NPS Form 10-900
(Oct. 1990)

OMB No. 10024-0018

United States Department of the Interior
National Park Service

National Register of Historic Places Registration Form

This form is for use in nominating or requesting determinations for individual properties and districts. See instructions in *How to Complete the National Register of Historic Places Registration Form* (National Register Bulletin 16A). Complete each item by marking "x" in the appropriate box or by entering the information requested. If any item does not apply to the property being documented, enter "N/A" for "not applicable." For functions, architectural classification, materials, and areas of significance, enter only categories and subcategories from the instructions. Place additional entries and narrative items on continuation sheets (NPS Form 10-900a). Use a typewriter, word processor, or computer, to complete all items.

1. Name of Property

historic name Scott, Robert & Phyllis, House

other names CARR-1671

2. Location

street & number 1805 Uniontown Road ☐ not for publication

city or town Westminster ☒ vicinity

state Maryland code MD county Carroll code 013 zip code 21158

3. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act of 1966, as amended, I hereby certify that this ☒ nomination ☐ request for determination of eligibility meets the documentation standards for registering properties in the National Register of Historic Places and meets the procedural and professional requirements set forth in 36 CFR Part 60. In my opinion, the property ☒ meets ☐ does not meet the National Register criteria. I recommend that this property be considered significant ☐ nationally ☐ statewide ☒ locally. (☐ See continuation sheet for additional comments).

Signature of certifying official/Title — Date 11-5-04

State or Federal agency and bureau

In my opinion, the property ☐ meets ☐ does not meet the National Register criteria. (☐ See continuation sheet for additional comments).

Signature of certifying official/Title — Date

State or Federal agency and bureau

4. National Park Service Certification

I hereby, certify that this property is:
- ☐ entered in the National Register.
  - ☐ See continuation sheet.
- ☐ determined eligible for the National Register.
  - ☐ See continuation sheet.
- ☐ Determined not eligible for the National Register.
- ☐ removed from the National Register.
- ☐ other (explain): _____

Signature of the Keeper — Date of Action

Scott, Robert & Phyllis, House (CARR-1671)
Name of Property

Carroll County, Maryland
County and State

5. Classification

Ownership of Property
(Check as many boxes as apply)

- ☒ private
- ☐ public-local
- ☐ public-State
- ☐ public-Federal

Category of Property
(Check only one box)

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

Number of Resources within Property
(Do not include previously listed resources in the count)

Contributing	Noncontributing	
1	0	buildings
0	0	sites
0	0	structures
0	0	objects
1	0	Total

Name of related multiple property listing
(Enter "N/A" if property is not part of a multiple property listing)

N/A

number of contributing resources previously listed in the National Register

N/A

6. Function or Use

Historic Functions
(Enter categories from instructions)

DOMESTIC/Single Dwelling

Current Functions
(Enter categories from instructions)

DOMESTIC/Single Dwelling

7. Description

Architectural Classification
(Enter categories from instructions)

International Style

Materials
(Enter categories from instructions)

foundation
walls Wood
Glass
roof Stone
other

Narrative Description
(Describe the historic and current condition of the property on one or more continuation sheets)

Description Summary:

The Robert and Phyllis Scott House is located at 1805 Uniontown Road, approximately three miles west of Westminster and three miles east of Uniontown, in west-central Carroll County, Maryland. It is situated in the middle of a heavily wooded lot that sits at the top of a ridge, with a drive on the north side of the house that ends in a loop. The house is a two-story, five-bay by two-bay rectangular International Style building set on piers, with several rooms on grade in the center of the house. A "V" profile roof covers it. The piers are constructed of dimensional two-by-fours sandwiched between dimensional two-by-sixes, all lag-bolted together. Running north-south between the piers are beams of dimensional two-by-sevens sandwiched between dimensional two-by-nines and bolted together.

General Description:

On the north elevation, the first story east bay is open, with a rubble stone wall at the west end that is recessed back from both the north and south walls and supports one of the beams. The east-center bay is recessed about two feet and has 11 one-light sash that alternate between fixed windows and casement windows. The sash are divided by vertical mullions and have flat panels below them. The center bay is also recessed and has 12 one-light fixed sash that have the same mullions but are full height, from floor to ceiling. The west-center and west bays are completely open, with a rubble stone pier dividing them beneath the beam. This pier is recessed on both the north and south sides. The second story east and east-center bays both have flush vertical tongue and groove board siding and three one-light frieze windows under the soffit that fill the whole width of each bay. The center bay has the same three frieze windows, with two large window walls below. The west half of this glass wall is a sliding glass door. The west-center and west bays are identical to the east and east-center bays. There is a deep overhanging eave on paired two-by-fours with tongue and groove board soffit.

The first story of the east elevation is open in the north bay back to the rubble stone pier. The south bay has a flush board storage closet built up against this stone wall. On the second story, the south bay has a window wall of two large lights, with the north wall in a sliding door. There is a triangular one-light transom above that follows the pitch of the roof. A metal ladder is affixed to the center, between the north and south bays, giving access to the roof. The north bay has typical vertical board siding. There is little overhang to the roof, which has the "V" profile. There is a rubble stone chimney in the center, set back over the stone pier, and it has a flat stone top.

The south elevation west and west-center bays are open on the first story. The center bay has

narrow tongue-and-groove vertical board siding with shallow grooves between. The east-center bay is the same as the center bay, but has two large doors of the same material here. The east bay is open, with the storage closet on the west side of the bay. The second story west, west-center, center, and east-center bays each have a window wall with two large lights below, one of which is a sliding door, and three one-light frieze windows above. Posts like those on the first story divide the bays. The east bay has typical siding below with three typical frieze windows. The roof overhang matches that on the north elevation. The three west bays have a narrow deck walkway that is supported by the cantilevered ends of the beams on the piers, and has a railing of vertical rectangular aluminum posts that are widely spaced, with the same material used for a single hand rail. The east-center bay has a deep deck with a wood bench on the east and south sides, and no bench or railing on the west side. A post and beams that are identical to the rest of the house support it. There is a chimney between the west and west-center bays that is set over the stone pier and matches the east chimney. Off of the west end, to the south, is a two-level board ramp to get up to the west end of the deck. There is a landing at the west end of the ramp, set on a rubble stone foundation with flagstone paving. This stone foundation has a door in the east side, between the two ramps, made of the same siding as the first story south elevation.

On the west elevation the first story is open. The second story has typical siding with a window set north of center that has a two-light bottom sash, and one large light above it with a triangular top. The two west bays are a carport, with a gravel base and a flush soffit of Homasote. The west wall has a flush door set to the north, with one tall panel south of it and eight tall lights with mullions between them to the south of the panel. The south end of this wall is typical first story vertical board siding with grooves, and it has a door of this same material, as well. There are flagstones set in the gravel leading up to the north door, which is the primary entrance to the house. There is also gravel around the north and south sides of the house, and under the east end.

The first story comprises the center and east-center bays, with a foyer in the northwest, one room in the northeast, and storage rooms to the south. The foyer floor has flagstones set in gravel. There is a circular hanging stair with walnut treads and no risers or stringer, in the northeast corner. There are balusters on the outer curve of the stairway only, with one vertical rectangular steel baluster at the corner of each step. One curving steel "T" stringer supports the stairs, with one cantilevered support for each tread. Beneath the stairs are loosely stacked stones. The east and south walls have typical first story grooved vertical board siding, with one hidden door of the same material on each side. The south wall has a stone bench on two cantilevered steel brackets. The ceiling is acoustic tile.

The northeast room has flagstone paving and an acoustic tile ceiling. The south and west walls have typical grooved vertical boards. The east wall is rubble stone with two recesses in the stone work and three windows to the north that are identical to the north elevation windows of this

room. There is a desk built in on the north elevation, below the windows, with open shelves beneath the desk.

The second story has an open, linear plan with a stair and dining area in the center bay, a living area in the west-center bay, a spare room and bath in the west bay, a kitchen and upper office in the east-center bay, and a master bathroom and bedroom in the east bay. This story has random-width walnut flooring throughout. It varies between 3 ¼ and 6 ¼ inches, and runs north-south. The center bay has the stair well set to the north, with the balusters carried up to three feet, one inch above the floor, and with a railing of the same material. The roof is supported by exposed wood trusses between each bay that are lag-bolted together, with a plywood gusset in the center. The ceiling of the center three bays has a glazed monitor in the center that is gabled, and on the north and south sides of the monitor the soffit has v-groove tongue-and-grooved boards that follow the pitch of the roof. These boards run east-west. On the north and south sides of the monitor is a trough with a watering system for holding plants. The center of the monitor raises up to allow air to flow through. The west side of the center bay is open to the living area. The east wall contains natural walnut walls and cabinets, with a fold-down leaf that can act as either a desk or a kitchen pass-through. The round dining room table is original to the house, and the original chairs are now in storage.

The living area in the west-center bay has a rubble stone wall with a fireplace on the west. The fireplace is set to the north of the rubble wall, with a square opening on the east and north sides, and part of the west side. Two steel posts on the north side and a steel lintel support the wall above the fireplace opening. The fireplace has a raised hearth that is cantilevered out over the floor. To the north of the fireplace is an alcove with built-in benches cantilevered from the wall on the north and west. On the north wall, east of the benches, is a built-in cantilevered walnut cabinet. The walls are covered with a tan grass cloth. On the east side, partly closing off the living area from the stairway, is a built-in sofa on walnut legs, with a long narrow walnut coffee table in front of it that is also original.

The west room is divided off from the living area by a folding screen of walnut with thin translucent white plastic panels. Above the screen is a glass transom. Both the wood frame of the screen and the glass in the transom are carefully coped to follow the rubble stone that they abut. The east wall of this room has rubble stone with a small fireplace that has a raised hearth, an original metal screen on feet, and four terra cotta flue pipes above the fireplace opening. There is an opening below the hearth for wood storage. The north and west walls have green grass cloth, and there are wood shelves on the north wall. The ceiling on the north end of this room has a wood grille that aligns with the window at the west end. A curtain closes off the south window wall. On the north wall, to the west, is a flush walnut door hung on brass piano hinge. It has a brass mortise lock with a pull bar. This door leads to a bathroom in the northwest

corner of the house. The floor has one-inch-square gray tiles, the west wall has grass cloth, and the remaining walls have one-inch-square brown tiles. The bathroom contains its original fixtures, with a bathtub on the east, a sink with a square basin set on chrome legs on the north wall, and the toilet mounted on the north wall with a brass button on the floor with which to flush it. There are recesses in the north wall to hold soap, etc. Above the sink and toilet is an original long, narrow light fixture with tubular bulbs. There is a built-in walnut cupboard on the south that has flush doors with no handles, and uses spring latches to open. The doors have brass piano hinges.

The kitchen is a long, narrow galley with two-inch-square brown tile on the floor and custom flush walnut cabinets. The cupboards have sliding doors, the counter is teak, and the sink and cook top are stainless steel. There are typical walnut doors at the north and south ends of the kitchen, and the room is open up to the monitor. There is a wide passage/seating area to the south that has typical walnut cupboards on the north wall and leads to the master bedroom to the east. There is also a narrow passage on the north side of the kitchen, which leads to the upper office and master bathroom to the east. The whole north wall of this passage has typical flush walnut cupboards. Between the kitchen and the master bathroom is the upper office. It has a steep walnut ladder with four steps up to it, and the ladder has no risers, being open to the northeast room of the first story. To the west of this ladder is an opening to the room below, too, with four vertical steel bars in the opening. The east wall off the office is rubble stone with wood bookshelves on it. There is a walnut half-wall on the south and west, giving an open view to the south, west, and north. On the south is a built-in desk with a walnut top and steel drawers.

The master bedroom is located in the southeast corner. The west wall has rubble stone on the north half and a folding screen in the south half like that found leading to the west room. There is a glass transom in the truss above, as well. The south wall has a tan grass cloth. The north wall is walnut, with foldout tables on each side of the bed that are supported by one angled brace and fold flush with the wall. Just above the bed are backrests that also fold out and have reading lights. There is a passage on the east end that leads around to the master bathroom, and it has typical walnut cupboards on the north side. The north passage has a sink on the south wall that is bolted to the wall and has a marble top. There is a typical folding screen in the middle of this passage that divides the master bath area from the rest of the house. The door to the master bath is next to the sink, and the door and lock are typical. This bathroom has one-inch-square gray tiles on the floor, one-inch-square tan tiles on the east, south, and north walls, and rubble stone on the west wall. The ceiling has a metal waffle grille with a skylight and artificial lighting above it. The shower is on the east, and the toilet is the same as the northwest bathroom. There is a cabinet on the west with a tile top that matches the wall tile, and a sink with a square basin.

8. Statement of Significance

Applicable National Register Criteria
(Mark "x" in one or more boxes for the criteria qualifying the property for National Register listing)

- ☐ **A** Property is associated with events that have made a significant contribution to the broad pattern of our history.
- ☐ **B** Property associated with the lives of persons significant in our past.
- ☒ **C** Property embodies the distinctive characteristics of a type, period, or method of construction or represents the work of a master, or possesses high artistic values, or represents a significant and distinguishable entity whose components lack individual distinction.
- ☐ **D** Property has yielded, or is likely to yield, information important in prehistory or history.

Criteria Considerations
(Mark "x" in all the boxes that apply)

Property is:

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

Area of Significance
(Enter categories from instructions)

Architecture

Period of Significance

1953-54

Significant Dates

1953-54

Significant Person
(Complete if Criterion B is marked above)

N/A

Cultural Affiliation

N/A

Architect/Builder

Henry Hebbeln, architect
The Hostetter Company, builder

Narrative Statement of Significance
(Explain the significance of the property on one or more continuation sheets)

9. Major Bibliographical References

Bibliography
(Cite the books, articles, and other sources used in preparing this form on one or more continuation sheets)

Previous documentation on files (NPS):

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

Primary location of additional data:

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

Name of repository:

Summary Statement of Significance:

The Robert and Phyllis Scott House is eligible for the National Register under Criterion C, as an outstanding example of Modernist residential architecture in Carroll County. Constructed in 1953-54 to the design of architect Henry Hebbeln of New York, it was the first Modernist expression in Carroll County, a largely-rural area characterized by conservative, traditional domestic architectural forms. The original owners, Robert and Phyllis Scott, were social activists whose progressive architectural choice was consistent with their desire to create a better world and a better way of living in it.

Resource History and Historic Context:

Robert A. Scott was a native of Natick, Massachusetts who moved to Carroll County as a teenager when his father founded the Beacon Steel Products Company, a manufacturer of poultry equipment. Scott graduated from Johns Hopkins University in 1939 with a degree in chemical engineering. He entered the service in December 1940 and served in the Baltimore Regional Office of the Philadelphia Ordnance District. While in Philadelphia he met his future wife Phyllis M. Barrett, and they were married in February 1942. Phyllis Scott was born in Winnipeg, Manitoba, Canada and graduated from Wellesley College in 1938. She was a social worker in Philadelphia and Baltimore, and during World War II she served as the assistant director of the Woman's Clinic of Johns Hopkins Hospital while Robert Scott served throughout much of Europe. After the war Phyllis Scott did social work for the Children's Aid Society in Baltimore, while Robert Scott ran his father's business. Together they were involved in politics and numerous social causes, including anti-war protests in the 1960s, advocacy for the homeless, and were founding members of the Human Relations Committee in the 1960s. Robert Scott marched with Dr. Martin Luther King, Jr. Phyllis Scott promoted the arts and served on the local arts council. She was also involved with the American Association of University Women and the League of Women Voters, and was an outspoken voice against poverty and injustice. This pattern of social activism is consistent with many of the original owners of modernist homes in America, apparently.[1]

Phyllis Scott recounted to others how she had seen an article in the February 1948 issue of Life Magazine on a Sherman, Connecticut farmhouse converted into a modern home by architect Henry Hebbeln, and had kept the article because she liked the simplicity and openness of the design. When the Scotts purchased an 11-acre parcel of wooded land west of Westminster in

[1] *Sun* (Baltimore), 9 January 1999, p. 4B. *Carroll County Times* (Westminster), 3 January 1999, p. A2. "Unheralded Humanists Sought Justice, Never the Spotlight." *The Hill* (Spring 2002), p. 25. I am indebted to Jeffrey Cohen for bringing this connection to my attention.

1952 on which to build a house, however, Phyllis Scott could not find the article and could not remember the name of the architect. Instead, the Scotts hired another architect to design a house for this site, but they did not like the designs and sought help elsewhere. At this time Phyllis Scott visited a home on Long Island that had much in common with the house from the Life Magazine article, and she and Robert Scott later went to New York in search of the architect of the Long Island house, who turned out to be Hebbeln. They hired Hebbeln, and he visited their Carroll County property in September 1953 to view the building site. It was not until after completion of their new house that Phyllis Scott found the Life magazine article and realized that Hebbeln had designed that house.[2]

Henry E. Hebbeln was born in Illinois in 1915 and later moved to Davenport, Iowa as a child. His father was involved in the building trades as a contractor and lumber retailer. He graduated from Cornell University with a degree in architecture in 1937 and apparently bounced around a bit in his early employment. He returned to Iowa, where he worked for the firm of Kruse & Klein in Davenport, and then worked for A. F. Brinckerhoff in New York in 1937 and Hamilton Brown in Houston in the winter 1937-38 before returning to Davenport and the reconstituted firm of Kruse & Parish. While there he applied to the Cranbrook Academy of Art, and these records give one some indications of the character of the young Hebbeln. Professor George Young, Jr., of Cornell, wrote of Hebbeln:

> In many ways he [Henry Hebbeln] was my very special problem child for five years. He made every mistake a student could well make. . . . His ambition to drink up all the liquor in Ithaca was never quite realized. His conversational powers were enough to get by within even the most recondite student circles but he couldn't quite get his degree by talk—he finally had to work a bit.
> His mentality, while in college, led him into an impenetrable morass of half baked philosophies that became, by reiteration, very real to him but that could only lead to futility. I suppose he had to go through that period.
> [He has] shown flashes of recovery followed by backsliding, over and over. Always I have believed that one day he would come alive and that when that happened he would be an unusually good piece of material.

Some of Hebbeln's philosophy comes through on his application to Cranbrook. He wrote: "the eclectic, copy-book techniques of some of our architects are difinately [*sic*] degenerate. I want always to make honest use of materials & methods of construction to work out an honest expression of our life." Of his last two years at Cornell, he wrote, "these last years I essayed in the 'periods,' more or less, thinking to give them a personal trial. But they fell short." It would

[2] *Life*, 16 February 1948.

appear that Hebbeln was at odds with much of the teaching at Cornell, but not so with Cranbrook. Richard Raseman noted that Hebbeln "impressed us favorably, so we decided to award him a scholarship." No doubt his "conversational powers" helped him, and in September 1938 he began a fellowship in regional planning at the Cranbrook Academy of Art. At the time he would have been under the tutelage of Eliel Saarinen, Charles Eames, and Marianne Strengel. Hebbeln must have taken to Cranbrook, as several years later Raseman described him as "a student of unusual ability and industry." [3]

In 1939 Hebbeln traveled to Helsinki to work with Alvar Aalto, and in early September he wrote, "I am working here in Helsinki with Aalto—my first week Hitler & I seem to have started together but I hope I can outlast him. I may have to come home if this keeps up, but I hope not, for I am crazy about Finland. Aalto is great, very sympathetic." His hopes quickly faded and he remained in Finland only a very short time because of World War II. When he returned to the United States he first went to Davenport, where he became engaged to Jean Lamson, a sculpture student at Cranbrook beginning in the spring of 1939. They were married in May 1940 and divorced ten years later. Hebbeln took a job with Gardner Dailey on the Bay Area Planning Commission in San Francisco by 1940 and later worked for Antonin Raymond in New York City before serving in the Marine Corps. After the war he returned to New York to work for William Lescaze, and opened his own office in New York in 1946.[4]

In addition to the Sherman, Connecticut house (which was the home of modernist artist Arshile Gorky), some of Hebbeln's other early projects were recorded in the architectural press, and these comprise the little that is known, at present, of his work outside of Maryland. These include one of seven permanent residences built by Whitney Industries for lumber camp managers in the Adirondacks, part of an industrial community that was to have 150 houses for workers. Another project was a cottage in Tryon, N. C. built in 1949 with a one-story linear plan and a shed roof supported by four-by-four posts. A house built into a hillside overlooking Long Island Sound in Sands Point, New York also featured a linear plan in the shape of an "L." Another house overlooking the sound explored the use of open planning with a one-room, split-level design. A later project for a weekend retreat for businessman Gustav Wally in Upper

[3] Cranbrook Academy of Art Records of the Administration (#1981-09). Henry Hebbeln, application for admission, Cranbrook Academy of Art, 11 April 1938, Cranbrook Academy of Art "Lost" Academy Records (#1998-05). Henry E. Hebbeln to Richard Raseman, 20 March 1938, Cranbrook Academy of Art "Lost" Academy Records (#1998-05). George [Young, Jr.] to Dick [Richard Raseman] [received 25 April 1938], Cranbrook Academy of Art "Lost" Academy Records (#1998-05). Richard Raseman to George Young, Jr., 23 May 1938, Cranbrook Academy of Art "Lost" Academy Records (#1998-05). Richard Raseman recommendation, 14 December 1942, Cranbrook Academy of Art "Lost" Academy Records (#1998-05).

[4] Notes at Carl A. Kroch Library, Cornell University. Cranbrook Academy of Art Records of the Administration (#1981-09). Leslie S. Edwards, Archivist, Cranbrook Archives, to Frank Baylor and Jenny Teeter, 21 May 2003.

Nyack, N.Y. is set in the woods and centers around a large fieldstone chimney. Many of these projects included landscaping by James Rose and fabrics by Marianne Strengel.[5]

Hebbeln's houses were obviously influenced on the exterior by Ludwig Mies van der Rohe's Farnsworth House in Plano, Illinois of 1946-50 and Philip Johnson's Glass House in New Canaan, Connecticut, of 1949, but these buildings tended to be built at ground level. He was also probably influenced by Le Corbusier's Villa Savoie of 1928-30, which was built on piers, and even more so, such dwellings as Walter Gropius and Marcel Breuer's design for a house in Wayland, Massachusetts, of 1940, which used both wood posts and stone piers, and employed vertical wood siding. On the interior Hebbeln used the open plan popular among these and many other avant-garde architects of the period; however, he eschewed concrete and metal for the warmer look of hardwoods and natural stone, and used a great deal of built-in furniture. Here, his approach seems to have an affinity with Frank Lloyd Wright's interiors, especially such icons as Falling Water, of 1934-36.[6]

Hebbeln returned to New York after visiting the Scotts, and on Christmas Eve, 1953 the Scotts received his initial concept for the house, sketches on a rice paper scroll of a rectangular glass box on stilts. Some changes were made to this concept, including removing the storage space that enclosed the carport and opening it up to make the house seem to float more. This idea was apparently Mr. Scott's. The ramp up to the upper level walkway and deck was moved from the front of the house to the side, and a storage room under the east end was eliminated, further enhancing the "floating" character of the dwelling. Originally, the center of the house had glass on the north and south sides, making it rather see-through. With these changes, the storage room moved to south-center and now made this area opaque. However, eliminating the entire fill on both the ends more than made up for the loss of opacity here.[7]

The Scott House has many features that became trademarks of Hebbeln's designs: Open planning, rubble stone chimneys that act as anchors for the house, corner fireplaces, large expanses of glass, pitched roofs, wood built-in furniture, sliding glass doors that open out onto a

[5] "Remodeled Farm House in Connecticut—Colonial and Contemporary are Handsomely Combined," *Architectural Forum*, (December 1947). "Convenience—even in an Adirondack Lumber Camp," *Architectural Forum*, (December 1948). *Architectural Forum*, (August 1951). " Nine Hillside Houses," *House and Home*, (April 1952), pp. 84-9. "The One-Room, Split-Level House," *House and Home*, (September 1952). "How to be Carefree Without Roughing it," *House and Garden*, June 1961.

[6] Kenneth Frampton, *Modern Architecture: A Critical History* (New York: Oxford University Press, 1980), PP. 235, 240-41. Sigfried Gidion, *Space, Time and Architecture: The Growth of a New Tradition* (Cambridge, MA: Harvard University Press, 3rd ed., 1954), pp. 500-01, 515-19.

[7] Concept drawings and final plans in the possession of the owners. There was also a model made of the house, which was on display at the Enoch Pratt Free Library in the 1950s. Its whereabouts are unknown, but a photograph of the model survives, along with construction photographs, in the possession of the owners.

deck or narrow walkway, narrow passages that open into rooms, providing drama in movement, and galley kitchens. From the entrance under the carport, one enters a ground level foyer marked by large paving stones set in crushed stone, and this area was always filled with houseplants. A dramatic spiral stairway with cantilevered treads takes one up to the center of the upper story, which is open with a dining area to the south and a living area with custom built-in furniture to the west. The living area includes a rubble stone fireplace with a raised hearth and with no jamb on the north side. This enables the fireplace to warm and light the small, intimate alcove on the north side. The south wall consists primarily of sliding glass doors that open to the walkway and deck and provide excellent ventilation. These sliding doors are also used in the center of the north wall to provide cross-ventilation. The roof of this center section has a glazed monitor with troughs along both sides for plants, and an automatic watering system for the plants. The monitor can be raised to provide airflow up and out of the center of the roof. Where the walls are not glazed they are covered in fabric, with furniture and cupboards, as well as the floor, in walnut and the ceiling in white cypress. On the west end is a study/guest room and bathroom, with a smaller stone fireplace with raised hearth. There is a folding screen that closes this area from the living area. East of the dining area is the narrow galley kitchen, and the monitor covers this area and a raised, small office east of the kitchen that was designed for Phyllis Scott's use. This office abuts the east stone pier and looks out over the kitchen and living area to the west. Below it is Mr. Scott's office, just off the foyer, and there is an opening from the upper story to this room below. On the east end is the master bedroom and bath, again divided from the center of the house by screens. Extraordinary attention to detail is evident in the way materials meet, such as how the wood ceiling and glass transoms over the screens are coped around the rubble stone of the two piers. Almost all of the original furnishings remain with the house.

The Scotts hired the Hostetter Company from Pennsylvania to build their house. On the first day of construction, the foreman left the company and was replaced by Charles Test, a young man from Hanover. This turned out to be a boon, as Test was sympathetic to Hebbeln's design and gave the project the careful attention it demanded. Construction took sixteen months. The Scott House spawned several other Hebbeln designs in Maryland. Ed Early apparently saw the house and hired Hebbeln to design his new home at 7805 Seven Mile Lane in Baltimore. The Early House in turn led to two more commissions for Hebbeln, Dr. Zeutlin's house (location unknown) and a house in the Mt. Washington section of Baltimore. Hebbeln designed two other houses in Baltimore, both for the Macht family. Philip Macht's house at 1091 Cross Country Boulevard was started by landscape architect James Rose, who apparently grew tired of it, and Macht hired Hebbeln to finish it. The other Macht house is located at 2202 Ten Oak Lane. Philip Macht became close friends with Hebbeln and has said that the Scott House was Hebbeln's personal favorite. The Scotts also became friends with Hebbeln and visited him when in New York.

They were also friends with Louis and Constance Peters, who hired Hebbeln to design their house at 6002 Hunt Club Lane in Baltimore in 1962. Hebbeln was killed in an automobile accident while the Peters house was under construction.[8]

[8] Ed Early to Jenny Teeter, 15 November 2001. Much of this information comes from interviews by the current owners of the Scott House with Robert Scott and Philip Macht. Carroll County Land Records, LWS 2274-117.

Major Bibliographical References:

See footnotes

Scott, Robert & Phyllis, House (CARR-1671)
Name of Property

Carroll County, Maryland
County and State

10. Geographical Data

Acreage of Property 22.87 acres New Windsor, MD quad

UTM References
(Place additional UTM references on a continuation sheet)

	Zone	Easting	Northing		Zone	Easting	Northing
1				3			
2				4			

☒ See continuation sheet

Verbal Boundary Description
(Describe the boundaries of the property on a continuation sheet)

Boundary Justification
(Explain why the boundaries were selected on a continuation sheet)

11. Form Prepared By

name/title Kenneth M. Short
Organization date October 2003
street & number 610 Regester Avenue telephone 410-377-4953
city or town Baltimore state Maryland zip code 21212

Additional Documentation

Submit the following items with the completed form:

Continuation Sheets

Maps

A **USGS map** (7.5 or 15 minute series) indicating the property's location.

A **Sketch map** for historic districts and properties having large acreage or numerous resources.

Photographs

Representative **black and white photographs** of the property.

Additional Items
(Check with the SHPO or FPO for any additional items)

Property Owner

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

name Frank W. Baylor III & Jennifer G. Teeter
street & number 1805 Uniontown Road telephone 410-876-6201
city or town Westminster state Maryland zip code 21158

Paperwork Reduction Statement: This information is being collected for applications to the National Register of Historic Places to nominate properties for listing or determine eligibility for listing, to list properties, and to amend existing listings. Response to this request is required to obtain a benefit in accordance with the National Historic Preservation Act, as amended (16 U.S.C. 470 et. seq.).

Estimated Burden Statement: Public reporting burden for this form is estimated to average 18.1 hours per response including the time for reviewing instructions, gathering and maintaining data, and completing and reviewing the form. Direct comments regarding this burden estimate or any aspect of this form to the Chief, Administrative Services Division, National Park Service, P.O. Box 37127, Washington, DC 20013-7127; and the Office of Management and Budget, Paperwork Reductions Project (1024-0018), Washington, DC 20503.

UTM References

New Windsor, MD quad

A: 18-323109-4383913
B: 18-323112-4383494
C: 18-322914-4383494
D: 18-322810-4383624
E: 18-322947-4383957

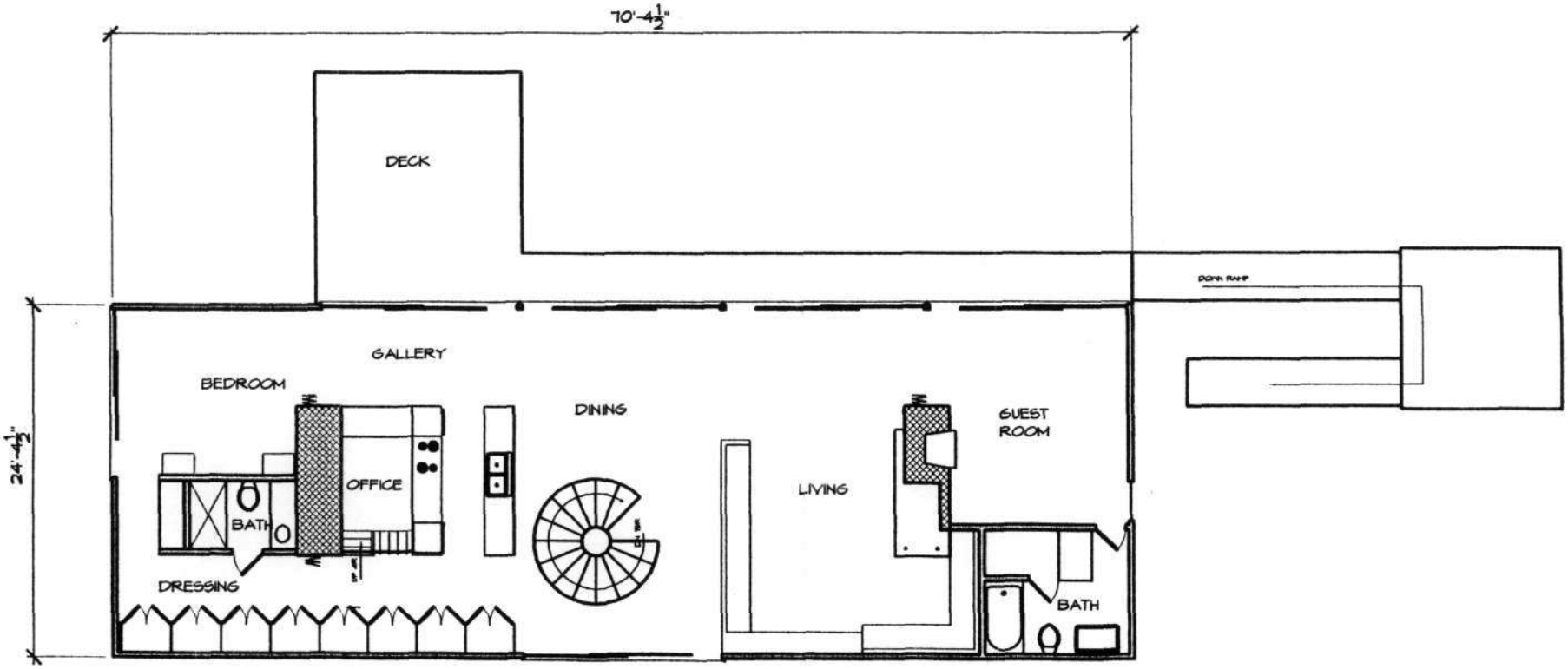
Verbal Boundary Description:

The nominated property is described among the land records of Carroll County as tax map 38, parcel 48.

Boundary Justification:

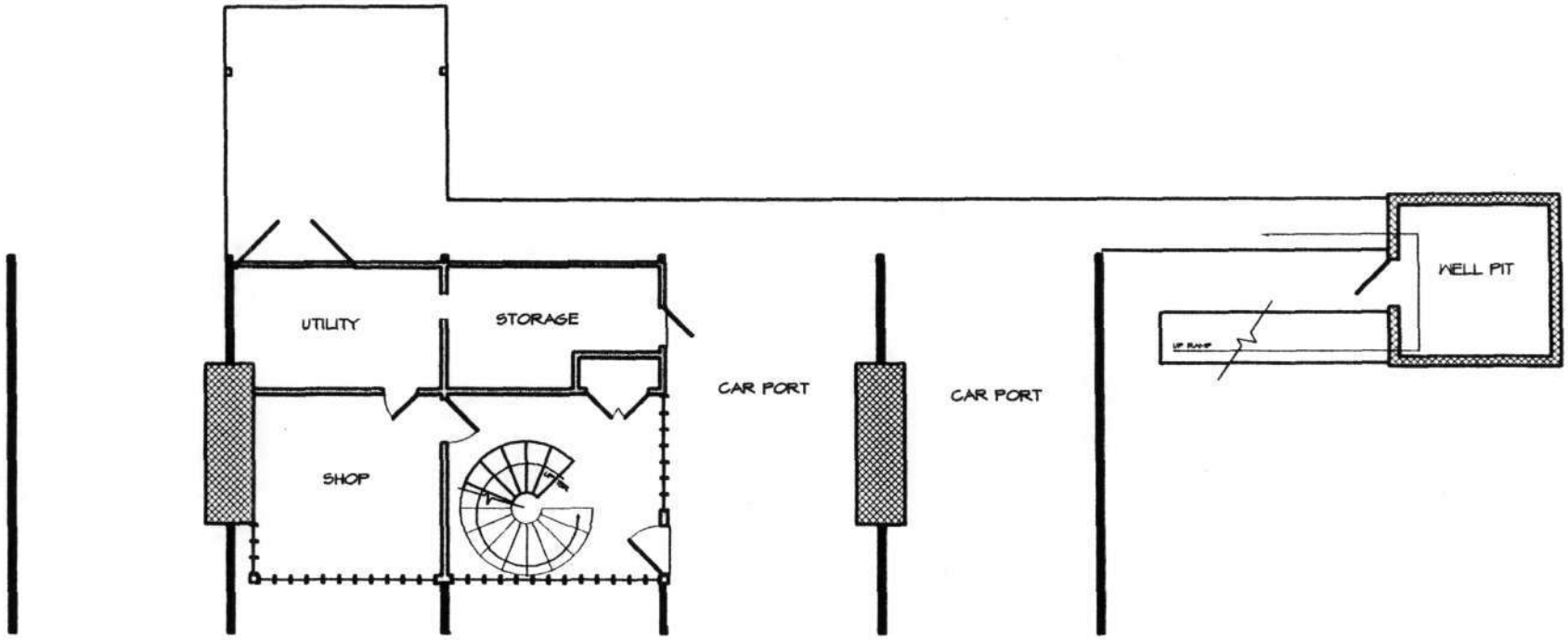
Boundaries encompass the entire property historically associated with the resource. The surrounding wooded landscape was a fundamental part of the design.

CARR-1671
Scott, Robert & Phyllis, House
Carroll County, Maryland



THE SCOTT HOUSE	MAIN LEVEL PLAN NOT TO SCALE	3-19-03

CARR-1671
Scott, Robert & Phyllis, House
Carroll County, Maryland



THE SCOTT HOUSE	ENTRY LEVEL PLAN NOT TO SCALE	3-19-03

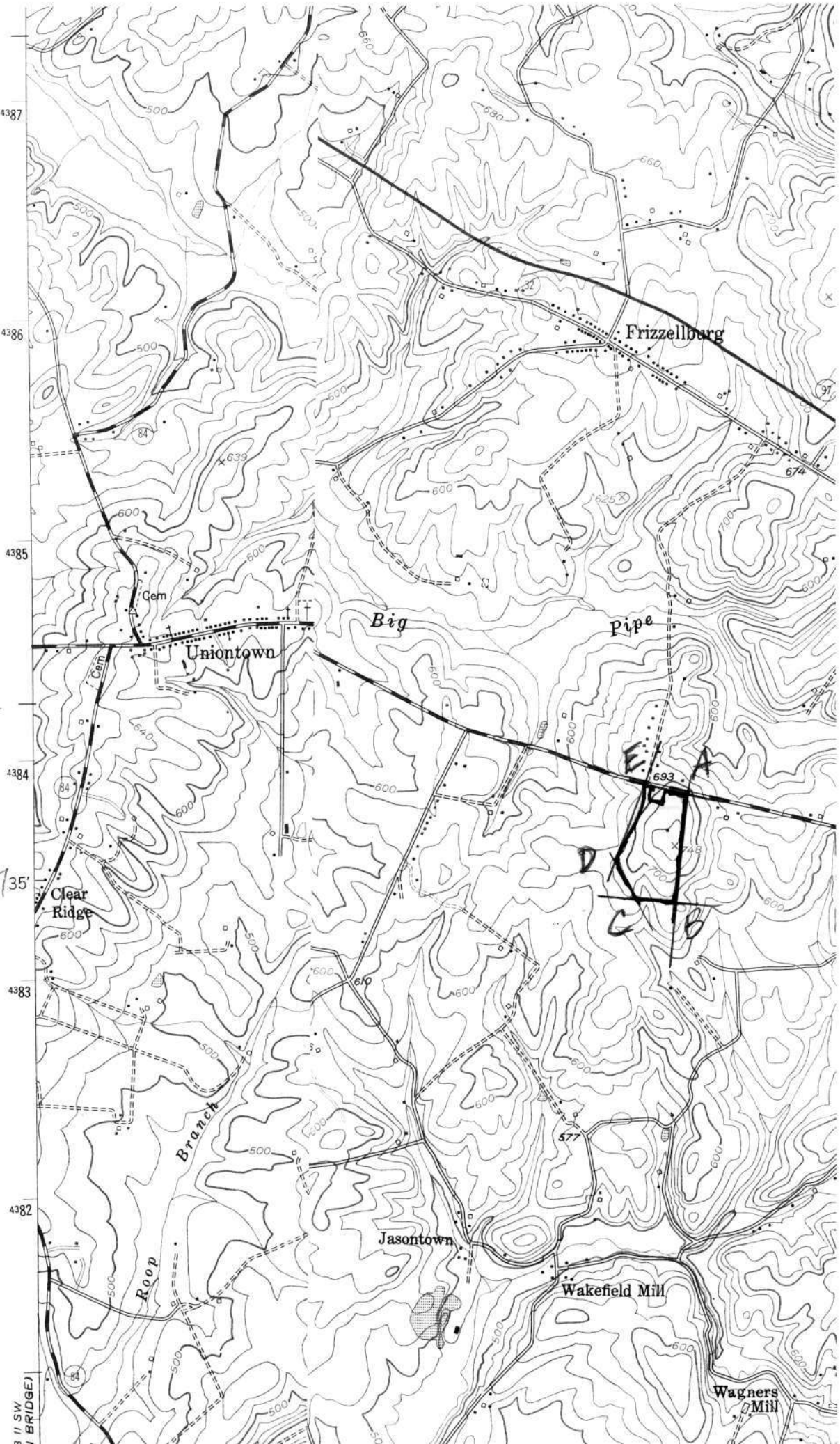
New Windsor
CARR-1671
SCOTT, ROBERT
& PHYLLIS.
HOUSE

CARROLL COUNTY
MARYLAND

A: 18-323109-
4383913

B: 18-323112-
4383494

C: 18-322914-
4383494

D: 18-322810-
4383624

E: 18-322947-
4383957