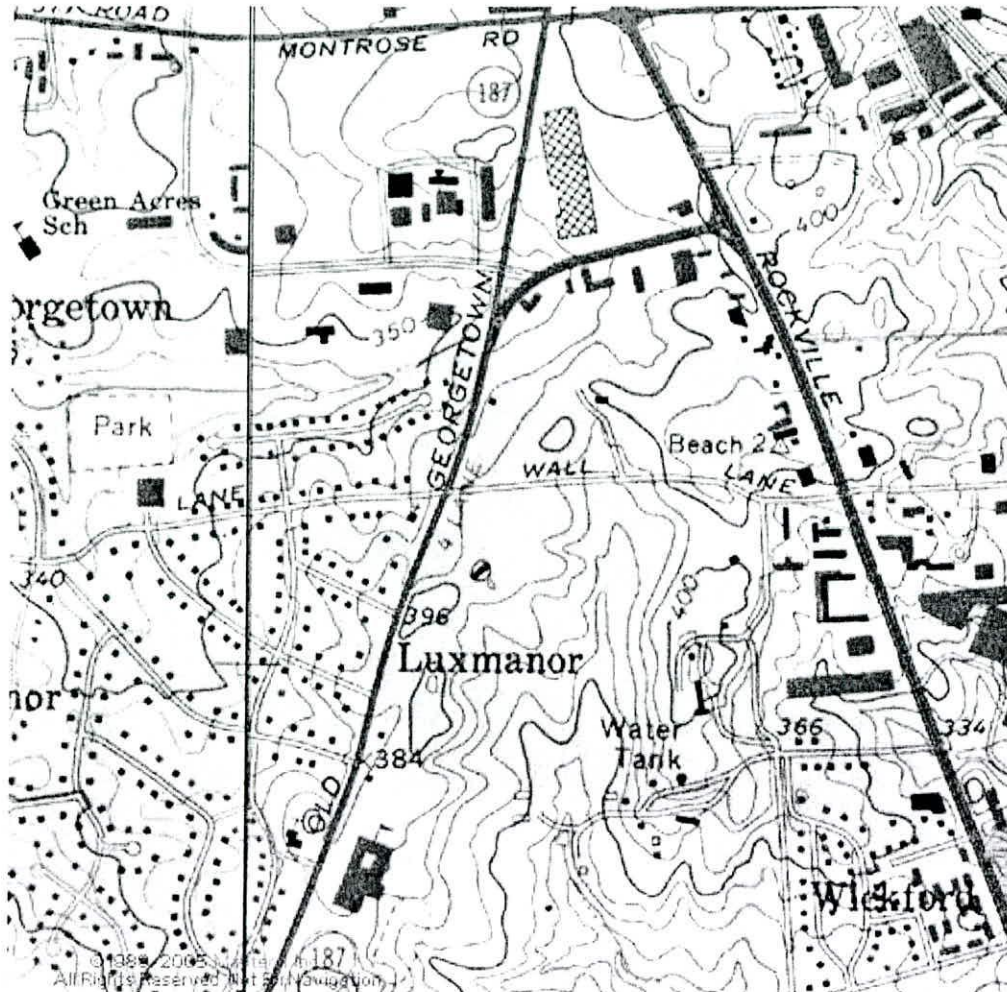
name Maryland-National Capital Park and Planning Commission, Montgomery County Department of Parks  
street & number 9500 Brunett Avenue telephone 301-495-2595  
city or town Silver Spring state MD zip code 20910

**Paperwork Reduction Act 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.460 et seq.).

**Estimated Burden Statement:** Public reporting burden for this form is estimated to average 18 hours per response including 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 Office of Planning and Performance Management, U.S. Dept. of the Interior, 1849 C. Street, NW, Washington, DC.

Riley/Bolten House (M: 30-6)  
Name of Property

Montgomery County, MD  
County and State



## Riley/Bolten House, Montgomery County, Maryland

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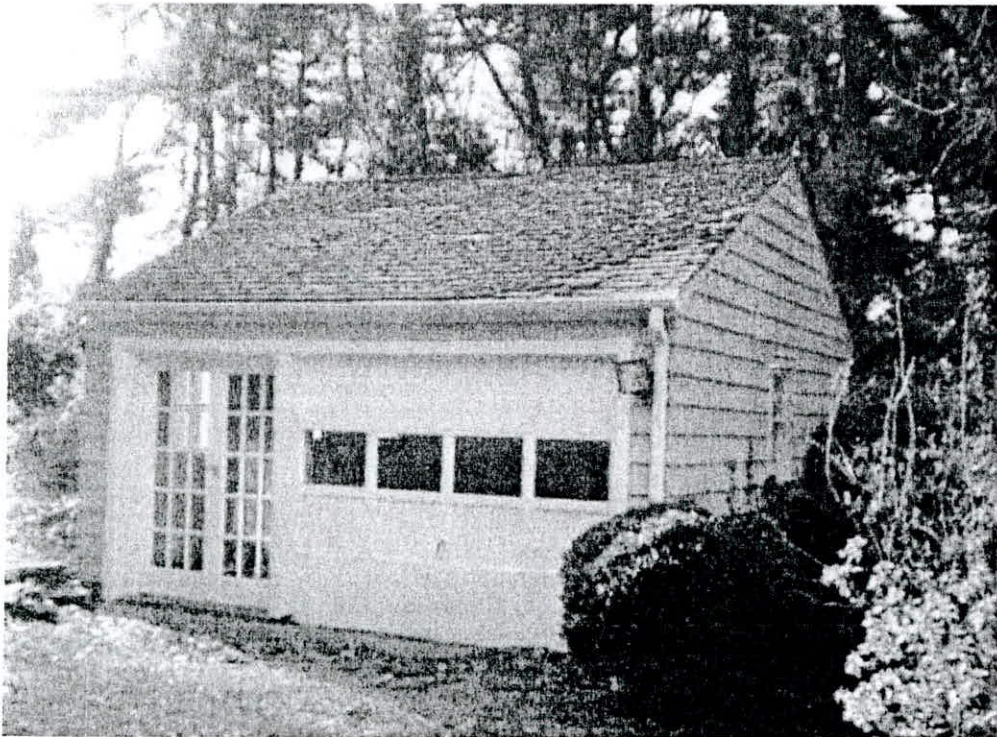
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Figure 1.2: Garage (M-NCPPC Collection)  
Figure 1.3: Front façade – East Elevation (M-NCPPC Collection)  
Figure 1.4: West Elevation, Log Notching Detail (M-NCPPC Collection)  
Figure 1.5: East Elevation of Log Wing (M-NCPPC Collection)  
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- Figure 2.1: Map of Collyer’s Resurvey (HSR, p. F-10, Maryland State Archives)  
Figure 2.2: Map of Dann (HSR, p. F-9, Montgomery County Historical Society)  
Figure 2.3: 1879 Hopkins map detail of the Riley Farm (Montgomery County Historical Society)  
Figure 2.4: Photograph of the Riley House, 1919 (*The Rambler*, E.B. Thompson Collection at the Historical Society of Washington, D.C. and the Montgomery County Historic Preservation Office)  
Figure 2.5: Photograph of the Riley property, undated but prior to 1936 (M-NCPPC Collection)  
Figure 2.6: Plat of Luxmanor (Maryland State Archives)  
Figure 2.7: Luxmanor portion of 1959 Klinge map (HSR, p. F-18, Montgomery County Historic Preservation Office)  
Figures 2.8-2.13: Lorenzo Winslow’s Plans for the 1936 “restoration” (Photocopy, M-NCPPC Collection)  
Figure 2.14: Williamsburg House Number II (*House & Garden*, November 1937, p. 77)  
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Figure 2.16: H.A. Millis House, High Point, NC designed by Lorenzo Winslow ca. 1920 (North Carolina State University, Preservation Greensboro)  
Figure 2.17: Stohr House at 4843 Butterworth Place, Washington, DC, 1935 (M-NCPPC Collection)  
Figure 2.18: White House Pool, 1933 (NPS, Office of the White House Liaison)  
Figure 2.19: East Wing addition, as it was completed after World War II (Lorenzo Winslow Papers, The White House)  
Figure 2.20: Proposed extension to the Executive Office (NPS, Office of the White House Liaison)  
Figure 2.21: South Portico of the White House, before and after the Truman Balcony (NPS, Office of the White House Liaison)  
Figure 2.22: Lorenzo Winslow plans for the White House renovation, ca. 1947 (Truman Library)  
Figure 2.23: Georgetown Presbyterian Church prior to “restoration” (Courtesy of the Presbyterian Congregation in George-Town)  
Figure 2.24: Georgetown Presbyterian Church after “restoration” (Courtesy of the Presbyterian Congregation in George-Town)  
Figure 2.25: Josiah Henson (University of North Carolina-Chapel Hill, Documenting the American South website)  
Figure 2.26: Front cover of the book, *Uncle Tom’s Story of His Life* (University of North Carolina-Chapel Hill, Documenting the American South website)

Riley/Bolten House, Montgomery County, Maryland

Figure 1.1, House, log wing, and garage (M-NCPPC Collection)



Figure 1.2, Garage (M-NCPPC Collection)

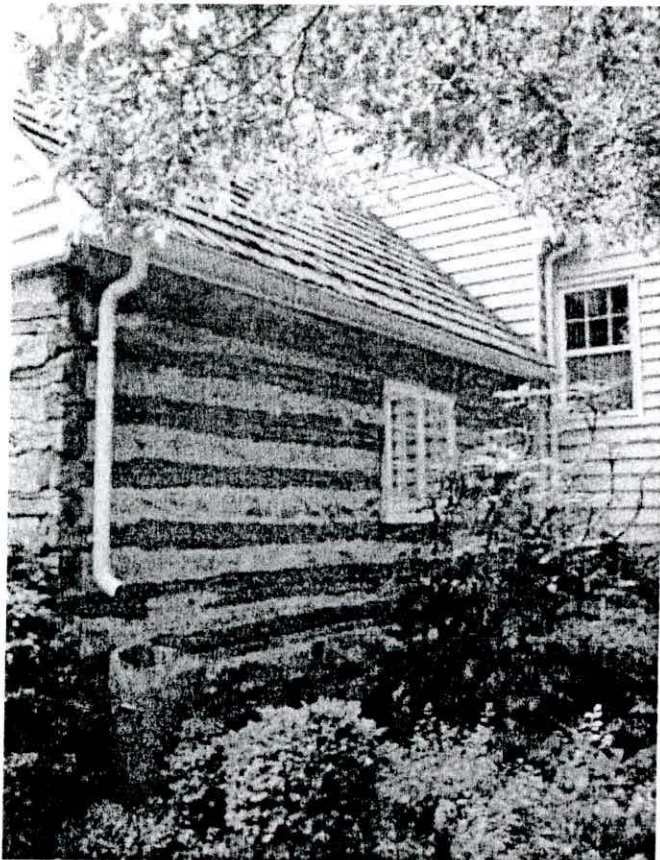


Riley/Bolten House, Montgomery County, Maryland

Figure 1.3, Front façade - East elevation (M-NCPPC Collection)



Figure 1.4, West elevation, Log Notching Detail (M-NCPPC Collection)

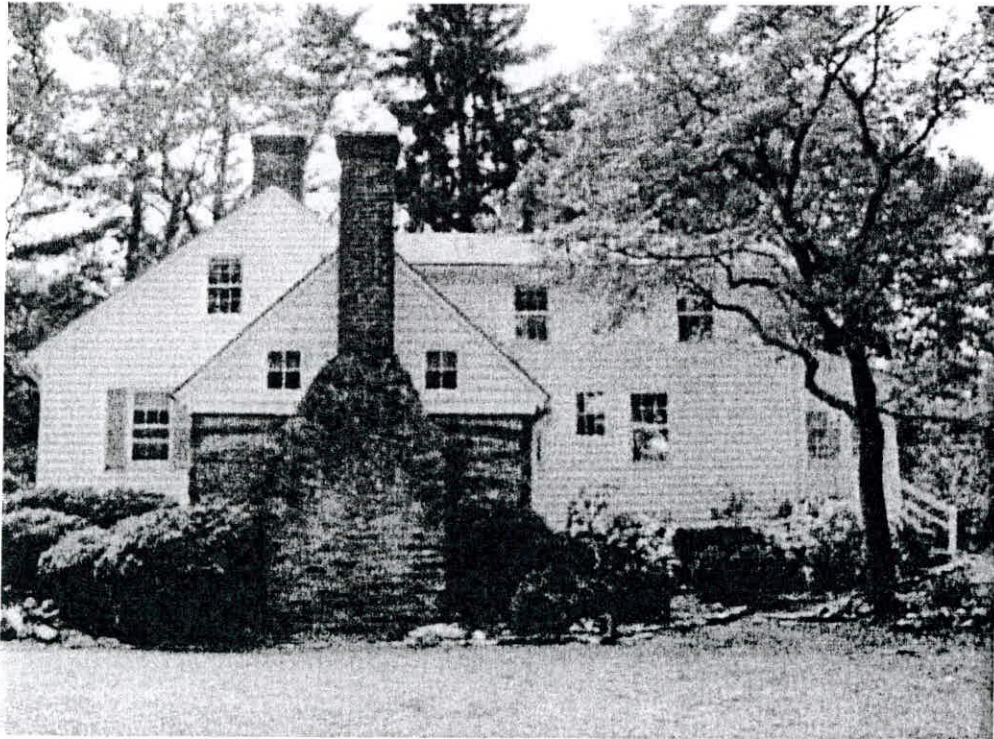


Riley/Bolten House, Montgomery County, Maryland

Figure 1.5, East Elevation of Log Wing (M-NCPPC Collection)



Figure 1.6, North Elevation (M-NCPPC Collection)



**Riley/Bolten House, Montgomery County, Maryland**

Figure 1.7, North End of West Elevation showing log wing (M-NCPPC Collection)

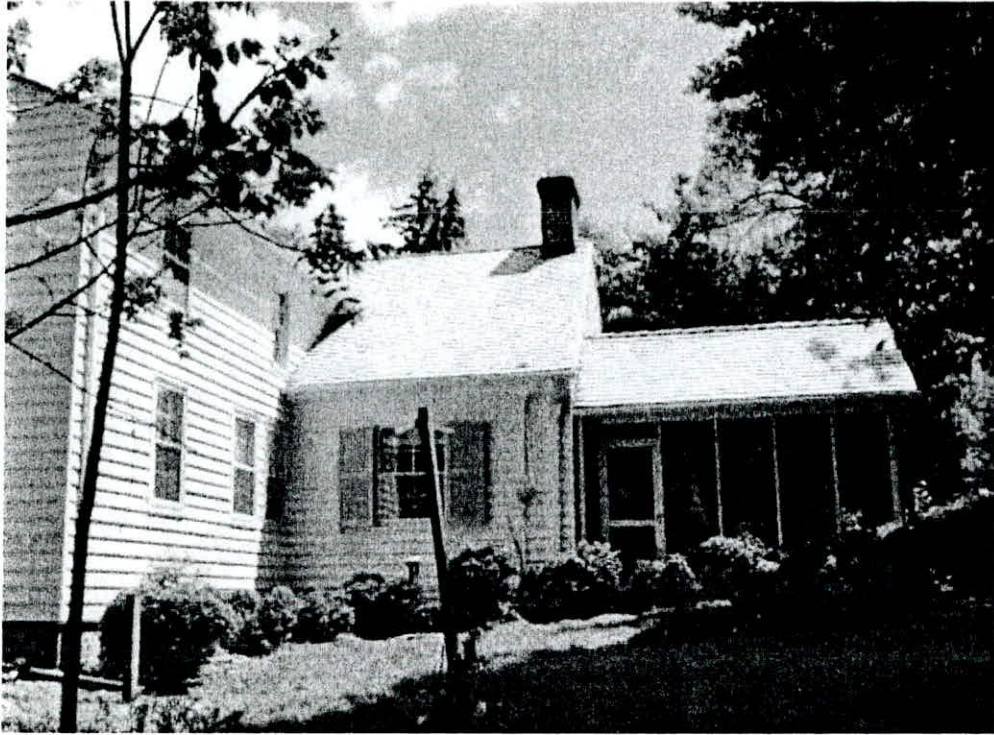


Figure 1.8, South end of west elevation showing original house and 1930s porch (M-NCPPC Collection)



Riley/Bolten House, Montgomery County, Maryland

Figure 1.9, South Elevation (M-NCPPC Collection)

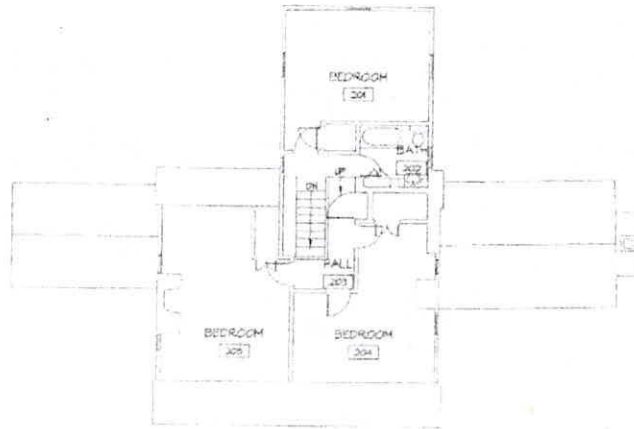


Riley/Bolten House, Montgomery County, Maryland

Figure 1.10, Plan (HSR, 94-95)



EXISTING FIRST FLOOR



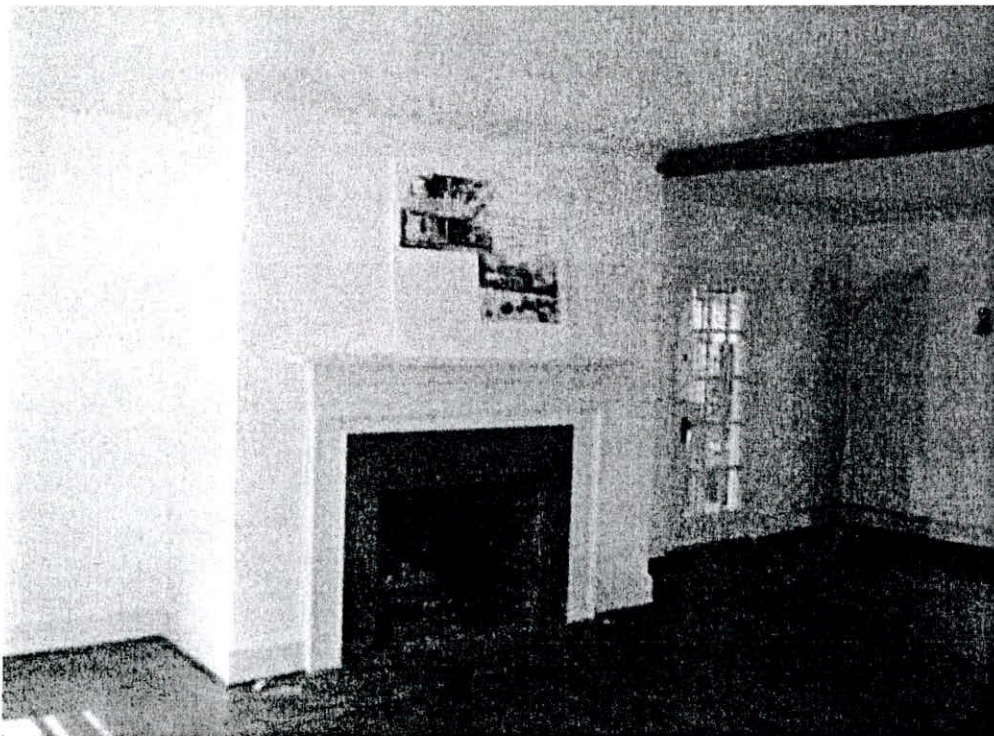
EXISTING SECOND FLOOR

Riley/Bolten House, Montgomery County, Maryland

Figure 1.11, Living Room (M-NCPPC Collection)



Figure 1.12, Living Room mantel (M-NCPPC Collection)



Riley/Bolten House, Montgomery County, Maryland

Figure 1.13, Dining Room (M-NCPPC Collection)

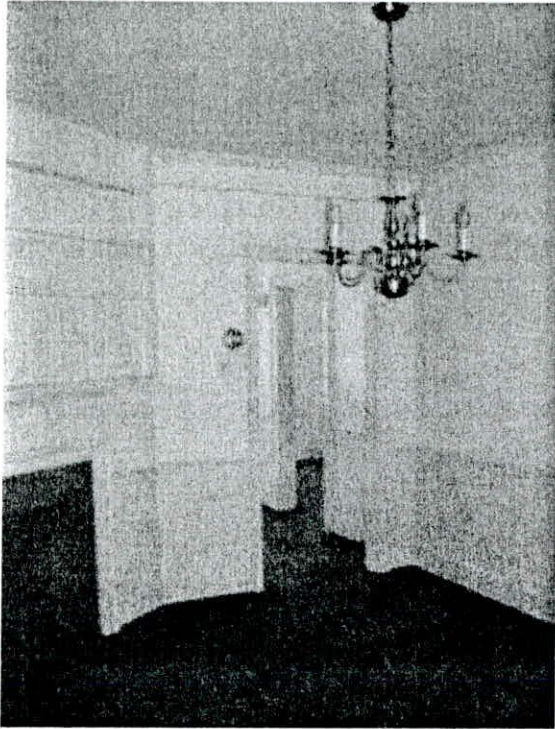
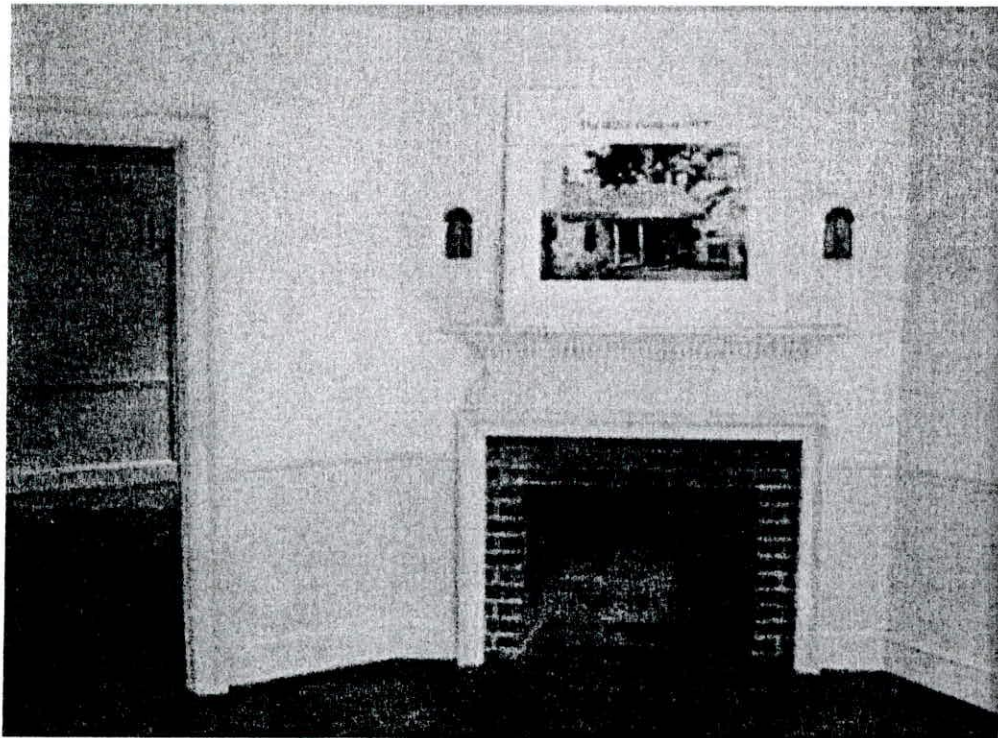


Figure 1.14, Library (M-NCPPC Collection)



Riley/Bolten House, Montgomery County, Maryland


Figure 1.15, Living Room flooring (M-NCPPC Collection)



# Riley/Bolten House, Montgomery County, Maryland

Figure 1.16, Celotex Application Information Sheet (HSR, p. Appendix 165)

**15**  
**16**



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## APPLICATION No. 2—SPECIFICATIONS

### Celotex Lath — Interior Plaster Base

**(1) Framing**  
All framing shall be 12 in. or 16 in. on center.

**(2) Material**  
Plaster base shall be Celotex Lath. Lath units shall be 1/2" (3/4") in. thick, 18 in. wide x 48 in. long, with beveled edges and ship-lap joints, delivered to the building site in the original manufacturer's packages.  
The following (wall) (and) (ceiling) areas shall be covered:  
*Note: Nails list and locate. If more than one thickness is used, list separately and the respective areas covered.*

**(3) Application**  
**(3a) General**—Do not moisture lath units before application. Apply lath with beveled edge side out with the length at right angles to the framing (or furring) members, end joints shall be staggered and centered over framing members.  
Where splicing out is necessary, use only strips of Celotex. Accurately cut and fit lath around all electric outlet boxes, piping, etc.  
**(3b) Spacing**—Bring edges together in moderate contact.  
**(3c) Nails**  
(1) Use 1 1/2 in. long, blind special plasterboard nails with 3 in. heads for 1/2 in. thick Celotex Lath.  
(2) Use 2 1/2 in. long nails with 3 in. heads for 3/4 and 1 in. thick Celotex Lath.  
(3) Nailing—Nail lath units securely to each framing (or furring) member with 5 nails spaced uniformly approximately 3 in. apart.  
Where units are applied to form curved surfaces, finish on center or intermediate supports and spacing to the contour of the framing.  
**(3d) Angle Reinforcement**—All corners shall be reinforced with stainless metal corner bands. All reentrant angles shall be reinforced with standard exposed metal mesh lath strips. Reinforcement shall be securely stapled over Celotex Lath.


**(2C) Grounds**  
Finish and erect substantially secured to framing members through the Celotex Lath, full 1/2 in. wood grounds for all interior wood lath.  
Where 3/4 and 1 in. thick Celotex Lath units are used, add the necessary fire grounds for all door and window frames to compensate for this thickness plus 1/2 in. of plaster.

**(2D) Plastering**  
**(a) Caution**—Do not use Celotex Lath before applying plaster.  
**(b) Inspection**—Inspect walls and ceiling before application of any type of Celotex. Verify not adequately secured in accordance with the manufacturer's specifications. See that all corners and angles are reinforced with metal corner bands accurately set to line with grounds and that all re-entrant angles are reinforced with expanded metal angle irons.  
**(c) Plaster**—Use standard gypsum cement plaster or gypsum wood fibre plaster for scratch and brown coats, mixed accurately in accordance with the manufacturer's specifications. Both scratch and brown coats shall be mixed to a wet consistency to allow for application with light trowel pressure and to facilitate scrubbing. Use only standard plaster thick over the brown coat, such as gypsum, lime, or lime gauged with gypsum sand in accordance with the manufacturer's specifications.  
*Note: Lime plaster, lime gauged with gypsum, or gypsum plaster containing more than ten percent of lime, should not be used for scratch or brown coats.*  
**(d) Application**—Apply in three (3) coats to full 1/2 in. grounds in accordance with the plaster manufacturer's specifications. Surfaces shall be troweled to a true plane. All corners and angles shall be "chamfered" and "beveled" whenever necessary, and particularly on ceilings, provide plaster trowels to finish at wood or metal 1/2 in. plaster flitches.  
In applying the scratch coat of plaster it shall be carefully ground into or beveled edges and joints to provide plaster reinforcement at these vital points.  
If the brown coat becomes stiff and sets during drying, wet down the surface to allow for drying without undue pressure against the plaster surface.  
Do by cracks shall be in the direction of framing members with the studs spanning the studs or joints.  
**(e) Ventilation**—Provide adequate ventilation for the proper drying of the plaster.  
*Note: Due to the moisture proof characteristics of Celotex Lath, all plaster moisture must be carried off by the air in contact with the exposed plaster surface.*  
**(f) Heat**—Provide adequate heat to prevent injury to fresh plaster by frost.

**SUPPLEMENTARY PROVISIONS—Application 2**  
*Note: Provide for the following in other specifications divisions when and where they apply.*

**(2A) Construction**  
Follow the standard recommendations of the Building Code Committee of the U. S. Department of Commerce for all wood framing.

**(2B) Furring**  
For all exterior masonry walls to measure Celotex Lath with 1/2" (and) (spaced) furring strips set 12 in. or 16 in. on, accurately attaching to the level plane. Secure substantially to masonry.



A Guidelines Plastering Surface is Provided by Celotex Lath

**(2E) Electric Outlets**  
Where 3/4 and 1 in. thick Celotex Lath units are used, set electric outlet boxes to accommodate a full 1 1/2 and 1 1/2 in. thickness from face of stud to just to face of plaster.

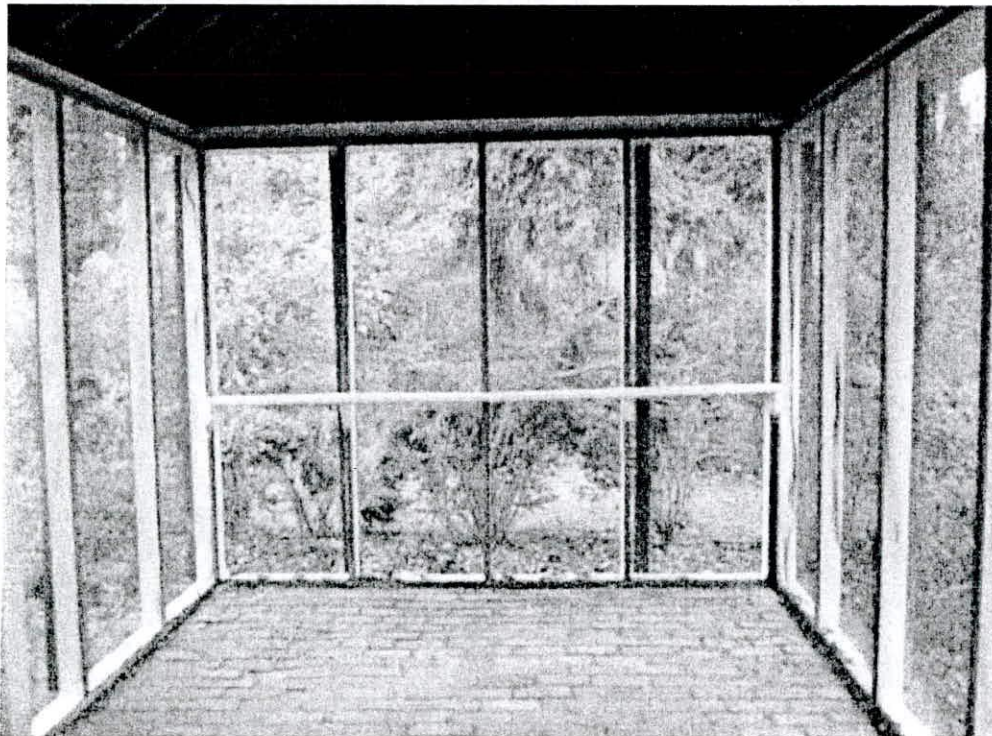
7

Riley/Bolten House, Montgomery County, Maryland

Figure 1.17, Log Wing interior (M-NCPPC Collection)



Figure 1.18, Porch (M-NCPPC Collection)

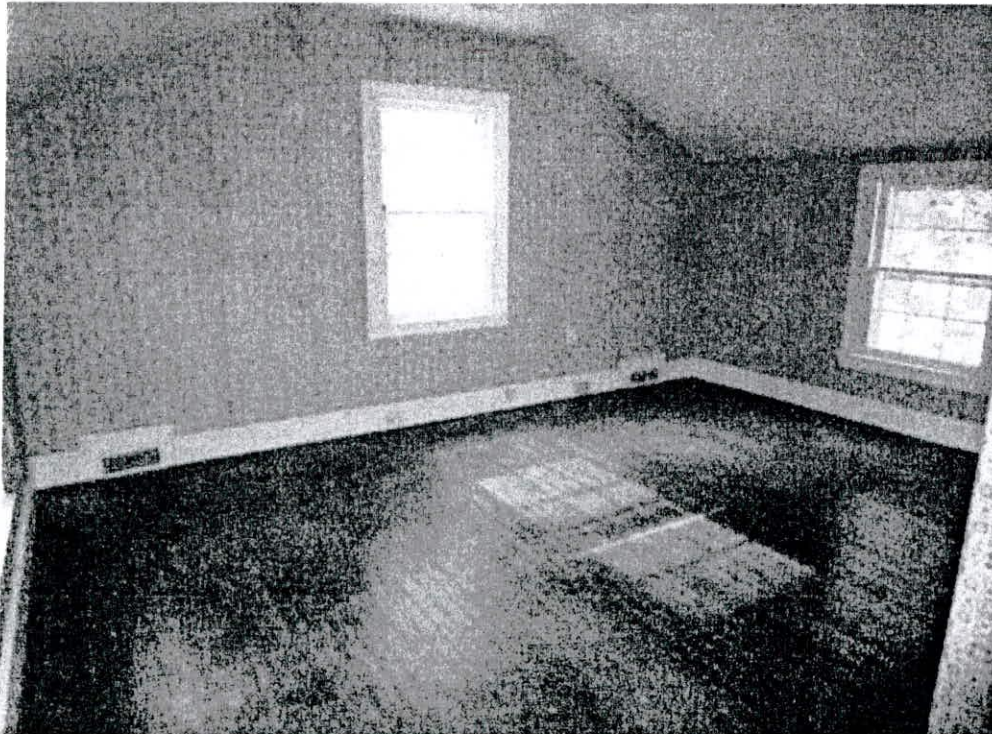


Riley/Bolten House, Montgomery County, Maryland

Figure 1.19, Kitchen (M-NCPPC Collection)



Figure 1.20, Master Bedroom (M-NCPPC Collection)



Riley/Bolten House, Montgomery County, Maryland

Figure 1.21, Bathroom (M-NCPPC Collection)

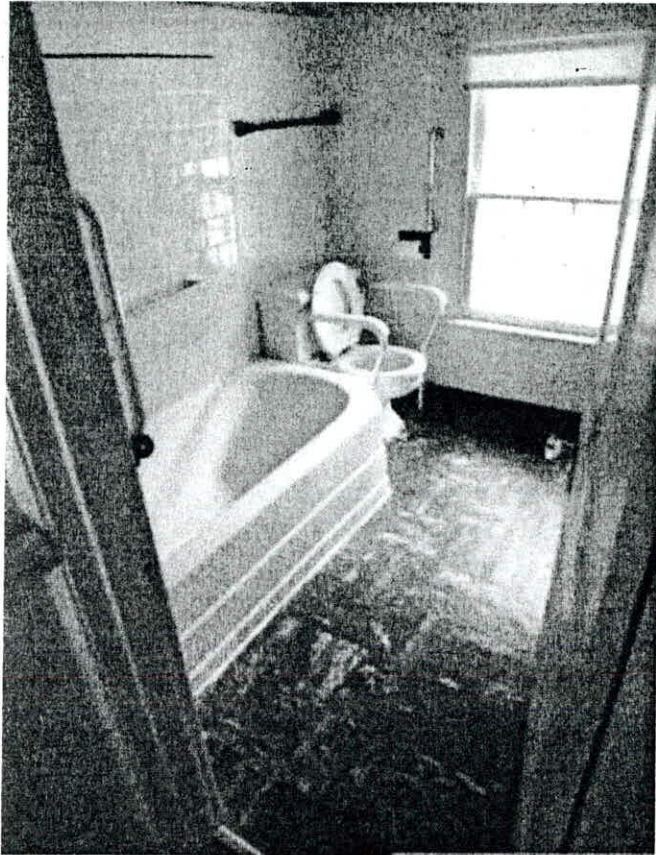


Figure 1.22, Former "Chamber," Now Bedroom Interior Room 204 (M-NCPPC Collection)

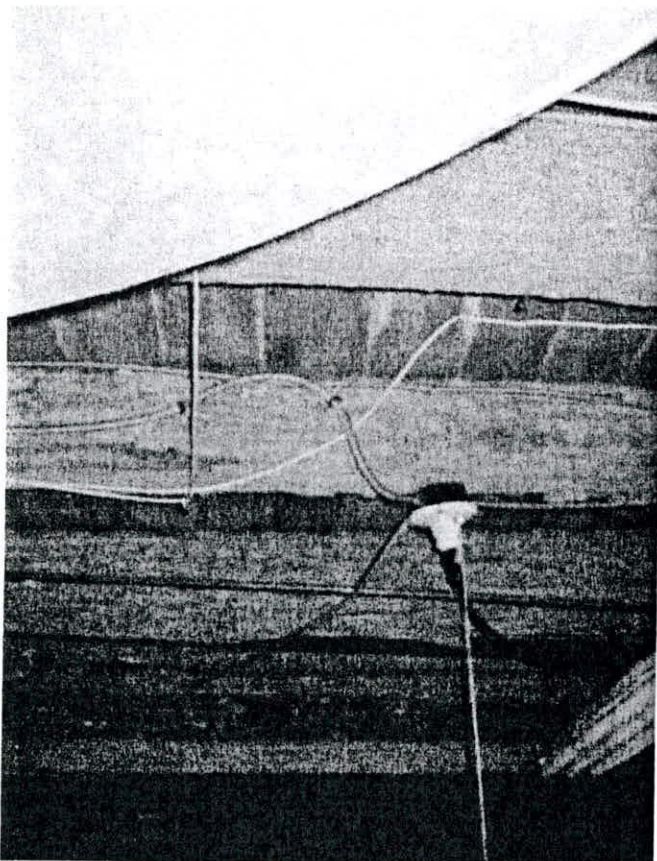


**Riley/Bolten House, Montgomery County, Maryland**

Figure 1.23, Former "Chamber," Now Bedroom Interior Room 205 (M-NCPPC Collection)



Figure 1.24, Cellar with Log Joists Visible (M-NCPPC Collection)



## Riley/Bolten House, Montgomery County, Maryland

Figure 2.1, Map of Collyer's Resurvey (HSR, p. F-10, Maryland State Archives)

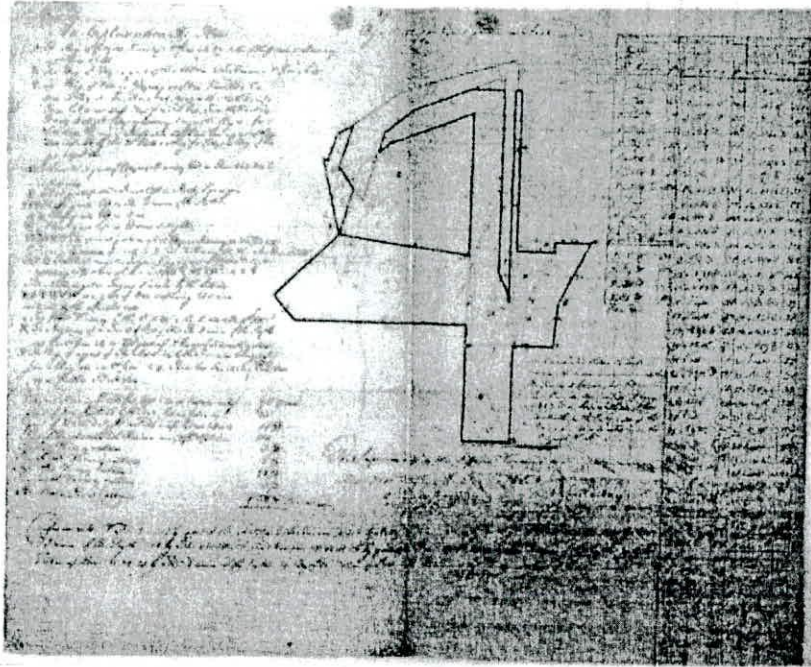
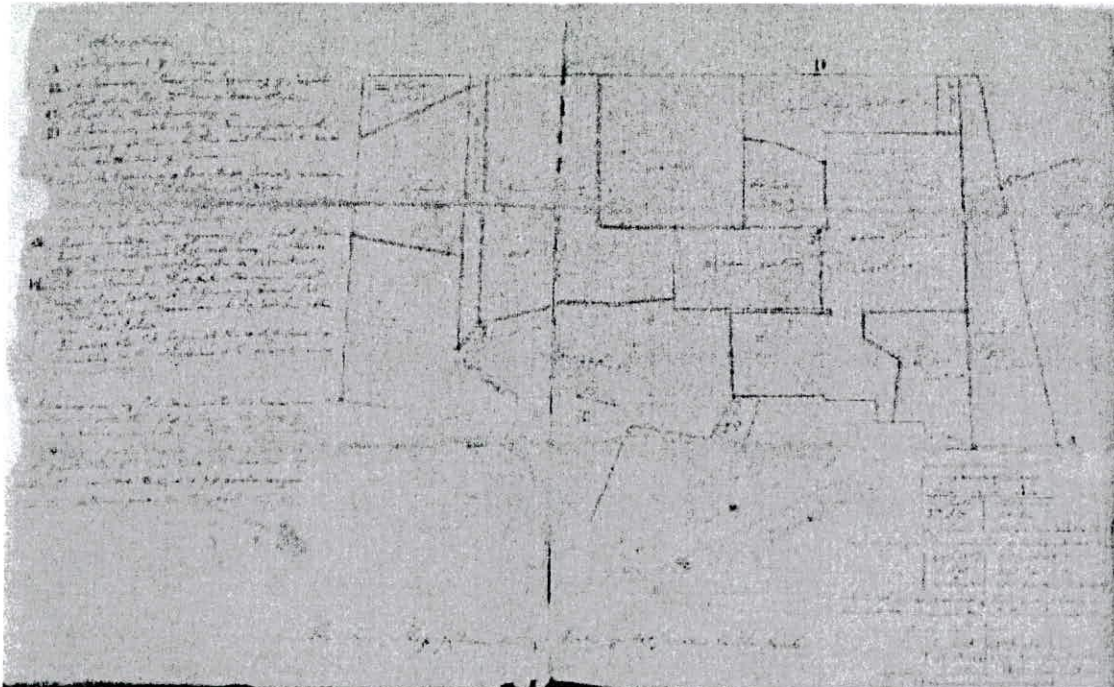


Figure 2.2, Map of Dann (HSR, p. F-9, Montgomery County Historical Society)

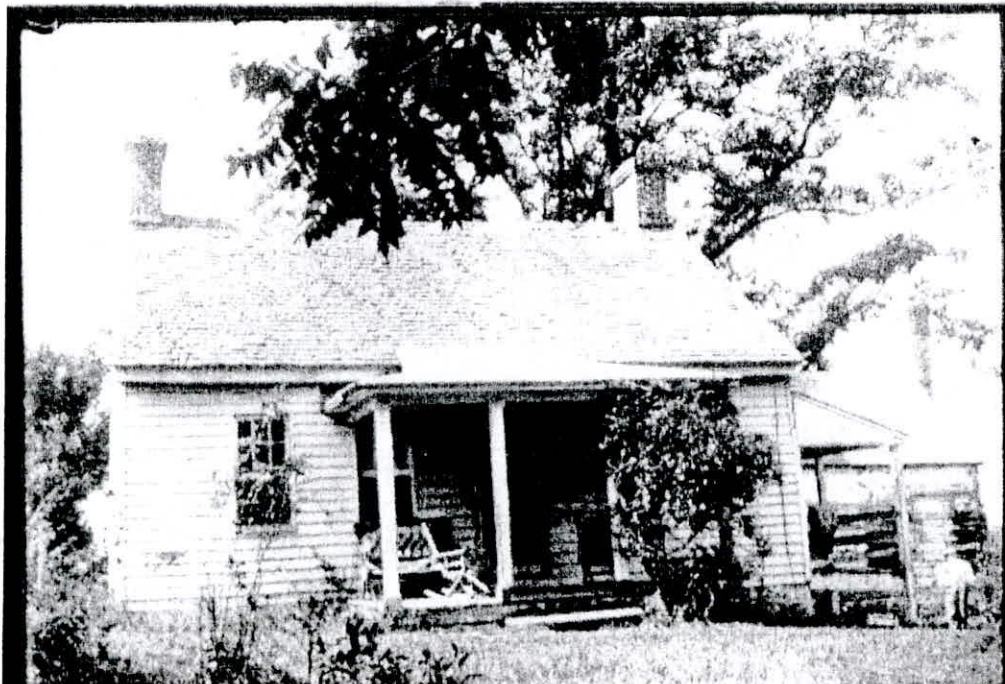


## Riley/Bolten House, Montgomery County, Maryland

Figure 2.3, 1879 Hopkins Map detail of the Riley Farm (Montgomery County Historical Society)



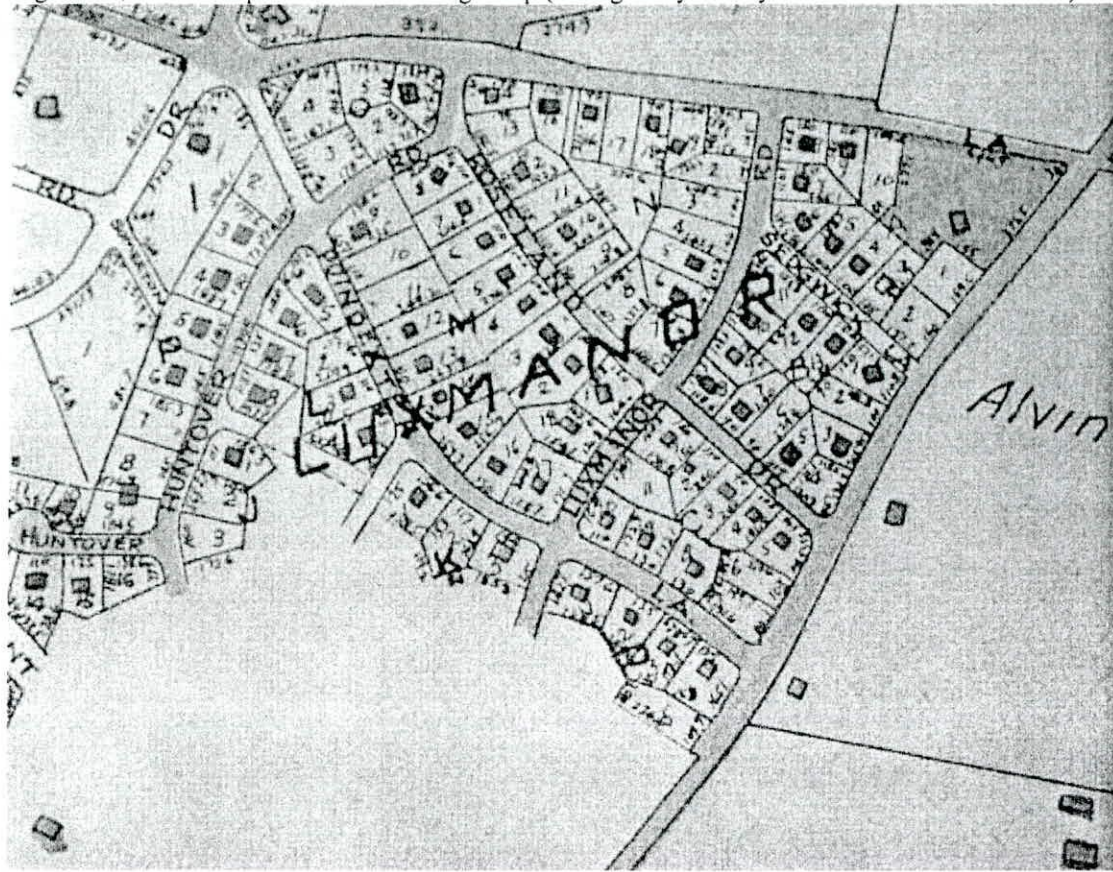
Figure 2.4, Photograph of the Riley House, 1919 (*The Rambler*, E.B. Thompson Collection at the HSDC)





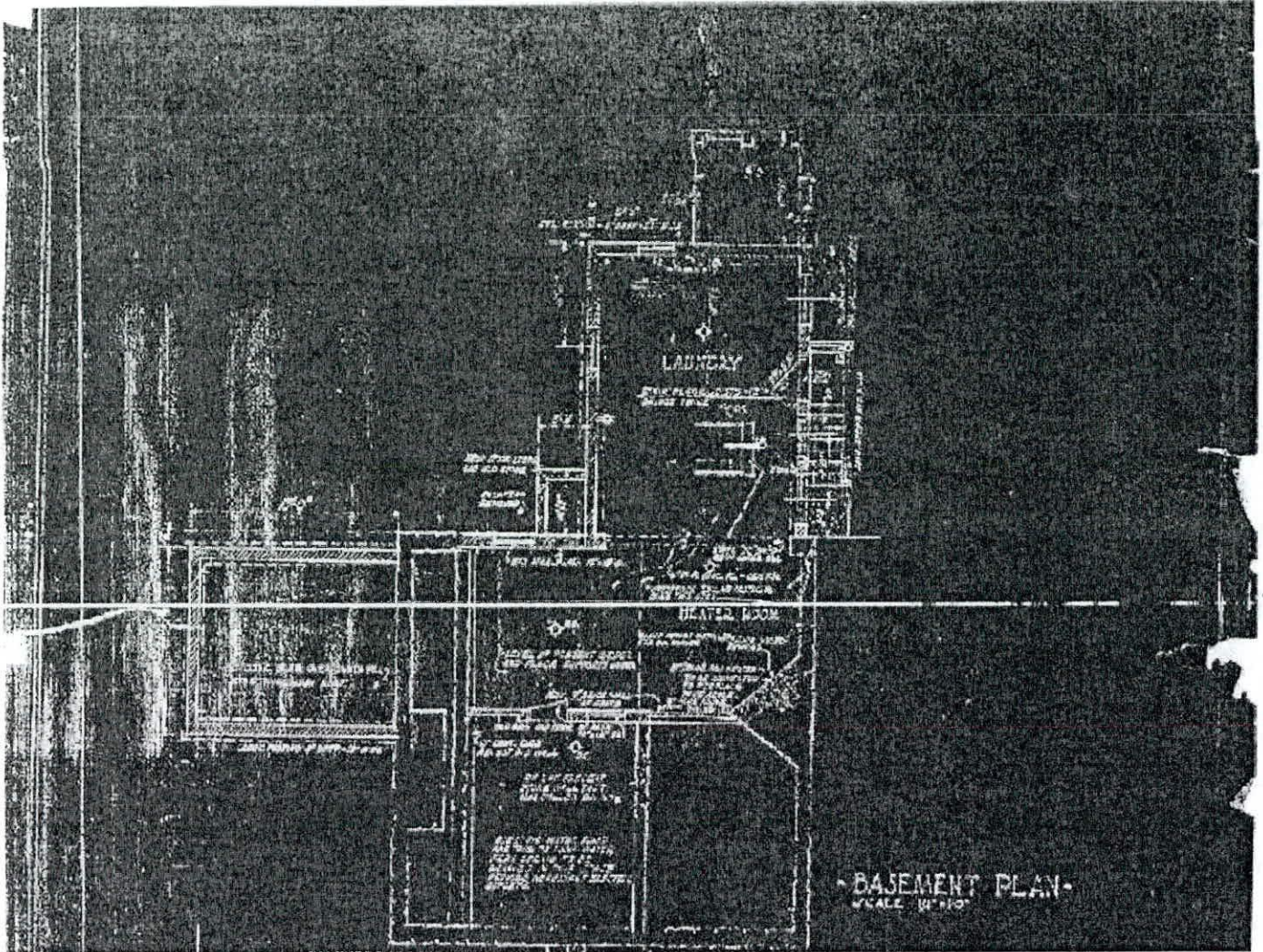
Riley/Bolten House, Montgomery County, Maryland

Figure 2.7, Luxmanor portion of 1959 Klinge Map (Montgomery County Historic Preservation Office)



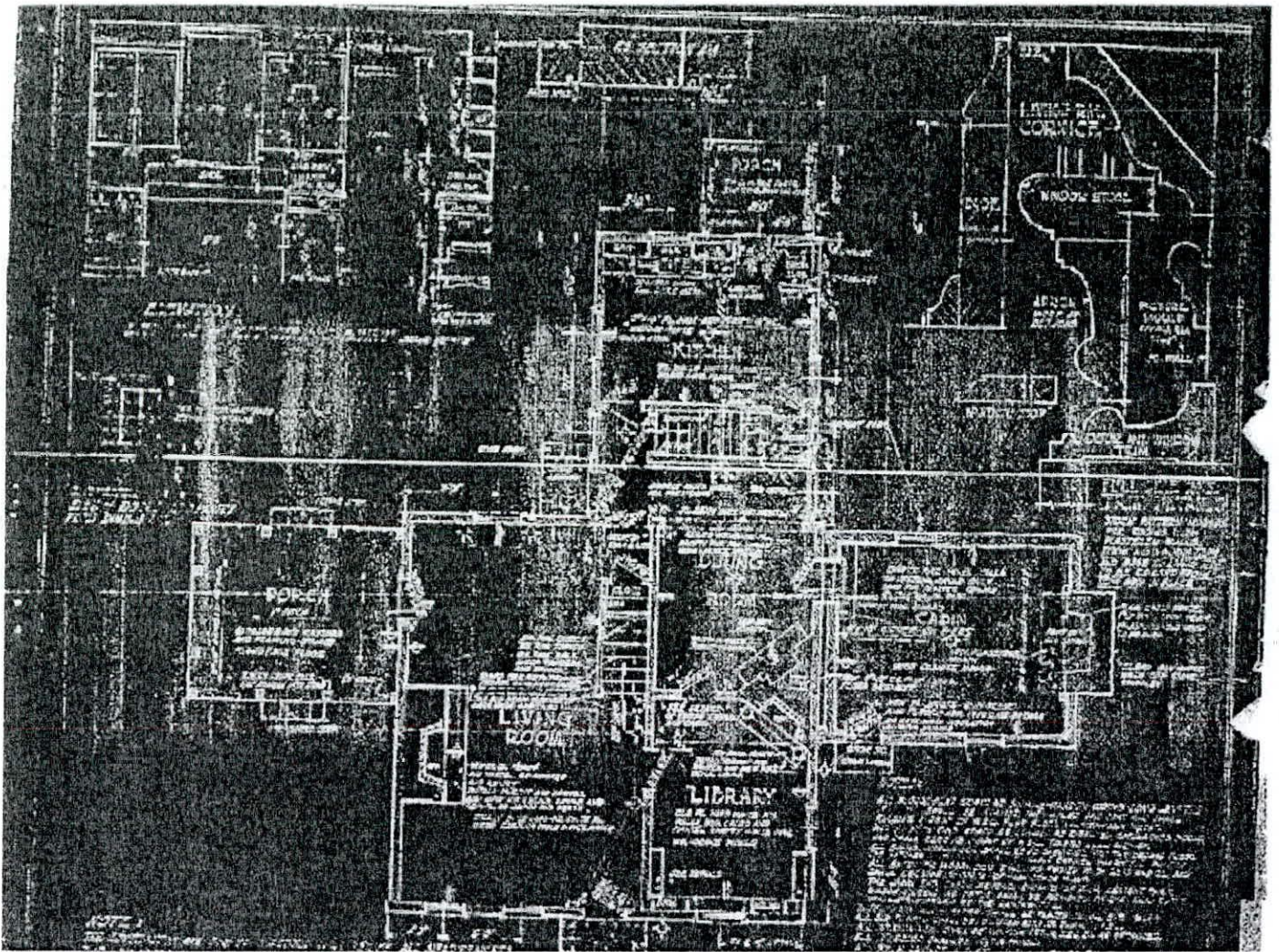
Riley/Bolten House, Montgomery County, Maryland

Figure 2.8, Lorenzo Winslow Plans for the 1936 "Restoration" (Photocopy, M-NCPPC Collection)



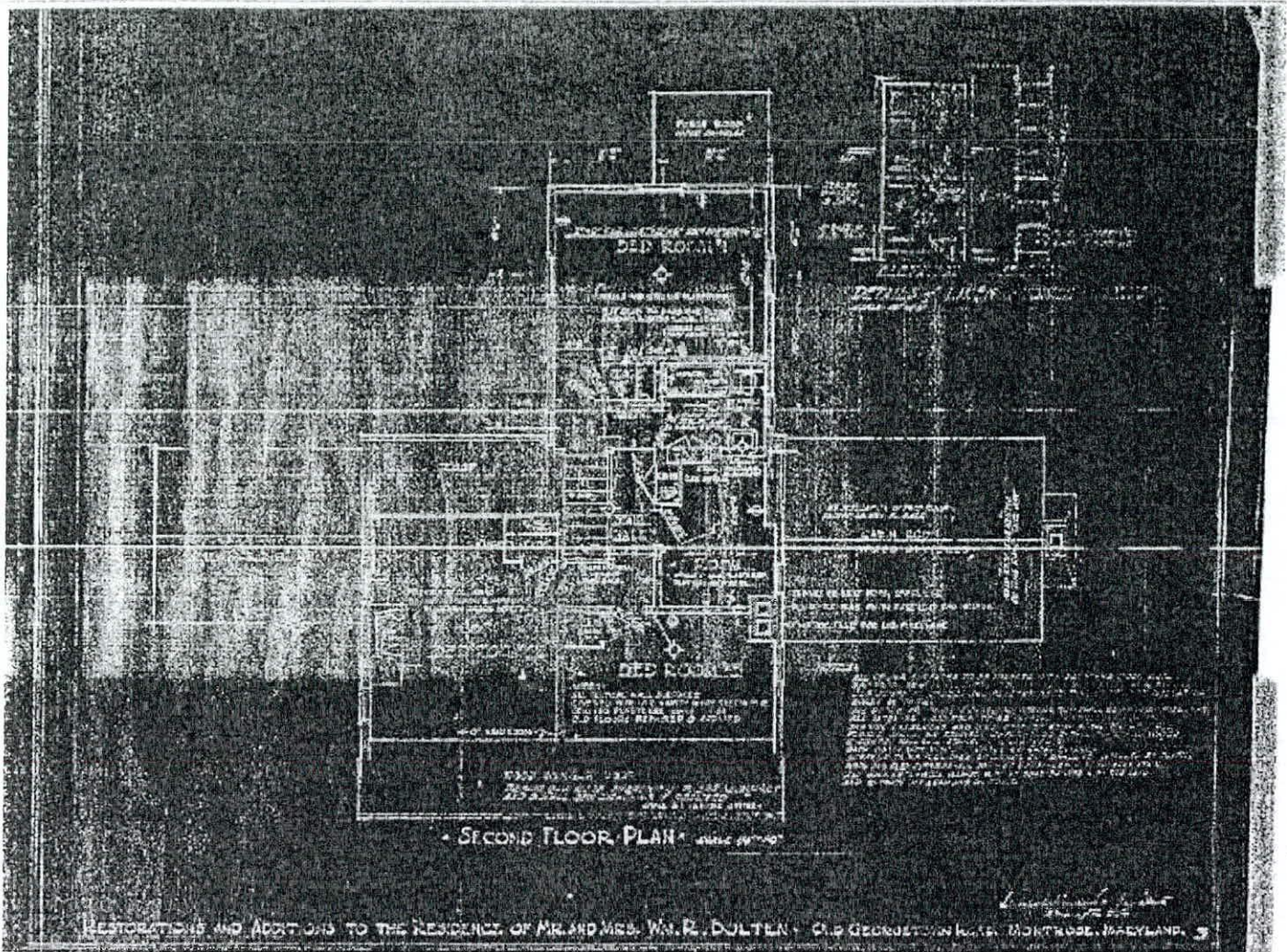
Riley/Bolten House, Montgomery County, Maryland

Figure 2.9, Lorenzo Winslow Plans for the 1936 "Restoration" (Photocopy, M-NCPPC Collection)



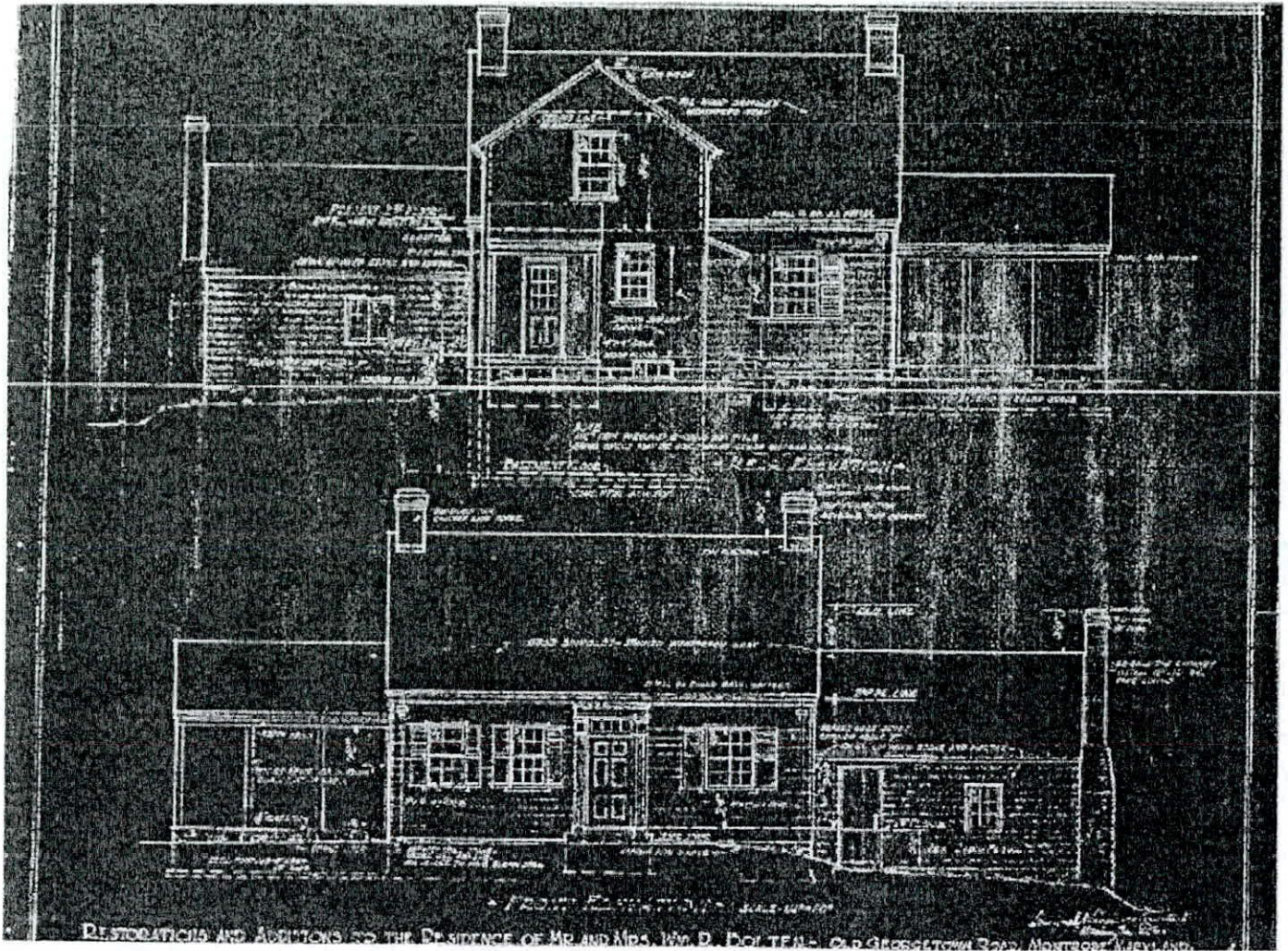
# Riley/Bolten House, Montgomery County, Maryland

Figure 2.10, Lorenzo Winslow Plans for the 1936 "Restoration" (Photocopy, M-NCPPC Collection)



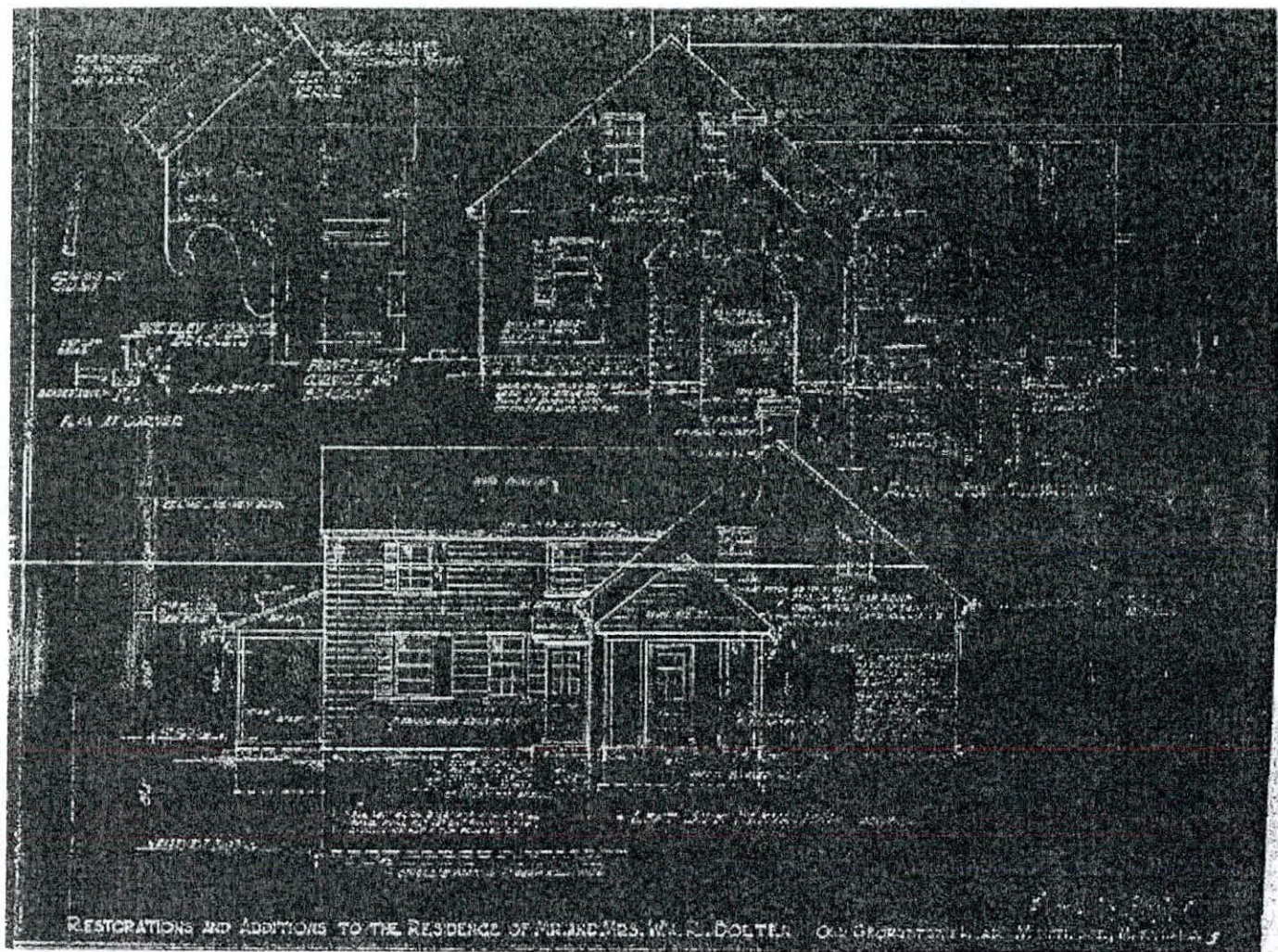
Riley/Bolten House, Montgomery County, Maryland

Figure 2.11, Lorenzo Winslow Plans for the 1936 "Restoration" (Photocopy, M-NCPPC Collection)



# Riley/Bolten House, Montgomery County, Maryland

Figure 2.12. Lorenzo Winslow Plans for the 1936 "Restoration" (Photocopy, M-NCPPC Collection)

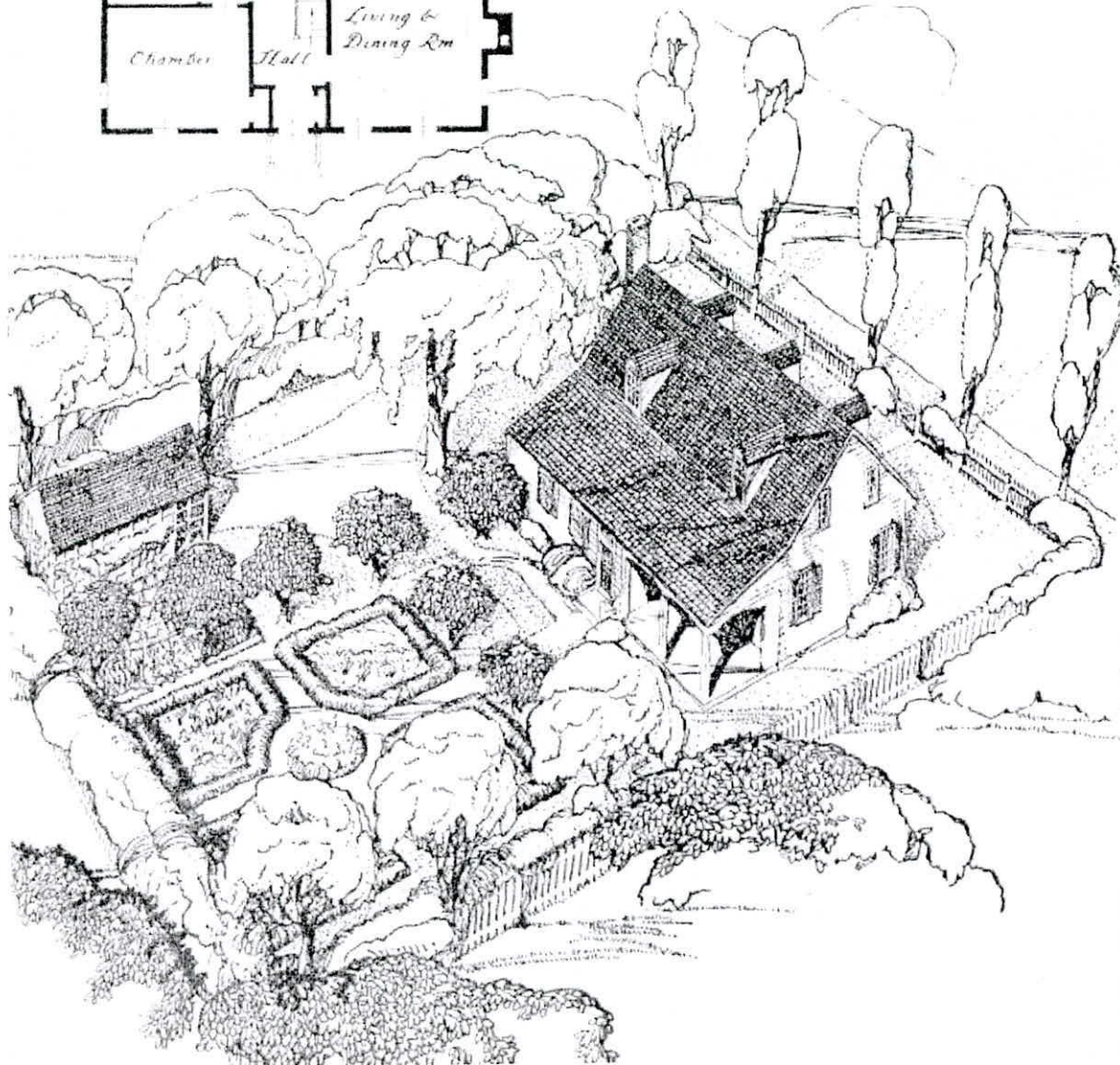
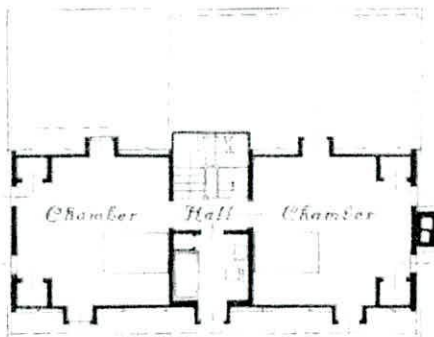
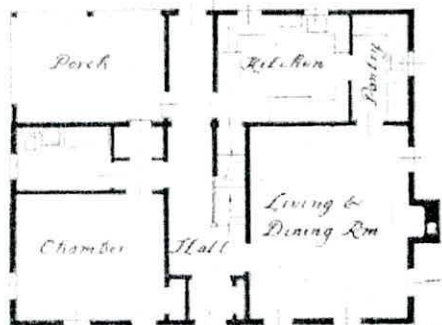




## Riley/Bolten House, Montgomery County, Maryland

Figure 2.14, Williamsburg House II (*House & Garden*, November 1937, p. 77)

REVISIONS of the Par Dixon house shown earlier on page 46, our House Number 2 presents the Williamsburg version of the Early American salt box type. The architects have worked out a convenient floor plan for this charming cottage and have developed the 7x12 foot lot in keeping with tradition. The house is estimated to contain 28,476 cubic feet and at 30 cents a cubic foot would cost \$8,542.80 to build.



Riley/Bolten House, Montgomery County, Maryland

Figure 2.15, Luxmanor Ad (*The Washington Post*, July 15, 1934)

The  
**SHANNON & LUCHS**  
DEVELOPMENT CO.

*introduces*

**LUXMANOR**

WHERE we are creating an accessible, beautiful, unique community of small estates—each home on a half acre, delivered to you with an already growing vegetable garden, grape vines, stocked chicken houses and runs.

ON the famous old Georgetown Road in the heart of the greatest estate section of the National Capital, Luxmanor is 120 feet higher than the District and meets a very definite demand for a modernized city home adapted to

SUBURBAN LIVING  
AT A MODERATE PRICE

WE are building perfectly planned up-to-the-minute city homes, compactly designed to make housekeeping a genuine pleasure. They are artistic Farm-Colonial types of brick, with spacious full height studio living rooms—sun flooded dining rooms—electric health kitchens—and built-in two-car garages. It is a community different from anything you have ever seen. With the protection of a planned and guarded neighborhood which secures values.

*Live in*

**LUXMANOR**

WHERE THE HOMES ARE ACTUALLY  
SMALL ESTATE FARMS

WEALTHY BIG ESTATE SECTION

*As there are to be many different architectural treatments we can only say that for the present all home prices will be*

**UNDER \$10,000**

OPEN DAILY AND SUNDAY UNTIL 9 P. M.

**SHANNON & LUCHS**  
DEVELOPMENT CO.

WE WILL BUILD TO ORDER YOUR HOME ACCORDING TO YOUR OWN DESIGN OR OURS ON 1/2 TO 10-ACRE PLOTS

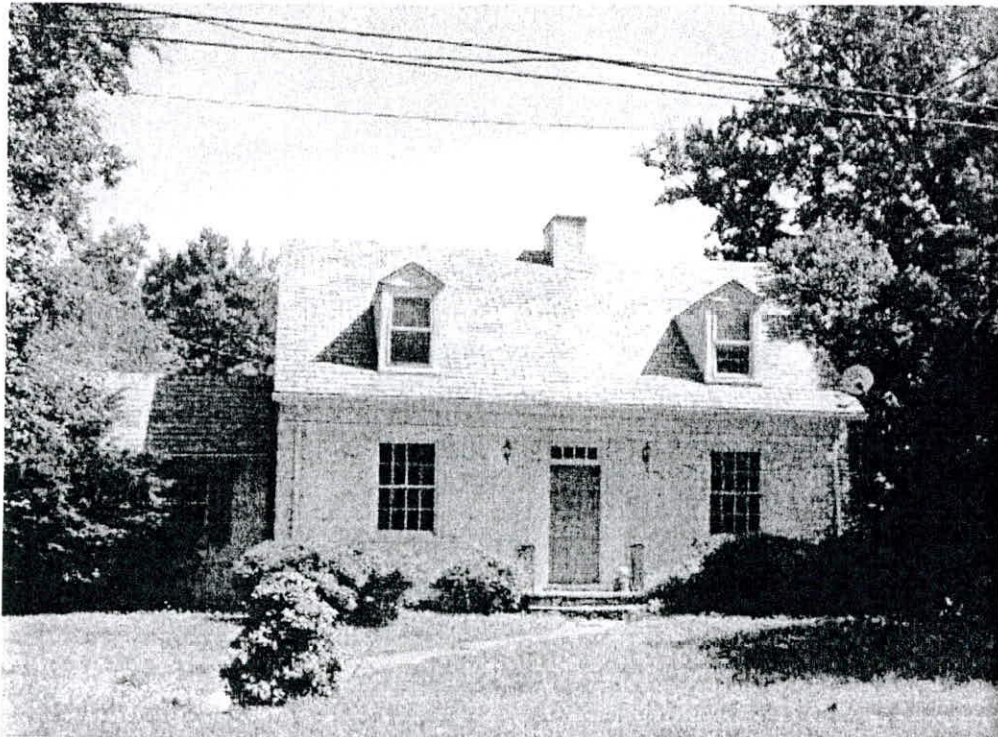
*DIRECTIONS—Drive east from Ave. to Blvd of Rehearsal and follow car line road to Luxmanor area. Just 25 minutes from the heart of the city.*

**Riley/Bolten House, Montgomery County, Maryland**

Figure 2.16, H.A. Millis House, High Point, NC designed by Lorenzo Winslow ca. 1920 (Preservation Greensboro)



Figure 2.17, Stohr House, 4843 Butterworth Place, Washington, DC, 1935 (M-NCPPC Collection)



## Riley/Bolten House, Montgomery County, Maryland

Figure 2.18, White House Pool, 1933 (NPS, Office of the White House Liaison)

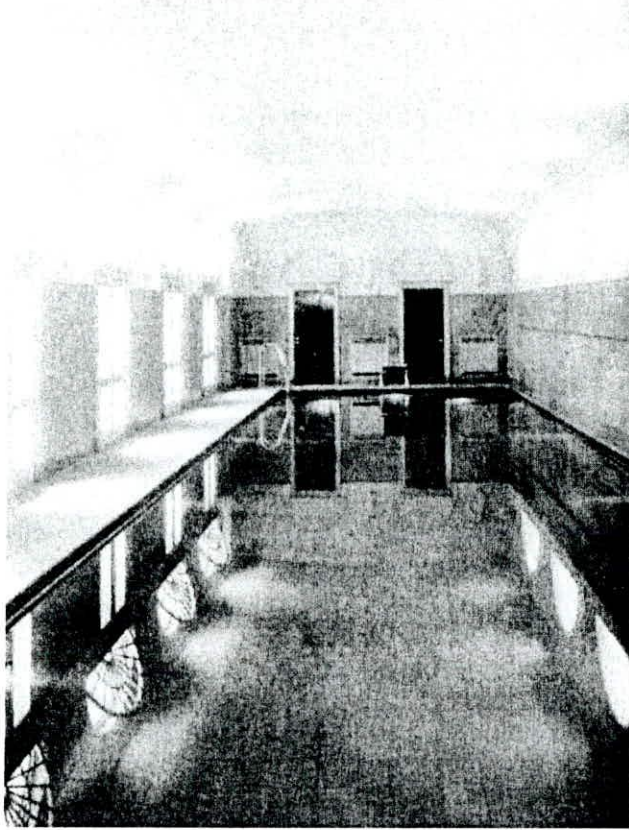
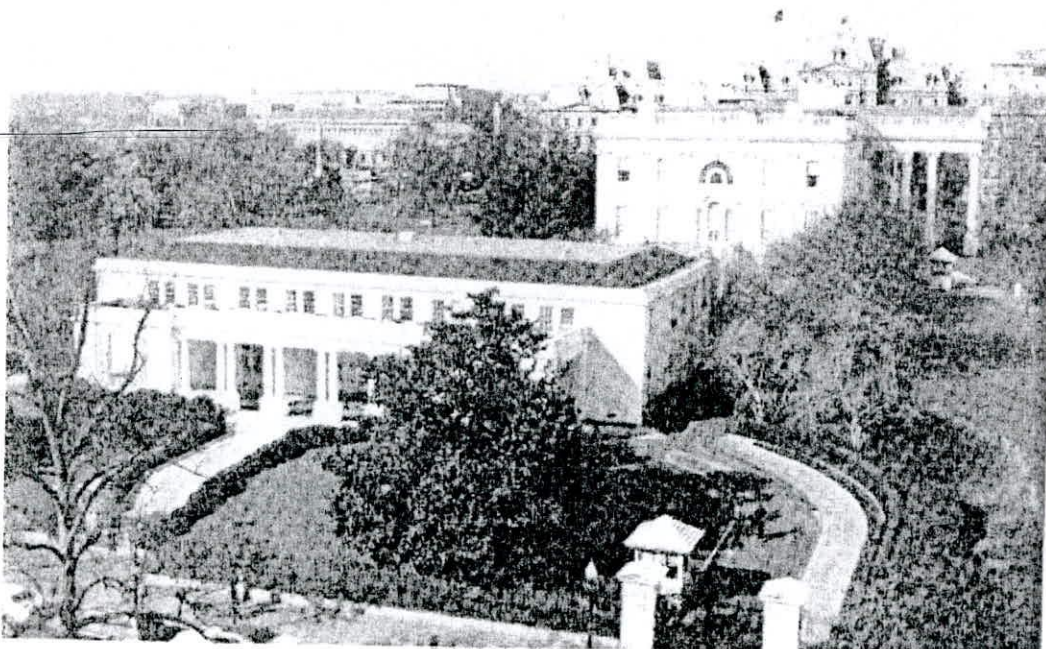
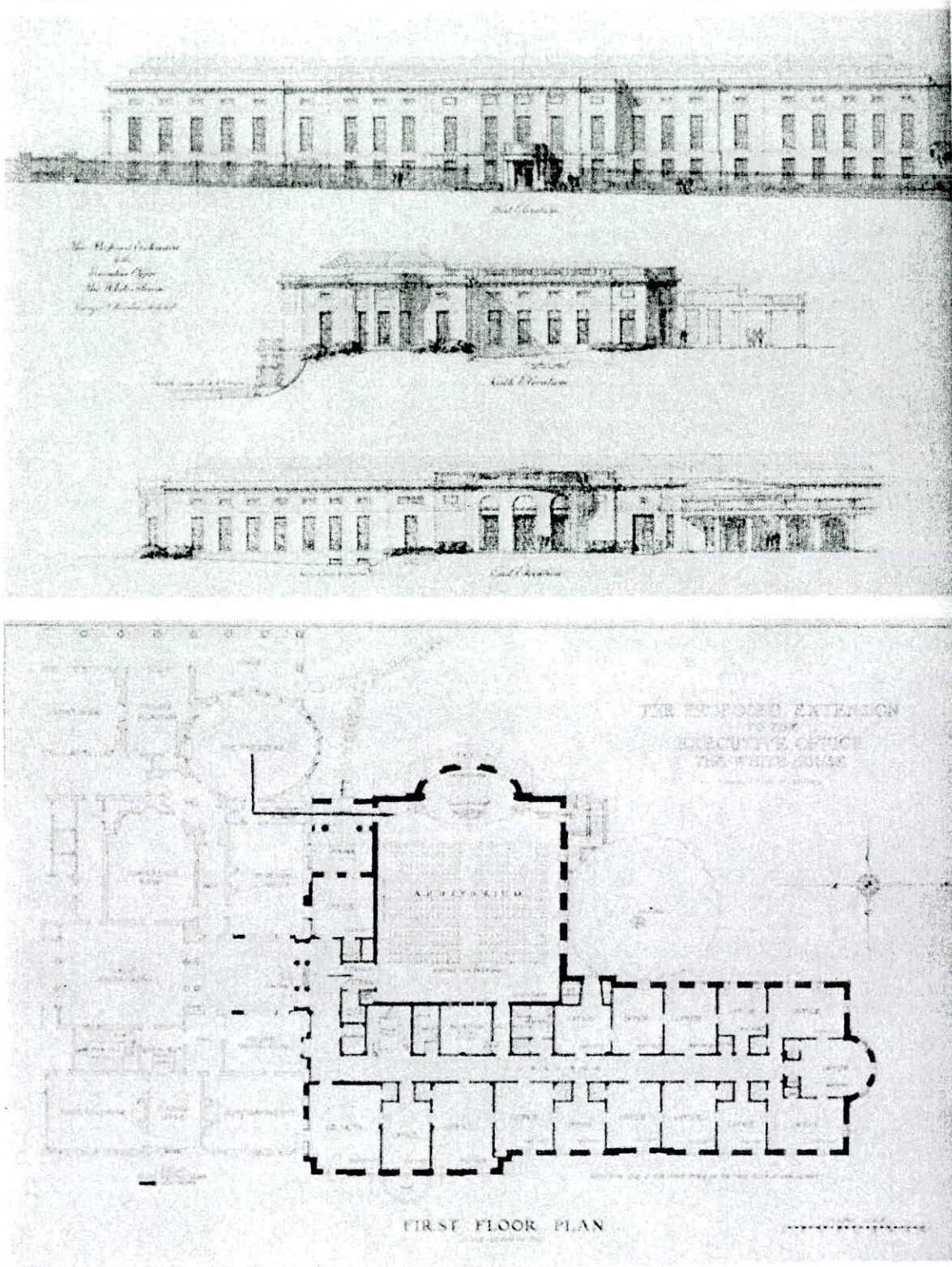


Figure 2.19, East Wing Addition as it was completed after World War II (Lorenzo Winslow Papers)



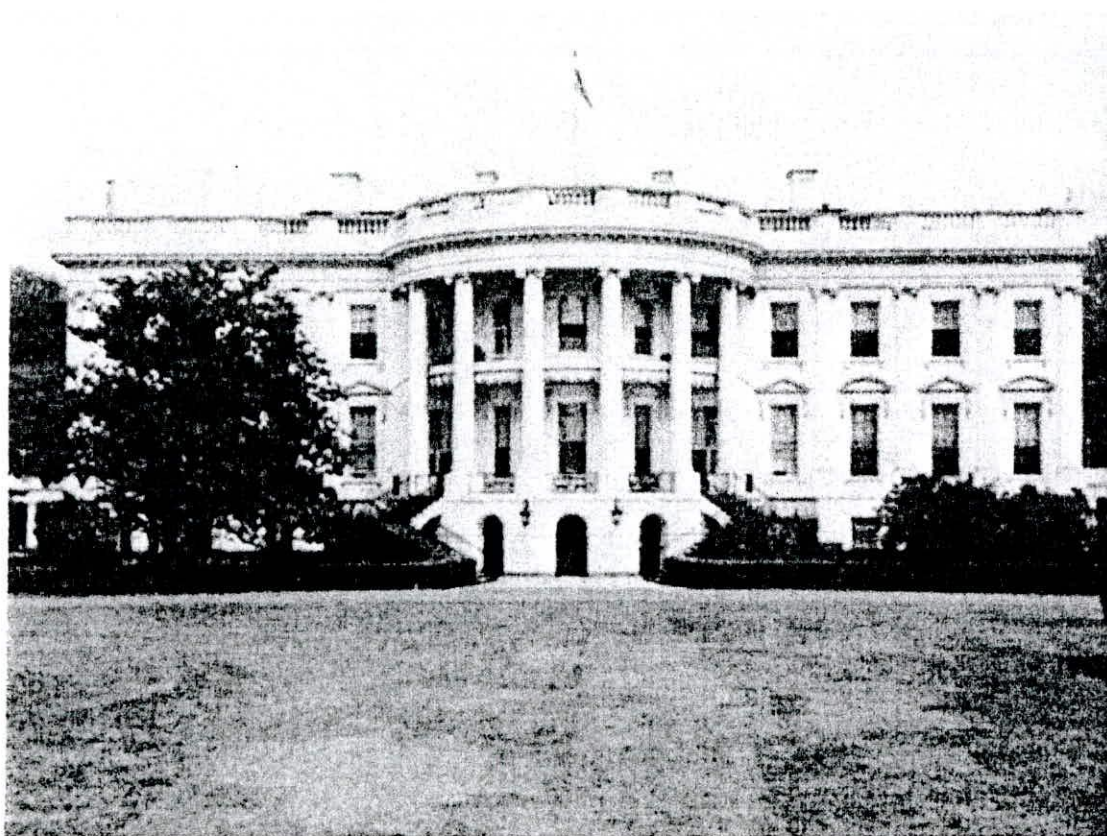
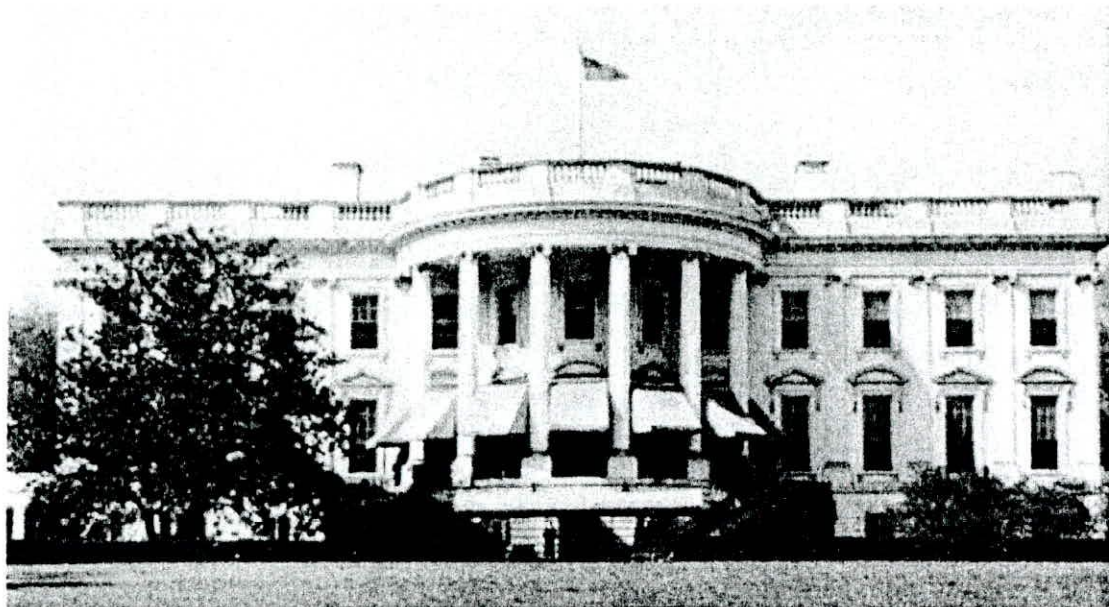
# Riley/Bolten House, Montgomery County, Maryland

Figure 2.20, Proposed Extension to the Executive Office (NPS, Office of the White House Liaison)



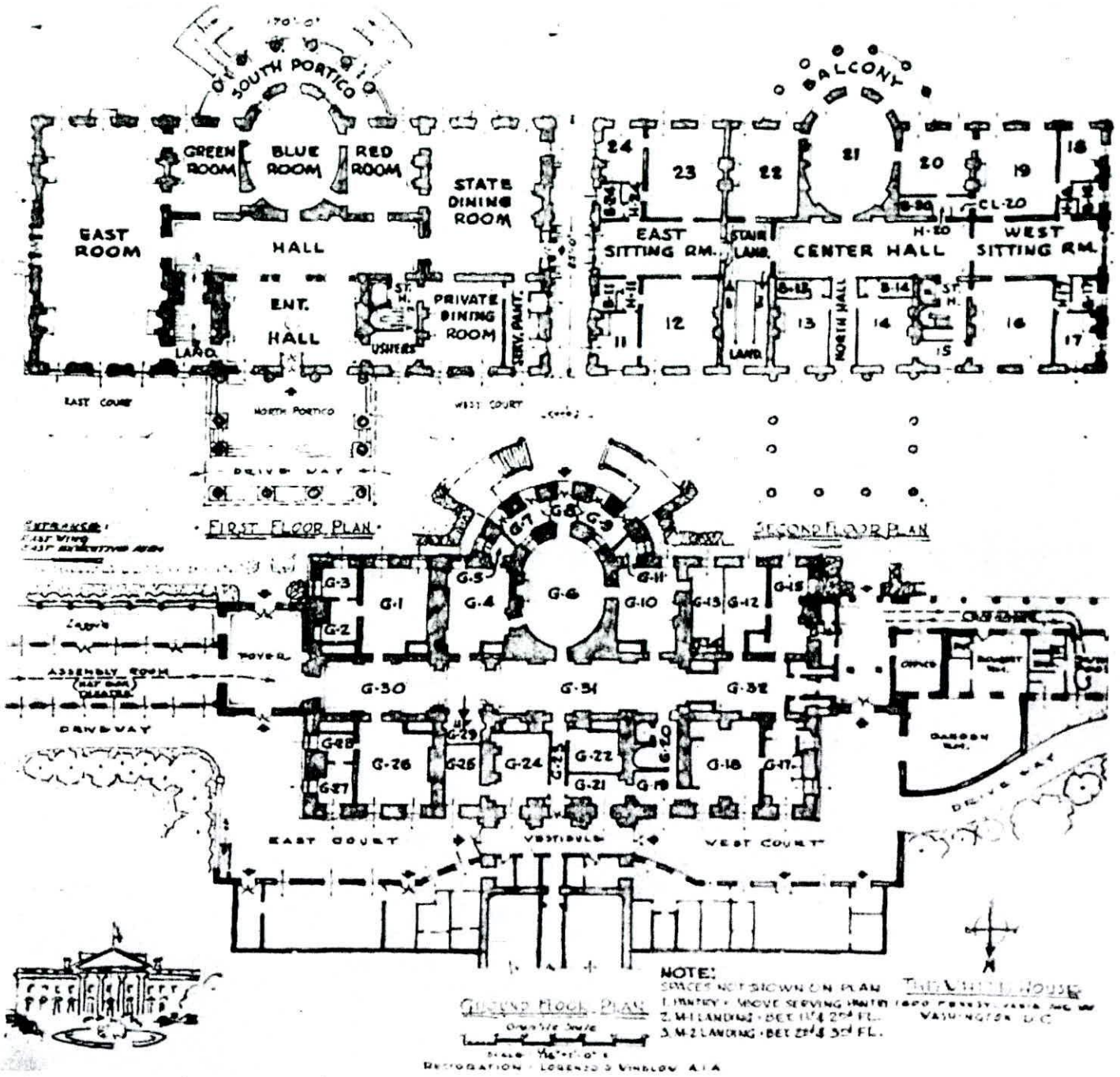
**Riley/Bolten House, Montgomery County, Maryland**

Figure 2.21, South Portico of the White House before and after the addition of the Truman Balcony (NPS)



# Riley/Bolten House, Montgomery County, Maryland

Figure 2.22, Lorenzo Winslow plans for the White House Renovation, ca. 1947 (Truman Library)



**Riley/Bolten House, Montgomery County, Maryland**

Figure 2.23, Georgetown Presbyterian Church prior to "restoration" (Presbyterian Congregation in George-town)

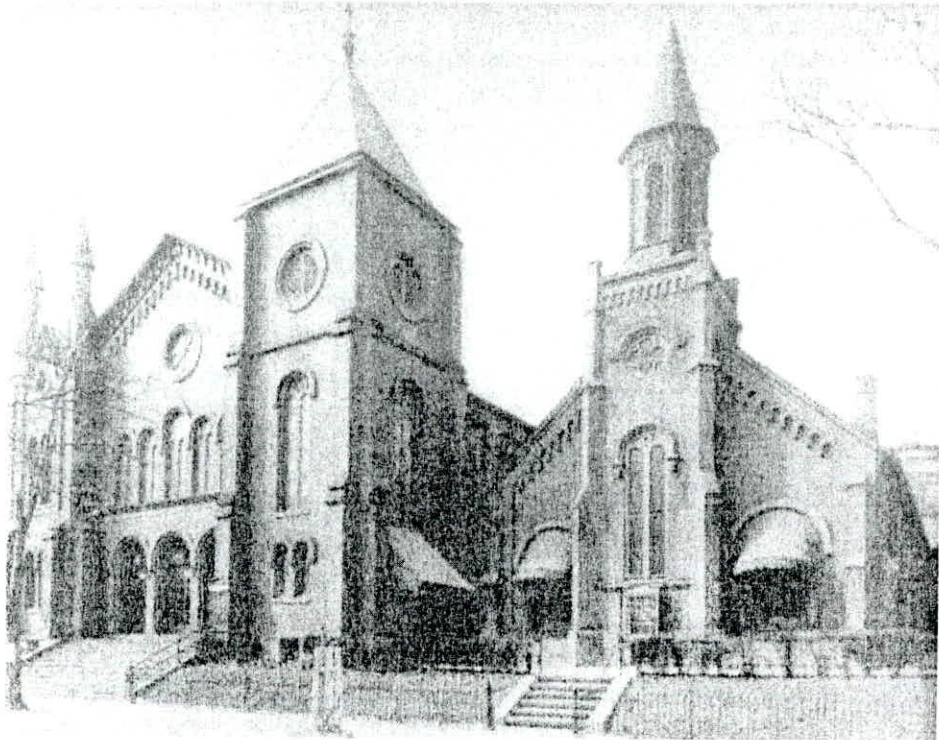
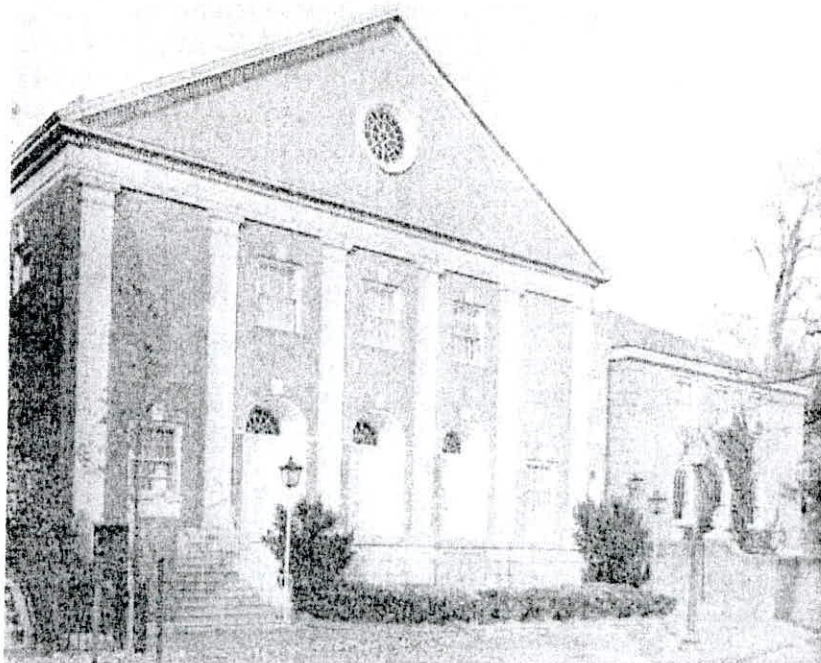


Figure 2.24, Georgetown Presbyterian Church after "restoration" (Presbyterian Congregation in George-town)



Riley/Bolten House, Montgomery County, Maryland

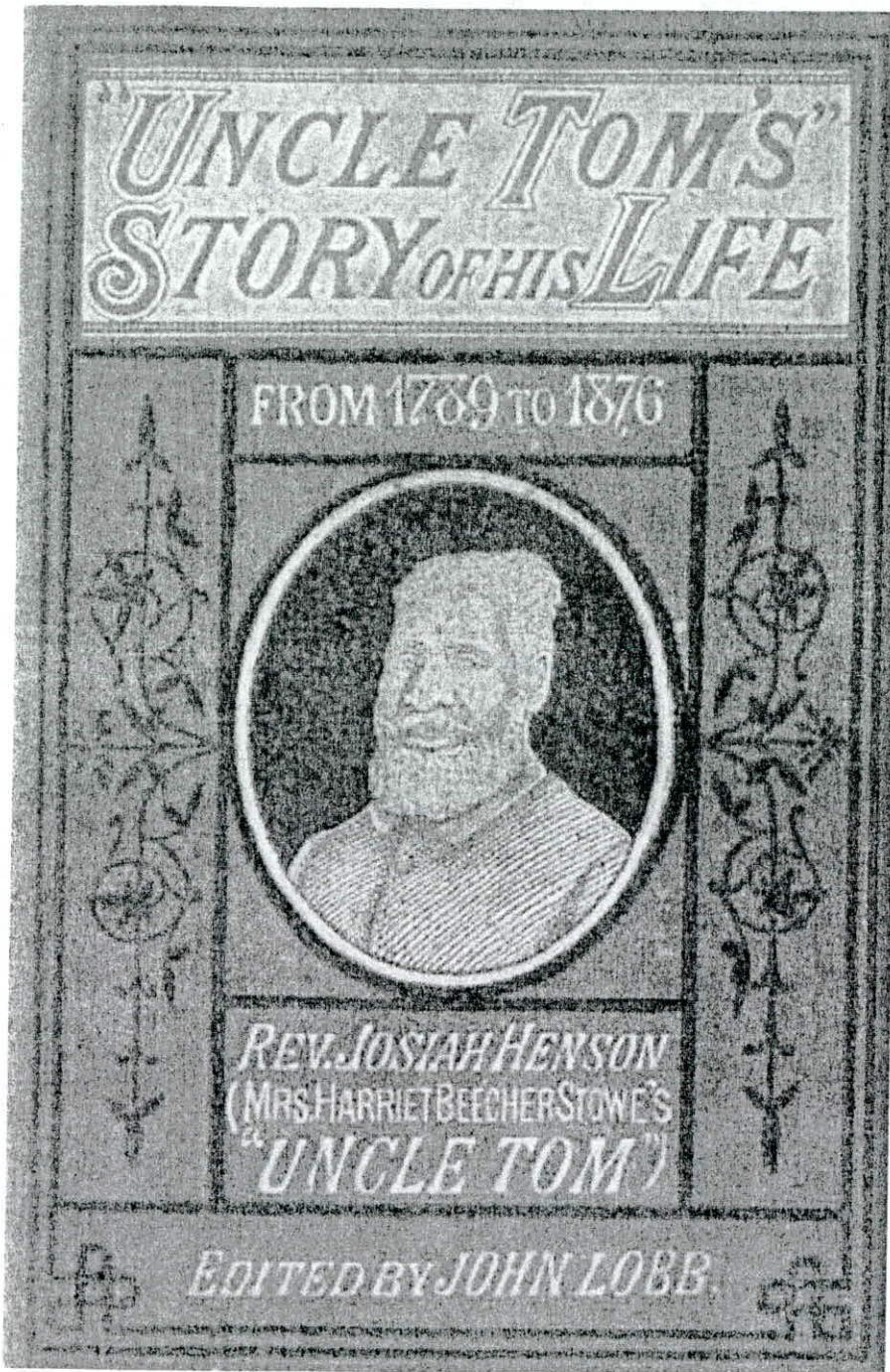
Figure 2.25, Josiah Henson (University of North Carolina-Chapel Hill)



*Josiah Henson*

Riley/Bolten House, Montgomery County, Maryland

Figure 2.26, Front cover of the book, *Uncle Tom's Story of His Life* (University of North Carolina-Chapel Hill)



United States Department of the Interior  
National Park Service

# National Register of Historic Places Continuation Sheet

M:30-6  
Riley/Bolten House  
Name of Property

Section PHOTO Page 1

Montgomery County, MD  
County and State

## Index to Photographs

The following information applies to all photographs which accompany this documentation:

Maryland Inventory of Historic Properties (MIHP) Number: M:30-6

Name of Property: Riley/Bolten House

Location: 11420 Old Georgetown Road, North Bethesda, Montgomery County, Maryland 20852

Photographer: Jamie F. Kuhns

Date(s) taken: 21 December 2010, 15 January 2011

Location of original digital files [or negatives]: M-NCPPC Montgomery County Dept. of Parks

### Photo captions:

MD\_MontgomeryCounty\_RileyBoltenHouse\_0001.tif

Main House, Log Cabin, and Garage, north and east elevations

MD\_MontgomeryCounty\_RileyBoltenHouse\_0002.tif

Main House and Log Cabin, east elevation

MD\_MontgomeryCounty\_RileyBoltenHouse\_0003.tif

Front Façade of Main House, east elevation

MD\_MontgomeryCounty\_RileyBoltenHouse\_0004.tif

Garage, north and east elevations

MD\_MontgomeryCounty\_RileyBoltenHouse\_0005.tif

Front façade of the Log Cabin, east elevation

MD\_MontgomeryCounty\_RileyBoltenHouse\_0006.tif

Main House, Log Cabin, and 1936-1939 addition, north elevation

MD\_MontgomeryCounty\_RileyBoltenHouse\_0007.tif

Log Cabin, Log Notching Detail, northwest (corner) elevation

MD\_MontgomeryCounty\_RileyBoltenHouse\_0008.tif

Log Cabin, Detail of stone chimney stack, north elevation

United States Department of the Interior  
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## National Register of Historic Places Continuation Sheet

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County and State

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MD\_MontgomeryCounty\_RileyBoltenHouse\_0009.tif  
Log Cabin and 1936-1939 rear addition with back porch, north end of west elevation

MD\_MontgomeryCounty\_RileyBoltenHouse\_0010.tif  
1936-1939 rear addition with back porch, north elevation

MD\_MontgomeryCounty\_RileyBoltenHouse\_0011.tif  
Main House, 1936-1939 rear addition, and side screened porch, southwest (corner) elevation

MD\_MontgomeryCounty\_RileyBoltenHouse\_0012.tif  
Main House, 1936-1939 rear addition, and side screened porch, west elevation

MD\_MontgomeryCounty\_RileyBoltenHouse\_0013.tif  
Main House and side screened porch, south elevation

MD\_MontgomeryCounty\_RileyBoltenHouse\_0014.tif  
Main House, side screened porch, and log cabin, east elevation

MD\_MontgomeryCounty\_RileyBoltenHouse\_0015.tif  
Main house, first floor living room, camera facing E

MD\_MontgomeryCounty\_RileyBoltenHouse\_0016.tif  
Main house, first floor living room, detail of fireplace mantel, camera facing S

MD\_MontgomeryCounty\_RileyBoltenHouse\_0017.tif  
Main house, first floor living room, camera facing NE

MD\_MontgomeryCounty\_RileyBoltenHouse\_0018.tif  
Main house, first floor living room, detail of staircase, camera facing N

MD\_MontgomeryCounty\_RileyBoltenHouse\_0019.tif  
Main house, first floor library, camera facing NW

MD\_MontgomeryCounty\_RileyBoltenHouse\_0020.tif  
Main house, first floor library, detail of built-in bookcases, camera facing NE

United States Department of the Interior  
National Park Service

# National Register of Historic Places Continuation Sheet

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Montgomery County, MD  
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MD\_MontgomeryCounty\_RileyBoltenHouse\_0021.tif  
Main house, first floor library, detail of fireplace mantel, camera facing NW

MD\_MontgomeryCounty\_RileyBoltenHouse\_0022.tif  
Main house, first floor dining room, camera facing E

MD\_MontgomeryCounty\_RileyBoltenHouse\_0023.tif  
Log cabin, camera facing N

MD\_MontgomeryCounty\_RileyBoltenHouse\_0024.tif  
Log cabin, detail of fireplace and hearth, camera facing N

MD\_MontgomeryCounty\_RileyBoltenHouse\_0025.tif  
Log cabin, camera facing S

MD\_MontgomeryCounty\_RileyBoltenHouse\_0026.tif  
Main house, first floor dining room, bathroom door, and door entry to the log cabin, camera facing NW

MD\_MontgomeryCounty\_RileyBoltenHouse\_0027.tif  
Main house, first floor kitchen in rear addition, camera facing S

MD\_MontgomeryCounty\_RileyBoltenHouse\_0028.tif  
Main house, side screened porch, camera facing S

MD\_MontgomeryCounty\_RileyBoltenHouse\_0029.tif  
Main house, side screened porch, camera facing N

MD\_MontgomeryCounty\_RileyBoltenHouse\_0030.tif  
Main house, second floor hall, camera facing E

MD\_MontgomeryCounty\_RileyBoltenHouse\_0031.tif  
Main house, second floor, former "Chamber" - Now Bedroom (Room 204 in Plan), camera facing N

United States Department of the Interior  
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## National Register of Historic Places Continuation Sheet

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Riley/Bolten House  
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Montgomery County, MD  
County and State

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MD\_MontgomeryCounty\_RileyBoltenHouse\_0032.tif

Main house, second floor, former "Chamber" - Now Bedroom (Room 204 in Plan), camera facing S

MD\_MontgomeryCounty\_RileyBoltenHouse\_0033.tif

Main house, second floor, former "Chamber" - Now Bedroom (Room 205 in Plan), camera facing S

MD\_MontgomeryCounty\_RileyBoltenHouse\_0034.tif

Main house, second floor master bedroom in rear addition, camera facing W

MD\_MontgomeryCounty\_RileyBoltenHouse\_0035.tif

Main house, second floor bathroom, camera facing N

MD\_MontgomeryCounty\_RileyBoltenHouse\_0036.tif

Main house, basement, detail of log joists visible, camera facing S

11130-6  
RILEY-BOLTEN  
HOUSE  
MONTGOMERY  
COUNTY, MD

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