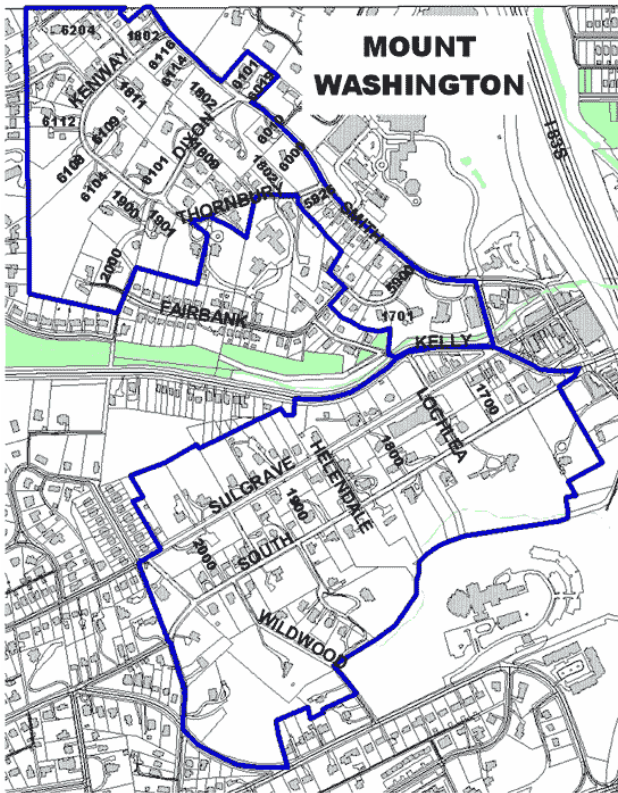


Mount Washington



Mt. Washington is located in northwest Baltimore adjacent to Baltimore County. This Baltimore City Historic District is divided into two sections: to the southeast, South Road/Sulgrave, the first of the areas in which houses were built, and Dixon's Hill, to the north, which was an entrepreneurial project of the well-known Baltimore architect Thomas Dixon. The two areas are separated from each other by Kelly Avenue. The district is characterized by frame houses, built individually or in small groups, on large irregularly shaped lots resulting in large expansions of historic open space.

Examples of most of the major late 19th and early 20th century building styles used in domestic architecture are present in Mt. Washington. This includes Gothic Revival, Colonial Revival, Italianate, Octagon, etc. Although modern houses have been introduced into Mt. Washington they follow the earlier settlement patterns on large lots. The neighborhood still has a high degree of integrity, its landscape has changed little over time and the curving streets have not been severely altered.

Mt. Washington is considered by some sources to be Baltimore's first suburb. The area's progression from a summer retreat to an active Baltimore suburb contributes to an understanding of the development of Baltimore, the spread of the city's population into the county due to improved transportation systems, and the movement of the white middle class away from downtown. Until the annexation of 1914 Mt. Washington was located in Baltimore County. Mt. Washington traces its origins to 1854 when two men, George Gelbach and Elias Heiner, purchased 314 acres of land near the mill village of Washingtonville. It was Gelbach's intention to establish a rural suburban retreat for Baltimore middle class professionals. Mt. Washington was only 15 minutes from downtown by train. The residents of this suburb could have both the conveniences of the city and the health and moral advantages of the country.

During its early years, the 1850s and into the 1860s, Mt. Washington consisted mostly of summer homes. It served as a retreat for Baltimoreans trying to escape the heat and humidity of the City. It was the intention, however, from the beginning for it to become a full-time suburb. Mt. Washington's growth slowed during the 1860s due to the Civil War and an economic recession. In the latter half of the 1860s building began again in earnest. It continued in the 1870s, often the product of developers who built small groups of houses. John Graham, a resident of Mt. Washington, is an example of such an entrepreneur. He was responsible for a great portion of what is now the South Road section of the district.

The northern section of the proposed Mt. Washington Historic District, Dixon's Hill, has its roots in 1855 when Thomas Dixon purchased 20 acres of land from Gelbach in order to initiate his own development. Building in Dixon's Hill also subsided during the Civil War and recession years. In the 1860s, after he had purchased a lumberyard, Dixon returned to the Hill and built a number of houses. It is quite likely that a number of the houses in Dixon's Hill are products of this noted architecture.

Mt. Washington's development continued into the twentieth century resulting in a varied community with homes representing a wide variety of architectural styles. Mt. Washington remains what its early planners intended it to be: a country haven for Baltimore professionals.

From: <https://chap.baltimorecity.gov/mount-washington>

Mt. Washington Mill Historic District

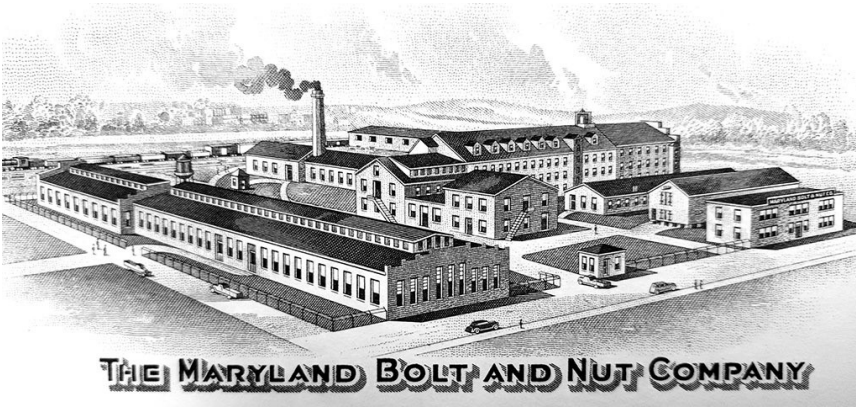
Mt. Washington Mill—historically Washington Mill, part of Washington Cotton Manufacturing Company—is one of Maryland’s earliest purpose-built cotton mills. In the early nineteenth century, the Napoleonic Wars and the Embargo Act disrupted imports and created new demand for locally-made cotton goods. When the nearly four stories tall stone Mt. Washington Mill began operation in 1810, it could fill this new market.



Located near the center of the complex, the mill was first powered by the current of the Jones Falls. Indentured servants, primarily young boys, worked to make fabrics like gingham and calicos. The operation grew and the mill began hiring more men, women and children as workers. Most lived nearby in Washingtonville, a company town that, by 1847, included a company store and nearly forty homes between the factory and the railroad tracks. Workers were called to their shifts by the sound of the bell ringing in the mill’s cupola.

The mill passed through several hands before 1853 when industrialists Horatio Gambrill and David Carroll acquired the facility. The pair had been quickly erecting textile mills in the Jones Falls Valley for the production of cotton duck, a heavy canvas used primarily for ship sails. By 1899, it had become part of the Mt. Vernon-Woodberry Cotton Duck Company — a large conglomerate of textile mills comprising fourteen sites in Maryland and beyond — which would eventually control as much as 80% of the world’s cotton duck production until 1915, when the conglomerate split apart.

Washingtonville the mill village was soon overshadowed by the residential suburb of Mt. Washington, established in 1854 on the other side of the tracks. Mt. Washington became a fashionable neighborhood for middle-class Baltimoreans looking to get out of the city—Baltimore remained easily accessible by train. Life in Mt. Washington was much different than life in Washingtonville. Children were under little pressure to drop out of school to work in the mills to support their families, homes were spacious and built to fine standards, and residents had access to plenty of leisure activities and entertainment, such as at the “Casino” where all sorts of exhibitions and games and held.

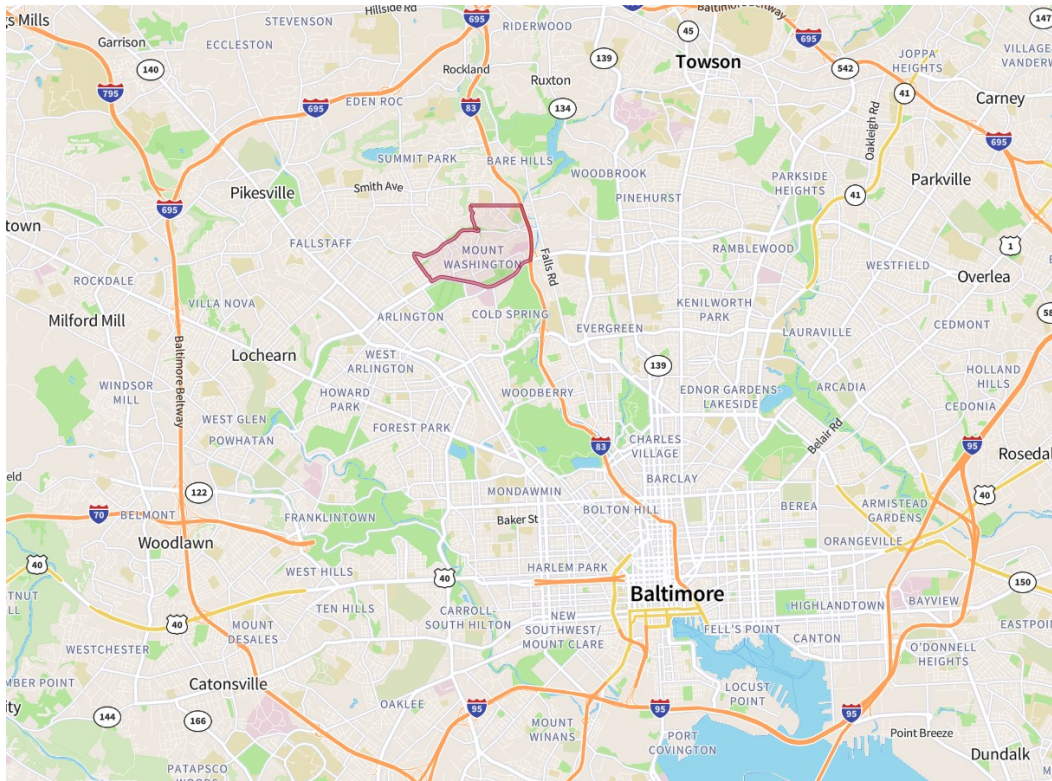


In 1923, Washington Cotton Mill was purchased by the Maryland Bolt and Nut Company and repurposed for the production of metal fasteners like bolts, nuts, screws, and rivets. Industrial buildings were added to the campus and existing ones were outfitted for working steel. In 1972, Hurricane Agnes wrecked much of the industrial campus and in response, the factory was sold to Leonard Jed Company, a manufacturer of industrial supplies. It was sold again in 1984 to Don

L. Byrne, a manager at the plant, before being redeveloped by Himmelrich Associates in the 1990s for office and commercial use.

Washingtonville never underwent the same revitalization. The village was largely razed in 1958 to make way for the Jones Falls Expressway leaving only a single duplex house still standing today.

From: <https://explore.baltimoreheritage.org/items/show/417>



June 30, 2020 / Love Letters

Love Letters: Mount Washington Octagon Building

Dear Octagon Building,

When I first saw you in 1952, I was five-years-old and on my way to an interview for admission to Mount Saint Agnes Lower School. Unfamiliar with formal buildings other than churches, I thought someone had cut off your corners. It was 60 years before I learned that you were intentionally designed with eight sides.

Rev. Elias Heiner, German Reformed Church of Baltimore and Baltimore architect Thomas Dixon started your construction in 1855. You were the first building on the campus of **Mount Washington Female Seminary**. You were designed and constructed as an eight-sided, four-story brick building with wooden verandas surrounding you on the second and third stories and a wooden cupola located in the center of the roof. The octagonal mode of building was popularized by Orson Squire Fowler, for the advantages it offered: allowing more light to enter the structure, providing superior cross-ventilation and making more efficient use of space. You are one of the few institutional-type buildings built using this design.

During my grammar school years, you served as the Novitiates' residence for the Religious Sisters of Mercy, and were off-limits to everyone but the Sisters. I was a student at Mt. St. Agnes College when The Sisters of Mercy celebrated the 100th Anniversary of their purchase of the campus and I saw your interior with the wonderful winding staircase from the first floor to the fourth. Most of the space on the upper floors was open, with few interior walls. I was surprised to see the number of entrances to the porches on the 2nd and 3rd floors, and the large number of windows. Your interior was clean but far from mid-20th century. Little had changed since you were first constructed, 112 years earlier.

In 1971, Mt. St. Agnes College merged with Loyola College (now University), and the Sisters of Mercy left the campus. USF&G Corporation purchased the campus in 1982 undertaking extensive renovation of the campus. Already listed on the National Register of Historic Places, your architectural history had to be written before any renovations could begin. Millions of dollars were spent on the renovation of the campus and you received a complete internal makeover, replacement of your porches and a full beautification of your exterior. You were re-purposed as a luxury boutique hotel.

Johns Hopkins Medical Institutions owns the campus today. You are still serving as a boutique hotel.

Sarah A. (Sally) Riley

Sally Riley has spent 12 years on the campus as a student, later spending most of my working career as a corporate research librarian until retirement, when she joined my college Alumnae Association Board and began volunteering with the Historical Society of Baltimore County. - AIA Baltimore

From: <https://aiabaltimore.org/2020-06-30/love-letters-mount-washington-octagon-building/>

A Few Highlights of Our Work in Baltimore City Over the Past 40 Years

Since its founding, Baltimore Clayworks has shown dedication to inclusivity and equity, both within the organization, and throughout the city it calls home. Only two years after its opening in 1980, Clayworks developed a partnership with Wendell Philips and the Heritage Baptist Church in Baltimore City to give workshops and to connect with local young people through art. Clayworks was chosen by the National Endowment for the Arts as Maryland's most impactful, innovative organization in artistic community involvement in 2000, awarding the organization its "Millenium Organization" designation. Clayworks has expanded its community investment and growth over the years through some of the following initiatives:

- Baltimore Clayworks has organized the creation of murals and public artworks, connecting nationally renowned artists with citizens in Baltimore City. Philadelphia artist Leroy Johnson directed the mural project “And Still I Rise” with community members and the Oblate nuns related to St. Frances Academy Community Center. The mural can be viewed from the Maryland State Penitentiary and illustrates the themes of the Maya Angelou poem by the same name.
- Clayworks organized the residencies of Samuel Wallace, a Jamaican folk potter, resulting in “From The Ground Up,” a program that related traditional Jamaican culture and art to Maryland’s most rural areas.
- Angelica Pozo worked with Latino youth in East Baltimore as Clayworks mounted a Puerto Rican ceramics exhibit at the Baltimore School For The Arts. Pozo also created a 350 sq. ft. outdoor mural with senior adults at the Waxter Center in center city Baltimore.
- Herb Massie (previous Director of Community Engagement at Baltimore Clayworks) directed a three-part mosaic installation at Dunbar Middle School depicting the history of Baltimore.
- Clayworks operated a ceramics studio in Mondawmin Mall in the late 1990s, equipped with specialized equipment, teachers, workshops, exhibitions, and receptions. Enrolled attendants grew from an initial enrollment of 18 people to 340 weekly attendees within three and a half years.
- As part of the NEA Millennium Award, Clayworks engaged painter and activist Mike Alewitz to create 6 large murals statewide entitled “The Dreams of Harriet Tubman”. Photos of the artwork are published in a book by Paul Buhle titled “Insurgent Images.” A companion project, “Harriet To Go,” featured community participant murals created from earthenware quilt tiles of patterns from the Underground Railroad. This artistic endeavor illustrated Maryland native Harriet Tubman’s contribution to American history and culture.
- Organized the “Contemporary Taiwanese Ceramic Exhibition” with resident artist Ching-Yuan Chang in 1993; Clayworks toured the exhibit among six institutions, giving workshops directed towards Asian and Asian-American youth.
- Partnered with the National Council on Education for the Ceramic Arts (NCECA) to create “Tour De Clay” and “Tour De Clay Afrique” within the Baltimore area, including producing 210 concurrent exhibitions locally. “Tour De Clay Afrique” consisted of 40 sites in which work by artists of color was highlighted, some with accompanying workshops.
- Acknowledged and awarded funding by Open Society Institute and Family League of Baltimore for outstandingly “wide and diverse work with youth.”
- Supported a 6-month residency for Jacqueline Clipsham, a sculptor, ceramic artist, disability-rights activist, and educator with achondroplasia (dwarfism), who worked to improve disability inclusion and accessibility within Clayworks and other local organizations.
- Created narrative murals at the Good Shepherd Center with Pittsburgh artist Laura Jean Mclaughlin to bring recovering and incarcerated young women in touch with their creative potential.

From Baltimore Clayworks: <https://baltimoreclayworks.org/community-arts/history-of-community-work-highlights-2/>

Cylburn Arboretum [pronounced sil·brn aar·br·ee·tm] is a city park with [arboretum](#) and gardens, located at 4915 [Greenspring Avenue](#), [Baltimore, Maryland](#).

The arboretum began as the private estate of businessman Jesse Tyson, who started construction of Cylburn Mansion in 1863. The house, designed by Baltimore City Hall architect [George Aloysius Frederick](#), was eventually completed in 1888 and remains intact, a stone structure built of [gneiss](#) from Tyson's quarries at [Bare Hills](#), with [mansard roof](#), tower, and an [Italianate](#) cupola. It became the Cylburn Wildflower Preserve and Garden Center in 1954 and, in 1982, was renamed the Cylburn Arboretum Association.^[2]

The Cylburn Mansion houses a display of watercolor paintings of Maryland wildflowers that is open to the public.

Today the arboretum contains an extensive collection of trees and woody shrubs based loosely on the Tysons' original plantings.

Collections include [azaleas](#), [bamboo](#), [beeches](#), [boxwoods](#), [chestnuts](#), [conifers](#), [hollies](#), [Japanese maples](#), [magnolias](#), [maples](#), [Maryland oaks](#), and [viburnum](#).

The arboretum also includes a number of flower and vegetable gardens, as well as [greenhouses](#) designed and built in the 1960s by [Lord & Burnham](#). The greenhouses grow plants for the city's parks, and are not open to the general public.

The arboretum is included in the [Baltimore National Heritage Area](#).

It was used as a filming location for "[Final Grades](#)," a 2006 episode of [The Wire](#), in which [Bodie Broadus](#) and [Jimmy McNulty](#) have a conversation in the park.

From: https://en.m.wikipedia.org/wiki/Cylburn_Arboretum

For more information on Cylburn, please visit: <https://cylburn.org/about-us/our-history/>