

123 SUSQUEHANNA AVE.

The bungalow is a well recognized early 20th century American building type. This house is part of an entire row of bungalows which demonstrate the importance of this type to Towson as a whole and to the early 20th century character of this particular neighborhood.

MARYLAND HISTORICAL TRUST

BA - 1485

MAG1-0314853701

INVENTORY FORM FOR STATE HISTORIC SITES SURVEY

1 NAME

HISTORIC

Gough House

AND/OR COMMON

Baltimore County Office

2 LOCATION

STREET & NUMBER

123 Susquehanna Ave.

CITY, TOWN

Towson

___ VICINITY OF

CONGRESSIONAL DISTRICT

STATE

Maryland

COUNTY

3 CLASSIFICATION

CATEGORY

- DISTRICT
- BUILDING(S)
- STRUCTURE
- SITE
- OBJECT

OWNERSHIP

- PUBLIC
- PRIVATE
- BOTH
- PUBLIC ACQUISITION**
- IN PROCESS
- BEING CONSIDERED

STATUS

- OCCUPIED
- UNOCCUPIED
- WORK IN PROGRESS
- ACCESSIBLE**
- YES: RESTRICTED
- YES: UNRESTRICTED
- NO

PRESENT USE

- AGRICULTURE
- COMMERCIAL
- EDUCATIONAL
- ENTERTAINMENT
- GOVERNMENT
- INDUSTRIAL
- MILITARY
- MUSEUM
- PARK
- PRIVATE RESIDENCE
- RELIGIOUS
- SCIENTIFIC
- TRANSPORTATION
- OTHER:

4 OWNER OF PROPERTY

NAME

Baltimore County

Telephone #:

STREET & NUMBER

CITY, TOWN

___ VICINITY OF

STATE, zip code

5 LOCATION OF LEGAL DESCRIPTION

COURTHOUSE,
REGISTRY OF DEEDS, ETC.

New Courts Building

Liber #: See Attachment
Folio #:

STREET & NUMBER

CITY, TOWN

Towson

STATE

Maryland

6 REPRESENTATION IN EXISTING SURVEYS

TITLE

DATE

___ FEDERAL ___ STATE ___ COUNTY ___ LOCAL

DEPOSITORY FOR
SURVEY RECORDS

CITY, TOWN

STATE

7 DESCRIPTION

CONDITION		CHECK ONE		CHECK ONE	
<input type="checkbox"/> EXCELLENT	<input type="checkbox"/> DETERIORATED	<input type="checkbox"/> UNALTERED	<input checked="" type="checkbox"/> ORIGINAL SITE		
<input checked="" type="checkbox"/> GOOD	<input type="checkbox"/> RUINS	<input checked="" type="checkbox"/> ALTERED	<input type="checkbox"/> MOVED	DATE	Summer, 1978
<input type="checkbox"/> FAIR	<input type="checkbox"/> UNEXPOSED				

DESCRIBE THE PRESENT AND ORIGINAL (IF KNOWN) PHYSICAL APPEARANCE

The one-hundred block of Susquehanna Ave. displays a fine collection of five bungalows which were very popular in the early decades of this century.

These houses are all based on the same plan, however each one varies slightly with alterations.

This building is a 1½ story frame structure covered with brown wooden shingles, resting on a high rock-face formstone foundation rising 36" off the ground. It is three bays wide and the equivalent of three bays deep. The gable-end roof is accentuated with deep, overhanging eaves and exposed rafter ends.

As with all these bungalows, #123 Susquehanna Ave. has many features typical to this style. A large, oversized dormer towers above the single story porch which incorporates its roof into the roof of the main block, thus creating the characteristic catslide roof.

The north side of the house faces the street. The most prominent feature, of course, is the oversized dormer, now covered with modern asbestos shingles, centrally located above the porch roof. This dormer is vented by a pair of 6/1 sash windows, and has a gable-end roof.

The porch, an essential part of the bungalow style, rests on rock-face formstone piers. The space between the porch and ground is filled with lattice. The railing is partially enclosed with brown shingled panels. The roof of the porch, which has a tongue-and-groove ceiling, is supported by clusters of square columns, three per cluster.

A glass entrance door occupies the westernmost bay of the first level, while a pair of 6/1 sash windows occupy the easternmost bay.

The west facade is characterized by the irregular fenestration. There is a single 6/1 sash in the upper south bay, a casement window on the first level providing light for the staircase within, a single casement for the cellar and a cellar entranceway.

The overhanging eaves of this gable end contain tongue-and-groove soffit. A corbeled brick flue chimney rests on a formstone block foundation and pierces the eaves of the roof just south of the ridge.

The south facade is similar to the north facade in that it is approximately three bays wide and contains an oversized dormer.

However, a rear entrance occupies the middle bay somewhat off center to the West. This entrance is covered by a simple bracketed hood, and is reached by five steps leading to a platform porch.

The fenestration is regular in that it is composed of 6/1 sash windows, although a kitchen window in the western corner is somewhat smaller.

Unlike the west facade, no chimney exists on the east facade, therefore a pair of centrally located 6/1 sash windows vent the gable-end on the second level.

The strongest feature of this facade is a projection two bays wide (suggesting a bay window) on the first level measuring 10'2" wide and projecting 16". This projection has its own bracketed shed roof.

It should be noted that this building, as well as five other bungalows

CONTINUE ON SEPARATE SHEET IF NECESSARY

on this block, are owned by Baltimore County and have received a uniform exterior coloring which is not original.

The interior space of this bungalow is two rooms deep and the equivalent of two rooms wide.

The northernmost portion is occupied by the main parlor. A staircase runs along the west wall and is lighted by a single casement window measuring 22" x 25". The closed string stair with reeded paneling has square balusters and a square newel post with inset panels.

The dining area (separated from the main parlor by double doors) and the kitchen share the southernmost portion of this house, East and West respectively.

It is the dining area which contains the slight bay projection, the edges of which are protected by 3/4 round corner guards.

The kitchen contains what appears to be an original porcelain sink with built-in drain boards.

It is curious that the door and window trim and channel moldings (4 1/2" wide) are identical to those in the Parker House, a 19th century Victorian house located at #35 Allegheny Ave.

The second level contains a central hall with three bedrooms and one bathroom. The bathroom contains a hot water radiator and a built-in cabinet with mirror which repeats the molding type throughout the house.

There are push button electrical fixtures, two-panel doors with hollow metal fixtures, and baseboards.

In the full basement it can be seen that there are transverse joists (lap joined and toe-nailed) and a laminated "summer beam" 10" wide supported by two 6" x 8" posts. The block walls are penetrated by casement windows.

8 SIGNIFICANCE

PERIOD	AREAS OF SIGNIFICANCE -- CHECK AND JUSTIFY BELOW			
<input type="checkbox"/> PREHISTORIC	<input type="checkbox"/> ARCHEOLOGY-PREHISTORIC	<input type="checkbox"/> COMMUNITY PLANNING	<input type="checkbox"/> LANDSCAPE ARCHITECTURE	<input type="checkbox"/> RELIGION
<input type="checkbox"/> 1400-1499	<input type="checkbox"/> ARCHEOLOGY-HISTORIC	<input type="checkbox"/> CONSERVATION	<input type="checkbox"/> LAW	<input type="checkbox"/> SCIENCE
<input type="checkbox"/> 1500-1599	<input type="checkbox"/> AGRICULTURE	<input type="checkbox"/> ECONOMICS	<input type="checkbox"/> LITERATURE	<input type="checkbox"/> SCULPTURE
<input type="checkbox"/> 1600-1699	<input checked="" type="checkbox"/> ARCHITECTURE	<input type="checkbox"/> EDUCATION	<input type="checkbox"/> MILITARY	<input type="checkbox"/> SOCIAL/HUMANITARIAN
<input type="checkbox"/> 1700-1799	<input type="checkbox"/> ART	<input type="checkbox"/> ENGINEERING	<input type="checkbox"/> MUSIC	<input type="checkbox"/> THEATER
<input type="checkbox"/> 1800-1899	<input type="checkbox"/> COMMERCE	<input type="checkbox"/> EXPLORATION/SETTLEMENT	<input type="checkbox"/> PHILOSOPHY	<input type="checkbox"/> TRANSPORTATION
<input checked="" type="checkbox"/> 1900-	<input type="checkbox"/> COMMUNICATIONS	<input type="checkbox"/> INDUSTRY	<input type="checkbox"/> POLITICS/GOVERNMENT	<input type="checkbox"/> OTHER (SPECIFY)
		<input type="checkbox"/> INVENTION		

SPECIFIC DATES

BUILDER/ARCHITECT

STATEMENT OF SIGNIFICANCE

The bungalow is a well recognized early 20th century American building type. This house is part of an entire row of bungalows which demonstrate the importance of this type to Towson as a whole and to the early 20th century character of this particular neighborhood.

9 MAJOR BIBLIOGRAPHICAL REFERENCES

CONTINUE ON SEPARATE SHEET IF NECESSARY

10 GEOGRAPHICAL DATA

ACREAGE OF NOMINATED PROPERTY _____

VERBAL BOUNDARY DESCRIPTION

See Attachment

LIST ALL STATES AND COUNTIES FOR PROPERTIES OVERLAPPING STATE OR COUNTY BOUNDARIES

STATE COUNTY

STATE COUNTY

11 FORM PREPARED BY

NAME / TITLE

WAYNE L. NIELD, II
HISTORIC TOWSON, INC.

D. Owings

ORGANIZATION

DATE

STREET & NUMBER

TELEPHONE

CITY OR TOWN

STATE

The Maryland Historic Sites Inventory was officially created by an Act of the Maryland Legislature, to be found in the Annotated Code of Maryland, Article 41, Section 181 KA, 1974 Supplement.

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

RETURN TO: Maryland Historical Trust
The Shaw House, 21 State Circle
Annapolis, Maryland 21401
(301) 267-1438

TITLE SEARCH for # 123 W. SUSQUEHANNA AVE.

Liber 4987, Folio 494 March 5, 1969
Grantor: James. M. Vaughan & wife
Grantee: Baltimore County, Maryland

"Beginning...southeast corner of Susquehanna & Baltimore Aves....
East 55.6'...West 140'...West 54'...East 140'...known as # 123 W.
Susquehanna Ave."

Liber 889, Folio 151 November 10, 1931
Grantor: George Spindler, Jr. et. al.
Grantee: James M. Vaughan & wife

Liber 880, Folio 280 February 20, 1931
Grantor: Mary Bromwell Senner, widow
Grantee: George Spindler, Jr. & wife

(Liber 880/278 February 6, 1931 George Spindler, Jr. et. al. to Mary
Bromwell Senner)

Liber 615, Folio 525 June 22, 1925
Grantor: T. Walter Gough & wife
Grantee: George Spindler & wife

Liber 590, Folio 229 March 18, 1924
Grantor: George H. Stieber & wife
Grantee: T. Walter Gough & wife

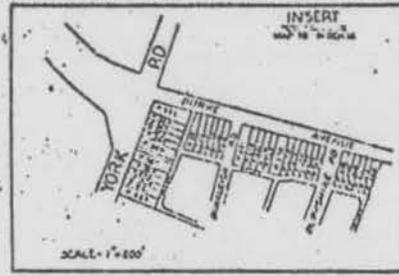
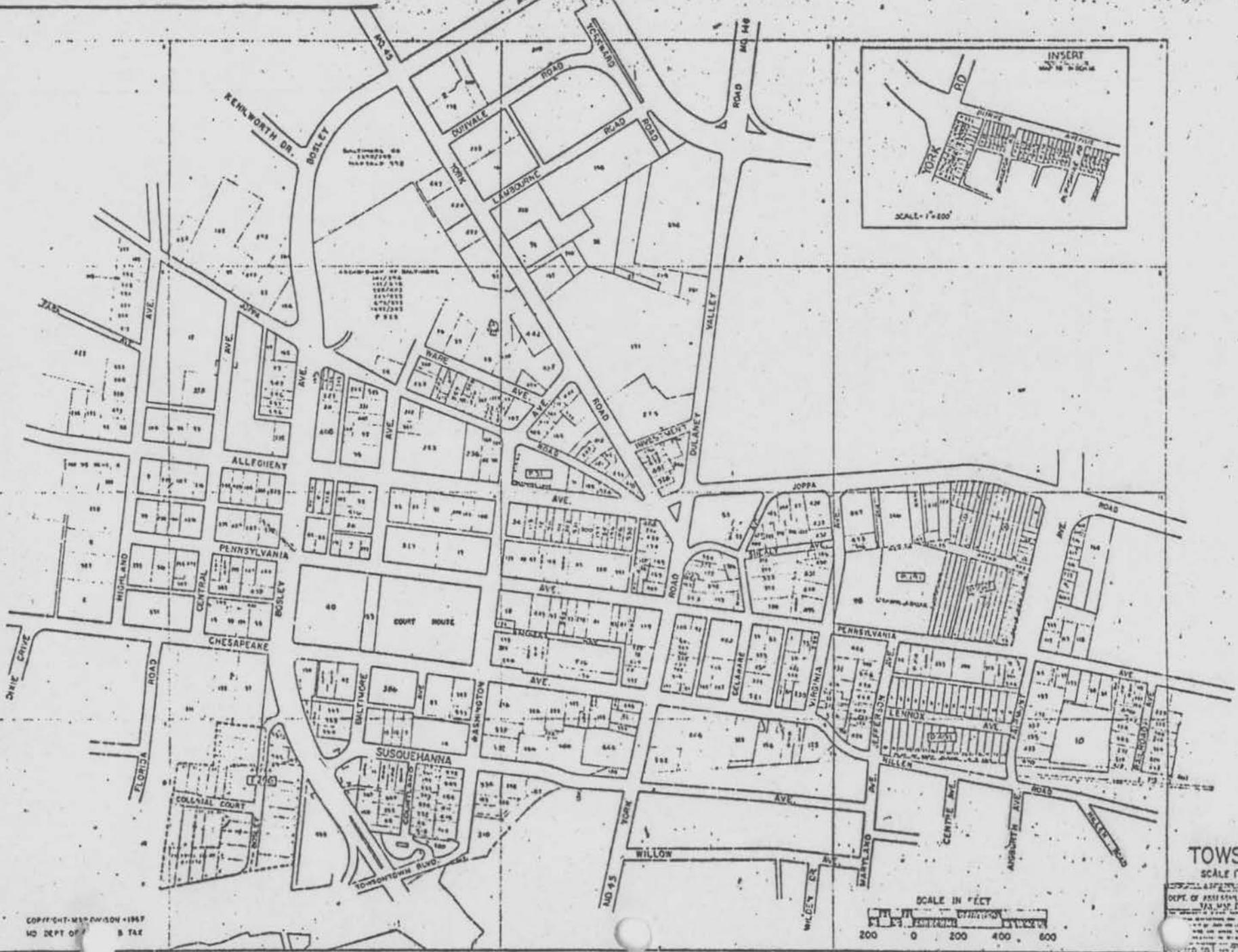
Liber 566, Folio 224 December 5, 1922
Grantor: Mercantile Trust and Deposit Co.
Grantee: George H. Stieber

Lot # 1 Plat Book 3/138

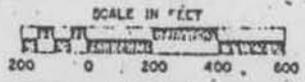
Liber 257, Folio 357 November 25, 1901
Grantor: P. S. Jones & Rebecca C. Scott, Exec.
Grantee: F. J. Morton

Susquehanna Ave.
123

BA-1485



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MD DEPT OF B TAX



TOWSON
SCALE 1"=200'

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333 MAP DIVISION
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MAP
70

The Bungalow Style



By Renee Kahn

THE PEOPLE NEXT DOOR live in a bungalow. They were quite surprised to hear this, having assumed that their modest cabin just grew, without any aesthetic rhyme or reason.

THEY WERE EVEN MORE SURPRISED when I explained that their humble bungalow was far more than a winterized cottage, and that its heritage was a combination of Japanese, Spanish, Bengali, and Swiss architecture, to say nothing of our native barns, log cabin, stick, and shingle style. As if this wasn't impressive enough, I threw in Frank Lloyd Wright and the Prairie style. "A variation of Bungalow," I explained.

THE TERM ITSELF comes from the Hindustani word "Bangla" (literally--from Bengal) and signifies a low house surrounded by porches. These houses were not typical native dwellings, but were the "rest houses" built by the English government in India for the use of foreign travellers. Rambling one storey structures, they were designed to withstand the heat of the Indian climate, and had wide overhanging eaves, stone floors, and long, breeze-filled corridors. Deep verandahs (another Indian word) provided additional shade. The word "bungalow" was brought back to England by retiring civil servants, and eventually came to describe any modest, low-slung residence of picturesque lines.

IN THE UNITED STATES, the term "bungalow" supplanted the word "cottage" and was popular because of its euphonious sound and exotic connotations. During its heyday, prior to World War I, thousands of bungalows were built.

SOME WERE EXTRAORDINARY examples of fine craftsmanship, such as those built by Greene & Greene in California, while most were hastily slapped together from \$5.00 mail order plans.

DESPITE WIDE VARIATIONS in style, cost and location, the bungalow had certain, almost universal characteristics. Its lines were low and simple, with wide, projecting roofs. It had no second storey (or at most a modest one), large porches (verandahs), and was made of informal materials. It was primarily for use as a summer, or resort house, except in the warm California climate,

where it was easily adapted to all year round use.

CONSTRUCTION MATERIALS emphasized the humble and the unostentatious. One wit defined the bungalow as "a house that looks as if it had been built for less money than it actually cost." Another famous remark was "the least house for the most money." Although low cost materials such as rough boards, and field-stone were emphasized, the bungalow was not an inexpensive house to build. With all, or most of the rooms on one floor, there was a need for more of the costly wall and roof area than in a two storey house of comparable size. In addition, more land was needed to accommodate this spread out plan. Despite these cost factors, the one story house, without stairs for the housewife to climb, was enormously popular, and was eventually transformed into the ranch house of today.

PORCHES WERE an essential part of the Bungalow style, but unfortunately, they were designed for sunnier climates, and darkened the interior of the house. This was often overcome by constructing the porch with an open roof, like a trellis, which could be covered by vines or an awning. Porch roofs frequently echoed the gable of the house, but were placed off to one

BUNGALOWS DIRECT FROM BUNGALOW LAND

My designs have been selected from the very best type of bungalows in Southern California, which have become so popular throughout America. They are practical in any part of the country. Special specifications are prepared by an expert familiar with all the details of eastern and northern localities.

Now is the time to build, as lumber and labor are 20 per cent cheaper than it was six months ago.

If You are Interested in Home Building—



Design No. 18 Built of Stained Bead Board and Shingles Cost \$2,200

Take Advantage of My Special Offer

I will send my book containing exterior and interior views of typical one and a half and two-story California residences—also 25 California Bungalows—prepared in one package for one dollar—post office or express money order. Three houses range in price from \$1,500 to \$10,000 and are the very best examples of Southern California Architecture. To all who order plans this dollar will be rebated.

My experience of over ten years in the East enables me to prepare specifications and make structural details suitable for building these houses in cold as well as in warm climates. My terms, for making plans, etc., are stamped on the back of each photograph. These designs are entirely different from anything that has been published along these lines.

F. G. BROWN, Architect
621-S Security Bldg. LOS ANGELES, CAL.

And advertisement for bungalows that appeared in "House Beautiful" in May 1908.



Greene and Greene designed this bungalow in Pasadena, California in 1905. Although the large overhanging eaves are designed for a sunny climate, this feature was copied in the north and east in many bungalows inspired by this design. Photo from the Greene and Greene Library appears in the book, "Greene & Greene."

side. Posts were made of boulders, or covered with shingles, contributing to the desired "natural" look. This natural look also extended to the outside wood finish which was either left plain, or stained, sometimes with a lump of asphalt dissolved in hot turpentine.

WHILE THE NAME and original concept of the Bungalow style came from India, it was native Japanese, Spanish, and Swiss architecture which influenced it the most. There were other influences as well: Creole plantation architecture, and American Stick and Shingle styles. Even barn and log cabin construction played a part. In other words, the entire repertoire of international timber building styles.

IT MAY SEEM DIFFICULT to comprehend, but the Chicago World's Fair, the great Columbian Exposition of 1893, which plunged America further into a Classical revival, also encouraged the development of the Bungalow style.

THE ECONOMIC SETBACKS of the 1890's provided a need for simpler residences, and the Fair showed the public how these might be made to look. Much attention was focused on the Japanese buildings, as well as the Louisiana exhibit, styled after a Creole plantation house. In the decades following the exposition, Chicago's wealthy North Shore became dotted with bungalows, largely influenced by Louis Sullivan who had experimented with the form a few years earlier.

IT WAS CALIFORNIA, however, which became the hotbed of the bungalow. Here, the one storey cottage, planned more for comfort than elegance, became a symbol of the state. A number of factors were responsible. First of all,

California was traditionally receptive to experiments and new ideas. The mild climate, and spacious terrain lent themselves to informal construction and casual living. There was also no conservative colonial tradition to return to, as there was in the East. Whatever tradition there was, was the Spanish hacienda style which was readily compatible with the bungalow.

THE PROXIMITY with the Orient also encouraged an interest in the Japanese house, and contemporary magazines referred to "Bungalows in the Japanese style" or "the Japanese Bungalow." These buildings were rambling and irregular in plan with much open timber work, lightweight

siding, and deep eaves. Other Oriental touches were posts resting on sunken round stones, and turned-up eaves, pagoda style.

THE CALIFORNIA BUNGALOW reached its zenith in the turn of the century work of the brothers, Charles and Henry Greene. They were architects in the Craftsman style, not as famous as Frank Lloyd Wright, but arising out of the same tradition. They succeeded in creating a rambling, informal house which used natural materials, and was superbly integrated with the landscape. While Japanese, Swiss, and Spanish influences are evident, they managed to transform them into a uniquely Californian expression.

The "Ultimate Bungalow" Book

THE WORK of Charles and Henry Greene is best known for their beautiful "ultimate bungalows" built during the first decade of this century. Part of the Arts and Crafts Movement, their famous California buildings are shown in photos and drawings in a new book, "Greene & Greene." This comprehensive study not only explores the structures and their interiors, but is an excellent biography of the famous brothers as well. This large, hardcover book is \$24.95 from: Peregrine Smith, Inc., 1877 East Gentile Street, Layton, Utah 84041.



THE IDEA OF HARMONIZING a house with its natural surroundings also lay behind much of the work of Frank Lloyd Wright. His versions of the Bungalow style were known as Prairie houses, and contributed significantly to the Bungalow vogue. Like the prairie, they emphasized gentle, horizontal lines. Their dormerless, wide-eaved roofs enhanced the feeling of closeness to the ground. While Wright was reluctant to acknowledge it, he was greatly influenced by Japanese architecture, especially in the strong relationship of his indoor and outdoor areas. Unlike the typical resort bungalow, Wright's houses were meant for all year round use, and were often two or more storeys high.

Interiors

THE FLOOD OF LITERATURE after the turn of the century brought much advice on how to furnish the bungalow. Simplicity, and lack of pretension were the main goals. Gustav Stickley, the furniture maker, was also editor of the magazine "The Craftsman," and was one of the major promoters of the Bungalow style, which he referred to as "Craftsman Homes." In 1909 he wrote: "When luxury enters in, and a thousand artificial requirements come to be regarded as real needs, the nation is on the brink of degeneration."

STICKLEY, a disciple of William Morris, was also responsible for the sturdy oak furniture commonly known as "Mission." These comfortable, handcrafted pieces were considered appropriate for the bungalow, as were the plain-er versions of wicker and rattan. Easy-to-care for leather or canvas covered the seats. No pretty bric-a-brac lay about, only sturdy Art pottery and brass or copper bowls. Matting and shag rugs were suggested for the floors; however, Orientals were "never out



Described in the 1908 Sears, Roebuck catalog as a "strictly Mission rocker," this style of furniture was proclaimed by Sears to be "no longer an experiment but one of the most popular styles for all those who appreciate beauty and simplicity of design."

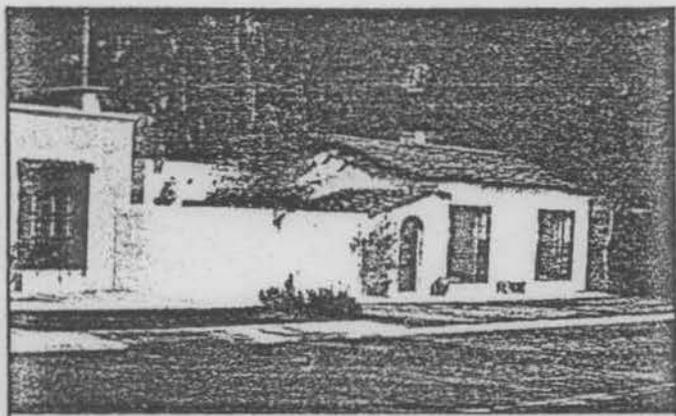
AT THE OTHER END of the quality spectrum were the innumerable plan books which spread the California Bungalow style. "Direct from Bungalow land," they advertised. Henry L. Wilson, the "Bungalow Man," one of its most successful promoters, produced a book in 1910, partially entitled: "The Bungalow Book, A Short Sketch Of The Evolution Of The Bungalow From Its Primitive Crudeness To Its Present State Of Artistic Beauty And Cozy Convenience..." It cost a dollar, and in two and a half years time went into five editions. While Wilson claimed Oriental and Spanish Colonial influences, his most obvious source of ideas was the Swiss chalet.

IT WOULD BE ALMOST IMPOSSIBLE to list all the variations of the bungalow style. There were almost as many as there were bungalows. However, certain broad classifications do exist.

ONE OF THE MOST POPULAR would have to be Southern California type and its offshoot, the Patio bungalow. Next, was the Swiss chalet, which was easily adapted to the bungalow form, most because of its wide, overhanging eaves. These were frequently built on a hill, or mountainsides, and had quaint balconies with sawn board railings.

ANOTHER PROMINENT VARIETY was the Adirondack Lodge, or Catskill summer home, which was usually a glorified log cabin. They soon became a fad with wealthy city families, and provided an elaborate mountain retreat for entertainment purposes. Built out of horizontally laid logs, they came the closest to a native American style of construction.

ALSO COMMON IN THE EAST was the New England seacoast bungalow, which had a strong Colonial flavor. Long and narrow, it stretched out along the dunes, capturing the view and the ocean breezes. In keeping with bungalow philosophy, the seacoast bungalow harmonized well with its surroundings. Low, horizontal lines repeated the rhythm of the dunes, and silvery shingles captured the reflections of the water.



Ranch de Santa Fe, in California, circa 1924, combines the Spanish hacienda style with the popular bungalow.

THE UNION ESTABLISHED 1900
 CONSOLIDATED
 THE NEWS ESTABLISHED 1905
 THE TOWSON NEWS
 PUBLISHED WEEKLY
 SATURDAY, MAY 11, 1912.

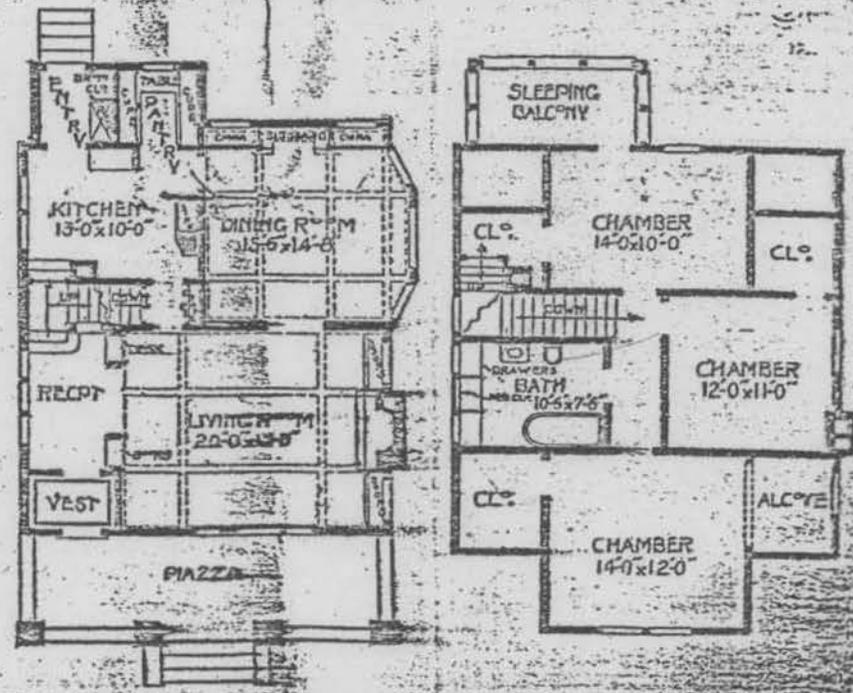
AN ARTISTIC STUDY IN BROWN.

Design 969, by Glenn L. Saxton, Architect, Minneapolis, Minn.



© by Glenn L. Saxton.

PERSPECTIVE VIEW—FROM A PHOTOGRAPH.



FIRST FLOOR PLAN

SECOND FLOOR PLAN

It would be impossible to find a more complete design for a home than this one, called "A Study In Brown." The term is used because the whole scheme is brown for the decoration of the outside. Size, twenty-six feet wide and thirty feet deep. Cost to build, exclusive of heating and plumbing, \$4,000.

Upon receipt of \$1 the publisher of this paper will supply a copy of Saxton's book of plans, entitled "American Dwellings." The book contains 254 new and up to date designs of cottages, bungalows and residences costing from \$1,000 to \$6,000.

Miscellaneous

Now is the time to Buy
Your Garden and Farm Tools

Miscellaneous

SWEM & HARR

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refund the

Women's Rib
sleeveless, low
neck and shield
5 and 6. 12 1/2
Women's Vest
sleeveless; also
Women's Purse
sleeveless or low
4, 5 and 6. 25
Women's Imp
neck and sleeve
three for \$1.00.
Women's Imp
crocheted yokes
Women's Extr
sleeveless and low
and 25 ct.

Misses' Collar
sleeveless; lined
to 4 years. 12 1/2
Boys' Undergar
long sleeve, as
long-length draw
size 10 to 14 yrs.
Boys' Athletic
dark cotton; also
Boys' Pajama
dark and light
size 14 years, 25

When
velvet
Acorn
knit

Sh



BA-1485

123 SUSQUEHANNA AVE.
S.W. CORNER

W. NIED
9/78



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123 SUSQUEHANNA AVE.
N.W. CORNER

W. NIELD
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123 SUSQUEHANNA AVE.
E. DETAIL

W. NIELD
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