PG#74A-18
MHT Inventory No.

MHT Computer No.

Maryland Historical Trust/ National Register of Historic Places Registration Form

This form is for use in nominating or requesting determinations of eligibility for individual properties or districts. For instructions, see the Trust publication National Register Application Guidelines. Type all entries.

1. Name of Property

historic name Bowieville

other names

2. Location

street & number 522 Church Road South ☐ not for publication

city, town Upper Marlboro ☐ vicinity

state MD code county Prince George's code zip code 20772

3. Classification

Ownership of Property	Category of Property	Number of Resources within Property	
		Contributing	Noncontributing
[X] private	[X] building(s)	3	1 buildings
[ ] public-local	[ ] district		sites
[ ] public-State	[ ] site		structures
[ ] public-Federal	[ ] structure		objects
	[ ] object	3	1 Total

Name of related multiple property listing: ☐

Number of contributing resources previously listed in the National Register 1

4. OWNERSHIP (check and complete the appropriate section)

X This resource has 50 or fewer owners. ☐ See Continuation Sheet

owner(s):

Albert W. Turner
Maryland Community Developers
P.O. Box 826
Beltsville, MD 20705

date this information was collected: _____

___ This resource has more than 50 owners.

date this determination was made: _____

5. RESERVED (leave this space blank)

submit completed applications to:

National Register Administrator
Maryland Historical Trust
Shaw House
21 State Circle
Annapolis, Maryland 21401

6. Function or Use

MHT Inventory No.: PG#74A-18

Historic Functions (enter categories from instructions)

Domestic
Single Dwelling
Residence

Current Functions (enter categories from instructions)

Domestic
Unoccupied

7. Description

Architectural Classification (enter categories from instructions)

(TRANSITIONAL)
Early Republic - Federal
(Mid)nineteenth century - Greek Revival

Materials (enter categories from instructions)

foundation Brick
walls Brick
roof Cortright tin shingles (some asphalt)
other (Porch roof - standing-seam metal)

Describe present and historic physical appearance.

DESCRIPTION SUMMARY:

Bowieville is an elegant two-part plantation house of the late Federal style, built of brick and covered with stucco. The main block is two-and-one-half stories, five bays by two; its hip roof is surmounted by cresting at the ridge. Entrance is in the central bay of the five-bay principal south facade through a double door with formal classical enframement in a shallow projecting pavillion. The door is framed by two sets of engaged Doric columns, and surmounted by a semi-elliptical leaded fanlight with deep panelled soffit and full entablature.

The floor plan of Bowieville is formal, embellished with outstanding decorative detail. The trim incorporates much classical detail, marking a stylistic transition from the Federal to the Greek Revival style: the door and window surrounds replicate fluted Doric columns and the bullseye corner blocks echo the same fluted profile; plaster medallions in the formal foyer and parlors are composed of acanthus leaves and papyrus stalks. The two formal parlors show some of the same detail as the foyer, including the elegant interior fanlight in the dividing wall, and are further embellished by two fine marble mantels with classical fluted frieze and Tuscan colonnettes; jib doors lead from these two north parlors out onto the semi-elliptical north porch (a 1940 replacement of the original porch). The delicate winding staircase is enclosed in a small space to the east side of the central foyer. The second story of the main block is composed of bed chambers only slightly less formal in detail than the public spaces on the first story. A two-story wing extends to the east; it houses a large kitchen space at basement level, pantry and dining room on the first story, and additional small bedchambers on the second story.

The mansion stands on the highest point of land overlooking the Black Branch; grounds include the remnants of terraced gardens immediately to the northeast, a large gable-on-hip-roof tobacco barn farther to the northeast, and a complex of small farm buildings to the southeast.

margin

margin

☐ See continuation sheet

For GENERAL DESCRIPTION, see continuation sheets

DESCRIPTION:

EXTERIOR OF THE MANSION:

Bowieville is a two-part plantation house of the late Federal style of architecture; it is built of brick covered with stucco. The main block is two-and-one-half stories, five bays by three, with hip roof; entrance is in the central bay of the principal south facade. Extending to the east is a two-story, side-gabled wing, three bays by three, flush with the main block on the north elevation and inset on the south. Both sections stand on a high brick foundation which encloses a full basement in which is located the original kitchen space.

The main block is two-and-one-half stories high, with hip roof, approximately 45 by 37 feet. Entrance is in the central bay of the five-bay principal south facade through a double door with formal classical enframement in a shallow projecting pavillion. The frontispiece is framed by a pair of engaged Doric fluted columns, which carry a full entablature: the plain frieze is bounded by architrave and cornice with bold Greek profile. Deeply inset into this frontispiece is a double door; each leaf has three molded panels. The double door is flanked by a smaller pair of engaged Doric columns, in turn flanked by three-light sidelights over molded panels. Above the door is a semi-elliptical fanlight with delicate leaded muntins in nine-ray pattern; a bold beaded molding forms the separation between door and fanlight. The curved soffit is panelled, as are the forward jambs. Original stone steps descend from the formal entrance, bounded by modern (post-1936) wrought iron rails, and fronted by several modern brick steps down to the driveway level.

Windows in the main block are generally 6/6 double hung sash, with plain molded wood surrounds, and louvered wood shutters painted black. The second-story window above the formal entrance, however, re-emphasizes the formality of this approach; it is a tripartite window, with 6/6 double hung sash flanked by another pair of engaged Doric columns and 2/2 narrow double-hung sidelights, all surmounted by a narrow three-course architrave with bold moldings.

The projecting pavillion is gabled at third level; its boxed molded cornice is returned, and the returns rest on the molded capitals of "ghost" pilasters, giving the impression that the entire pavillion projects forward on pilasters. Within the returned cornice of the third-story gable is a tripartite semi-elliptical window; louvered

spandrels flank a six-light single-sash window. Between the second- and third-story windows, a tripartite molded panel with central elliptical panel re-emphasizes the decorative motifs, as indeed these motifs are continued throughout the exterior and interior of this remarkable building.

The west elevation is three bays wide, repeating all of the general features of the main facade, but with no decorative motifs. The north, or garden facade is four bays wide, and is dominated by a one-story, facade-wide semi-elliptical porch; this handsome porch was built circa 1940 to replace an earlier rectangular porch which probbly sheltered only the two interior openings. Seven staved wooden columns, composed of sections to simulate Doric columns, support a molded cornice and frieze. The nearly flat roof of the porch is covered with standing-seam metal, painted red. The floor of the porch is of brick, and above this floor, the upper portions of original basement windows (now bricked in) are visible. In the two interior bays, doors open onto the porch; each consists of a 6/6 double-hung-sash window over molded-panel jib doors. The east elevation of the main block is essentially enclosed by the east wing.

The hip roof of the main block is covered with red Cortright tin shingles (installed in 1912),[1] later patched with asphalt shingles. The central flat crest of the roof is bounded by a plain wood railing, accessible by a ladder from the central room of the third-story attic. There is a gable dormer in each of the north, east, and west planes of the roof. Each dormer encloses a 6/6 double-hung-sash window with a semi-elliptical lintel molding. There are four tall stucco-covered brick chimneys, two each symmetrically located (internally) in the east and west elevations. The southeast chimney is false, created solely for purposes of symmetry. On all elevations, the structural brick is covered with light beige stucco; beneath the exterior (latest) stucco is a thin layer of original stucco scored to resemble dressed ashlar stone.

The main block rests on a high brick foundation which encloses a full basement. Basement windows, now boarded up, are six-light, single sash.

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[1] Prince George's Enquirer, 10 May 1912: "Bowieville, the old Colonial home of Mrs. Jeremiah Berry, near Leeland, has been repaired with a new roof of Cortright Metal Shingles on nearly the entire house. Mr. William H. Wyville did the work."

A two-story side-gabled kitchen wing extends from the east elevation of the main block, flush with the north (garden) elevation of the main block, and inset approximately eight feet on the south. The wing is an irregular three bays by three, and measures 24 1/2 by 29 feet. It has entrances in both its south and east elevations; like the main block it is of brick covered with stucco, and like the main block, it has 6/6 double-hung-sash windows with louvered black wood shutters. The roof of the wing is of the same material as that of the main block; it cantilevers several feet beyond the south wall and is not supported by columns or posts, but shelters an entry staircase which rises from the east.

The south facade of the east wing shows evidence of architectural changes. An early nineteenth-century sketch[2] shows the main entrance to the wing centered in the three-bay south facade; this original door survives, but is not functional. The functional entrance, today, is through a somewhat later door in the first bay of the south facade, tightly squeezed into the corner where the wing abuts the main block. This door has six molded panels, and is recessed, with three-light transom and panelled jambs; these decorative features of this door replicate those of the original central door, and represent an early alteration. Immediately to the east of the present door is the location of the original first-bay window, rendered non-functional by an added interior partition; this original opening is now bricked in and stuccoed over but can be easily identified in the fabric of the structure.

There is an entrance also in the east gable end of the wing, in the third bay at grade level. It has a three-light transom, and leads to a landing from which one can ascend to the present kitchen space or descend to the basement. There is a wide stuccoed-brick interior chimney in this gable end, flanked at loft level by two semi-lunette windows.

The north elevation of the east wing has two regular bays with 6/6 windows. A semi-elliptical niche in the extreme west corner at second level may represent an original lighting of the side stair space. Below the first-story windows, anomalies in the brick suggest an original arched arcade at grade (now basement) level, later fully enclosed.

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[2] Sketch of the plantation house of Robert Bowie, Esq., Prince George's County, Maryland; Maltby Collection (G779), Maryland State Archives, Annapolis.

Early-nineteenth-century sketch of Bowieville (See Footnote #2)

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INTERIOR OF THE MANSION:

The floorplan of the Bowieville mansion is formal, embellished with outstanding decorative detail, all deteriorating, but essentially original and intact. The decorative features are entirely representative of the building period of Bowieville, but far more elegant and sophisticated than those of the typical plantation house of the period.

The main block, first story:

The first story of the main block consists of five basic spaces: three smaller entry spaces on the south and two formal parlors on the north. The formal south door leads into a central foyer which is completely symmetrical: two symmetrically placed doors on the north wall lead into the formal north parlors, and a door symmetrically placed in each of the east and west walls leads into either a small secondary parlor (west) or the stairhall (east).

The interior of the south door repeats all of the formal decorative elements of the exterior. Most notable are the simulated Doric columns, complete with fluting, which form the vertical decorative elements of the door surround, and which are repeated in the door and window surrounds throughout the formal first-story spaces; and also the single course of beaded molding on the transom bar and two courses of beaded molding in the fanlight surround. Centered in the ceiling of the entry foyer (and repeated in each of the north parlors) is a circular plaster medallion, very classical in design. It features alternating acanthus leaves and papyrus stalks, radiating around a central (original) chandelier hook.

The doors which lead from the entry foyer have identical surrounds which continue the formal elements of the south entrance: the horizontal and vertical members are gently convex with recessed fluting to simulate a Doric column, joined at the corners by cornerblocks with classical profile reminiscent of the same fluting.[3]

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[3] See contemporary pattern books of Asher Benjamin, in particular, The Rudiments of Architecture, Boston, 1814, Plate #47.

Taking up the entire north part of the main block (first story) are the two formal connecting parlors, accessible by the two doors leading north from the foyer. The two parlors are connected by a set of sliding doors which retract into the connecting wall. These six-panel double doors are framed by the same elegant elements which comprise the enframement of the formal south entrance, i.e., engaged Doric columns, elegant leaded fanlight, and beaded transom bar and surround. The more elaborate details face into the west parlor, indicating that the westerly was the more formal of the two parlors; for example, the doors are actually inset from the west, and the resulting west jamb and soffit replicate the Doric fluting of the pilaster/surrounds; the lead muntins of the fanlight are delicately cast, with swags and beads; and a pair of miniature lead doves stand at the (interior) semi-elliptical central pane.

The mantel in the northwest parlor is of fine gray clouded marble, and is the most formal. The firebox is flanked by Tuscan colonnettes surmounted by sturdy fluted console brackets which support the molded shelf. Framed by the brackets is a frieze with replicates the fluting found in the other decorative elements; the horizontal fluting of the frieze is interrupted in the center by a rectangular panel of vertical fluting.

The mantel in the east parlor is very similar to that in the west parlor, but is very slightly less formal. The east parlor mantel is of darker, gray-black marble (slightly less stylish at the time than the light gray marble), and lacks the central vertical motif in the frieze. (The same hierarchical relationship can be noted in the wooden mantels of the bedchambers directly above.)

In both parlors there is a molded cornice and high baseboard, but no chair-rail. The north windows have panelled interior shutters which retract into the jambs, and the soffits are also panelled. In each parlor, the inner of the two north windows is actually a jib door: beneath the double-hung sash, the molded panels open as small doors, and, with the lower sash raised, one can walk out onto the north porch. In the northeast corner of the east parlor, a door (with unusual, sharply angled jambs) leads into the pantry (now kitchen) space; this original feature suggests that the east parlor was used as the dining space.

From the central entry foyer on the south, doors in the east and west walls lead into smaller secondary spaces. On the west is a small

parlor/sitting room. Though considerably less formal that the two large north parlors, it has the same interior panelled shutters, and a handsome (in this case wooden) mantel. The mantel in this southwest parlor repeats the same decorative elements of the marble mantel in the formal northwest parlor: flanking Tuscan colonnettes, fluted brackets, horizontally fluted frieze with vertically fluted central panel. North of the mantel, set into the alcove formed by the chimney breast, is a narrow cupboard with original shelves. Unlike the more formal parlors, this stylish but secondary parlor has more old-fashioned Federal-style architrave moldings: two-step with backband, and mitred corners instead of the turned cornerblocks of the formal spaces; it also has the only chair-rail (pedestal in form) seen on the first story.

Throughout the first story of the main block, the baseboards are high with crown molding. Most doors are grained to imitate oak, and have original mortised locks.

To the east of the central foyer is the stairhall, entered by the corresponding door in the east wall. The staircase occupies its own space instead of being a part of a larger entry hall, a feature not unique, but fairly uncommon in this period house. The open-string stair rises to the south along the east wall of the stairhall. It has a single slim turned newel, rounded rail, and plain rectangular balusters. There are no intermediate newels; reinforcement is provided by iron balusters positioned just above and just below each major turn in the stair. These iron balusters have the same dimensions as the wooden ones, and like the wooden ones are painted white, so that their existence was not at all obvious. Each step-end is ornamented with applied jig-sawn scroll decoration; there is a panelled spandrel.

Beneath the stair, on the first story, is a small, original closet with interior (original) shelving. South of the staircase and closet is a small space, used as a powder room in this century. (East of the stairhall, in the southeast corner of the main block is another space which consists of ante-room and modern bath.)

The stair rises along the east wall and turns 90 degrees at a landing which divides the first-story window, then turns 90 degrees again and rises along the west wall to the second story. Functional and decorative features of the staircase continue to the third story.

The main block, second story:

The staircase rises to a small corridor space on the second story, which leads westward back into the south central space above the foyer. This space is lighted by the tripartite window described above. Instead of interior shutters, this tripartite window is fitted with unusual, slightly angled separators which project into the room the full depth of the reveal. They give the impression of panelled interior shutters: each of the six jambs and three soffits has fully molded panels, and there are molded panels beneath the three parts of the window.

The three bedchambers on the second story feature many of the decorative elements, on a noticeably simpler level, of the spaces directly beneath them. The northwest bedchamber is, like the parlor below it, the most formal space on its story. The wooden mantel repeats all of the decorative features of the marble mantel in the northwest parlor: flanking colonnettes, fluted console support brackets, and horizontally fluted frieze with vertically fluted central panel. There is a pedestal chair-rail, and high baseboards with crown molding, and windows have interior panelled shutters. The door and window surrounds have a central projecting ridge between two fields, with bullseye cornerblocks, simpler than but reminiscent of those in the formal spaces of the first story. Twentieth-century closets have been built into the east wall of this bedchamber; some of the original chair-rail survives on the original east wall surface, inside the closet spaces. These closets have been carefully installed; the surrounds of the two closet doors replicate the original surrounds in the rest of the room.

The northeast bedchamber is only slightly less formal than the northwest. The wooden mantel (painted red) repeats some of the features of the marble mantel below it: flanking colonnettes surmounted by (plain) support brackets, and horizontally fluted frieze without a central panel. There are panelled interior shutters, a pedestal chair-rail, and a high baseboard with crown molding. Door and window surrounds are two-step with backband, and have complex separating bands and large inner bead; the corners are mitred, and without cornerblocks. In the northeast bedchamber is the only visible evidence in the house of piped gas: a brass gas-cock with escutcheon, mounted in the floor near the west interior wall.

The small bedchamber directly west of the south central space has a wooden mantel similar to that in the northeast bedchamber; it has

flanking colonnettes surmounted by plain support brackets, and uninterrupted horizontally fluted frieze. This room does not have interior shutters, but the jambs and soffits are panelled. Door and window surrounds are two-step with backbands and no cornerblocks; there is a pedestal chair-rail, and high baseboard with crown molding.

The main block, third story attic:

The staircase rises to the easterly space of the third-floor attic. This attic consists of three spaces: a large central space lighted by the formal south window and the north dormer, flanked by two side spaces, lighted by the east and west dormers. In the south section of the central space, a complex roof/ceiling structure frames the formal south window. To the north, a ladder rises to the wooden hatch which leads out to the observation deck at the crest of the roof. Clearly legible, carved into the hatch itself, are the initials "WK" and the date 1810.

The east wing:

The first story of the wing comprises a main south parlor (with a secondary staircase between it and the main block), and a narrow north space, probably originally a pantry area, but now converted into kitchen use. The partition between these two spaces has almost certainly been changed, decreasing the original size of the south front parlor. The secondary staircase was clearly constructed at the same time as the addition of the westernmost door in the wing's south facade, giving direct access to the second-story spaces of the wing. This single-run staircase is narrow and completely enclosed; at the top is a door with three-pane transom. There is a plain round railing along the east wall, and a modern elevator-seat has been installed to rise along the west wall.

The mantel which frames the fireplace in the east wall of this south parlor has panelled pilasters flanking the firebox, and a panelled frieze. The window recesses extend to the floor, and have panelled interior shutters like those of the other important rooms. The pedestal chair-rail and baseboard are similar to those in other spaces, and the surrounds of doors and windows are two-step with mitred backbands, and have complex separating bands and large inner bead.

The mantel in the room above this is the simplest in the house, with plain pilasters and frieze; there are no interior shutters and no panelled jambs. To the north of this mantel is an original shelved cupboard. The three small second-story rooms in the north space of the wing have been created by twentieth-century partitions.

The north space of the wing on the first story has been converted into a kitchen, with kitchen installations from the early twentieth century. The most noticeable feature is the sharply angled jamb of the door which connects this kitchen space with the formal northeast parlor of the main block. Accessible from the kitchen is a small closet space beneath the secondary stair.

The basement:

From the kitchen, one descends one flight of stairs eastward to a landing at the east wing door, then turns 180 degrees to descend to the basement. The basement of the main block exhibits the bearing walls of the five spaces above, and consists of the same five spaces. Several original features are clearly visible in the basement: support arches for the two fireplaces built into the west foundation wall; the diamond-shape gains in the wooden sills of the north basement windows which once received vertical window bars; and the panelled doors connecting the basement of the main block with the northerly space of the wing.

The original kitchen at Bowieville was in the basement space of the east wing. In the east foundation of this space is a large cooking fireplace with two original surviving wrought-iron cranes. Immediately south of the cooking fireplace is an inset iron oven with cast iron front. Cast in the oval iron frame of the oven door is the legend "John Bouis, Patent, Baltimore". John Bouis operated a tin plate manufacturing shop in Baltimore, and was listed in the Baltimore directories beginning in 1802 and into the 1820s. In 1824, Bouis ran a full-page illustrated advertisement in the directory, listing himself as a lamp manufacturer with "an extensive variety of new fashioned lamps, globe passage lamps and coach lamps of the newest and most approved patterns . . . . [and] lamp oil . . .particularly . . .winter strained spermaceti

oil perfectly purified by a process of his own."[4] (It is not known whether Bouis may have been the supplier of the three chandeliers which lighted the three most formal spaces on the first story.)

The only other finished space in the basement is that space beneath the northeast parlor of the main block. This space had a fireplace in its east wall, served by the only chimney in the main block with three flues; this basement flue is now utilized by the twentieth-century boiler. This is the only basement space with a plaster counter-ceiling applied between the joists, a feature which was used to provide soundproofing. This suggests that this northeast basement space was the servants' hall, and the soundproofing feature was installed to lend privacy to the formal parlor above it.

THE GROUNDS:

The Bowieville mansion stands on the highest point of land overlooking the Black Branch to the south. To the west are the traces of the right-of-way and landscape features of the original entry drive; this carriage drive proceeded east from the ancient public road which connected St. Barnabas' Church (Leeland) with its chapel-of-ease, curved to the north through a grove of trees, and approached the mansion from the northwest. Many very old trees still survive along its original line, although the path itself has been abandoned.

To the northeast of the mansion is a series of terraced falls, suggesting the location of a formal garden. To the south of the mansion, the ground falls off sharply towards the Branch. This area is entirely grown up now with second-growth trees and underbrush.

Approximately 500 feet northeast of the mansion is a gable-on-hip roof tobacco barn. Approximately contemporary with the mansion, this barn has vertical board siding, and standing seam metal roof. Much of the interior framing is original.

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[4] The Baltimore Directory, 1802 through 1813, C. W. Stafford, Baltimore; The Baltimore Directory and Register, 1814 through 1824, James Lakin, Baltimore.

A short distance to the southeast of the mansion is a small complex of farm outbuildings. One of these, a small frame gambrel-roof barn now used to house a few hogs, appears to date from the first half of the nineteenth century.[5]

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[5] In preparing the architectural description of Bowieville, the author would like to thank James T. Wollon, Jr., A.I.A., for frequent and helpful discussions of various features. (See Mr. Wollon's May 1990 report, Bowieville, prepared for Dumbarton Limited Partnership.)

DRAWN BY:
Jerry Maze

SOUTH ELEVATION

LEELAND, UPPER MARLBORO

BOWIEVILLE

MARYLAND

UNIVERSITY OF MARYLAND
College Park, Maryland

PG 74A-18

DRAWN BY:
Jerry Maze

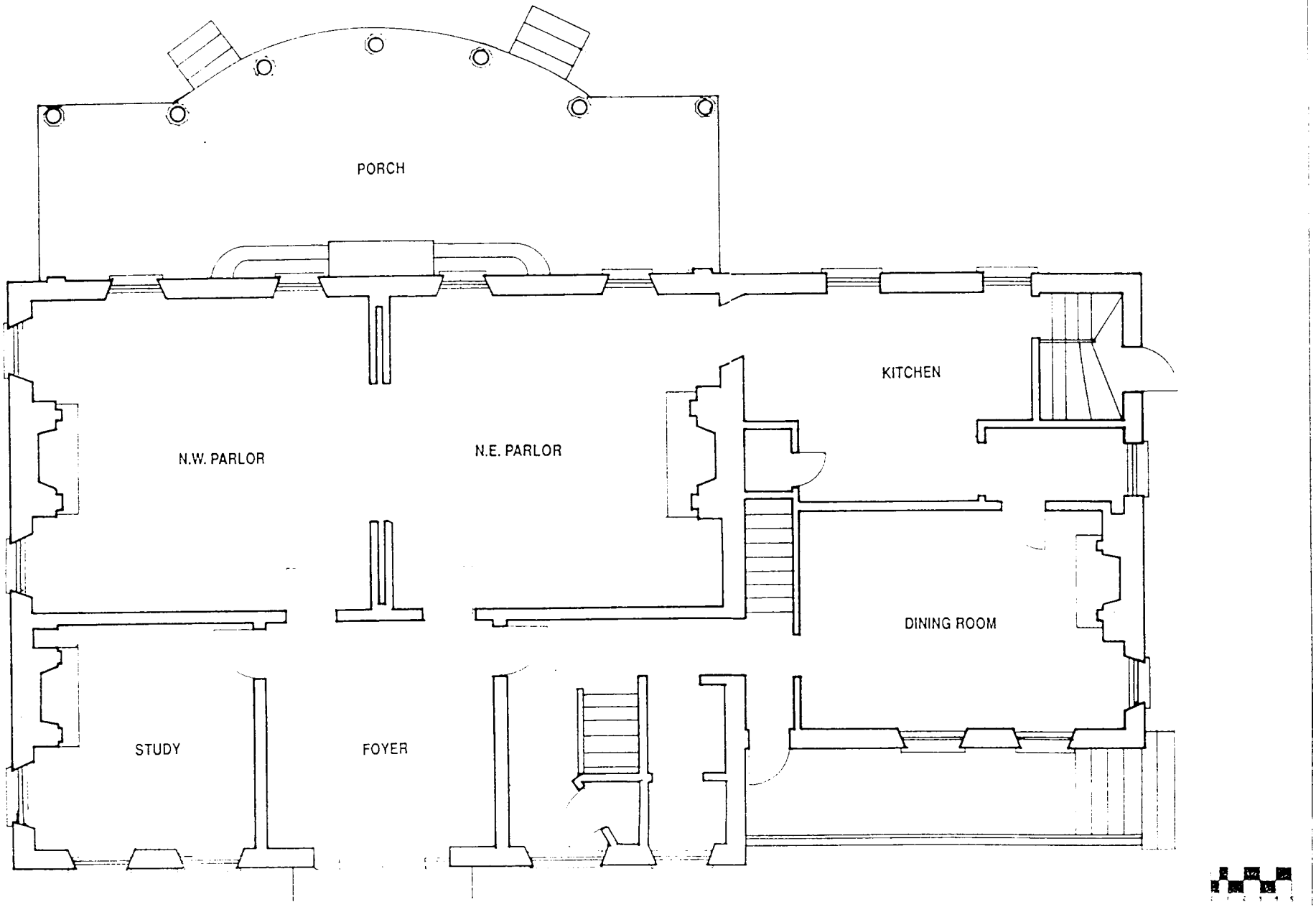
NORTH ELEVATION

LEELAND, UPPER MARLBORO

BOWIEVILLE

MARYLAND PG:74N-18

UNIVERSITY OF MARYLAND
College Park, Maryland



N BY:
Reynolds

FIRST FLOOR PLAN

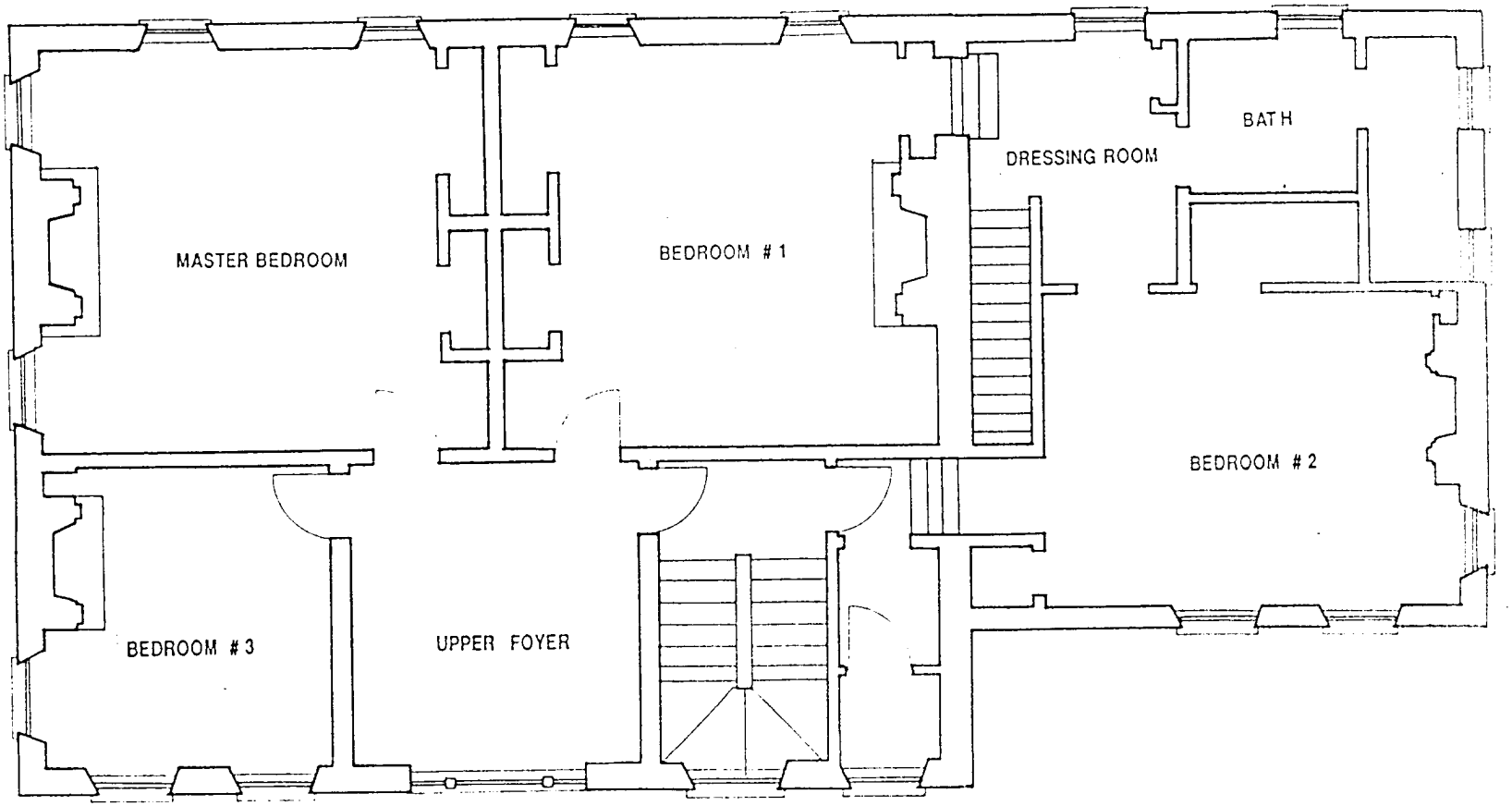
LEELAND, UPPER MARLBORO

BOWIEVILLE

MARYLAND

UNIVERSITY OF MARYLAND
College Park, Maryland

PG: 74A-18



DRAWN BY:
Laura Reynolds

SECOND FLOOR PLAN LEELAND, UPPER MARLBORO

BOWIEVILLE

MARYLAND

UNIVERSITY OF MARYLAND
College Park, Maryland

PG: 74A-18

8. Statement of Significance MHT Inventory No.: PG#74A-18

the significance of this property in relation to other properties:
[X] national [X] statewide [X] local

Applicable National Register Criteria [ ] A [ ] B [X] C [ ] D

Criteria Considerations (Exceptions) [ ] A [ ] B [ ] C [ ] D [ ] E [ ] F [ ] G

Areas of Significance (enter categories from instructions)
Architecture

Period of Significance
1818-1930

Significant Dates
1819/20

Cultural Affiliation
N/A

Significant Person

Architect/Builder
possibly associated with Robert Mills

State significance of property, and justify criteria, criteria considerations, and areas and periods of significance noted above.

SIGNIFICANCE SUMMARY:

Bowieville is the most sophisticated house of its period in Prince George's County. The detail, transitional between the Federal and Greek Revival style, is virtually intact and unaltered, and renders this house of major architectural importance. The house was built 1819/20 by Mary Bowie on property which she inherited from her father, Robert Bowie, Governor of Maryland, 1803-06 and 1811-12. Bowieville most closely resembles Mattaponi near Nottingham, another Bowie family dwelling which Mary Bowie's brother renovated in the same style during this same period. Mattaponi has undergone significant alteration, and Bowieville is therefore a unique example in the County of this plantation house style, unrivalled in its elegant detail. Mary Bowie died only a few years after the Bowieville house was completed; the property was sold in 1846 to William J. Berry, one of the County's wealthiest planters. Bowieville became a well-known social center during the residence of the Berry and later the Knapp families. It has been neglected since its purchase by the present owner in 1970, and plans are being developed for its future restoration.

margin

margin

[X] See continuation sheet

For HISTORIC CONTEXT and MARYLAND COMPREHENSIVE HISTORIC

HISTORIC CONTEXT:

MARYLAND COMPREHENSIVE HISTORIC PRESERVATION PLAN DATA

Geographic Organization: Western Shore

Chronological/Development Periods:

Agricultural/Industrial Transition - AD 1815-1870
Industrial/Urban Dominance - AD 1870-1930

Historic Period Themes:

Architecture, Landscape Architecture
Agriculture (Plantation Residence)

Resource Type:

Category: building

Historic Environment: rural

Historic Functions and Uses: Domestic/Single dwelling
Plantation/farm residence

Design Source: unknown (possibly associated with architect Robert Mills)

SIGNIFICANCE

Historic Setting of Bowieville

Prince George's County has had an agriculture-based economy since the earliest days of its settlement; its principal crop during the eighteenth century was tobacco, and the principal avenue of commerce in the eastern part of the County was the Patuxent River. In 1706 Queen Anne on the Patuxent River was established as a port town, and in 1747 was designated as a tobacco inspection station. Queen Anne remained a bustling commercial village until the middle of the nineteenth century when the river became unnavigable. In 1843, as population in the area increased, Queen Anne Election District (#7) was created out of the east central section of the County; it included the village of the same name, and approximately 50 square miles of wooded and cultivated land including the 750-acre Bowieville plantation.

The period after the Civil War saw a shift from a primarily agricultural economy to one which was dominated by industry and commerce. Towns and suburbs began to develop on the outskirts of Washington, D.C., in northwest Prince George's County. The southern and eastern sections of the County, however, remained entirely rural and dependent upon agriculture for subsistence. Some large plantations survived, but many hereditary plantation owners divided their landholdings, and sold off parts of the land as smaller farms.

The subject property had from the beginning of the nineteenth century been part of the extensive landholdings of Governor Robert Bowie. When Governor Bowie died in 1818, he left his Nottingham home and his nearby Mattaponi plantation to his widow and son; to his twice-widowed daughter, Mary, he left a large plantation, known as Major's Lot, in the east-central part of the County. On that rich agricultural land in "The Forest" of Prince George's County, Mary Bowie had an elegant and substantial brick plantation house built for herself and her nine minor children; it became the centerpiece of one of the County's most prestigious plantations. After Mary Bowie's early and unexpected death in 1825, her son continued to cultivate tobacco in the Bowieville fields, but economic pressures forced him to sell the property. In 1846 Bowieville became the residence of the William J. Berry family, another of the County's wealthiest and most prominent families; it remained in

their possession for nearly a century.

The period of significance of Bowieville extends from 1818 to 1930, the period of its acquisition, construction and greatest prominence.

Resource History

Bowieville is located in east central Prince George's County, in that rich agricultural area known as The Forest. The land on which it stands was part of the extensive landholdings of Governor Robert Bowie (1750-1818) early in the nineteenth century. Robert Bowie was elected Governor of Maryland and served 1803-06 and 1811-12. He resided at The Cedars in Nottingham, and maintained a large plantation known as Mattaponi in the rural area between Nottingham and Croom. During the early years of the nineteenth century he acquired several more tracts of land in The Forest of Prince George's County, north of St. Barnabas' Church at Leeland, and by the time of his death in 1818 was a very extensive landowner.[6]

Robert Bowie had married Priscilla Mackall in 1770, and they raised their children in both their Nottingham and Mattaponi establishments. At the time of his death in 1818, Governor Bowie devised his Nottingham plantation to his wife, Priscilla, as a life estate, and after her death to his daughter, Elizabeth; to his daughter, Margaret, he devised other land; to his son, Robert W. Bowie, he devised the Mattaponi plantation; and to his eldest daughter, Mary, he devised the lands he had recently purchased in The Forest of Prince George's County.[7]

The Governor's daughter, Mary, was by this time twice widowed, and the mother of ten children. Mary Mackall Bowie, born in 1776, had married Turner Wootton in 1794, and had resided at Essington, the Wootton family plantation near Queen Anne. Wootton died at a young age in 1796, and Mary was left a young widow with an infant son, William

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[6] Prince George's County Deeds JRM#16:440; Prince George's County Tax Assessments, 1798-1818.

[7] Prince George's County Will TT#1:216.

Turner Wootton. In 1801, the young widow married for a second time, this time to a cousin, Thomas Contee Bowie, who, according to family tradition, had wooed but not won her the first time around. The second marriage was more successful and certainly more productive (they had nine children in 13 years), while continuing to reside at Essington. This marriage also was cut short by the death of Thomas Contee Bowie in 1813.[8]

It is likely that Mary Bowie Wootton Bowie had for some time contemplated the building of a grand mansion on the land which she expected to inherit from her father; she no doubt wanted to establish a home for herself and her nine younger children after her eldest son attained his majority (1816). In any case, soon after her father died in January 1818, and she came into legal possession of the property, she purchased from her eldest son (William Turner Wootton) approximately 500 acres of adjoining land which the Governor had been managing in trust for his grandson. She immediately mortgaged this land to her nine minor children, i.e., 1/9 portion to each, in order to secure their inheritance, and on the combined acreage (approximately 850 acres which she thenceforth referred to as Bowieville), she began the design and construction of this extraordinary house.[9]

It has not been determined whether Mary Bowie contracted with an architect for this major undertaking, but it is difficult to imagine that she did not. Many of the design features of the mansion are strongly suggestive of houses designed and built in the same time period by Robert Mills,[10] but no definite tie between Mary Bowie and architect Mills has yet been established. It is almost certain that she was relying on the advice of an architect, for at the same time, her brother, Robert W. Bowie, who had inherited Mattaponi, was rebuilding

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[8] Bowie, Effie Gwynn, Across the Years in Prince George's County, Baltimore: Genealogical Publishing Co., Inc., 1975, pp. 697-701; Prince George's County Estate file (1810) for Thomas Contee Bowie.

[9] Prince George's County Tax Assessments, 1813-1818; Prince George's County Deed EH#1:192; Prince George's County Deed of Mortgage EH#1:196.

[10] Bryan, John M., Editor, Robert Mills, Architect, Washington, D. C.: American Institute of Architects, 1989, pp. 48-50. Cf. in particular the Brockenbrough House (1817-18), the Richard Potts House (1817-19), Waterloo Row (1816).

that eighteenth-century plantation house in very much the same form and style as that of Bowieville.[11]

In any case, the construction of Bowieville began, probably before the end of 1818, and was completed within a few years. From later descriptions, it is clear that this was from the beginning a magnificent and unusually elegant dwelling, constructed of the best materials, and at great cost. The magnificent frontispiece at the entry, the interior fanlight with its delicate detail, and the classical treatment of the door and window surrounds in the the formal spaces, render the house outstanding; the fine marble parlor mantels, so similar to mantels ordered for and installed in contemporary houses of Robert Mills' design, offer tantalizing suggestions of his influence. Bowieville may also be unique in that it was apparently conceived, planned and carried out by a single woman, most unusual for that period in our history.

The widow Bowie had only a very short time to enjoy her masterpiece. In May 1824, the financing of the building project was being managed by her friend and agent, George Calvert of Riversdale, and she was still paying Notley Sweeney for furnishing the last 150,000 bricks for the finishing of the house. In October of the same year, she purchased one dozen walnut trees for the grounds. But within a year, Mary Bowie was dead. Starting in July 1825, she was tended by physician Edmund B. Addison, and died, apparently after a short illness, at age 55, 3 August 1825.[12]

Of Mary Bowie's ten children, only four had reached their majority. One of these was her second son, Robert Bowie (later distinguished from his relatives of the same name by the nickname "Robert Bowie of Cedar Hill"), whose twenty-first birthday had occurred in April of 1825. On young Robert Bowie fell the burden of administering his mother's estate.[13]

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[11] Cf. National Register nomination for Mattaponi, PG#86A-15, prepared in 1980 by MHT staff; cf. in particular letter written by architect James T. Wollon, Jr., to Susan G. Pearl, 27 March 1990.

[12] Prince George's County Estate Papers (1810), for Mary Bowie; National Intelligencer, 4 August 1825.

[13] Prince George's County Estate file (1810) for Mary Bowie.

An evaluation of the real estate of Mary Bowie was ordered by the Register of Wills, Trueman Tyler, and carried out in 1826 by neighboring planters John Contee and William A. Hall. They reported that "There is on the land a large new brick dwelling house, rough cast, finished in the best manner, two stories high, besides the basement, with all necessary outbuildings for the same, six new tobacco houses and three old ones, two indifferent apple orchards, two meadows in bad order, fencing bad, between 600 and 700 acres of arable land, the balance of the estate in timber, wood and marsh, the whole tract containing about 850 acres, being part of several tracts of land and now called Bowieville."[14]

In November 1826, in an attempt to recoup some of the building expenses, Robert Bowie ordered a public sale of his mother's personal estate, including negro slaves, livestock and farming utensils.[15]

The settling of Mary Bowie's estate and the effecting of a fair division among his eight siblings proved to be problematical for Robert Bowie. He went considerably into debt in attempting to buy out the individual interests of some of his married sisters. Bowie himself married in 1826 a young woman from a wealthy family, and settled on her family property, Cedar Hill, about eight miles to the northwest near Collington. Financial burdens continued, however, making it necessary for him to offer Bowieville for sale; Robert Bowie continued to manage the Bowieville plantation until the sale was completed in 1846.[16]

It was during this 20-year period, 1826 to 1846, that a sketch was done of the Bowieville mansion.[2] This sketch shows the original configuration of the building, with the central door in the south facade of the wing; it also shows a handsome garden fence on the west, and a gate into the terraced gardens on the east. It confirms the architectural evidence that the mansion has experienced very little alteration since its original construction.

By 1841, Robert Bowie was considerably in debt, and suit was

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[14] ibid., Report of commissioners, 7 November 1826.

[15] National Intelligencer, 27 October 1826.

[16] Prince George's County Chancery Case #6513; Prince George's County Marriage Records.

brought against him. By this time, he had sold some of his mother's real estate, but not enough to satisfy his creditors; the Chancery Court decreed that the remaining 754 acres of Bowieville must be offered for sale. In 1843, Thomas S. Alexander, a lawyer and colleague of Robert Bowie, was appointed trustee to conduct the sale, and he submitted an advertisement for the Bowieville plantation in the National Intelligencer in January of 1844: "all that valuable plantation, lying in the forest of Prince George's County, called Bowieville, and containing 754 acres of land. It abounds in wood and meadow land and is well watered. The dwelling, built at great cost, and out of the best materials, stands on a commanding eminence, overlooking a beautiful country. It has every necessary outbuilding, with tobacco houses sufficient to cure 80 hogsheads of tobacco. . . . The plantation lies in the center of that delightful region of country known as the Forest of Prince George's which for beautiful scenery, salubrity of climate, natural fertility of soil, present high state of agricultural improvement, as well as for the respectability of the inhabitants, and elevated and refined state of society, cannot be surpassed by any section of the country in the United States. When all these advantages are considered, together with its vicinity to the three great marts for all agricultural productions, viz., Baltimore, Annapolis and the District of Columbia, with many other local circumstances growing out of its situation, it is deemed one of the most desirable country seats that has ever been offered either to the speculator or lover of rural life."[17]

In January of 1846, trustee Thomas S. Alexander executed an agreement of sale with Thomas Clagett VI of Weston and his son-in-law, William J. Berry, that Clagett and Berry would purchase Bowieville in trust for Clagett's daughter (Berry's wife), Sarah Eliza Clagett Berry. Thomas Clagett, one of the wealthiest and most extensive landowners in the Marlboro area of Prince George's County, had established a pattern of purchasing fine properties for his many children, e.g., The Cottage for his son Charles, Oakland for his son Robert, Strawberry Hill for his son Gonsalvo, and later Moore's Plains for his daughter Sallie, and Keokuk, Ingleside and Navajo for three of his grandsons.[18] In

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[17] National Intelligencer, 11 January 1844.

[18] See National Register nomination for The Cottage (PG#78-00-18); MHT Inventory forms for Oakland (PG#79-00-34), Strawberry Hill (#78-00-23), Keokuk (PG#78-00-14a), Ingleside (PG#78-00-14b), Navajo (PG#78-00-22), Montpelier of

purchasing Bowieville, Clagett departed somewhat from his earlier pattern, by purchasing an already functioning plantation which included a residence of considerably greater magnificence than any other of the Clagett family holdings; it was, besides Weston, the only Clagett family residence constructed of brick. In this case, unlike those noted above, Clagett effected the purchase jointly with a son-in-law whose family was as prominent as the Clagetts in the ownership and management of outstanding estate properties, and it was perhaps this fact which made the purchase of Bowieville possible. In any case, the sale was finalized, and Bowieville became the plantation home of William and Sarah Eliza Berry and their two children; they would have two more children after they took up residence at Bowieville.[19]

After twenty years of non-resident management, Bowieville became the full-time home of one of the County's most prominent families; it remained the Berry family home for nearly a century. It was doubtless William J. Berry who added the secondary stair and rebuilt the south facade of the wing, and also (possibly before the Civil War) arranged for the installation of gas. Local tradition records many notable social occasions at the mansion during this period, and, later in the nineteenth century, as the home of Jeremiah Berry, Bowieville was known as the social center of central Prince George's County.[20]

William J. Berry died in 1867, leaving Bowieville to his eldest son, Jeremiah Berry. To his widow, Sarah Eliza, he provided a large fortune as well as a home for life at Chelsea (another of his farms in the same area), which was to be the home of his younger son, William Berry. William was to provide for all of his mother's needs, but "only on condition that she give up her rights to Bowieville" which he devised to Jeremiah. In 1866, the year before his father's death, Jeremiah Berry had married Catherine Boggs of Georgetown; the young couple made

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Moore's Plains (PG#79-2), and Weston (PG#82A-00-7).

[19] Prince George's County Chancery Case #6513; Prince George's County Deed JBB#5:517; Federal Census for Prince George's County, 1850.

[20] See Bowie, E. G., op. cit., pp. 16,17.

their home at Bowieville, and two daughters were born to them there.[21] As the home of the "Jerry" Berry family, Bowieville was magnificently maintained, and continued its reputation as the social center of central Prince George's County.

In 1876, Jeremiah and Catherine Berry made an arrangement with her mother, Ellen Boggs of Georgetown, whereby Mrs. Boggs purchased Bowieville for $13,500, and then immediately reconveyed it (for love and $10) to her daughter, Catherine Boggs Berry. It remained in the legal possession of Mrs. Berry until her death in 1927, and then passed to her younger daughter, Mary Lawrence Berry.[22]

During the years of the Great Depression, Mary Berry had to take out two mortgages on the Bowieville property, now reduced to approximately 220 acres. Mary Bowie had never married, and when she died in 1933, she devised Bowieville to her cousin, Frances Fairfax Roberts. The Bowieville property was surveyed in 1933, and two years later, Frances Roberts sold Bowieville to Harold and Mary Knapp.[23]

Mary Page Knapp had grown up in Prince George's County; the granddaughter of James Jellis Page (Rector of Holy Trinity Church, Collington, 1887-1897), she returned to the area to become the mistress of Bowieville in 1935. Soon after they settled into Bowieville, circa 1940, the Knapps undertook some renovations. One was the replacement of the original rectangular north porch with the present handsome semi-elliptical porch. In the master (northwest) bedroom, they built in a wall of closets, carefully replicating the original trim on the newly installed closet doors, and preserving original details such as chair-rail and baseboards. Once again, Bowieville was lovingly tended and maintained by the owner-residents.

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[21] Prince George's County Will WAJ#1:368; Prince George's County Estate File #782; Bowie, E. G., op. cit.; Federal Census for Prince George's County, Seventh Enumeration District, 1870, 1880.

[22] Prince George's County Deed of Trust HB#12:39, and Deed HB#12:40; Prince George's County Will WTD#1:518.

[23] Prince George's County Deeds of Mortgage #196:385, #409:19; Prince George's County Will WTD#3:572; Prince George's County Plat (Drawer #11, plat #106); Prince George's County Deed #434:269.

Mary Page Knapp continued to reside at Bowieville after her husband's death. She died in 1968, and the property was sold in 1970 by the executor of her estate to Maryland Community Developers, Inc. Since that time, the building and grounds have been minimally cared for, but plans are underway to ensure the restoration and a bright future for this outstanding building.[24]

Resource Analysis

The Bowieville mansion is the most sophisticated house of the late Federal period in Prince George's County; it is among the most sophisticated houses built in Maryland in the first quarter of the nineteenth century. Its outstanding classical detail exemplifies the transition of the late Federal style into the Greek Revival style which would follow. Because it has not been properly maintained in the last two decades, Bowieville is in deteriorating condition; almost every original detail survives in unaltered condition, however, and this fact makes Bowieville an unrivaled example of its type.

The period of significance of the Bowieville mansion is from approximately 1818 to 1930, the period of its construction and greatest prominence. During this period, this magnificent house was designed and constructed as the home of one of the most prominent families in the County and State, was lost during a period of economic turmoil, but acquired and carefully maintained by another family of equal wealth and prominence.

During this period, Bowieville was significant in two thematic categories: as an example of late Federal style domestic architecture, and by association with members of the Bowie and Berry families. Its greatest significance is, without doubt, architectural, for it is a unique example of its type, and unrivalled in its elegant detail.

There is only one other house which can be considered to compare with Bowieville's stature, period, and style in Prince George's County: Mattaponi, the country estate of Governor Robert Bowie. Mattaponi, originally built in the early-to-mid eighteenth century, was rebuilt

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[24] Prince George's County Deeds #3823:8; Prince George's County Estate File #18788; obituary, Washington Post, 17 October 1968.

circa 1820 in a style very similar to that of Bowieville. The Mattaponi project was undertaken by the Governor's son and heir, Robert W. Bowie, at the same time his sister, Mary Bowie, was building Bowieville. It is almost certain that they were using the design advice of the same architect. For importance as an example of this architectural type, however, Mattaponi cannot be compared with Bowieville. Mattaponi represents a substantial rebuilding and enlargement of a much older house, remnants of which survive within the present floorplan; even more drastically, the building was recently encased in a modern brick veneer giving it a disturbingly contemporary look.

Bowieville is closely associated with two important County families: the Bowies and the Berrys. The property was part of the extensive landholdings of Robert Bowie of Nottingham (1750-1818). Although his renown today rests principally upon his serving as Governor of Maryland, he was a veteran of the American Revolution, and had served in the Maryland House of Delegates before he was elected as Governor in 1803. He was re-elected Governor in 1804 and 1805, and again in 1811. His daughter, Mary Mackall Bowie Wootton Bowie, inherited the land (parts of several tracts, including Major's Lot) upon his death in 1818. A strikingly beautiful woman, she was described by members of her family as "a woman of masculine business capacity and energy", and it was apparently because of her vision, determination and artistic taste, that Bowieville was created. Mary Bowie lived but a few years in her masterpiece, but two decades later, Bowieville became the home of another prominent County family, the Berrys. William J. Berry had married the daughter of Thomas Clagett VI of Weston, who was in the habit of providing his many offspring with fine plantation homes; with the backing of Clagett, Berry purchased Bowieville, and it became for nearly a century the home of three generations of the Berry family. Before the Civil War, members of the Berry family owned property in all sections of Prince George's County (e.g., Oxon Hill Manor, Partnership, Concord, Graden, Waring's Grove, Chelsea, etc.) and, like the Bowies, were socially and politically active in the County.

In regard to structural integrity, Bowieville is essentially intact. Nearly every part of the house, both exterior and interior, is in deteriorating condition, but it is deterioration of the finishes rather than of structure or fabric. There is as yet no serious structural damage, and nearly all of the original material survives. The changes effected by the Knapps in the late 1930s were done

sensitively and with little or no damage to the original fabric. In short, the Bowieville mansion is a candidate of the highest priority for restoration, both on the basis of its condition, and on its architectural and historical importance.

9. Major Bibliographical References MHT Inventory No.: PG#74A-18

See notes in Items 7 and 8

☐ See continuation sheet

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 # MD-644
- ☐ recorded by Historic American Engineering Record #

Primary location of additional data:
- ☐ State historic preservation office
- ☐ Other State agency
- ☐ Federal agency
- ☒ Local government
- ☐ University
- ☐ Other

Specify repository: Historic Preservation Section, M-NCPPC

10. Geographical Data

Acreage of property 64 acres Tax map #76, parcel 3 (part of)

USGS quad Lanham

UTM References

A Zone Easting Northing

B Zone Easting Northing

C

D

(See 1972 Register Nomination form)

☐ See continuation sheet

Verbal Boundary Description

☐ See continuation sheet

Boundary Justification

☐ See continuation sheet

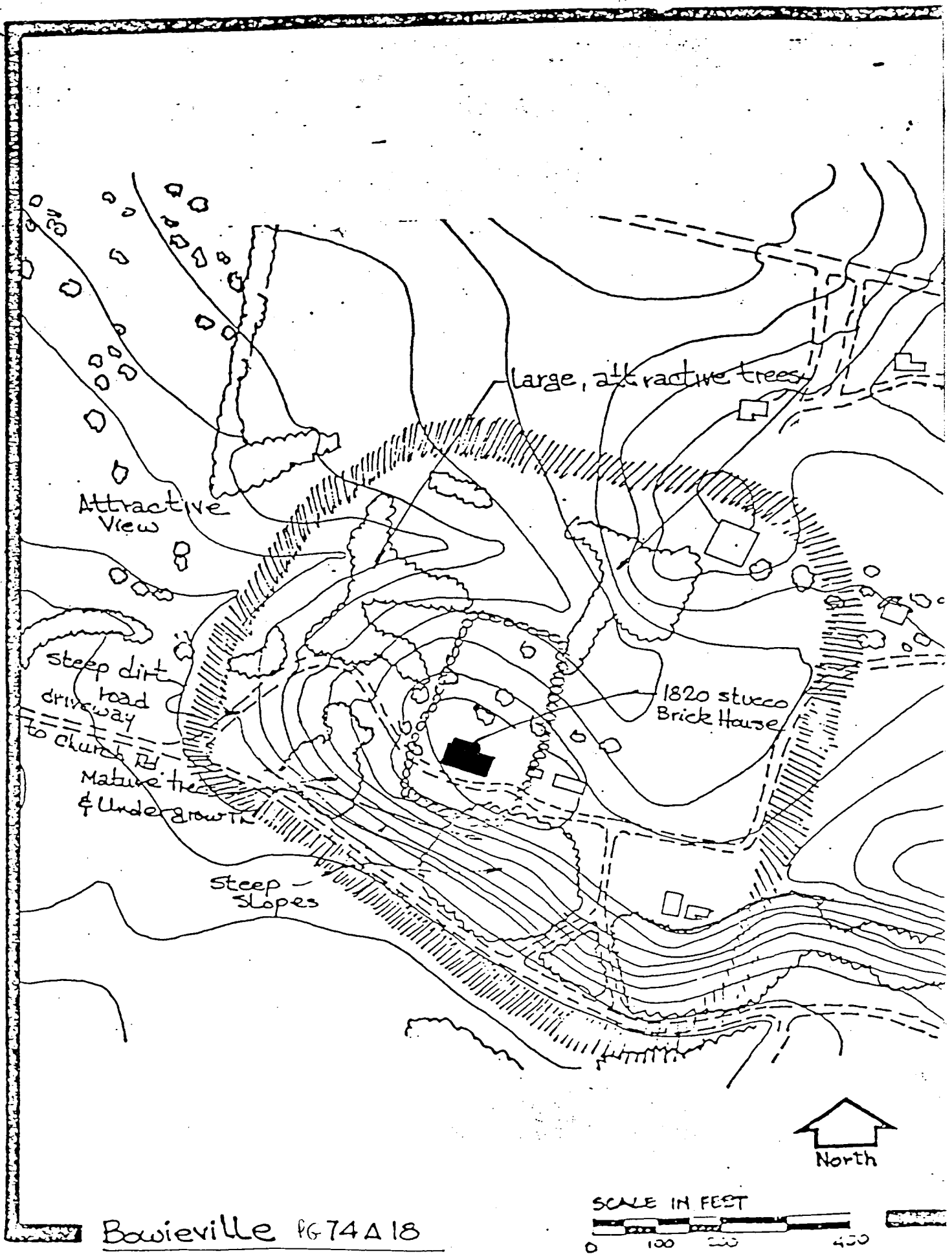
11. Form Prepared By

name/title Susan G. Pearl, Research/Architectural Historian

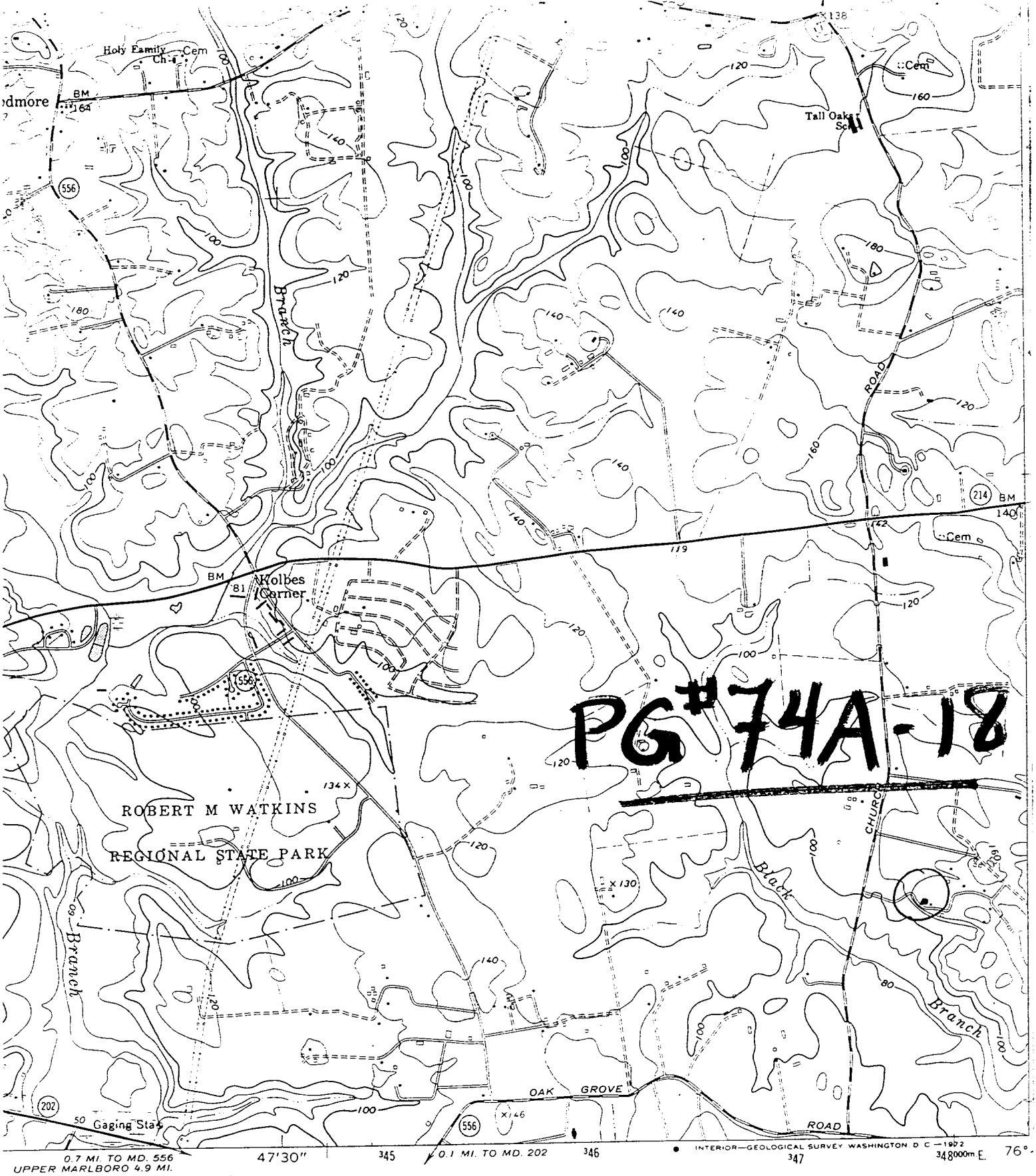
organization Historic Preservation Commission date June 1992

street & number 14741 Gov Oden Bowie Dri telephone 301-952-3521

city or town Upper Marlboro state MD zip code 20772



Bowieville PG74A18



PG#74A-18

1 MILE

0 6000 7000 FEET

1 KILOMETER

ET

ROAD CLASSIFICATION

Heavy-duty — Light-duty

Medium-duty — Unimproved dirt

Interstate Route U. S. Route State Route

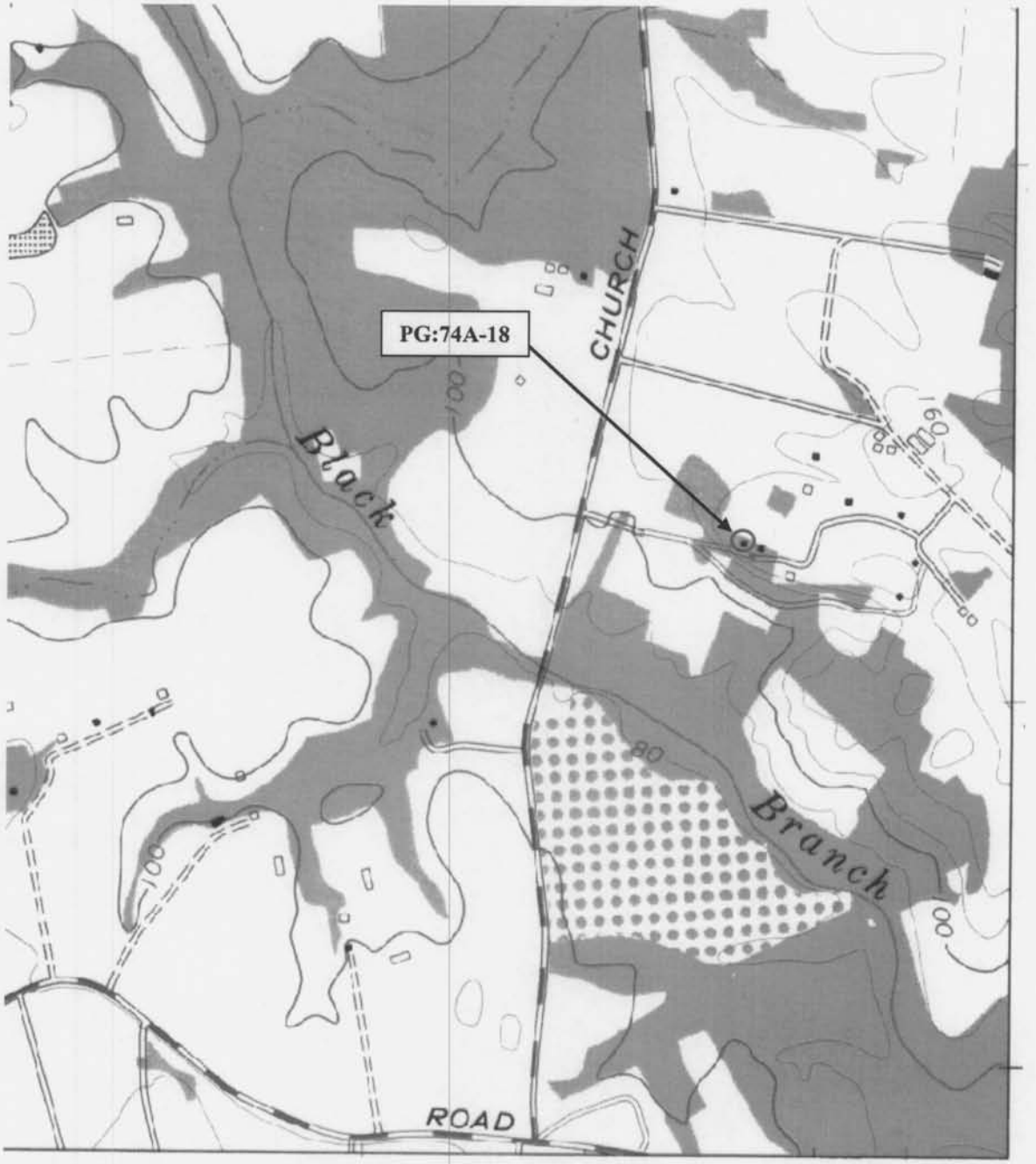
MARYLAND

QUADRANGLE LOCATION

LANHAM, MD.

NE/4 UPPER MARLBORO 15' QUADRANGLE

PG:74A-18
Bowieville Mansion
522 Church Road South, Upper Marlboro
Lanham Quadrangle



PG # 74 A - 18
Bowieville
Leeland, P-G. Co
Susan G- Pearl
Carved 1589
South entrance

1930

PG # 74A - 18

Bowieville
Leeland, P-G. Co.
Susan G. Pearl

August 1989
North elevation

2930

pavilion
5 door

PG # 74 A-18
Bowieville
Leeland, P-G-Co.
Susan G. Pearl
South main entrance
August 1989

3 of 30

PG #74A-18
Bowieville
Leeland, P.G. Co.
Susan G. Pearl

1st story foyer
June 1988

4 g 30

PG # 74 A-18

Bowieville

Leeland, P-G-Co-

Susan G- Pearl

June 1958

Ceiling medallion

15' story foyer

5 g 30

PG # 74 A - 18

Bowieville

Leeland, P. G. Co.

Susan G. Pearl

View onto west portion from NE

March 1992

6 by 30

PG # 74A-18
Bowieville
Leeland, P-G-Co.
Susan G. Pearl
West portion, view to E

August 1989

7 of 30

PG # 74A-18

Bowieville

Leeland, P.G. Co.

Susan G. Pearl

Interior Flashlight

Exposure 1989

w → e

8 9 30

PG # 74A-18

Bowieville

Leeland, P.G. Co

Susan G. Pearl

Interior fanlight
view from W

March 1992

7 of 30

PG # 74A-18
Bowieville
Leeland, P-G-Co-
Susan G. Pearl
N fib dom

August 1989

10 of 30

PG #74A-18

Bowieville

Leeland, P-G-Co-

Susan G- Pearl

West Harlem, N W corner

March 1992

11 J 30

PG # 74 A - 18
Bowieville
Leeland, P-G-Co-
Susan G- Pearl
W parlor mantel

March 1992

12 of 30

PG # 74 A-18
Bowieville
Leeland, P. G. Co.
Susan G. Pearl
April 1990
East parlor

13 of 30

PG # 74 A - 18
Bowieville
Leeland, P- G- Co-
Susan G- Pearl
East parlor mantel

August 1989

14 of 30

PG # 74 A-18
Bowieville
Leeland, P- G- Co-
Susan G- Pearl
March 1992
1st story Southeast room

15 of 30

PG # 74A-18
Bowieville
Leeland, P-G-Co.
Susan G. Pearl

June 1958

Stack, 1st story
reading room

16 g 30

PG # 74A-18
Bowieville
Leeland, P. G. Co.
Susan G. Pearl
June 1988
Stack, upstairs
1st floor

17 g 30

2nd fl. foyer
→ SW

P.G. # 74A-18
Bonicelli
Leeland, P.G. Co
Susan G. Pearl
August 1988
2nd floor foyer

18 of 30

PG # 74 A-18
Bowieville
Leeland, P.G.Co.
Susan G Pearl
Dorinto Ketchen
from E [illegible]

March 1992

Kitchen
View W

3/92

PG # 74 A - 18
Bowieville
Leeland, P. G. Co.
Susan G. Pearl
Kitchen, view west
1st story wing

March 1992

20 & 30

2nd/c bedroom W
→ w master

PG # 74A-18

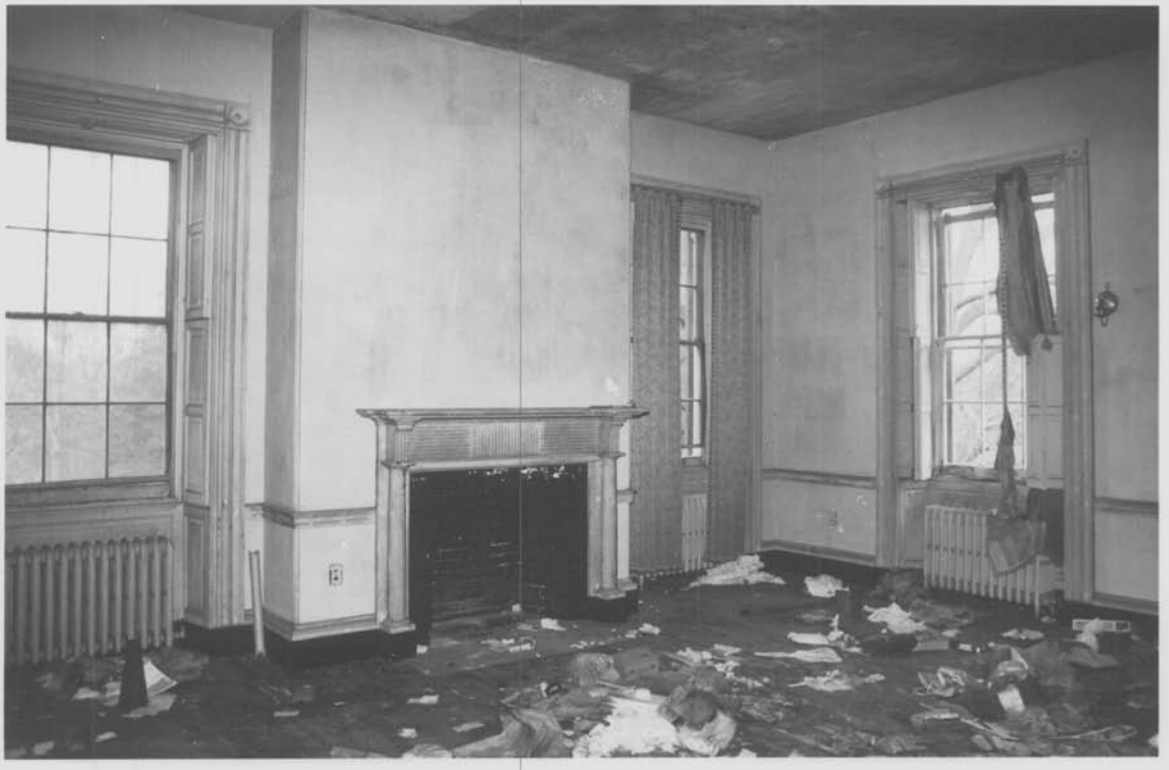
Bowieville

Leeland, P-G-Co-

Susan G. Pearl

April 1990

2nd story SW room



PG #74A-18

Bowieville

Leeland, P-G-Co.

Susan G. Pearl

NW bedroom

Request 1589

PG # 74 A - 18

Bowieville

Leeland, P. G. Co.

Susan G. Pearl

NW bedroom
closets on E wall

August 1989

23 of 30

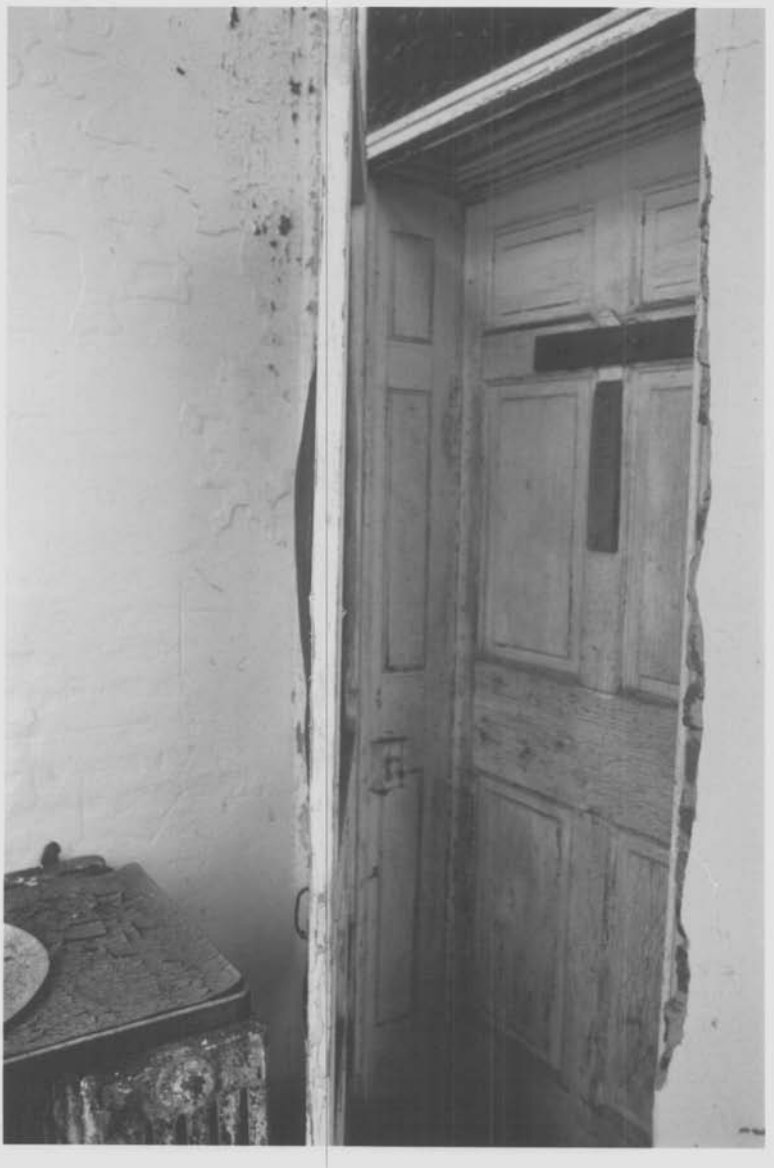
2nd st E rm
mantel

PG. #74A-18
Boureville
Leeland, P. G. Co.
Susan G. Pearl

April 1990

East bedroom mantel

24 of 30



PG # 74A-18
Bowieville
Leeland, P-G-Co-
Susan G- Pearl

Close in to wing
from porch

August 1789

25 g 30

Side Stair
from below

3/92

PG # 74A - 18

Bowievillie

Leeland, P-G-Co-

Susan G- Pearl

March 1992

Side Stair

26 of 30

NO
SMOKE

PG # 74 A - 18

Bowleville

Leeland, P. G. Co.

Susan G. Pearl

March 1952

1st floor utility room

27930

PG # 74 A-18

Bowieville

Leeland, P. G. Co.

Susan G. Pearl

Kitchen fireplace of wee

SE space in wing basement

March 1992

PG# 74 A - 18

Bowieville

Leeland, P- G- Co.

Susan G- Pearl

March 1992

Basement, northwest

29 of 30

PG # 74 A - 18
Bowieville
Leeland, P. G. Co.
Susan G. Pearl
Tobacco barn from N

April 1990

30 of 30

NAME BOWIEVILLE PG:74A-18

LOCATION CHURCH Rd. LEELAND P.G. Co. Md.

FACADE SW CORNER

PHOTO TAKEN 10/8/74 MOWVER

PG: 74A-18

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