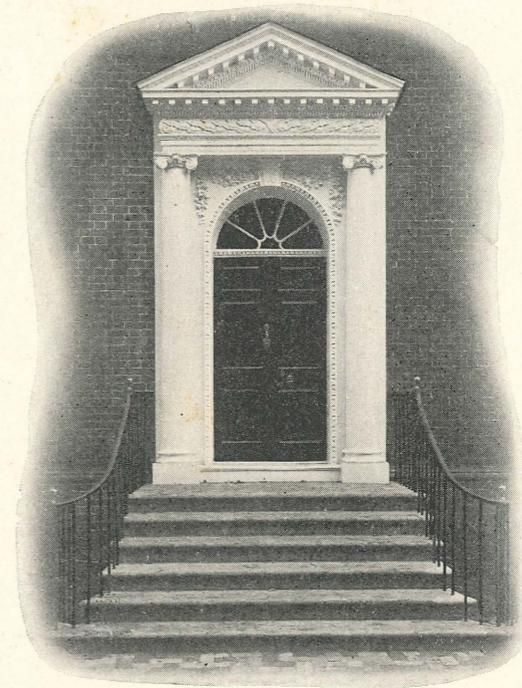


HISTORIC HOUSES

FOR

ST. JOHN'S

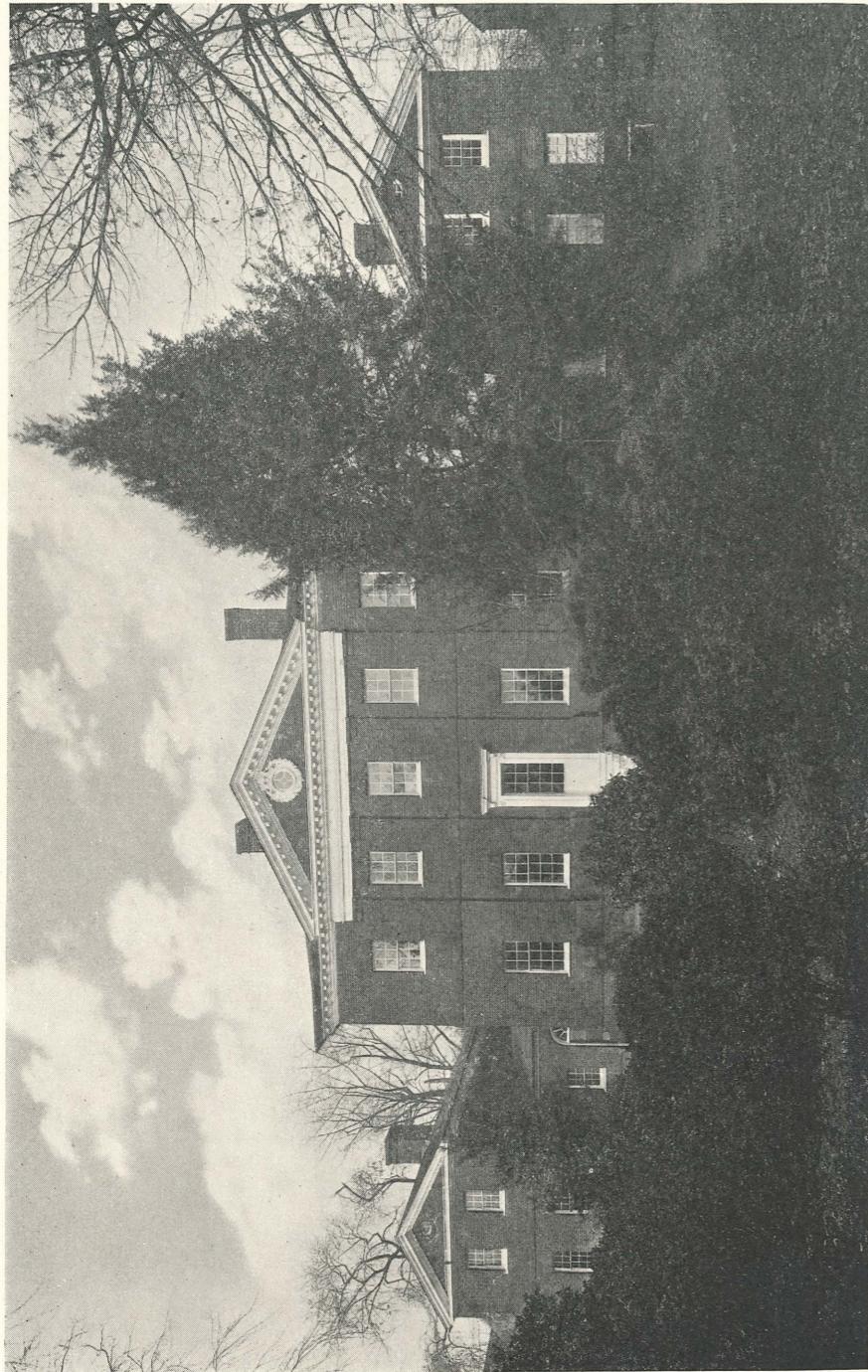
HISTORIC HOUSES  
FOR  
ST. JOHN'S



*Doorway, Hammond-Harwood House, 1770-1774.  
One of the most beautiful Colonial  
doorways in America.*

THE COMMISSION FOR THE RESTORATION  
AND ENLARGEMENT OF COLONIAL  
ST. JOHN'S COLLEGE

950 EQUITABLE BUILDING  
BALTIMORE, MD.



Rear view, Hammond-Harwood House. Century old boxwood circle in foreground.

## HISTORIC HOUSES FOR ST. JOHN'S

THIS is a book of old houses. It is concerned with four of the remarkable pre-Revolutionary dwellings of Annapolis—the Hammond-Harwood, Brice, Pinkney and Peggy Stewart Houses—and with the effort of St. John's College to make them integral parts of its holdings and of its educational life.

Through this plan St. John's undertakes a public service of the first magnitude. America is rich in everything but native artistic treasures; in this one respect the wealthiest country in the world is genuinely poor. Until the appearance of the skyscraper it had created but one authentic architectural period, the Colonial, and the really notable buildings which survive from that era are few. The country cannot afford to lose one of its slender stock, yet year by year that stock dwindles, either through neglect or through the overwhelming advance of material prosperity.

The four buildings which St. John's proposes to preserve (two of them supreme examples of Colonial building and all four historically notable) will be safer in the keeping of the College than under any other guardianship. The fortunes of individual owners vary, as do those of the associations interested in the preservation of antiquities. Educational institutions, on the other hand, are among the oldest and most permanent of human organizations, and for that reason they are chosen time and again as repositories for artistic and scientific treasures. St. John's has a continuous history running back to 1696, when it was founded as

*Architectural  
Treasures*

*Guardianship*

*Third Oldest*

King William's School; it is considered as America's third oldest college and it is to-day more vigorous than ever in its long life. Under its care these landmarks in American civilization will be certain of protection, and of careful restoration. They will, moreover, be always available for the instruction of artists and architects and for the pleasure of the American public.

But by making these dwellings a part of its properties St. John's serves its own interest in a multitude of ways. They are, first of all, excellent investments. Each meets an essential need—the Hammond-Harwood House as a teaching museum to be used in the art and history courses of the College, and the other three as residences for students and faculty. Why erect structures when buildings already standing can be bought for a fraction of the cost of new? For example, the purchase price of the Brice House is \$50,000; St. John's could not erect a College residence of similar size for less than \$150,000.

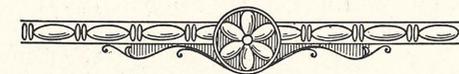
*Endowment*

All these dwellings will, moreover, produce income. They will not only carry themselves, but will, when unencumbered, turn a surplus into the College treasury which can be applied to general purposes. The Brice House used again as an example, now earns \$5,000 a year in rents, a return of 10 per cent. on its purchase price. As an admission-charging museum the Hammond-Harwood House will be visited by thousands of the tourists who are drawn to Annapolis by its unique Colonial flavor. *Because of their income-producing character the incorporation of these houses into the College properties is the exact equivalent of an increase in the present Endowment Fund.*

*Public Interest*

Their educational value and the service they will render in making St. John's nationally known cannot be over-estimated. Since their acquisition was first broached St. John's has been flooded with inquiries concerning them—these inquiries originating with individuals, societies, newspapers and magazines. Bonds have already been created between St. John's, and a number of the associations interested in the history of the nation, and in the preservation of its antiquities. The project has received wide editorial comment. Through the possession of these dwellings St. John's will attract both teachers and students of a superior type.

These houses have been paid for in part through generous contributions by friends of St. John's; the balance is carried as a mortgage. All should in time pay for themselves from their own earnings, but to hasten the time when the income from them will be available for such purposes as increasing faculty salaries, St. John's appeals for the means to cover their mortgage. The College presents its appeal to that great group of Americans who delight in the vigor and glamor of the country's Colonial past and who believe that a strong sense of that past is a vital element in training young men for citizenship in the present.



The four houses sought by St. John's differ in architectural details, but there is one point which all have in common—they are products of an era as definite as the Elizabethan. The two characteristics of that era were great wealth, based upon rich tobacco lands, cheap labor

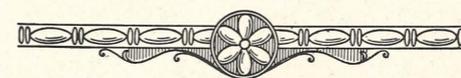
*Wealth and Good Taste*



*Brice House, built about 1740. Washington often made this dwelling his home when staying in Annapolis.*

and brisk shipping, and a high level of cultivation sustained by close contact with Europe. The planters and merchants of early Annapolis were as rich as the nobles and merchants of England, and their social life was of a piece with that of the mother country. Annapolis had its coffee houses and its clubs of wits; its sedan chairs and its coaches; its portrait painters and its silversmiths. It erected the first theatre building in America. Best of all it had its architects and its builders. The famous Frenchman, DeTocqueville, called Annapolis the only finished city he had seen in America, and there can be no doubt that this judgment rested largely on the mansions of the gentry, standing in a spacious belt between the foot of the State House Hill and the water front.

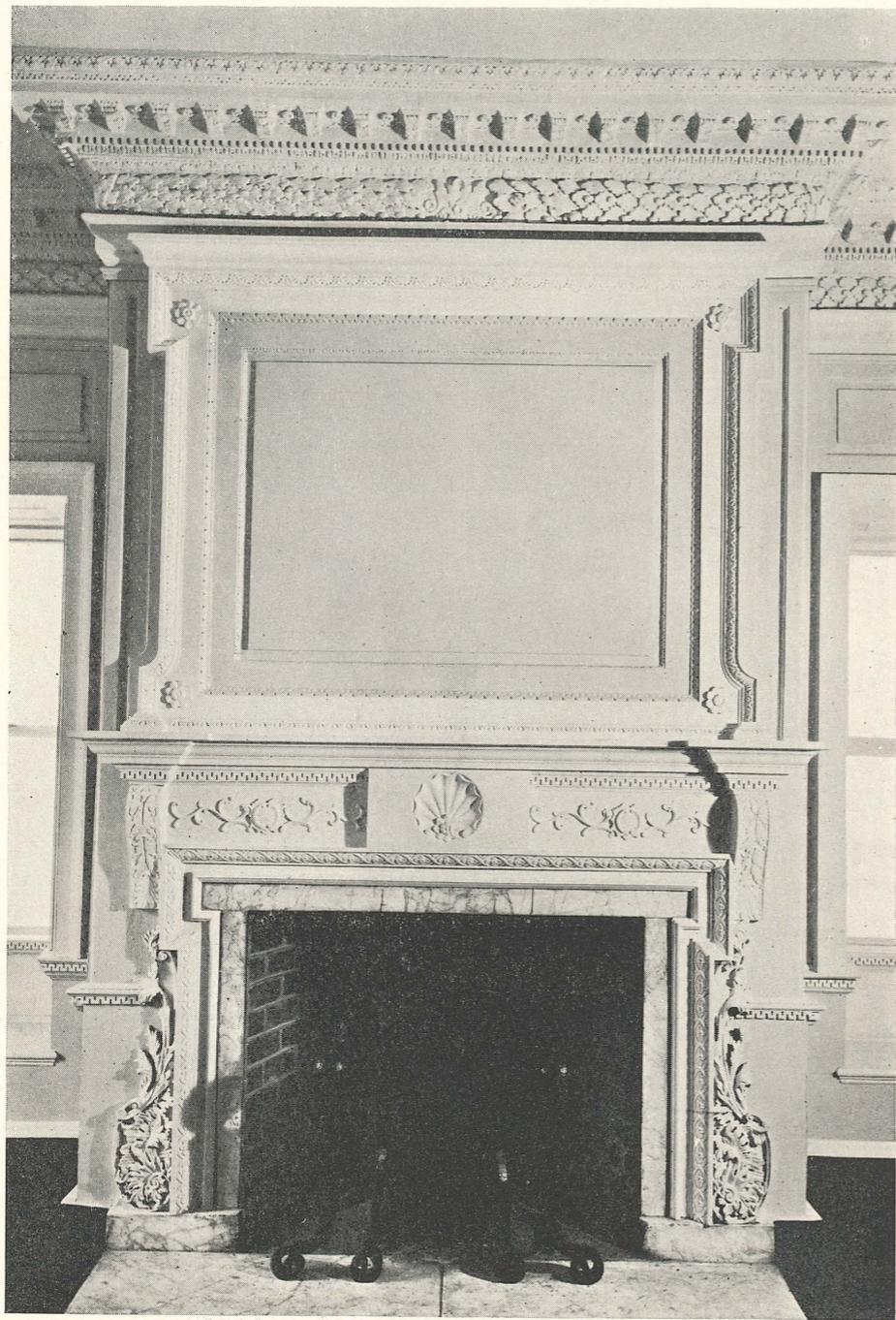
*Early  
Annapolis*



The Brice House is the oldest of the dwellings which St. John's seeks to own. It was either built or owned very early in its career by Thomas Jenings, brother of Sarah Jenings, first Duchess of Marlborough. In 1745 Jenings made it a wedding gift to his daughter, Juliana, when she married Colonel James Brice.

*The Brice  
House, 1740*

It is characterized by great size, boldness and dignity; its huge chimneys still dominate the section of Annapolis in which it was built. They rise flush from the gable ends and are a distinct ornamental feature. Rich carving in wood and rich molding in plaster are features of the Southern Colonial manner, and in these respects the Brice House stands with the best. The outside cornice, the triple window over the entrance, the stairway of San Domingo mahogany, the cornices

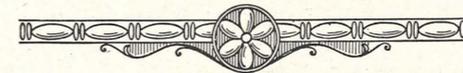


*Drawing room fireplace, Brice House. Some of the decorative elements used here appear also at Mount Vernon.*

and doorways of drawing room, dining room and library, all received the most elaborate ornamentation. Some of the *motifs* used in the fireplaces appear also at Mount Vernon, the source in both cases being, probably, Abraham Swan's "British Architect and Builder's Treasury," a book which circulated widely in the Colonies and furnished the patterns for some of the finest building in the pre-Revolutionary era.

The principal memory which survives of Juliana Brice is that she was famous for dispensing a sort of confection known as "Naples biscuit." Her home became a notable center of Colonial social life. It was at one time the property of William Paca, Signer of the Declaration of Independence, and was also the residence of Thomas Johnson, first governor of free Maryland. Washington often made it his home when staying in Annapolis.

St. John's plans to convert it into a faculty dwelling; the drawing room, with its aristocratic memories, will be a center for the social activities of the College.



The close contact with the mother country which insured a high level of taste had for many of the Maryland gentry disastrous consequences. At the outbreak of the Revolution a great number remained loyal to the King, among them Jonathan Pinkney, who had amassed a considerable fortune in the Colonies. He lost it all by confiscation, but he founded a family which has written a notable page in the history of Maryland and of the nation. The most famous of the

*Elaborate  
Ornamenta-  
tion*

*The  
Pinkney  
House,  
1750*



*Pinkney House, built 1750. The home for many years of one of the most distinguished of Maryland families. Facing the St. John's campus, the Pinkney House is particularly suited for use as a College residence.*

three sons left by Jonathan Pinkney was William, who among other offices held those of United States Attorney-General, United States Senator, Minister to England and Minister Plenipotentiary to Russia. Pinkney drew the Declaration of War against England in 1812 and fought at Bladensburg. He was a member of the Board of Visitors and Governors of St. John's, and the College has educated many of the Pinkney family, among them another William Pinkney, who became Protestant Episcopal Bishop of Maryland, and Ninian Pinkney, Medical Director of the United States Navy.

*A Distinguished Family*

The Pinkney House is a splendid example of the smaller pre-Revolutionary dwellings of Annapolis. The gable end which it presents to St. John's Street is one of the most charming in the city, distinguished by the rich color of the brick, the simple and beautiful entrance, and the pleasant arrangement of the windows. The house faces the campus and is therefore particularly suited for use as a College residence.



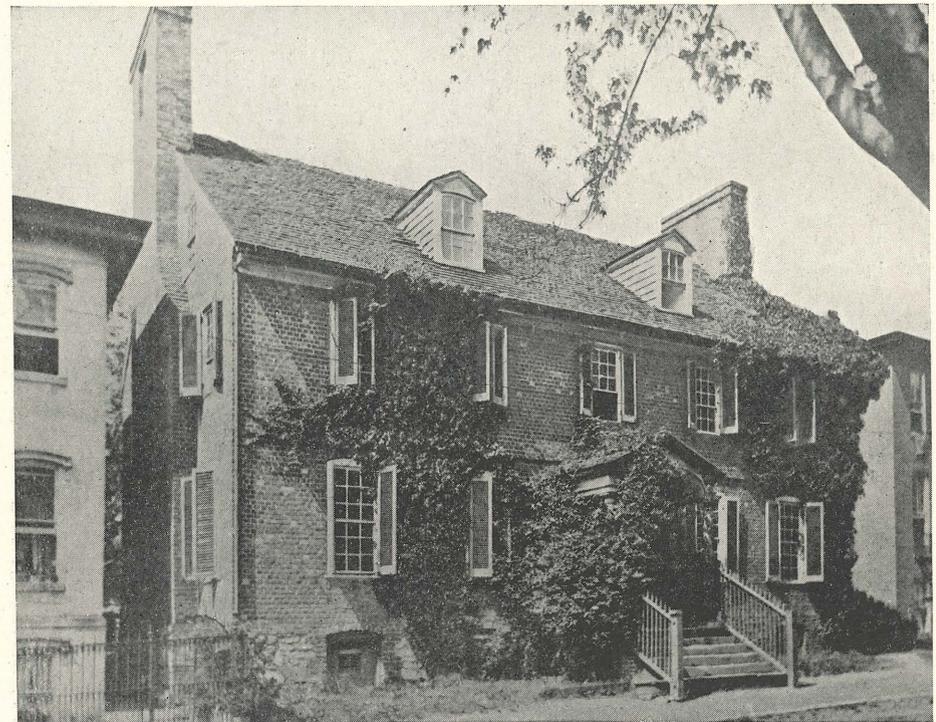
Annapolis played a vigorous part in the War for Independence, and because the city has suffered less change than any other Colonial center, it retains many reminders of Revolutionary times. The charm of Annapolis is an Old World charm—it consists not merely in marked sites, but in the preservation of streets, buildings and even drawing rooms where historic actions took place.

*The Peggy Stewart House, 1763*

Like Boston, Annapolis had its Tea Party, and it is because of its connection with this event that the Peggy



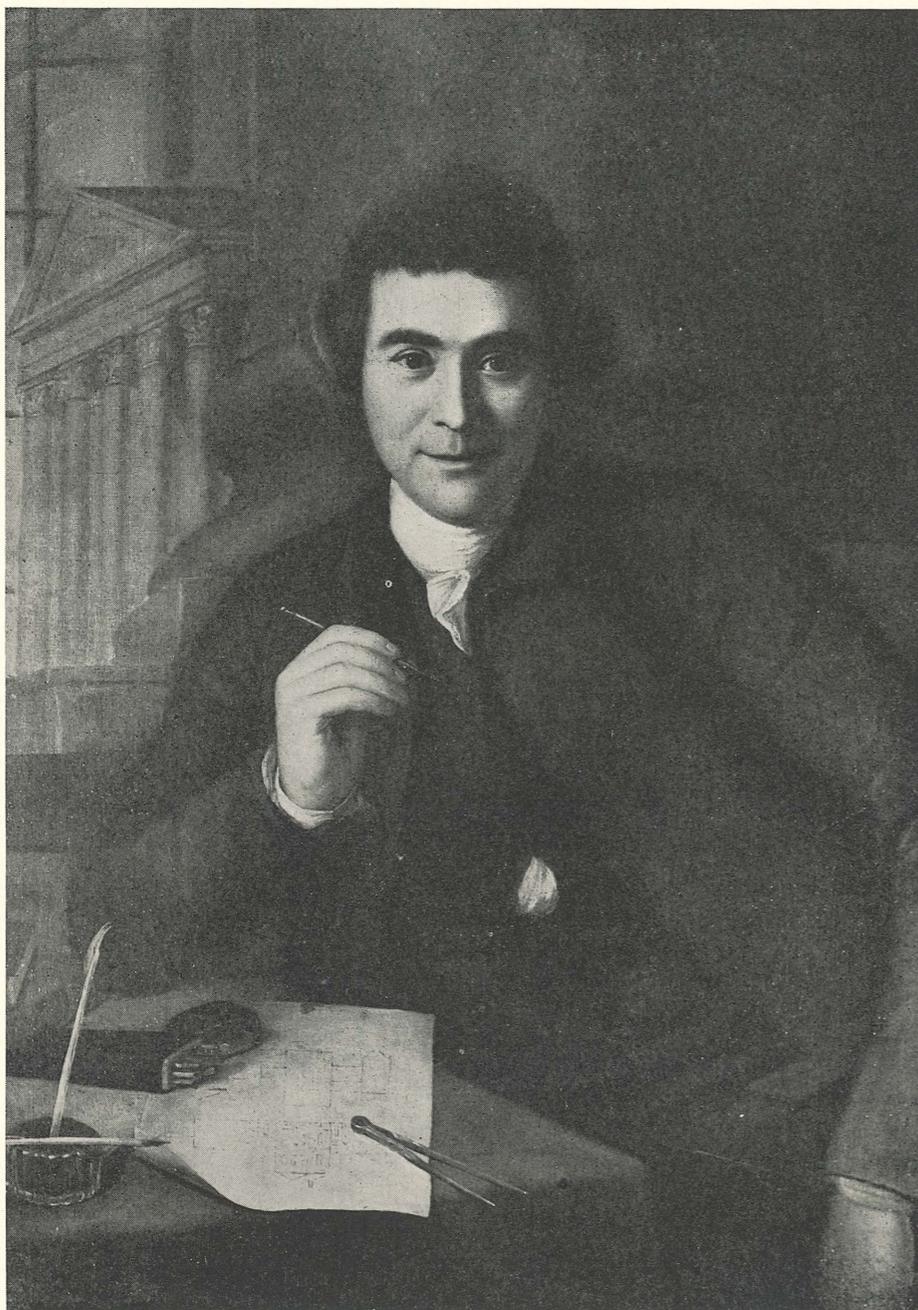
*Burning of "The Peggy Stewart." From the painting in the Maryland State House.*



*Peggy Stewart House*

Stewart House has become one of the most famous dwellings in the city. It was the home of Anthony Stewart, merchant, who was part owner of a brig, named "The Peggy Stewart" in honor of his daughter. In October, 1774, the vessel arrived from London, bringing 2,320 pounds of tea. Handbills were immediately circulated calling a meeting of the citizens to determine what should be done with the tea, and it was unanimously decided that it should not be landed. So great was the resentment that the owners volunteered to destroy "the detestable article which has been the cause of this, our misconduct." On the urging of some of the patriot leaders, among whom Charles Carroll of

*The  
Annapolis  
Tea Party*



*Matthew Buckland, architect of Hammond-Harwood House. Portrait painted by Peale and placed in the house by its builder, Matthias Hammond. On the table are plans for the house.*

Carrollton is said to have been the most influential, Anthony Stewart decided not only to destroy the tea, but also his ship. "Mr. Stewart and Messrs. James and Joseph Williams, owners of the tea," says the Maryland Gazette of October 20th, 1774, "went aboard said vessel with her sails set and her colors flying and voluntarily set fire to the tea, and in a few hours the whole, together with the vessel, was consumed in the presence of a great number of spectators."

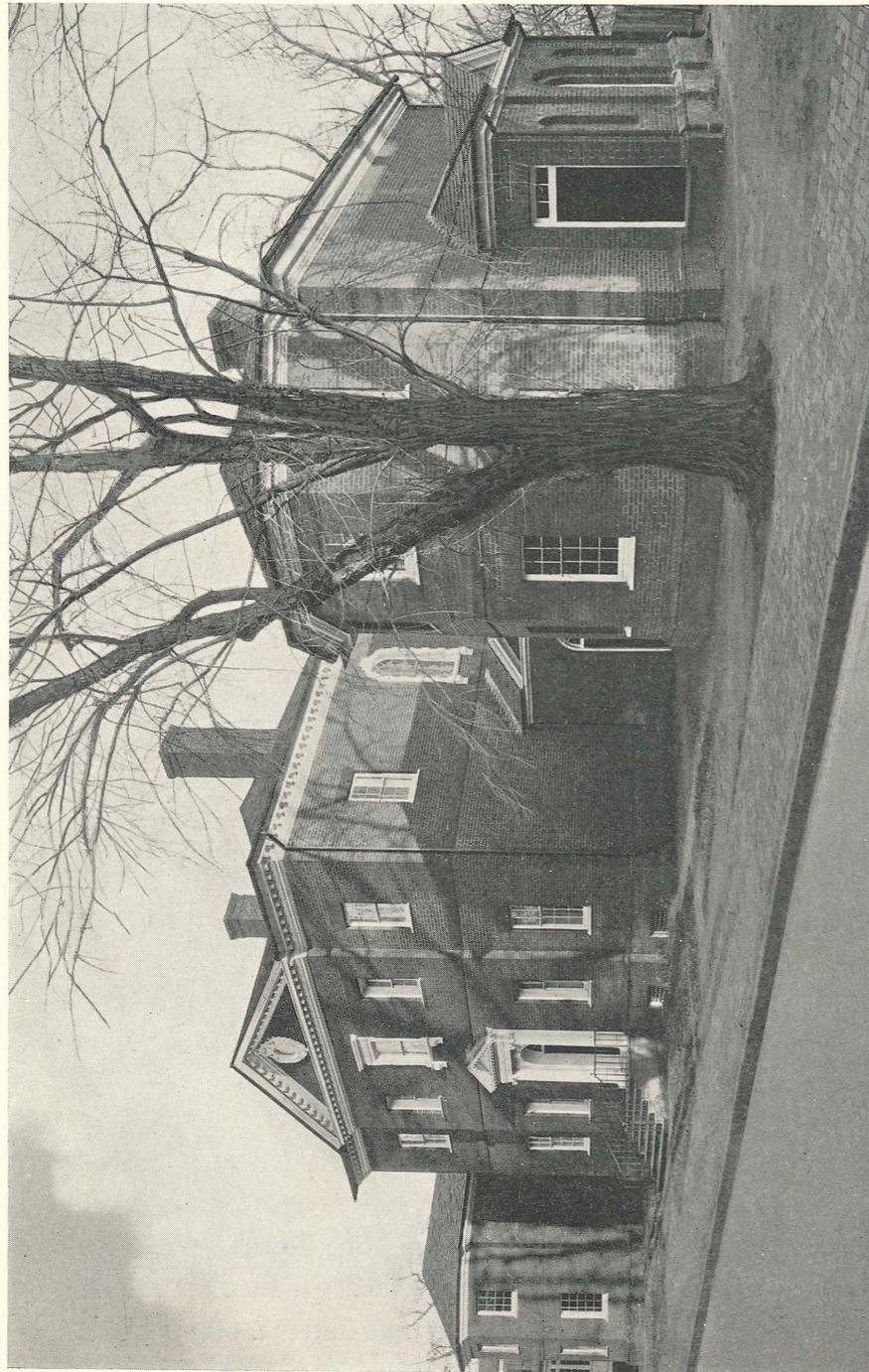
*Burning  
the Ship*

Another fine example of the small Colonial dwelling, the Peggy Stewart House furnishes an argument for ownership by St. John's. A few years ago it underwent some modernization. St. John's plans to restore it to its original condition and to preserve it as it was when the wife of Anthony Stewart and the daughter for whom his brig was named watched the burning ship from the northeast, second-story window.



Among the instigators of the Peggy Stewart Tea Party was Matthias Hammond. Eddis, an Englishman who came to Annapolis in 1769 to serve in the Land Office and stayed until the Revolution, characterizes him in his letters as a "wild and riotous young fellow." He was in fact an able lawyer and political thinker and in addition a man of great wealth, owner of many tobacco farms. The meetings which led to the destruction of "The Peggy Stewart" took place on a plot of ground known as "Hammond's Square," on which stood a mansion begun in 1770 and probably just finished at the time of the Tea Party. Tradition says that Matthias Ham-

*The  
Hammond-  
Harwood  
House,  
1770-74*



*Front view, Hammond-Harwood House, showing semi-octagonal wings.*

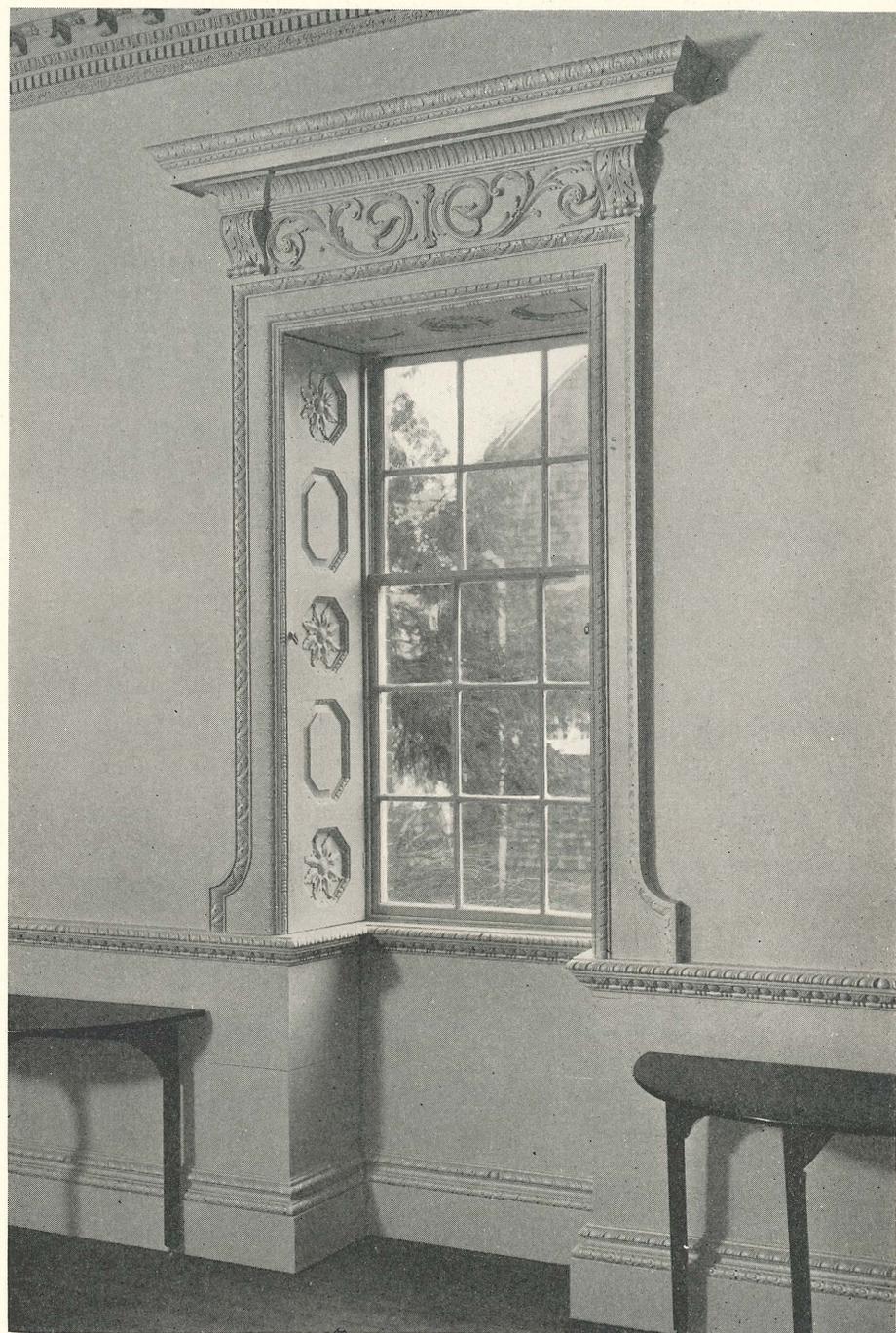
mond built it for his bride and that she jilted him because of his excessive interest in it. The fact that he had a portrait painted of its architect, Matthew Buckland, indicates an intense interest in his dwelling. The house stands to-day—an adequate and perfect expression both of Hammond's wealth and the high level of taste which obtained in pre-Revolutionary Annapolis.

*Matthew  
Buckland*

The house follows the plan of the Brice mansion—a central building with outlying wings, but it does so partly from accident. After 1750 a new type of dwelling had come into prominence in Annapolis. A plan which employed three stories and no lateral wings had been introduced, and the Hammond House was to have followed this pattern. Built on this scheme, however, it would have obstructed a neighbor's view of the harbor. A compromise solved the difficulty—Hammond adopted a new plan in spite of the fact that his house was already under construction, and the neighbor, Colonel Edward Lloyd, paid the added expense of wings. The story of the alteration is tradition only, but it is so well authenticated by the thickness of the foundation walls and other details of construction that there is reason to believe it true.

Except for the exquisite doorway and the windows above it, the façade is plain, relying for its effect upon perfection of proportion and workmanship. The brick is rich dull salmon in color, laid in Flemish bond; the joints are struck, and in no place is the mortar more than a quarter of an inch in thickness. In the flat arches over the windows it is even thinner, the bricks being rubbed and fitted so carefully that they needed practically no bonding.

*Perfection of  
Workmanship*



*Dining room window, Hammond-Harwood House, showing the elaborate carving characteristic of this room and the ball-room above it.*

With the exception of two rooms, the interior is plain. The hall lacks the Palladian magnificence of many Colonial dwellings; five plain doors lead into the rooms at the side and to the dining room in the rear. The stairway has a fantop window, an exact reproduction in proportion and design of a drawing by Palladio, and entirely molded, with the exception of the sill, from French plaster.

*Architectural  
Detail*

In two rooms, however, the dining room and the ball-room, some carver of the rarest skill was given a free hand. Door frames and panels, shutters, mantels, cornices and baseboards are so richly carved as to give an atmosphere of genuine magnificence. Garlands of roses and scrolls of modified dolphins are prominent *motifs*, varied by borders of tongue and fret, Lesbian leaf, and less conventional flower and leaf designs. The baseboard and wainscot moldings are of stout rope, egg-and-dart, bead-and-reel patterns, with daisies to add grace. The same multiplicity of patterns serves for the cornices, and the shutters are decorated with clusters of leaves. Both dining room and ball-room prove that new forces were modifying internal decoration as well as external design. The ball-room shows the influence of the classic revival as translated by the Adam brothers. Its top wall molding of vases alternating with beaded shafts has exquisite coolness and beauty. Everywhere the carver worked as if under the impulse of spring, and he left a monument to a type of craftsmanship which is as definitely gone as the sedan chairs and coaches of old Annapolis.

*New Forces*

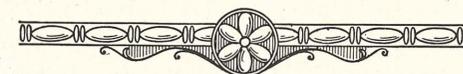
This house is, moreover, an American creation. Buckland was a native; the wood is Maryland pine,



*Dining room fireplace, Hammond-Harwood House.*

cut probably on one of Hammond's farms; and there is every reason to believe that the brick was made in Annapolis. There is a tradition that the carving was done by an indentured servant; it was more likely the product of one of the many skilled cabinet workers of the Colony. Because it is a native product and because it is the perfect expression of an era which has passed, St. John's plans to develop this mansion as a Colonial Museum. As such it will be a true and perfect representation of the most glamorous period in American history, complete even to its box-bordered garden.

*An  
American  
Creation*



All these houses stand within a short walk of St. John's College, and with it they form a picture of compelling interest. With four Signers of the Declaration of Independence among its promoters, with the names of Francis Scott Key, Parke Custis and many other Colonial and Revolutionary notables on its records, the College has a tradition in accord with the mansions which it seeks to make a part of its holdings. St. John's has educated many generations of their occupants, and in return many of them have been officers and benefactors of the College. These houses belong to St. John's in spirit, and they can be, moreover, integral and vital parts in its financial scheme.

*Colonial  
St. John's*

They will immeasurably enrich the educational life of the College. Restored, preserved and always open to the public they will enrich the life of the whole country. They can teach modern America a lesson—they show that an age as rich and as keen

as the present can without sacrificing vigor be interested in beauty and because of that interest leave a heritage of great and permanent value.

*Memorial  
and Unit  
Gifts*

St. John's appeals to the public for funds with which to make it possible for the College to own and restore the houses described in the foregoing text. The effort offers an opportunity to establish memorials of unique interest, perpetuating the names of donors and the names of the famous Colonial and Revolutionary figures connected with the history of these dwellings. Possession of these houses is a step in the natural development of St. John's—development into an out-



*McDowell Hall, St. John's College. Begun in 1744 by Maryland's fifth Royal Governor, Thomas Bladen, for a "Governor's Palace."*

standing center of the study of American history and culture. The total cost is \$190,000, distributed as follows:

*Natural  
Development*

Hammond-Harwood House.....	\$56,000
Brice House.....	50,000
Peggy Stewart House.....	22,500
Pinkney House.....	21,500
Restoration Fund.....	40,000

The larger items in the above list contain many smaller gift units, as, for example, the following:

*Smaller  
Unit Gifts*

Hammond-Harwood House	
Dining Room.....	\$10,000
Ball-Room.....	10,000
Kitchen Wing.....	10,000
Office Wing.....	10,000
Garden Wall.....	4,000
Brice House	
Restoration cost (total).....	20,000
Drawing Room, notable as a center of Colonial social life—purchase and restoration costs.....	15,000
Kitchen Wing, purchase and restor- ation costs.....	10,000
Office Wing, purchase and restora- tion costs.....	10,000
Dining Room, famous for its panel- ling—purchase and restoration costs.....	10,000
Peggy Stewart House	
Restoration.....	15,000
Pinkney House	
Restoration.....	5,000

THE COMMISSION FOR THE  
RESTORATION AND ENLARGEMENT OF COLONIAL ST. JOHN'S COLLEGE,  
ANNAPOLIS, MARYLAND.

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