

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 National Register Bulletin, *How to Complete the National Register of Historic Places Registration Form*. 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.

1. Name of Property

Historic name: Glen Burnie (Additional Documentation)Other names/site number: DHR ID# 138-0008Name of related multiple property listing: N/A

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

2. Location

Street & number: 801 Amherst StreetCity or town: Winchester State: VA County: Independent CityNot For Publication: N/A Vicinity: N/A

3. State/Federal Agency Certification

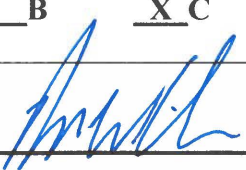
As the designated authority under the National Historic Preservation Act, as amended,

I hereby certify that this X 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 X meets ___ does not meet the National Register Criteria. I recommend that this property be considered significant at the following level(s) of significance:

___ national ___ statewide X local

Applicable National Register Criteria:

___A ___B XC ___D

Signature of certifying official/Title:_____
DateVirginia Department of Historic Resources

State or Federal agency/bureau or Tribal Government

In my opinion, the property ___ meets ___ does not meet the National Register criteria.

Signature of commenting official:_____
Date_____
Title :_____
State or Federal agency/bureau
or Tribal Government

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4. National Park Service Certification

I hereby certify that this property is:

- ☐ entered in the National Register
☐ determined eligible for the National Register
☐ determined not eligible for the National Register
☐ removed from the National Register
☐ other (explain:) _____

Signature of the Keeper

Date of Action

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 ☐

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Number of Resources within Property

(Do not include previously listed resources in the count)

Contributing	Noncontributing	
<u>9</u>	<u>3</u>	buildings
<u>17</u>	<u>1</u>	sites
<u>4</u>	<u>0</u>	structures
<u>0</u>	<u>0</u>	objects
<u>30</u>	<u>4</u>	Total

Number of contributing resources previously listed in the National Register 0

6. Function or Use

Historic Functions

(Enter categories from instructions.)

DOMESTIC: Single dwelling
DOMESTIC: Secondary structure
AGRICULTURE: Agricultural outbuilding
FUNERARY: Cemetery
LANDSCAPE: Garden

Current Functions

(Enter categories from instructions.)

RECREATION AND CULTURE: Museum, Exhibition hall, Outdoor recreation
AGRICULTURE: Agricultural outbuilding
FUNERARY: Cemetery
LANDSCAPE: Garden

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7. Description

Architectural Classification

(Enter categories from instructions.)

EARLY REPUBLIC: Federal
LATE 19TH AND EARLY 20TH CENTURY REVIVALS: Colonial Revival, Classical
Revival
OTHER: Vernacular

Materials: (enter categories from instructions.)

Principal exterior materials of the property: BRICK; STONE: Slate; STUCCO; WOOD

Narrative Description

(Describe the historic and current physical appearance and condition of the property. Describe contributing and noncontributing resources if applicable. Begin with a **summary paragraph** that briefly describes the general characteristics of the property, such as its location, type, style, method of construction, setting, size, and significant features. Indicate whether the property has historic integrity.)

Summary Paragraph

Since 2005, Glen Burnie, along with its gardens and outbuildings, has been part of the larger museum complex established with the opening of the Museum of the Shenandoah Valley. The museum building is situated south of the historic Glen Burnie site, within the property but outside the National Register boundary. Glen Burnie was documented by HABS (no. VA-698) in 1972 and listed in the Virginia Landmarks Register and the National Register of Historic Places in 1979.

The main entrance to the property is off Amherst Street in Winchester, where a long asphalt driveway extends from the northwest corner of the site, leading south to parking areas and the museum at the far southern end. The National Register nomination includes 12 acres encompassing the Glen Burnie house, its surrounding grounds, and a series of formal gardens including a rose garden, a vegetable garden, and an Asian garden. The landscaped areas are accented by garden structures such as the Pink Pavilion, Folly 14, a former garage/guest quarters repurposed as a visitor center, and the existing Wood family cemetery. These features were added by Julian Wood Glass, Jr., who inherited a partial interest in the property in 1952 and gained full ownership in 1955. Building on Glen Burnie's eighteenth- and nineteenth-century heritage, Glass also transformed the main Glen Burnie house into an elegant country estate surrounded by formal gardens. His partner, R. Lee Taylor, was instrumental in realizing this vision, designing and installing many of the gardens, paths, and finely executed brickwork. Mature trees and shrubs, together with the tall stone perimeter walls, lend the grounds a sense of continuity and enclosure, creating a private, park-like retreat within the Winchester city limits.

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In 1997, five years after Julian Wood Glass Jr. died in 1992, the Glen Burnie House and Gardens opened to the public, following a preview season in 1996. R. Lee Taylor, who designed and installed many of the gardens and continued to live at Glen Burnie after Glass's death, died in 2000. When the house and gardens opened to the public in 1997, a storage building, machine shed, and gatehouse/ticket booth were constructed within the 12-acre site.

The Museum of the Shenandoah Valley (MSV) opened in 2005 on land directly south of the Glen Burnie House and Gardens. Construction at that time included a new entrance road off Amherst Street and adjacent parking. The Glen Burnie House itself was then open only on a limited basis. Between 2011 and 2013, the MSV commissioned a study of the house in preparation for expanding public access through self-guided tours. Architectural historians carried out historical and physical investigations, including dendrochronology and paint analysis, which confirmed the building's chronology and clarified its architectural evolution.¹

In 2020, the MSV further expanded public access by opening a 90-acre landscape surrounding the Glen Burnie House and Gardens, the Trails at the MSV. This area features a free-admission, three-mile trail for walking, running, and biking, open daily from 7 AM until dusk. The Glen Burnie House and Gardens are now open for self- or Lead Educator-guided tours from March through December. The 2005 museum building and the 2020 trail network lie outside the National Register boundaries.

The stone wall along the front of the property on Amherst Street appears to have been raised by several feet, as evidenced by a visible seam in the stonework. Today, it stands approximately six feet tall. Lower stone walls also extend along much of the perimeter. Some of these date back to earlier periods in Glen Burnie's history, while others were made taller and constructed by Julian Wood Glass, Jr. and R. Lee Taylor during the late 1950s and early 1960s. The bluestone paths throughout the yard, installed after 1997, connect the modern outbuildings to one another and to the rest of the property's structures. A walking path near the northern edge of the property was installed in 2019.

When the National Register nomination was completed in 1979, the landscape features were only briefly mentioned: "The grounds surrounding Glen Burnie have been extensively landscaped by the present owner and include a Chinese garden, several formal gardens, and garden pavilion of Chinese and Palladian inspiration. The old family burial plot has been walled." In addition to providing an expanded architectural analysis of the house, the 2025 Additional Documentation offers a more detailed catalog and description of the garden features, most of which were added in the 1960s and 1970s.

¹ Maral S. Kalbian, Dennis J. Pogue. "Physical Investigations Related to Recent Renovations at Glen Burnie." Maral S. Kalbian, LLC, Prepared for the Museum of the Shenandoah Valley, Winchester, Virginia, Jan. 2014. Dr. Daniel Miles, "The Tree-Ring Dating of Glen Burnie, Winchester, Virginia." Oxford Dendrochronology Laboratory, Prepared for the Museum of the Shenandoah Valley, 2013. Dr. Susan L. Buck, "Glen Burnie Interior Paint Study," Prepared for the Museum of the Shenandoah Valley, Sept. 2013.

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The Period of Significance (POS) in the 1979 nomination was listed as “1700-1799” and “1900-” and the Areas of Significance as “Architecture” and “Exploration and Settlement.” This update better defines the POS as ca. 1792-1975 and addresses the local Areas of Significance as “Architecture” and “Landscape Architecture.” “Exploration and Settlement” was dropped as there are no resources to justify it and the earliest known resources post-date that era.

Narrative Description

For ease in understanding the property, the resources in the 12 acres associated with the Glen Burnie NR nomination are organized into five areas: 1). The main house, outbuildings, and adjacent formal gardens to the west; 2). Resources north of the main house relating to the spring; 3). Informal gardens east of the main house; 4). Agricultural buildings and previously recorded archaeological sites; and 5.) Resources associated with opening the property to the public in 1997. The resources are keyed to the attached site map. The 12-acre nominated property, which includes the 7-acre Glen Burnie House and Gardens, contains the following 34 resources: 9 contributing buildings, 17 contributing sites, 4 contributing structures, 3 non-contributing buildings, and 1 non-contributing site.

HOUSE, OUTBUILDINGS, AND ADJACENT FORMAL GARDENS TO THE WEST

Main House: The Glen Burnie House, a two-story, Federal-style brick residence, presents a stately appearance with a fairly symmetrical east-facing façade composed of a five-bay central block flanked by matching wings, all topped with slate-shingled gable roofs. The central block, constructed in two phases during the early 1790s for Robert Wood, son of Winchester founder James Wood, features a projecting water table, a three-brick wide belt course, an ornate modillion cornice, and single interior brick chimneys centrally positioned in each end wall of the main block. The first phase, dating to circa 1792, comprises the three northern bays of the central block including the main entrance and the two bays immediately north of it, originally arranged in a side-passage plan. By 1794, two additional bays were added to the south, resulting in the center-passage, single-pile plan that survives today. Dendrochronological analysis conducted in 2013 confirmed these construction phases and dates.² The 1794 date is further supported by documentary evidence, including a May 1794 invoice submitted to Robert Wood for the “laying” of 68,000 bricks.³

² Because of the physical evidence of a brick seam in the façade of the house, earlier studies concluded the main block was built in two sections. The 1972 Historic American Buildings Survey (HABS) form indicates that the southern two-bays were built first. This was echoed in a 1997 study of the house, “Glen Burnie Preliminary Architectural and Historical Assessment” by Frazier Associates prepared for the Glass-Glen Burnie Foundation Trustees, as well as in the publication by Marge Lee, *The Gardens of Glen Burnie: The History and Legends of a Virginia Legacy* (Winchester, VA: The Glass-Glen Burnie Museum, Inc, 2003). The 1979 National Register nomination acknowledges that the main block was constructed in two sections but does not indicate which portion was built first.

³ The earliest published reference to the construction date of Glen Burnie as 1794 is in John Wayland, *Historic Homes of Northern Virginia and the Eastern Panhandle of West Virginia* (Staunton, VA: The McClure Company, Inc., 1937), 54. Wayland gives no source for this date. The invoice is included in the James Wood Family Papers,

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The formal east façade of the main block of the house is laid in Flemish bond and is distinguished by a jack-arched central doorway with a five-light transom over a double-leaf door, rubbed brick jack arches over the nine-over-nine first-floor windows and nine-over-six second-floor windows, and paneled wooden shutters. A visible vertical seam in the brickwork just south of the entrance marks the joint between the two original construction phases, giving the façade a subtly asymmetrical appearance. In contrast, the rear elevation is more restrained, with plain row-lock arches, an unembellished cornice, and walls laid in five-course American bond. Above the rear door, ghosting of a one-story gable roof indicates a former rear wing, while another vertical seam south of the rear entrance marks the 1792 to 1794 division. The side elevations were also laid in five-course American bond, as seen in the limited exposed sections of the original walls that contain square casement attic windows in the top gable ends. The mortar joints were originally finished with an overhand strike, creating bed joints that sloped inward from the outer edge of the brick above. A line of whitewash or paint, about 1/8 inch thick, was applied across the center of the joints in a technique known as penciling, which intended to regularize the masonry and make the joints appear narrower. When side brick wings were constructed in 1959, the original block was repointed with indented, beaded joints to match the new work. A surviving section of the original penciling remains visible at the south end of the main block, now enclosed in the Drawing Room addition.⁴

Brick wings that once extended from the north and south ends of the main block, visible in nineteenth-century photographs, were demolished during a major renovation in 1959, commissioned by Julian Wood Glass Jr. and carried out under the direction of architects Clarke Thomas Cooper Jr. of Winchester and John Duncan Forsyth of Tulsa, Oklahoma. Forsyth, a prominent Oklahoma architect, who had earlier designed the Glass family home in Nowata, was responsible for many of the architectural details in the new side wings as well as several of the garden buildings, while most of the floorplans and specifications that date from late 1958 and early 1959 bear Cooper's name.⁵ The builder was Howard Shockey & Sons, Inc. of Winchester.

Box 1, Business Papers of Robert Wood, 1780-1799, housed at the Stewart Bell, Jr. Archives at Handley Regional Library, Winchester, VA.

⁴ A portion of the surface of the south end wall of the main block was revealed during the renovations which were carried out at Glen Burnie in 2013. The evidence, which included the original exterior masonry surface, suggests that the wall had been encapsulated within as many as three successive wings that had been appended to the south end of the structure over a period of roughly 150 years. Given this evidence, it is likely that all the exterior masonry walls of the house were treated in a similar manner with the painted mortar joints. Kalbian and Pogue. "Physical Investigations..." 27-31.

⁵ <https://nowatamuseum.org/>. The Glass Mansion at 324 W. Delaware Avenue in Nowata was gifted in honor of Julian Wood Glass and Eva Payne Glass to the Nowata Museum, that now maintains it. Julian Wood Glass Sr. played a pivotal role in the early development of the Nowata oil fields and was one of the founders of the State Federal Savings and Loan, which later became the Trust Company of Oklahoma, as well as the Victory National Bank. The 1933 house designed by John Duncan Forsyth (1887-1963) is a prominent example of a Colonial Revival-style dwelling in northeastern Oklahoma. Constructed of painted brick, the two-story house is defined by a side-gable roof with interior end chimneys, a symmetrical five-bay façade, multi-light sash windows, and a modillioned cornice. A rear wing extends from the main block, enhancing both scale and function. In many respects, its form and detailing recall Glen Burnie, with which it shares a similar classical balance and refinement. Forsyth was born in Scotland and immigrated to the US, eventually settling in Tulsa. He worked in a variety of styles and

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Although no correspondence between Julian W. Glass Jr. and the architects has been located, Glass was likely closely involved in the 1959 renovation. The *Harvard University Alumni Directory* records that he attended the Graduate School of Design from 1931 to 1932 and the Graduate School of Arts and Sciences from 1931 to 1933.⁶ Although he did not earn degrees from either program, his attendance there indicates formal training in architectural principles. Glass sought to adapt his Glen Burnie family home for modern living while preserving its historic fabric. His decision to retain the main block and concentrate most modern functions in the wings demonstrates a clear sensitivity to design and preservation. This approach is consistent with his interests as a serious collector of antiques and fine art, evident both in the Glen Burnie House and in exhibitions at the Museum of the Shenandoah Valley galleries building.

The brick wings that were demolished in 1959 were later additions to the 1790s central block. Historic photographs show both the two-story south wing and the one-story north wing laid in five-course American bond, suggesting construction in the mid-nineteenth century. The south wing included a rear brick ell and a two-story frame, north wing. Its south elevation featured two-story porches with Victorian detailing, likely added in the late nineteenth century. One-story, hip-roofed porches sheltered the main block's front and rear entrances. The north wing seems to have begun as a separate structure, later linked to the main block by a brick infill.

The replacement wings, set slightly back from the main block, generally conform to the original house in brick color and detailing, though their mid-twentieth-century character is evident from certain viewpoints. The two-bay north wing contains the kitchen and breakfast room and is distinguished on the rear elevation by a shed-roofed projection and bow window. Its fenestration consists of nine-over-six wood sash on the first floor and six-over-six windows above. The south wing, ell-shaped in plan, accommodates a drawing room on the main level with bedrooms and baths above. Its two-bay façade has tall nine-over-twelve windows that extend to the ground on the first floor and six-over-six windows on the second floor. The elongated windows underscore the drawing room's lowered floor level, which opens onto a brick-walled patio and sunken garden through four pairs of double doors on the south elevation. A fireplace with an interior brick chimney anchors the west end of the rear ell. Both wings are constructed of eight-inch concrete block faced with four inches of veneer brick. The east façade employs a Flemish bond, while the side and rear walls are laid in five-course American bond, except for the south wall of the south wing facing the sunken garden, which is also executed in Flemish bond.

The 1959 renovation replaced the standing-seam metal roof of the original house with slate shingles, extending the same material to the new wings for a unified appearance. Cast-iron snow birds were added as a decorative and functional detail. At the same time, the metal gutters and downspouts were removed and a 21-inch brick splash drain was laid at grade along the outer

types of buildings. Clarke T. Cooper (1929-2017) did not become licensed with the American Institute of Architects until 1959. He began practicing in Winchester and eventually moved to Alexandria where he was a partner in the firm of Walton, Madden & Cooper.

⁶ Reference Staff, Harvard University Archives, Pusey Library, email message to Lauren Fleming, MSV Registrar/Collections Manager, May 30, 2025.

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walls to serve as a ground gutter. In 2013, copper gutters and downspouts were introduced to improve drainage while retaining the brick ground gutter system. The 1959 work also involved completely rebuilding and strengthening the roof framing to support the slate, substantially reconstructing the brick gable-end walls, and laying new flooring throughout the attic. Ductwork for the upgraded HVAC system was discreetly routed through the south end of the space to minimize its impact on the historic fabric.

The interior of Glen Burnie was also remodeled during the 1959 work. The main block retained its center-passage, single-pile plan on the first floor, even as much of the late-eighteenth-century woodwork was removed and reinstalled after the walls were furred out and new floors laid. Changes were made in the second-floor plan to accommodate new bathrooms. Upgraded mechanical systems were discreetly concealed within the new wall construction, while most of the original stair components and the mantels in the dining room and the master bedroom above it remained in place.⁷ The newly constructed wings, by contrast, introduced more contemporary spaces that reflected mid-twentieth-century design.

Entry into the main block of the single-pile house is through a double-leaf door centered on the east façade, which opens into the ten-foot-wide stair hall. The original staircase rises along the south wall in a straight run, then turns onto a landing before ascending in a shorter reverse run to the second floor. The open-stringer stair features a turned newel with a circular top, turned balusters (two per tread), a molded handrail, and incised scroll brackets. A secondary exterior doorway in the west wall aligns roughly with the front entrance, while interior doorways in the north and south walls lead to the dining room and library. The library door is set at the base of the stair, while the dining room door is positioned near the center of the opposite wall. In the 1959 renovation, the east and west walls were furred out to allow for insulation, which required modifications to the exterior doorways and the addition of wood panels to span the deeper reveals. The hall was also replastered, repainted, and given new or refinished flooring. At the same time, the basement stair beneath the main landing was removed, making room for a powder room in its place. The wainscot, cornice, chair rail and baseboard were retained.

The principal entrance on the east wall is through a double-leaf, six-panel door, each leaf with three raised panels on the exterior. The interior face is sheathed with vertical planking, fastened with rosehead nails set in a decorative pattern; the character of the construction suggests this treatment may date to the 1959 renovation rather than the eighteenth century. In contrast, the iron surface lock and the strap hinges on pintles are thought to be original, preserving important evidence of the door's early hardware. The single leaf rear door is also treated with vertical planking.

Paint analysis indicates that much of the central hall's woodwork is original, though a few later additions are evident. These include the angled panel board at the top of the stair, the angled wainscot along the south wall, portions of secondary door architraves, the powder room door and frame, and the paneling flanking the front entrance. The richly detailed cornice that encircles the

⁷ The original library mantel is preserved in the Glen Burnie-Rose Hill Architectural Remnant Collection.

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room is original and combines an ogee crown, a repeating motif of gouged vertical grooves and four-lobed flowers, a band of rope molding and keys, and a beaded lower edge. The surbase and dado on the north wall remain largely intact, with only minor replacement of the baseboard below.

The dining room, the largest room on the first floor of the main block, is located immediately north of the hall and is accessed through a doorway in the partition wall. A second doorway was later cut through the north wall, west of the fireplace, to provide access to the kitchen wing added in 1959. While the room's dining function was emphasized during this renovation, it likely originally served as a parlor. The fireplace, centered on the north wall and fitted with a full-height paneled mantelpiece, is the room's dominant feature and dates to the original construction period. The remaining woodwork includes an elaborate cornice, wainscot on all four walls, baseboards, and door and window architraves. Each of the east and west walls contains two symmetrically placed windows. When the exterior walls were furred out in 1959 to accommodate insulation, the change in wall thickness necessitated extending the window heads and jambs and replacing all sills. All window sashes were also replaced, modeled on the original but with thinner mullions and salvaged glass. Much of the original paneled wainscot was reinstalled, except around the new doorway and the west cheek of the mantelpiece. The wooden floorboards were replaced. The mantelpiece on the north end of the room features a shelf supported by a cornice with a coved crown and key-patterned band, held up by two decorative brackets. A simpler pair of brackets supports the upper cornice, which extends around the room and is topped by an ogee crown. The central panel above the shelf is adorned with an astragal band and applied acorns at the four corners. A curvilinear wooden band frames the fireplace opening and may date to 1959 or earlier.

Research at the Museum of the Shenandoah Valley and Handley Library Archives uncovered two carpentry invoices submitted to Robert Wood by the Grim family, a multigenerational line of Winchester craftsmen active from the mid-eighteenth through early nineteenth century.⁸ Although the invoices are undated, contextual evidence points to the 1790s, consistent with the dated 1794 bill for "Mason work" and document extensive joinery in the north block of the house. The earlier of the two carpentry invoices appears to have been prepared by brothers Charles and John Grim. Work itemized included doors, windows, shutters, a staircase, and exterior cornices. Most significantly, interior finishes such as "wainscoting," window "casing," "Cornish," and "bace and surbase" are recorded. These entries confirm that the principal front room, likely intended as the parlor and later used as the dining room, was among the most elaborately finished spaces in the house. The stair hall, which was described in similarly fine detail, included "wainscutting" and an "Angle wainscutt under the stairs."⁹

⁸ According to the Museum of Southern Decorative Arts (MESDA) Craftsman Database, Charles Grim I worked as a joiner in Winchester from 1764 to 1777; his son, Charles Grim II, was a joiner-carpenter there from roughly 1777 to 1820; and John Grim, another son of Charles I, is listed in the 1820 census as a carpenter living in Frederick County.

⁹ Undated receipt "A Bill of Work Done for Robert Wood by Charles & Jno. Grim." 711 THL Robert Wood Folder; Folder 8, Box 2. Stewart Bell Jr. Archives, Handley Regional Library, Winchester, VA.

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The second invoice was submitted by “the Grims” in partnership with another man named Daniel Summers.¹⁰ Like the earlier document, its entries correspond closely with features at Glen Burnie, this time reflecting work on the two-bay southern portion of the house. The window frames and sashes are particularly informative: four 18-light and four 15-light frames, along with four pairs of shutters, match the openings on the east and west elevations. Two additional four-light window frames may have provided light and ventilation to the attic, a feature not included in the earlier phase of construction.¹¹

The substantial room south of the hall was outfitted as a library in 1959, when floor-to-ceiling unpainted wooden shelves were installed along all four walls. The fireplace on the south wall is original, though the paneled mantelpiece was replaced in 1959, apparently modeled after the original, which is now part of the MSV’s Architectural Remnant Collection. The two doorways likely date to the eighteenth century, while their casings and doors were replaced. The four windows are original, but their sashes and surrounds were also replaced during the 1959 renovation. No evidence of the room’s earlier paint history was identified. In 2013, an opening was cut in the south wall, west of the fireplace, to accommodate a wheelchair lift beneath the staircase, in the former location of the bar added during the 1959 Drawing Room renovation.

The second floor of Glen Burnie’s main block largely mirrors the first, except for two bathrooms added in 1959. The chamber above the dining room appears always to have served as a bedroom. Its focal point is a full-height paneled mantel on the north wall, slightly offset to accommodate the firebox. Each exterior wall contains two symmetrically placed windows, and doorways lead to the upper hall, bathroom, and two closets added behind the north wall in 1959. As elsewhere, the walls were furred out, and the plaster, flooring, and window sashes were replaced. A molded crown, chair rails and baseboard, largely salvaged from the original, frame the room. The woodwork follows the first-floor pattern but is simplified. The mantel closely resembles the dining room’s, differing mainly in its shelf crown profile and a dentil band in place of keys; the upper crown is nearly identical. Unlike the dining room, the lower walls are painted plaster rather than wood paneling. After 1959, Julian Wood Glass Jr. installed early-nineteenth-century panoramic wallpaper designed by Jean Gabriel Charvet, and manufactured by Joseph Dufour in Paris, depicting scenes from Captain Cook’s voyages.

A bathroom opens from the master bedroom on the east side of the stair hall. Its origins are uncertain, though 1950s plans note a room in this location with a doorway to the stair landing. That doorway was closed and a new one built in 1959, when the bathroom was fitted with modern fixtures.

The second floor of the 1790s south addition is divided into two unequal rooms: a larger eastern bedroom occupying about two-thirds of the space and a smaller room to the west, now a

¹⁰ A. Nicholas Powers, Curator of Collections at the MSV, has researched the craftsmen associated with Glen Burnie and identified Daniel Summers, who appears in local personal property tax records between 1793 and 1798; however Powers has not yet found documentation confirming him as a craftsman.

¹¹ Undated receipt for “A Bill of Work Done by Summers and the Grims” to Robert Wood. Wood-Glass Family Archive, WGFP.0232, Museum of the Shenandoah Valley, Winchester, VA.

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bathroom. The eastern chamber is heated by a slightly off-center south-wall fireplace with an adjacent closet and two symmetrically placed east-facing windows. Its woodwork is simpler than that of the chamber across the hall, with a plain mitered surround, modest cornice, and beaded chair rail and baseboard. The smaller west room, unheated, lost its original woodwork when it was converted into a bathroom in 1959.

A basement extends beneath the three-bay portion of the house and is now accessible through a stair in the northwest corner of the 1959 north addition. Originally used for storage and household work, the basement was lit and ventilated by windows, while the summer beam and surviving floor joists show evidence of whitewash. In 1959, the floor was lowered to create a 7'6" clearance, indicating the original ceiling was considerably lower. The 1790s south addition's cellar is far more constrained, with only a crawl space beneath the rear half, limiting its usefulness. The 1959 renovation significantly altered the basement. While the stone and brick relieving arches beneath the fireplaces, summer beams, and many joists remain, the windows and exterior entry were sealed, the floor lowered and paved with concrete, foundations underpinned with block, and extensive mechanical, electrical, and plumbing systems installed.

The attic is a single room spanning the length of the main block. The stair providing access was added during the 1790s expansion; the location of any earlier stair is unknown. In 1959 the original roof framing was entirely removed and rebuilt to support the present slate roof, replacing earlier coverings of wood shingles and, from about 1940 to 1959, standing-seam metal. At that time the flooring was also replaced, the brick gable walls were extensively repaired, and HVAC equipment was installed in the southern end of the space.

The south wing, added in 1959, features a large drawing room on the first floor with a west-end fireplace and marble mantel. An elaborate open-string, single-flight stair with turned balusters leads to the second floor, which contains a hall, two bedrooms, and two bathrooms. A small space beneath the stair originally held a built-in bar. This wing rests on a crawl space.

The north wing rests on a full basement that originally housed the laundry area. The first floor contains the kitchen, a breakfast room, and a bathroom that were installed in 2013. A stair along the north wall leads up to two bedrooms and a bathroom designed for domestic staff.

A sunken brick courtyard adjoins the south end of the main house, with four doors opening from the 1959 "drawing room." The rectangular patio, laid in a double basketweave pattern with curved edges, connects to the Knot Garden via a brick ramp at its northwest corner. A small fountain occupies a curved recess at the terrace's west end, while four steps lead to the Parterre Garden to the south. Historic markers recognizing the property's Virginia Landmarks and National Register listings are mounted on the southeast wing wall. These courtyards and gardens were constructed at the same time as the late-1950s renovations and additions to the main house.

Today, the Glen Burnie House offers self-guided first-floor tours during garden hours, with interpretive panels detailing the history of the Wood and Glass families, the construction and renovation of the house, and the property's broader historical significance.

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Parterre Garden: The square Parterre Garden features brick-lined, intersecting diagonal paths and symmetrical flower beds, both rectangular and round, filled with flowers and bulbs. At its center, a statue of Mercury stands on a pedestal. Julian Wood Glass Jr. and Lee Taylor developed the design and began construction on March 4, 1962. Mercury was installed three years later. A tall boxwood hedge borders the east side, while low hedges enclose the other three. A grassy path along the west side leads from the terrace courtyard to a small brick patio with a bench, offering a scenic garden view. The path continues west along the stone wall that defines the formal garden areas, connecting to the Statue, Perennial, and Rose Gardens.

Rose Pathway: The Rose Pathway is a brick path laid in basketweave pattern with a brick edge and is flanked by tall yew and boxwood bushes. An opening along the west side leads into the Statue Garden, while the path continues straight through the Knot Garden and terminates at an eagle statue at the north end of the path, which was placed there in the last decade. The pathway was installed in the late 1960s.

Statue Garden: This rectangular brick courtyard is enclosed by mature yew hedges, creating a secluded, intimate atmosphere. Curved concrete benches anchor each corner, while classical statuary busts of Roman and Greek figures rest on masonry pedestals, nestled deep within the greenery. The space is accessible through two symmetrical openings in the east and west hedges, inviting quiet entry from either side. A narrower, almost hidden passage on the north provides discreet access to the main house. Designed and installed by Lee Taylor in 1975, this is the most private of the garden rooms at Glen Burnie. The bricks are laid in a basketweave pattern, lending texture and rhythm to the ground beneath.

Perennial Garden: Lee Taylor installed this garden in the late 1960s to early 1970s as a cutting garden filled with annuals and defined by grass paths. The large rectangular layout follows the pattern of Britain's Union Jack, with mirrored planting beds flanking a central axis. In 1997, Taylor converted it into a perennial garden. Some paths were replaced with brick laid in a basketweave pattern, bordered by brick curbs. At the center of the garden lies a circular brick node featuring a sundial set on top of a Corinthian capital. Boxwoods anchor the southern edge, while yews define the northern border. A clear sightline from west to east draws the eye toward the statuary garden, and a discreet gap in the northern hedge offers access to the Rose Garden beyond.

Rose Garden: Designed and implemented by Lee Taylor in 1970, this garden is situated just north of the Perennial Garden and features wedge-shaped planting beds arranged around a circular brick axis centered on an old millstone. Brick-lined paths radiate north-south and east-west in a basketweave pattern, creating a formal yet inviting layout. A narrow opening in the southern yew hedge connects the space to the Perennial Garden, while the northern path terminates at a simple bench. The western path has been extended to lead toward the entrance gate. A modern wooden pergola stands at the garden's northwest corner, providing a shaded focal point. Grass surrounds the garden beds, which transition from wedge-shaped near the central circle to more rectangular forms at the perimeter. Where the beds meet the circle, each

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includes a shallow semicircular cut-out, softening the transitions and echoing the curve of the central axis. The garden was modified somewhat in the 2010s, resulting in its present appearance.

The Grand Allée: This rectangular allée, flanked by evenly spaced trees, extends from the family cemetery to the Knot Garden west of the main house. It measures approximately 17 feet wide at its western end and expands to 25 feet at the eastern end. The center is covered in turf, with its edges defined by brick borders. Originally planted in 1961 when the allée was created, the trees lining either side have since been replaced, maintaining the original design. A total of thirteen trees stands on each side, backed by a tall, dense boxwood hedge that enhances the sense of enclosure and structure.

The Knot Garden: Situated between the rear of the main house and the Grand Allée, the Knot Garden features a striking geometric design. At its core are two large octagonal brick sections, intersected by north-south brick pathways, with one leading to the south patio and another connecting to paths northwest of the house. To the west, a smaller octagonal area is integrated into the design, with additional brick walkways extending toward the former garage to the north and the rose garden to the south. The bricks are meticulously laid in a double basketweave pattern, with alternating pairs of bricks. Within the octagonal medallions, they shift to a 45-degree basketweave arrangement, adding visual depth and intricacy. Between the brick hexagons and pathways, rectangular grassy sections feature precisely trimmed English boxwood arranged in elegant knot patterns. Additional boxwood plantings encircle nearby trees, seamlessly integrating the garden's patterns. These formal gardens and paths were installed by R. Lee Taylor around 1960.

Pink Pavilion: The "Pink Pavilion" is a one-story, stuccoed frame building that is painted pink with white trim. With a front-gabled slate roof, the garden folly was designed by Julian Wood Glass, Jr. and completed in December 1967 by the Rhodes Brothers Construction Company. A wooden cornice with returns and delicate dentil molding finishes the roofline, while a stuccoed brick chimney with terra cotta pots rises from the north elevation. Each corner of the structure is marked by an Ionic wood pilaster and cornice. The south (front) elevation is three bays wide. In the upper gable, a fixed wood bull's-eye window is fronted by a classical bust of Roman Emperor Hadrian on a pedestal. The main floor includes triple-hung 8-over-8-over-8 wood windows flanked by Ionic pilasters. A double-leaf central French door, topped by a semicircular transom, provides the entrance. Both the east and west elevations feature identical window arrangements, while the north elevation is dominated by the chimney, which is accompanied by a fixed bull's-eye window (the flue from the interior fireplace curves around the window). The interior of the pavilion is one room with a black-and-white marble-tiled floor and a fireplace centered on the north wall. Although originally conceived as an orangery, the pavilion ultimately became a refined place for entertaining guests. Tucked between the Pink Pavilion and the perimeter stone wall is a small brick-paved courtyard known as the Hidden Garden, likely created at the same time as the pavilion. Several sculptures enhance the garden's secluded charm.

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Pink Pavilion Courtyard: This rectangular brick courtyard, featuring a central quatrefoil-shaped fountain with low coping, lies between the Pink Pavilion and the family cemetery. Constructed around the same time as the Pavilion, the 1967 courtyard serves as a graceful transitional and entertaining space. The brick paving is laid in a classic herringbone pattern. A low brick wall encloses the sunken garden, which is softened by low shrubs and planting beds along its edges. On the east side, a smaller brick patio is defined by four fluted Ionic columns set on bases and arranged in a gentle curve, marking the boundary between the courtyard and the Formal Vegetable Garden. To the west, the stone perimeter wall features a window-like opening fitted with an iron grill, flanked by niches that hold classical busts. In front of this opening, a masonry garden bench invites quiet reflection, completing the courtyard's serene and carefully composed atmosphere. This was installed at the same time as the Pink Pavillion.

Jasmine Allee: This brick-paved allée runs along the north side of the Formal Vegetable Garden, offering a charming walkway from the main house to the Pink Pavilion. Laid by Lee Taylor in 1966, the path is shaded by a graceful canopy of jasmine. Metal supports guide growth, encouraging their branches to intertwine and form arching boughs overhead. At the far end of the allée, near the Pink Pavilion, stands a limestone statue of Flora atop a pedestal, serving as a focal point and elegant conclusion to the walk. Midway along the path, a break on the south side provides access to the Formal Vegetable Garden.

Formal Vegetable Garden: Lee Taylor began constructing the Formal Vegetable Garden on April 2, 1968, and while it has evolved over time, it retains a strong sense of design. Though asymmetrical, the layout is geometric, featuring clearly defined graveled paths that weave between numerous planting beds—either bordered by brick or wooden curbs. Planters placed at key focal points add structure and visual interest to the garden's thoughtful composition.

Herb Garden: The original herb garden, finished on March 24, 1962, is a rectangular space situated north of the Allée and south of the garage (now a classroom). A low stone wall with decorative posts defines the northern boundary, while planted borders enclose the remaining three sides. Brick walkways, laid in a refined basketweave pattern, curve gracefully along the perimeter, shaping the garden beds. At the center, a circular brick medallion frames a planting area, serving as a focal point. Two additional circular brick pads, positioned at the eastern and western ends, hold classical obelisks, enhancing the garden's aesthetic.

Cemetery: Julian Wood Glass Jr. was aware of a family cemetery on the property, though its precise location had been lost over time. According to various accounts, many of the original gravestones were removed during the Civil War, and by the time Glass turned his attention to it, the cemetery had fallen into neglect. He enlisted R. Lee Taylor to undertake its rehabilitation. After clearing away dense undergrowth of weeds and brambles, Taylor carefully repositioned replacement stones installed in the early twentieth century and added several others. Lacking knowledge of burial locations, Taylor installed the stones in a formation he thought was most pleasing. By 1969, the once-forgotten cemetery was enclosed by a roughly seven-foot-high stone

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wall, punctuated by iron gates at two entrances.¹² The northern entrance is distinguished by a pair of gateposts flanked by elegantly curving stone walls and a double-leaf cast-metal gate. Along the northeast side, the enclosure wall gently bends to follow the line of an adjacent walkway. On the western side, a similar stone wall was constructed, later becoming the mounting site for two commemorative plaques. One honors Dorothy Barlow Albright and her husband, Victor Franklin Albright—a friend and physician of Glass—who passed away in 1967 and 1993, respectively. The second plaque commemorates R. Lee Taylor (1924–2000), whose cremation urn is buried in the wall. Alongside Julian Glass, Taylor began developing the gardens at Glen Burnie in the 1950s. Within the cemetery, a few trees and a classical statue of a mourning woman contribute to the solemn atmosphere. Along the eastern wall, about two dozen stones inscribed with the names of Wood and Glass family members were placed/replaced by Glass and Taylor. A prominent granite monument, possibly installed in 1905, honors Robert Wood, his wife Comfort Welsh, and their descendants, including Dr. James Wood, Catherine Glass, Sara A. Wood, Comfort Dailey, Harriet Wood, Dr. Robert Wood, William Wood, Julia Wood, Harriet Dailey, Dr. Thomas Dailey, Ella Glass, and their son-in-law Thomas Glass.¹³ It is uncertain whether these individuals are interred here. South of this monument stands a small marble headstone topped with a carved lamb, bearing the simple inscription “Punky 1968” in memory of Julian Wood Glass’s beloved dog. Further research, including a ground-penetrating radar study, could help determine the actual number of internments within the cemetery.

Former Equipment/Tool Shed: Built around 1959, this one-and-a-half-story, T-shaped brick outbuilding was designed to reflect the Federal style of the main house. Originally an equipment and tool shed, it was converted into a visitor orientation center in the late 1990s. It now serves as a garden shop. The structure features Flemish-bond brickwork, a cross-gable slate roof with a molded wood cornice, and a brick water table. A stuccoed cupola with round vents and a metal pyramidal roof crowns the center. The attic on the east and west sides is clad in wood siding, with a stretcher-course string line running along all elevations. A brick chimney with a corbeled cap and lunette windows defines the north elevation, along with a paneled wood door beneath a four-light transom. The west gable includes two 8/8 wood-sash windows with shutters and a bull’s-eye window above. The south elevation features double-leaf French doors, while the east has two 8/8 windows at both the first story and attic, with brick rowlock sills below.

Original Garage and Guest Quarters: This one-and-a-half-story former garage with guest quarters above served as a visitor center when the property first opened to the public in the 1990s. Currently, the upper floor serves as office space, while the first floor is used as a classroom. Built around 1960 under the ownership of Julian Wood Glass Jr., the structure was designed by John Duncan Forsyth in harmony with the Federal style of the main house. Constructed on a solid foundation, the building is clad in Flemish bond brick and topped with a side-gabled slate roof finished with a molded wood cornice and raking boards. A brick chimney with a corbeled cap rises on the north elevation. The east and west elevations each feature two

¹² Some of the tombstones date to the early twentieth century. According to Lee Taylor’s calendar, the stone fence along the west was completed by August 4, 1966.

¹³ It is unclear whether the existing monument dates to 1905 or whether it was installed later as a replacement for the original 1905 monument.

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wall dormers with front-gabled slate roofs and wood weatherboard siding. The dormers highlight an attic level also clad in weatherboard and defined by a stretcher-bond string course. Dormers on the west contain paired eight-light casement windows; those on the east hold 8-over-8 double-hung sash windows. On the west side, two round, fixed wood windows are set in rowlock brick surrounds at the first story. The north elevation has a centered paneled wood door at ground level, with two 8-over-8 windows above, framed by gauged brick arches and stretcher sills, and a circular wood vent in the upper gable. The east elevation features two original garage openings, each with a round-arched paneled wooden surround and a central nine-light window flanked by six-light fixed windows. On the south side, an 8-over-8 sash window appears on either side of the chimney stack, with louvered vents above. A one-story greenhouse, added in the early 1960s, extends from the first story. It is entered through a stuccoed entry wing and features a glass structure on a brick base. A 1961 city building permit identified this structure as the “Service Building,” describing a double garage below, seven rooms and 1.5 baths above, and an attached carport. Later permits from 1962 and 1964 document additions, including a greenhouse and potting room that were designed by John Duncan Forsyth. The building was renovated in 1997 and again in the early 2010s.

RESOURCES NORTH OF MAIN HOUSE RELATING TO THE SPRING

Springhead: The springhead, situated at the northernmost part of the property, is a roughly circular structure lined with stone walls. At its center, a natural spring feeds a small fountain. Three stone steps are built into the eastern wall, providing access to the water. A narrow causeway extends from the springhead, leading to a large pond, which then cascades downward and merges with—or forms part of—the Town Run. This was probably constructed in the early 1960s, when the rest of the gardens were laid out.

Stone Springhouse: Located near the front entrance, the main springhouse is set at an angle to Amherst Street, just to its north on the other side of a tall stone fence. This one-story, one-bay structure, built around 1830, features a gable-end design and is constructed from random-rubble stone. The front (west) wall shows an attempt at coursing, although a historic photo shows the exterior walls were at one time plastered. While the stonework retains its historical character, most of the wooden elements are more modern, including the roof framing, wood shingle roofing, batten front door, boxed eaves, fascia, and the two large rectangular wooden louvered vents on the side walls.¹⁴ Inside, remnants of what appears to be original plaster remain, some marked with early-twentieth-century graffiti. There is no visible flooring.

Stone Gateposts and Entry: Built between the late 1950s and early 1960s, these two stone gateposts mark the entrance with curved walls that extend to shorter stone posts, seamlessly integrating with the main stone fence along Amherst Street. Atop the gateposts sit eagle sculptures, while large metal swinging gates are mounted to the stone pillars. These gates were

¹⁴ These wooden elements on the springhouse were built by Granville Donald, one of Julian Glass’s employees. Granville Donald, Oral History June 2, 2008, transcript, Museum of the Shenandoah Valley, Winchester, Virginia, 16.

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installed ca. 1974.¹⁵ Beyond the gates, a concrete slab bridge crosses the town run, leading to a winding driveway that extends westward to the main house, where it forms a circular gravel drive.

Kathie's Spring Garden: Installed in 2019 in memory of longtime MSV supporter Katherine M. Perry, this scenic walking path begins just west of the springhead. The pathway features a small wooden bridge that crosses the Town Run, creating a tranquil and immersive experience. Garden beds are primarily located on the north side of the path, nestled between the walkway and the perimeter stone wall along Amherst Street, while the Town Run flows along its southern edge. The path is paved with concrete pavers and includes a bronze bust sculpture of Ms. Perry, serving as a tribute to her legacy. Further into the garden are two other bronze sculptures of children, by the same artist. Approximately halfway between the path's western end and the large stone springhouse, a small frame, stuccoed springhouse adds an architectural element to the garden. Near the eastern terminus of the walk is a small bridge with curved stone parapets. (NC)

INFORMAL GARDENS EAST OF THE MAIN HOUSE

Folly 14: This stone structure and the pond were the first two features designed by Glass and Taylor in this southeasternmost corner of the property, which is a low-lying area fed by natural springs. The tear-shaped pond was created first, its edges carefully lined with stone to define its contours. In 1961, Folly 14 was added: an open stone structure tucked into the southeast corner of the water garden. Its south and east walls are built of stone and capped with crenelations, evoking a romantic, castle-like quality. A round-arched window with a decorative metal grill opens on the south side, offering a framed view of the pastures beyond. Inside, a stone bench is nestled into the corner, and a small fireplace with a metal grate is set into the south wall. The floor is laid in terra-cotta tiles. A metal roof is supported by a three-bay polygonal porch with exposed rafters, square posts, and a wooden railing featuring an Oriental-inspired rectangular motif. Rhodes Brothers Construction Company of Winchester were the builders.

Pond: Installed in 1961, this tear-shaped pond was renovated and enlarged in the late 1980s and again in more recent years and is bordered by a narrow flagstone walking path.

Location of Gothic Folly: This grassy lawn, located just south of the Tea House, was intended as the site of a Gothic folly designed by Julian Wood Glass Jr. and Glass's later partner David Denham, though the structure was never realized. The lawn runs parallel to the water garden below and is framed on the west by a natural rock ledge. Flowerbeds border both sides, enhancing its formal layout. At the southern end, four sets of flagstone steps ascend to a pair of architectural columns that mark the spot where the folly was meant to stand. When improvements were made to the Water Garden during the late 1980s to 1993, water was piped to create water cascading down the face of this outcrop. Another smaller waterfall flows along the north side of the same stone formation. These water features designed by Taylor and installed by DeHaven Nursery Inc. were carefully directed to accentuate the natural topography. On the north

¹⁵ The two iron gates were manufactured ca. 1974 by Roy Charles Gann of Unique Metals of Tulsa Oklahoma.

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side of the Water Garden, a low stone wall serves as a boundary, subtly separating this serene space from the rest of the Asian Garden beyond.

Archaeological Site near location of proposed Gothic Folly: Part of this area where a Gothic Folly was to be built was also the site of an early-twentieth-century bank barn that once stood (DHR # 44FK534) and used the natural stone outcrop that forms the western edge of the Water Garden in its foundation. The bank barn had been removed by the 1950s.

Asian Garden (Humpback bridge and Moon Gate): This area is located along the east side of the Glen Burnie property and was installed by Julian Wood Glass and R. Lee Taylor in the mid-1960s and expanded and renovated during the late 1980s to 1993. The narrow water channels and paths were added at that time. Just to the east, outside the boundary of the stone walls is one of the entrances to the Trails at the MSV. It is behind a thick bamboo grove and is divided from the gardens by a tall chain link fence. The Asian Garden has multiple components. The main one is the Asian Tea House (1965) on the west side of the garden. Flagstone paths wind their way through this area. A small humpback wooden bridge with Chinese or Asian wooden railing that has a circular pattern that reflects the red moon gate. The Moon Gate (1967-1968), which is painted red, is a wooden double-leaf door within a keyhole shaped entry within the stone wall. Both features date to the mid-1960s but have been replaced/rebuilt. The stone walls continue on both sides and are surmounted by perforated concrete block walls, creating visual interest. Behind the gate is a mature bamboo garden with a short walking path, originally planted to screen the adjoining shopping center. The water feature that runs through the Asian Garden, comes from the south and is contained in a stone-lined canal. It runs beneath the bridge and then to near the gate and eventually joins the town run. This area along with the Water Garden and Folly 14 were the primary places for outside entertainment for Glass and Taylor until the Pink Pavillion and its courtyard were constructed in 1967. The Asian Garden was originally referred to by Glass and Taylor as the "Chinese Garden" and was renamed in the 2010s to reflect its blending of Asian motifs.

Asian Tea House and Gate: This small, one-story, three-bay, hip-roofed wooden tea house was constructed in 1965 by the Rhodes Brothers construction company after a design by Julian Wood Glass, Jr. It is set above the Asian Garden surrounded by a rock outcrop and appears to rest on a concrete foundation. Stone steps with a metal railing lead down to the Asian garden. Constructed of timber-framed cedar, the building is rich in ornamental details evocative of a pagoda. The copper roof has flared uplifted corners and metal ribbing along the top and side peaks. The walls are covered in vertical wood siding with the 10-light window bays covered with rectangular wooden screens in front of plexiglass and bamboo wainscot beneath. The double-entry door has a diamond-pattern screen rather than the rectangular one on the other windows. The building contains one room with a couple of chairs and a bench and a terra-cotta tile floor. A round window is the only opening on the west side. A wooden double leaf gate with a small gabled roof of wood shingle marks the entry to the Asian Garden from the west. Open wooden chinoiserie railing is along the front and a small flagstone patio is located to the north.

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ARCHAEOLOGICAL SITES AND AGRICULTURAL BUILDINGS

Archaeological Site in Southeast Corner: Documented as DHR# 44FK535, this 20 x 20-foot square stone foundation is located at the southeast corner of the stone walls marking the southern boundary of the Glen Burnie National Register nomination area. Believed to have been a domestic structure, the building was removed in the 1950s. R. Lee Taylor later excavated the site and identified features including a large interior chimney along the north wall and several window openings. The foundation was subsequently used as a dumping area and has since been filled in, though the outline of the original walls remains visible.

Archaeological Site of Former Tenant House: Identified as DHR# 44FK536, this late-nineteenth-century, two-story frame dwelling with interior-end chimneys once stood near the southwest corner of the Glen Burnie National Register nomination boundary. The house was removed in the mid-1950s following Julian Glass's acquisition of the property. Today, no visible remnants remain aside from a slight rise in the landscape. Just south of this site stood a one-story, brick-veneered tenant house built around 1960, that was demolished about 25 years later.

Barn: This one-story frame barn, likely built in the late nineteenth century and remodeled around 1940, is set into a banked site. As a result, the foundation along the west and part of the north sides is constructed of random rubble stone, while the remaining foundation is poured concrete at ground level. Two small square window openings on the west side are covered with batten shutters. The barn's frame walls are clad in vertical board-and-batten wood siding, with one section featuring narrow wooden slats, suggesting its partial use as a corn crib. The gabled roof is clad in standing-seam metal and includes a projecting front gable and an integral lean-to wing on one side. On the south elevation, a large double-leaf door provides access to a storage area, accompanied by several additional openings. Other openings include single-leaf vertical board doors at the first story and smaller vertical board doors near the upper gable ends, all featuring traditional wrought-iron strap hinges. The north elevation features a fixed six-light wood window near the peak of the gable. Extending from the east side is a one-story, four-bay, mid-twentieth-century wing constructed of concrete block. It is topped with a standing-seam metal gable roof, which overhangs slightly to shelter four wooden entry doors.

Chicken Coop: This one-story, three-bay, gable-roofed frame structure, likely built in the early twentieth century, rests on a formed concrete foundation. It features vertical wood siding, overhanging eaves with exposed rafter tails, and a full-width band of former windows along the upper portion of the south wall. Two small doors beneath the windows further indicate its original function as a chicken coop. The east wall is missing, and the building is now used for storage.

Shed: This one-story, one-bay frame shed, dating to the early twentieth century, rests on a stone foundation. It features a gable-end roof clad in standing-seam metal, vertical board-and-batten siding, exposed rafter tails, and visible purlins. The east gable end contains double-leaf wooden doors. Extending to the south is a side frame lean-to with a large segmental-arched opening, which appears to be original to the structure.

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RESOURCES HAVING TO DO WITH OPENING TO THE PUBLIC IN 1997

Storage/Mechanical Building: Designed by Reader and Swartz Architects and constructed in 1997, this building functions as a storage facility, housing for mechanical equipment, and workspace for garden staff. The one-and-one-half-story, two-bay building features a gable-end design with stuccoed walls, and a standing-seam metal roof. A hip-roofed cupola with louvered vents sits atop the structure. The central entrance on the south gable end consists of an eight-light door with a two-light transom above, flanked by a four-light-casement window to the side and another one positioned above it in the attic gable end. All windows and doors are fitted with a single solid wood shutter, and concrete lintels. Extending three bays in depth, the building mirrors the adjacent mechanical building/garage, which is set at a right angle. Together they share a parking area to the north, while a curved stone wall at the front encloses a small courtyard. (NC)

Garage: Designed by Reader and Swartz Architects and constructed in 1997, this building houses a carpentry shop and garage storage. Like the adjacent storage building, it is a one-and-a-half-story, two-bay structure with a gable-end design, stuccoed walls, and a standing-seam metal roof. A hip-roofed cupola with louvered vents sits atop the roof, aiding ventilation. The central entrance features an eight-light door with a two-light transom above, accompanied by a four-light casement window. Another casement window is positioned in the attic gable end. All windows and doors are fitted with solid wood shutters and framed by concrete lintels. The northern side bays include four garage doors. Positioned at a right angle to the storage building, the two structures mirror each other and share a parking area to the north. A curved stone wall at the front creates a small courtyard. (NC)

Gate House: Constructed around 1997, this small, one-story ticket booth serves the gardens and the main Glen Burnie house. It rests on a solid concrete foundation and features a wood-frame structure clad in clapboard siding at the base, with board-and-batten siding above. The building is topped with a pyramidal standing-seam metal roof, distinguished by overhanging eaves, exposed rafter ends, and a weather vane at its peak. The primary west elevation features a single-leaf, board-and-batten Dutch door with four lights in the upper half. Each of the secondary elevations contains a single window opening, fitted with a four-light wood casement window framed in wood. Just behind it is a small picnic area with several wooden tables. (NC)

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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 patterns of our history.
- ☐ B. Property is 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.)

- ☐ 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 old or achieving significance within the past 50 years

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Areas of Significance

(Enter categories from instructions.)

ARCHITECTURE

LANDSCAPE ARCHITECTURE

Period of Significance

1792-1975

Significant Dates

1792

1794

1955

1959

1975

Significant Person

(Complete only if Criterion B is marked above.)

N/A

Cultural Affiliation

N/A

Architect/Builder

Cooper, Clark Thomas Jr. (1958-59) – Architect, Winchester, VA

Forsyth, John Duncan (1958-1962) – Architect, Tulsa OK

Glass, Julian Wood, Jr., and Taylor, R. Lee (1956-1975) – Designers, landscape and garden structures; Winchester, VA

Shockey, Howard & Sons, Inc. (1959) – Builders, Winchester, VA

Rhodes Brothers Construction Company (1961) – Builders, Folly 14, the Pink Pavilion, the Tea House, and other garden features; Winchester, VA

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Statement of Significance Summary Paragraph (Provide a summary paragraph that includes level of significance, applicable criteria, justification for the period of significance, and any applicable criteria considerations.)

This additional documentation provides a revised and expanded interpretation of Glen Burnie's history, drawing on historical research and physical investigations conducted since its original listing in the National Register of Historic Places in 1979. It also reflects the physical changes and evolving uses of the site since its transformation from a private house to a museum and gardens in 1997. The 1979 nomination identified Glen Burnie's Areas of Significance as Architecture and Exploration/Settlement with a Period of Significance of "1700-1799" and "1900-." However, the nomination did not substantiate Exploration/Settlement under Criterion A, as it did not address resources dating to the earliest period of settlement on the property. Subsequent dendrochronology, paint analysis, and historical research have clarified that the earliest surviving resource – the main house – dates to 1792, with additions in 1794 and 1959. This update retains Criterion C for Architecture and adds Landscape Architecture as an area of significance, both at a local level. Military history (Civil War), social history (LGBTQ), and agriculture are considered in the narrative but not recognized as areas of significance. The Period of Significance has been refined to span from 1792, the date of the earliest section of the Glen Burnie House, through 1975, when the rehabilitation of the house and completion of the surrounding gardens established its current form. Although minor alterations were made to the gardens in the late 1990s and early 2000s, these did not substantially alter or diminish the original design.

Glen Burnie, a Federal-style farmhouse located in Winchester, Virginia, is one of the city's oldest brick dwellings. It was built ca. 1792–1794 for Robert Wood. In the mid-twentieth century, Julian Wood Glass and his partner R. Lee Taylor rehabilitated the house in the Colonial Revival style and designed formal gardens that were largely finished by 1975. The 12-acre property, originally part of a larger landholding, was listed in the Virginia Landmarks Register and the National Register of Historic Places in 1979. This updated nomination extends the period of significance from ca. 1792 to 1975. The updated Areas of Significance include Architecture and Landscape Architecture, but Exploration/Settlement has been excluded. Military History and Social History (LGBTQ History) will be addressed but not as areas of significance.

Narrative Statement of Significance (Provide at least **one** paragraph for each area of significance.)

Glen Burnie is the rare example of a farm that for most of its history, from about 1735 until ownership was transferred to the Glass-Glen Burnie Foundation in 1994, or nearly 260 years, was owned by only two families. The Wood and Glass families, which intermarried, passed the farm from one generation to the next by wills and deeds of gift.

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The history of the farm began when James Wood (ca. 1707–1759), the surveyor for Orange County (from which Frederick County was formed in 1738¹⁶), surveyed for himself in 1735 the tract of land that later was named Glen Burnie.¹⁷ He did not receive a grant for the 1,241-acre parcel until May 21, 1753, although he likely was living there soon after he paid Timothy Holdway in 1737 (a year before he married Mary Rutherford) for “building a house” on the property, perhaps a small wooden dwelling.¹⁸ In the 1740s and 1750s, other buildings were constructed, including a “Stone Office” that stood until late in the 1950s, a meat house, a barn, a second small house, and a dairy.¹⁹

Over the years, James Wood held a variety of offices that elevated his political and social status: justice of the peace and militia colonel for Orange County, clerk of the Frederick County court, and surveyor for Frederick County.²⁰ He was a co-founder of Winchester, the county seat, which was established as a town in 1752.²¹ When Wood died in 1759, he bequeathed his property to his wife, Mary Wood (d. 1798), including lots in the new town as well as the home tract of 1,241 acres with their small dwelling house, in which she continued to reside.²² In March 1765, Mary Wood sold 570 acres of the tract—not the part with the dwelling—to son James Wood Jr. (1740/1741–1813).²³ She gave to her other son, Robert Wood (1747–1801), the remaining land (671 acres) in December 1770, out of “the Love and affection which she Bears” for him. She reserved to herself “the Dwelling House, Garden, the yard to the West end of the Stone House commonly called the Office, and half the Orchard” for the rest of her life.²⁴ She also reserved the right to cut and sell timber, clear land, open mines, and exercise all the other rights of ownership on her part of the property. After her death, Robert Wood and his heirs were to inherit this part of the tract. In 1770, the twenty-three-year-old Robert Wood lived in a small house next to his mother’s dwelling.²⁵

Mary Wood wrote and signed her will on September 20, 1790. She left to her son Robert Wood her “dwelling house with the yard and Garden thereto belonging and all that part of the Orchard

¹⁶ Emily J. Salmon and Edward D. C. Campbell, Jr., eds., *The Hornbook of Virginia History*, 4th ed. (Richmond: Library of Virginia, 1994), 164.

¹⁷ Clarence R. Geier, Warren Hofstra, Joseph Whitehorne, and Lynn Nelson, “An Archaeological and Historical Assessment of the Glen Burnie Tract, Winchester, Virginia,” report submitted to The Glass–Glen Burnie Foundation, Dec. 1996, p. 12; Marge Lee, *The Gardens of Glen Burnie...*, 2–3.

¹⁸ Geier et al., “Glen Burnie Tract,” 12. Date of Northern Neck Proprietary grant noted in deeds from Mary Wood to sons James Wood Jr. and Robert Wood, recorded respectively in Frederick Co., Deed Book 10, 1764–1765, Reel 5, pp. 369–373, LVA, and Frederick Co., Deed Book 14, 1770–1771, Reel 7, pp. 61–63, LVA.

¹⁹ Geier et al., “Glen Burnie Tract,” 13.

²⁰ Ibid., 12.

²¹ Salmon and Campbell, *Hornbook*, 194.

²² Frederick Co., Will Book 2, 1752–1761, Reel 51, p. 496, typescript of will, James Wood, written 8 Sept. 1746, LVA.

²³ Frederick Co., Deed Book 10, 1764–1765, Reel 5, pp. 369–373, deeds of lease and release, Mary Wood to James Wood [Jr.], written 3 & 4 March 1765, recorded 2 July 1765, LVA.

²⁴ Frederick Co., Deed Book 14, 1770–1771, Reel 7, pp. 61–63, deed of gift, Mary Wood to Robert Wood, written 5 [sic] Dec. 1770, recorded 4 Dec. 1770, LVA.

²⁵ Geier et al., “Glen Burnie Tract,” 14; Maral S. Kalbian and Dennis J. Pogue, “Physical Investigations...,” 21.

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the remainder of which is not already conveyed” to him in the deed of 1770.²⁶ She also distributed her personal property, which included seventeen enslaved persons and “all the issue” of the females whether born between the writing of her will and her death or afterward, to three granddaughters and her sons Robert and James. She added, “But my said sons and grand daughters are not to hold any of my slaves aforesaid longer than until they attain the age of thirty six years respectively, each of which slaves on his or her attaining the age of thirty six years is hereby emancipated and liberated from all bondage or claim of service whatever. In reference to her “Negroe man Sy I do emancipate & set [him] free immediately after my decease.”²⁷ Mary Wood died in 1798 and her will was proved in court on July 2 but not recorded then. On November 8, 1804, an enslaved woman named Sarah Strother, whom Wood had bequeathed to her granddaughter Mary Anne Harrison (Waite) and who was in turn sold to Winchester tavern keeper Peter Lauck, petitioned the Frederick County Court for her freedom. On June 3, 1812, the county court received an order from the superior court to “receive Testimony” as to the authenticity of the witness Thomas White’s signature on Wood’s will, because White did not live in Virginia. On June 4, John White (relationship not stated) made an oath that the signature was authentic; this was reported to the superior court and Sarah was liberated sometime between June 4 and August 3, 1814.²⁸ Mary Wood’s will was formally recorded on the former date, almost fourteen years after her death.

Beginning in 1782, the first year that land taxes were recorded statewide, Robert Wood still owned 437 of the 671 acres that his mother had given to him in 1770.²⁹ In 1793, he was taxed on an additional 2.33 acres.³⁰ The total number of acres was rounded up in the tax books to 440 in 1798.³¹ After Robert Wood’s death in 1801, the acreage recorded in the land tax books remained the same until 1812, when his heirs were taxed on only 400 acres.³² In 1827, the acreage was reduced to 369, 31 acres having been sold to Thomas A. Tidball.³³ The number dropped again in 1834, to 347 acres.³⁴ The acreage held steady until 1871, when it declined to 333.5; it dropped to 269.75 in 1872, 214.25 in 1875, and 161.75 in 1876.³⁵

Robert Wood constructed the present brick dwelling in 1792–1794. While the house was first built with a side-passage plan, it was almost immediately expanded to create a central-passage plan. Dendrochronological evidence from a summer beam and floor joist indicates that trees were felled in 1792 and 1793; invoices from several workmen suggest that the construction was

²⁶ Frederick Co., Will Book 9, 1810–1816, Reel 54, p. 139, proved June 4, 1812.

²⁷ Ibid., 139–140.

²⁸ Ibid., 141.

²⁹ Auditor of Public Accounts, Land Tax Books, Frederick Co., 1782, Reel 108, LVA. A search of the Frederick County deed index did not reveal any deeds for sales of land by Robert Wood between 1770 and 1782; the first recorded sale was not until 1793.

³⁰ Ibid., 1793. No purchase of land by Robert Wood was recorded in the 1793 deed book.

³¹ Ibid., 1798.

³² Ibid., 1812.

³³ Ibid., 1827.

³⁴ Ibid., 1834.

³⁵ Ibid., 1871, 1872, 1875, 1876.

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completed in 1794.³⁶ The original (1737) dwelling was then adapted for use as a kitchen.³⁷ The 1820 land tax book noted that the value assigned to the buildings on Wood's tract "near Winchester" a mile west of the courthouse was \$2,250.³⁸ During the nineteenth century, building values tended to decline over time because the buildings suffered from routine wear and tear, as well as from sudden disasters such as fires. The value of the Glen Burnie buildings remained stable until 1844, when it declined by approximately half to \$1,250; the assessor gave no explanation for the drop.³⁹ The value of the buildings rose to \$1,500 in 1853, then fell dramatically to \$400 in 1857, where it remained until 1871, when it increased to \$1,500.⁴⁰ Again, there was no explanation for those changes, nor in 1876, when the value declined slightly to \$1,200.⁴¹

Although it is not known when the name Glen Burnie (or "Glenburnie") was first applied to the tract, it is known to have been in use by 1817, when it appeared on the address of a letter.⁴² During the eighteenth and nineteenth centuries, Glen Burnie, like many other farms in the Shenandoah Valley, grew mostly grain crops. At the time of Robert Wood's death in 1801, large quantities of rye, wheat, and corn were being harvested there by eleven enslaved persons. Wood also owned eighteen horses, thirteen head of cattle, ten sheep, and one sow with twenty-two shoats. Newspaper advertisements indicate that Robert Wood engaged in horse breeding during his lifetime. He owned three stills as well as the apple orchard his father had established. His widow, Comfort Welsh Wood (1751–1840), continued to live at Glen Burnie together with several of their adult children.⁴³

It is not possible to fully reconstruct the lives of the enslaved persons who labored at Glen Burnie over the decades between James Wood's occupation of the site in the 1730s until slavery was largely abolished in 1863. The Wood-Glass Family Archive at the Museum of the Shenandoah Valley contains scattered papers on the subject, from which a fragmented image of enslavement on the property may be re-created. In 1742, for example, James Wood paid one pound and five shillings for "a Negro Woman and Child."⁴⁴ In 1747, Wood purchased "One

³⁶ Kalbian and Pogue, "Physical Investigations..." 13–15.

³⁷ Ibid., 21.

³⁸ Auditor of Public Accounts, Land Tax Books, Frederick Co., 1820, Reel 108, LVA.

³⁹ Ibid., 1844.

⁴⁰ Ibid., 1853, 1857, 1871.

⁴¹ Ibid., 1876.

⁴² On May 31, 1817, Comfort Dailey wrote from Romney (now in West Virginia) to her sister Sally Ann Wood and addressed it to "Glenburnie near Winchester." The letter is in the Wood-Glass Family Archive, Museum of the Shenandoah Valley, 901 Amherst St., Winchester, VA. Glen Burnie was also referred to by other names. In an 1870s chancery cause, discussed below, for instance, it was called the Wood Farm. For the Dailey-Wood letter, see Wood-Glass Family Archive, WGFP.0482, Museum of the Shenandoah Valley, Winchester, Virginia. N.B.: The 2003 book *Gardens of Glen Burnie: The History and Legends of a Virginia Legacy* incorrectly cites the Sally Glass-Comfort Dailey letter as dating to 1816. The repository is listed as "GBM" for Glen Burnie Museum, which now corresponds to the Wood-Glass Family Archive. To date, no Sally Wood or Comfort Dailey letter dating to 1816 and mentioning the Glen Burnie name has been accessioned into the MSV Collection.

⁴³ Geier et al., "Historical Assessment," 15.

⁴⁴ "Fact Sheet, Slaves at Glen Burnie," Wood-Glass Family Archive, Museum of the Shenandoah Valley, Winchester, VA.

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Negro Woman named Sal [and?] Mulatto [persons of Black and White parentage] Children.” He bought a “Nagra [*sic*] wench named Hannah” for forty-two pounds and ten shillings in 1753. In 1758, a man named William Carpent lent him “a Negroe” for part of the summer.⁴⁵ As noted above, his widow Mary Wood wrote her will in 1790 and bequeathed numerous enslaved persons to three granddaughters and her two sons. A document in the Wood-Glass Family Archive reveals that after her son Robert died in 1801, a later (1807) probate inventory noted that two enslaved men bequeathed to him by Mary Wood, Lewis and Frank, had “about 8 years to Serve” and “Five Years & a Few Months to Serve,” respectively, until they reached the age of thirty-six and would be emancipated. The rest of the enslaved persons on Robert Wood’s inventory list were noted as “a Slave for life.”⁴⁶

Robert and Comfort Wood’s son William Wood (1786–1872) became the head of the Glen Burnie household on her death and is listed as such on the 1840 census. The six White males at Glen Burnie in that year included one (William) aged 50–59; one aged 20–29; one aged 15–19; one aged 10–14; one aged 5–9; and one under 5. The four White females included one aged 40–49; one aged 20–29; one aged 10–14; and one aged 5–9. There were six enslaved persons including four males: one aged 55–59, one aged 24–35, one aged 10–23, and one aged under 10. The two enslaved women included one aged 36–54 and one aged 10–23.⁴⁷

The 1850 census listed the names of all of the White persons living in the Glen Burnie household. They included William Wood (farmer and head of the household), aged 64, with the total value of real estate \$20,000; Dr. Robert Wood (1776–1856), aged 74; Comfort Wood Dailey (1786–1864), aged 63; Harriet Wood (1788–1866), aged 62; Sarah A. Wood (1796–1850), aged 52; Julia Wood (1801–1885), aged 45 [*sic*; she was 49]; and Thomas Dailey (physician), aged 26.⁴⁸ The 1860 census listed William Wood (farmer and head of the household), aged 74; Comfort Dailey, aged 73; Harriet Wood, aged 72; and Julia Wood, aged 59.⁴⁹ Each of the surviving siblings (Robert and Sarah Wood had died) owned an equal one-quarter share of the farm, \$4,705 in real estate (total value \$18,820) and \$1,100 in personal property (total \$4,400), instead of the real estate value’s being assigned to one person (William Wood, in 1850).⁵⁰

According to the 1850 census, William Wood “& 4 others” enslaved seven Black and “M[ulatto]” individuals at Glen Burnie. They included one Black female, aged 62; four Black males aged 56, 51, 15, and 11; and two mulatto females aged 22 and 8.⁵¹ At about this time, Wood pondered hiring an enslaved man, Sandy, from A. M. H. Boyd, for “fifty dollars—he to be

⁴⁵ “Fact Sheet, Slaves at Glen Burnie,” Wood-Glass Family Archive, Museum of the Shenandoah Valley, Winchester, VA.

⁴⁶ *Ibid.*

⁴⁷ U.S. Census, Inhabitants, 1840, Virginia, Frederick Co., LVA.

⁴⁸ U.S. Census, Inhabitants, 1850, Virginia, Frederick Co., LVA.

⁴⁹ U.S. Census, Inhabitants, 1860, Virginia, Frederick Co., LVA; “Wood, Julia,” Find A Grave website, <https://www.findagrave.com/memorial/529110299/julia-wood>, accessed Oct. 3, 2025.

⁵⁰ U.S. Census, Inhabitants, 1860, Virginia, Frederick Co., LVA.

⁵¹ U.S. Census, Slave Inhabitants, 1850, Virginia, Frederick Co., LVA.

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clothed and taxes paid, by the person hiring—bond and security to be given.”⁵² In 1860, the same number of enslaved persons as in 1850 included one Black female, aged 71; four Black males aged 70, 65, 24, and 20; and two mulatto females aged 19 and 4 months.⁵³

William Wood’s farm at Glen Burnie consisted of 125 improved acres and 107 unimproved acres (woodlands and uncultivated fields) in 1850, according to the agricultural census. The farm was valued at \$5,500, with \$150 in farming implements. He owned five horses, seven milch cows, three other cows, fifteen sheep, and twenty-five swine, for a total of \$565 worth of livestock. He harvested 300 bushels of wheat, 10 bushels of rye, 100 bushels of corn, 12 bushels of Irish potatoes, 40 bushels of oats, and 15 tons of hay. His sheep produced 40 pounds of wool, and his cow’s milk made 300 pounds of butter and 100 pounds of cheese. Bees produced four pounds of beeswax and honey. The value of homemade products was \$30, and the value of the animals slaughtered was \$130.⁵⁴

The 1860 agricultural census revealed that William Wood had acquired additional acreage since 1850. Instead of 125 improved acres and 107 unimproved acres, he farmed 180 improved and 105 unimproved acres in 1860. The farm’s cash value had risen to \$9,000; the value of machinery and farm implements was still \$150. He owned five horses, five milch cows, six other cows, twenty-one sheep, and twenty-two swine, for a total of \$610 worth of livestock. He harvested 140 bushels of wheat, 400 bushels of corn, 25 bushels of Irish potatoes, 12 tons of hay, and one pound of clover seed. His sheep produced 64 pounds of wool and his cows’ milk contributed to 260 pounds of butter. The value of the animals slaughtered was \$120.⁵⁵

When the Civil War began, the 1st Maryland Infantry Regiment camped on the Glen Burnie tract in June and July 1861. The 7th Virginia Cavalry also camped there in June. The troops soon vacated the farm, but in March 1862, Federal units from Ohio, Pennsylvania, and New England occupied the area. On May 25, 1862, during the First Battle of Winchester, Confederate Major General Thomas J. “Stonewall” Jackson’s army forced Union Brigadier General Nathaniel P. Banks’s troops to retreat across the Glen Burnie property after hard fighting. Jackson soon left Winchester with his troops, and Federal forces occupied the property for the next few months, until Confederate troops returned to camp there briefly. From December 1862 until June 1863, Federal troops again occupied Glen Burnie. During the beginning of the Gettysburg Campaign in the latter month, Confederate Major General Richard S. Ewell’s Corps drove out the Federals.⁵⁶ On September 19, 1864, the Third Battle of Winchester resulted in a Confederate defeat when Major General Philip H. Sheridan’s Union army forced Lieutenant General Jubal A. Early’s

⁵² “Fact Sheet, Slaves at Glen Burnie,” Wood-Glass Family Archive, Museum of the Shenandoah Valley, Winchester, VA.

⁵³ U.S. Census, Slave Inhabitants, 1860, Virginia, Frederick Co., LVA.

⁵⁴ U.S. Census, Selected Federal Census Non-Population Schedules, Agriculture, 1850, Virginia, Frederick Co., LVA.

⁵⁵ Ibid., 1860. The land tax assessor for that part of Frederick County in which Glen Burnie was then located did not keep up with sales or purchases of land by William Wood or other owners, nor did he report the reasons for changes in the value of buildings.

⁵⁶ Joseph Whitehorne, “Glen Burnie and the Civil War,” report submitted to Prof. Clarence R. Geier, Nov. 24, 1966, pp. 1–5.

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army to retreat south from the city to Kernstown and beyond. Most of the fighting occurred east and north of Winchester, but part of the retreat and Federal pursuit took place just east of Glen Burnie. It does not appear that any fighting occurred on the approximately 300 acres that constituted the Glen Burnie tract then, but some may have taken place on the original 1,241-acre property that James Wood had claimed in 1735. Neither Glen Burnie nor most other similar farms emerged from the war unscathed, however.⁵⁷

Winchester itself changed hands many times during the war, and both sides took advantage of their proximity to farms, orchards, and fertile fields to seize food for their soldiers as well as for their horses. When companies and regiments camped on farms, it was common for the troops to take fences apart for firewood and disassemble small outbuildings to construct huts for better shelter than their tents provided. Almost every resident of the city and nearby farms had experiences with each side's soldiers. Local diarist Cornelia Peake McDonald, who resided at Hawthorn, about four hundred yards from Glen Burnie across present-day U.S. Route 50, wrote on July 10, 1862, of seeing a Union infantry regiment "encamped in Mr. [William] Wood's grounds."⁵⁸ On Christmas Eve, 1862, McDonald "saw from the door a cavalry regiment ride in and take possession of Mr. Wood's yard and beautiful grounds, attracted no doubt by the grass which is still green in many places. I was pitying them from my heart as Mr. Wood and his sisters are such old people and have always been accustomed to quiet and comfort."⁵⁹ The next evening, Christmas Day, McDonald "went over to Mr. Wood's to see how the old people were bearing their burden, . . . Found them all very quiet, but sad enough. The poor old gentleman's head looks whiter, had his forehead more wrinkled before they came to intrude on his sweet, quiet home. As I returned home, I saw the [Union] troops marching back again, like the King of France."⁶⁰ McDonald's diary shows her to have been a feisty, assertive mother of several young children who was the only adult in her household except for two enslaved women. She was not always successful in defending her property from foraging Federals, despite confrontations with officers including commanding generals, but she always made the effort. Her story is undoubtedly typical of many residents who lived under the pressure of occupation, including her neighbors at Glen Burnie. At last, in 1865, the war ended and the armies left for good.

In 1870, William Wood's household consisted of himself, aged 84, a "retired gardener"; Julia Wood, aged 57 [*sic*; she was 69], "keeping house"; and Robert G. Lobb, aged 25, with no occupation listed but probably employed to care for the Woods and Glen Burnie. Harriet and Comfort Wood had died. The 1870 agricultural census reported that William Wood had 180 acres in cultivation and 20 in woodlands. The cash value of the farm was \$14,000, and Wood paid \$300 in wages, including the value of boarding, perhaps to Lobb. Wood had no horses, only three milch cows and two "other" cows, with a total value of \$155. He must have borrowed horses for plowing, because 200 bushels of corn and 550 bushels of oats were harvested; perhaps leased horses pulled the plow and harvester. And despite owning no sheep, 30 pounds of wool

⁵⁷ Scott C. Patchan, *The Last Battle of Winchester* (El Dorado Hills, CA: Savas Beatie, 2013), 399, 422–423.

⁵⁸ Cornelia Peake McDonald, *A Woman's Civil War: A Diary, with Reminiscences of the War, from March 1862*, ed. Minrose C. Gwin (Madison: University of Wisconsin Press, 1992), 68.

⁵⁹ *Ibid.*, 102.

⁶⁰ *Ibid.*, 104.

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were produced. Twelve bushels of Irish potatoes were harvested, as well as 30 bushels of “orchard products” and 5 tons of hay. From the cow’s milk, 160 pounds of butter were produced. The sale of “forest products” gained Wood \$5, the value of slaughtered animals was \$65, and the estimated value of all farm production was \$300.⁶¹

William Wood died at Glen Burnie on April 10, 1872, of “cancer in the face, from which he has been a sufferer for many years,” as reported in his obituary, and “was highly respected by all who knew him.”⁶² He had written his will eighteen years earlier, in January 1854, but had never updated it or named an executor. He had bequeathed his property to his brother Robert Wood and his sisters Harriet and Julia Wood, but only Julia survived him. The county court admitted the will to probate in May 1872, but because there was no executor, “on motion of Wm. W. Glass administration C.T.A. on said estate was granted him” by the court.⁶³ William Wood Glass (1835–1911) was the son of Thomas Rutherford Glass, of Rose Hill (located about three miles southwest of Glen Burnie), and Catherine Wood Glass (died 1847), one of Julia Glass’s sisters.⁶⁴ Glass served as “administrator C.T.A.,” or “cum testament annexo” (“with will annexed”), to administer the provisions of the will under the court’s supervision. What may have seemed a simple procedure at the time soon evolved into a four-year-long chancery court case.

On November 30, 1872, the court issued an order to the Frederick County sheriff to summon Julia Wood and William W. Glass “both in his own right & as administrator CTA” of William Wood, deceased, “to answer a Bill in chancery Exhibited against them in said Court by John S. Magill.” Magill was one of William Wood’s many creditors, and he invited the others to join him in a suit against Julia Wood and William W. Glass to secure the money they were owed. When the court first heard the case, on December 20, 1872, Julia Wood and Glass responded by acknowledging the validity of the claims, which amounted to “several thousand dollars.” There were, however, two challenges to paying the amounts owed. First, as Glass put it, “there is no Personal estate to pay them; there being not enough, or more than enough, to pay for his funeral expenses.” Second, although William Wood had inherited a share of the Glen Burnie farm, it amounted to an undefined share among several others that his siblings had inherited from their mother. In addition, William W. Glass had inherited a share from his mother, Catherine Wood Glass, one of Julia Wood’s sisters. The court appointed commissioners who hired a surveyor, and they returned a report to the May 1873 court session that William Wood’s share had been just over 59 acres; however, he had sold slightly above 18 acres in 1865, thereby reducing his share to a little more than 41 acres. Given the proximity of the entire farm tract to Winchester, the improvements that had been made to it, and other factors, the commissioners recommended that his share be confirmed as 48 acres. The court concurred and ordered those 48 acres to be sold “at public [auction] or private sale” after advertising the offering for three weeks. In November, the commissioners reported to the court that the auction had attracted no bidders, and

⁶¹ U.S. Census, Selected Federal Census Non-Population Schedules, Agriculture, 1870, Virginia, Frederick Co., LVA.

⁶² *Alexandria Gazette*, Apr. 11, 1872.

⁶³ Frederick Co., Will Book 31, 1872–1874, Reel 165, p. 395, LVA.

⁶⁴ “Wood, Julia,” Find A Grave website, <https://www.findagrave.com/memorial/529110299/julia-wood>, accessed Oct. 3, 2025.

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that they were negotiating to sell the land privately. The court then ordered the commissioners to determine the acreage that constituted William W. Glass's share of the farm. In March 1874, they duly notified the court that Glass's share amounted to 60 acres, but that because he had sold five acres to Edward W. Tidball in 1866, his share should be reported as 55 acres, in which the court concurred. The commissioners also reported that they might have a purchaser for William Wood's 48 acres. At long last, on March 16, 1875, Charles E. Aulick made an offer on that tract of \$37.04 per acre (\$1,777.92), the deed to be made to "Miss Cordelia Aulick." The offer was accepted, and on March 15, 1877, the court received evidence that all debts of William Wood, deceased, had been paid, and directed "that this cause shall be placed amongst causes ended."⁶⁵

According to the agricultural census records of 1850, 1860, and 1870, the cash value of the Glen Burnie farm under William Wood's tenure had grown from \$5,500 to \$9,000 and then \$14,000. A dramatic decline in value of 42 percent from 1870 was reported in 1880, however, most likely because of Wood's death in 1872 and the partitioning of Glen Burnie arising from the chancery suit by his creditors. In addition, beginning sometime after 1870, the farm had a new manager, William Wood Glass, who already had a family farm at Rose Hill to oversee in addition to being William Wood's administrator in the court case. All these factors may have played a role in the decline of the farm's cash value, which unfortunately continued at least through 1880.⁶⁶

The 1880 agricultural census noted that 170 of Glen Burnie's 200 acres were tilled; the other 30 acres were in woodland. The value of the farm was \$8,000; farm implements and machinery were worth \$75, and the livestock value was \$700. In 1879, \$100 worth of fertilizer was purchased, and \$200 was paid for farm labor. The estimated value of all farm production in 1879 was \$1,000. Some 40 tons of hay were harvested that year. In 1880, there were 10 horses, 6 milch cows and 14 other cows. The previous year, 8 calves were dropped, 10 cows were bought, 20 cows were sold, and one died. Also in 1879, 250 pounds of butter were produced. The farm had 7 swine in 1880 as well as 25 chickens that produced 100 dozen eggs. In 1879, 20 acres of corn yielded 900 bushels. In the same year, the farm's bees produced 2,000 pounds of honey.⁶⁷

Julia Wood died in 1885. As the sole surviving child of Robert and Comfort Wood, she bequeathed Glen Burnie to her nephew, William Wood Glass, who had begun managing the property some years earlier and had served as administrator C.T.A. for her benefit in the 1870s chancery causes, "because of his uniform attention & kindness to me."⁶⁸ Julia Wood also bequeathed, as directed in the wills of her deceased siblings, various amounts in cash to her

⁶⁵ Frederick Co. Chancery Causes, 1872–1877, Creditors of William Wood vs. Administrator of William Wood et al., 1877–015, LVA website, https://old.lva.virginia.gov/chancery/case_detail.asp?CFN=069-1877-015, accessed Nov. 7, 2025.

⁶⁶ Detailed agricultural censuses for the years 1890, 1900, and 1910 were destroyed in a fire at the U.S. Commerce building in Washington, DC, after being analyzed for general statistics.

⁶⁷ U.S. Census, Selected Federal Census Non-Population Schedules, Agriculture, 1880, Virginia, Frederick Co., LVA. The census included information about production and sales in 1879.

⁶⁸ Frederick Co., Will Book 35, 1883–1885, pp. 488–490, written July 17, 1880, probated Nov. 3, 1885, Reel 167, LVA.

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nieces and nephews. She appointed William Wood Glass her executor, and indicated that if he had any questions, he was to consult her “friend & legal advisor” Alex R. Pendleton.⁶⁹

The Glass family, natives of Ireland and led by elderly Samuel Glass, had settled around the Rose Hill site in 1736, at about the same time that James Wood began securing his own land approximately three miles northeast at what became the Glen Burnie farm. In 1751, Robert Glass, Samuel Glass’s son, purchased the 200-acre Rose Hill tract, which he bequeathed to his son, the second Samuel Glass, in 1796. Dendrochronological testing, combined with archival evidence, indicates that Samuel erected the 1½-story log house by ca. 1797–1798. After Samuel Glass died intestate in 1818, his son Thomas Glass acquired his siblings’ shares in the property. Dendrochronology indicates that in 1829 Thomas constructed a two-story brick house appended to the east end of the log building. The brick section functioned as the primary facade, with the log building extending as an ell on the rear. Thomas Glass married Catherine Wood, thereby uniting these two prominent Frederick County families. William Wood Glass, their son, inherited Rose Hill after Thomas Glass died in 1862. Although the property suffered some damage during the Civil War, census records indicate that by 1870 the fortunes of the family had rebounded, and in the county land tax assessment for 1871 the value of the buildings more than doubled (from \$480 to \$1,000). This suggests that the third phase of construction occurred in 1870–1871. Physical evidence indicates that Glass added a two-bay masonry wing to the north end of the first brick addition, matching the earlier section in width and in the spacing of the windows. The 1829 portion was raised by one-half story and topped by a row of horizontal sliding windows, which were matched in the addition. A low-pitched side-gable roof extended over the entire five-bay elevation to replace the earlier front-gable roof. William Wood Glass Sr. also inherited Glen Burnie from Julia Wood when she died in 1885. He moved from Rose Hill to Glen Burnie then, using Rose Hill as a part-time residence until his death in 1911, when his son Julian Wood Glass Sr. (1880–1952) inherited both properties.⁷⁰

Julian Wood Glass Sr. spent his adult life in Oklahoma and made his fortune in the oil industry. His sister, Katherine Rebecca Glass Greene (1865–1948), managed the Glen Burnie property and supervised the tenant farmers who worked there. The house, however, was deteriorating because none of the heirs of William Wood Glass could afford to maintain or restore it: the income from farming scarcely offset routine expenses. Having fond memories of his childhood in Winchester, Julian Wood Glass Sr. sought to acquire his relatives’ shares in the property but died before he succeeded. After William Wood Glass died, his mother remained at the house until late in the 1920s, when she moved to a daughter’s home in Winchester. Julian Wood Glass Sr.’s son and heir Julian Wood Glass Jr. (1910–1992) continued his father’s acquisition effort, and by 1955 had gained full control.⁷¹

⁶⁹ Frederick Co., Will Book 35, 1883–1885, pp. 488–490, written July 17, 1880, probated Nov. 3, 1885, Reel 167, LVA.

⁷⁰ Karen C. Clay, National Register of Historic Places, Nomination Form, “Rose Hill Farm,” May 14, 1996, DHR# 034–0115, Virginia Department of Historic Resources, Richmond, VA; Dennis Pogue, “Rose Hill Structural Development,” personal communication, Maral S. Kalbian, Nov. 7, 2025.

⁷¹ Lee, *The Gardens of Glen Burnie*, 10, 13, 17.

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Julian Wood Glass Jr. and his partner R. Lee Taylor (1924–2000) met in New York in 1947. When Glass began to restore Glen Burnie in 1956, the dwelling's southern wing and northern addition were demolished, new wings were constructed, and some existing rooms were repurposed. Glass engaged Winchester architect Clarke Thomas Cooper Jr. and architect John Duncan Forsythe to design and execute the project. By Christmas 1959, the renovations were complete and Glass and Taylor had furnished the house.⁷²

The two men, as well as Glass's later partner David Denham, also focused on the landscape, designing gardens, planting flowers, trees, and hedges, laying brick walkways and borders, installing sculptures, and sowing grass. The gardens were largely completed by 1975, although when Glass died in 1992 and Taylor in 2000, further plans were being pondered. The house and gardens were opened to the public in 1997. Today the Museum of the Shenandoah Valley, established in 2005 with bequests from Glass and assistance from Taylor in the last years of his life, manages the property.⁷³

Architectural Significance:

Glen Burnie stands out in the architectural history of Winchester and the Lower Shenandoah Valley for several reasons. The house features refined Federal-style details, including a Flemish-bond facade, splayed brick jack arches over the openings, a molded water table, a brick string course, original window openings, and interior-end brick chimneys. Its building history is equally important. Begun as a side-passage-plan brick dwelling, it was almost immediately enlarged by two bays, creating a symmetrical, five-bay, center-passage-plan house. Because the brick expansion followed so closely upon completion of the original section, the brickwork was carefully matched. While the transition between the two phases is subtle, slight irregularities in the brickwork reveal the joint.

In the Shenandoah Valley, log and fieldstone were the most common early building materials. Local limestone, often cleared from fields to prepare them for cultivation, was especially abundant and could be laid with little skill since it required no dressing or cutting.⁷⁴ Brick, by contrast, was labor-intensive, requiring molding, drying, firing, and transport, and was therefore reserved for the most ambitious projects. While many early dwellings were built of log or heavy timber framing, most late-eighteenth-century houses in the Winchester area were constructed of limestone rather than brick.⁷⁵ Glen Burnie's construction in brick in 1792 was thus exceptional. Two comparable houses from the same period in what was then Frederick County are Cherry

⁷² Lee, *The Gardens of Glen Burnie*, 10, 13, 17.

⁷³ *Ibid.*, x, 26–41.

⁷⁴ Many stone houses were originally covered in plaster to conceal the stonework. This plaster was often scored to resemble cut stone, creating a more formal appearance. A few stone houses in Frederick County, including Belle Grove (DHR# 034-0002; National Historic Landmark, 1969) with its finely cut and dressed stonework, are notable exceptions.

⁷⁵ Maral S. Kalbian, *Frederick County, Virginia: History Through Architecture* (Winchester, VA: Winchester-Frederick County Historical Society, 1999), 4–5.

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Row (DHR #034-0115),⁷⁶ a two-story, five-bay, center-passage-plan brick dwelling about five miles north, and Cleridge (DHR #034-0111, NR listed 2011), a five-bay, two-story, Federal-style brick I-house near Opequon Creek.⁷⁷

The Wood family, prominent in local politics and well resourced, was able to erect one of the region's earliest brick houses. Their decision to expand the original side-passage dwelling into a more fashionable center-passage house so soon after construction is unusual. It remains uncertain whether this enlargement was anticipated from the outset or decided upon during the initial building process. The unusual thickness of some walls may offer clues: the brick wall dividing the stair hall from the southern two bays measures approximately 8½ inches, thicker than expected for a standard interior wall, while the exterior walls range from 12 to 13 inches, their width accommodating the stacked fireplaces, chimney masses, and floor framing.⁷⁸

By the last quarter of the eighteenth century, the center-passage plan had become the dominant form for elite Virginia dwellings. It provided households with greater privacy and more flexible spaces for entertaining. This architectural form gained momentum in the Shenandoah Valley during the late 1780s and 1790s, as prominent planter families migrated west from the Tidewater, abandoning depleted soils for the Valley's fertile farmland. Bringing with them contemporary notions of refinement and display, they erected substantial masonry houses organized around a central passage that expressed their social aspirations. By the early- to mid-nineteenth century, it had become the most common house plan in the county.⁷⁹

Glen Burnie also reflects the skilled craftsmanship of the Federal period, shaped by classical pattern books and executed by talented artisans. Surviving receipts document payments to John and Charles Grim, well-known Winchester carpenters and joiners, sons of Charles Grim, who had practiced in the town since ca. 1764. Several houses in Winchester share mantelpieces carved with acorn motifs, likely the Grims' signature, including John Grim's own house at 627

⁷⁶ Correspondence, September 23, 2025, between Maral S. Kalbian and A. Nicholas Powers regarding Cherry Row. Powers, whose family owns the house, has conducted extensive research on its history and believes it was constructed between 1791 and 1795; the house includes a date board of 1794.

⁷⁷ The Cleridge National Register nomination states that Cleridge appears to be the earliest-documented Federal-style brick dwelling in Frederick County. The footnote refers to a Virginia Cultural Resources Information System (V-CRIS) search, which would not have included Glen Burnie since it is now in the City of Winchester. Cheryl H. Shepherd, National Register of Historic Places Inventory Nomination Form, "Cleridge" June 16, 2011, DHR# 034-0111, Virginia Department of Historic Resources, Richmond, VA, 11. The construction date for Cleridge has not been verified through dendrochronology.

⁷⁸ Kalbian and Pogue, "Physical Investigations" 2014, p. 12; Carl R. Lounsbury, "Brickwork," in *The Chesapeake House: Architectural Investigation by Colonial Williamsburg*, eds. Cary Carson and Carl R. Lounsbury (Chapel Hill: University of North Carolina Press, 2013), 239–258.

⁷⁹ A discussion of this phenomenon is included in the following National Register of Historic Places Inventory Nomination forms by Maral S. Kalbian: *Greenway Rural Historic District* (1993); *Long Marsh Run Rural Historic District* (1996); and *Chapel Rural Historic District* (2013). For comparisons with other period dwellings in Frederick County, see Kalbian, *Frederick County, Virginia: History Through Architecture*. On the significance of the central passage in Virginia's architectural and social history, the literature is extensive. For a particularly insightful account, see Mark R. Wenger, "The Central Passage in Virginia: Evolution of an Eighteenth-Century Living Space," in *Perspectives in Vernacular Architecture, II*, ed. Camille Wells (Columbia: University of Missouri Press, 1986), 137–149. See also Kalbian, *Frederick County, Virginia: History Through Architecture*, 18, on the same subject.

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S. Loudoun Street (ca. 1790), the Red Lion Tavern at 208 S. Loudoun Street (ca. 1792), and the Henry Moore House at 510 S. Loudoun Street (ca. 1795).⁸⁰

Glen Burnie is locally significant for its architectural evolution and also for retaining one of the largest rural acreage parcels within the city of Winchester. While the house and grounds evolved throughout the nineteenth century, the earliest late-eighteenth-century core remains the defining element. In 1959, the dwelling was expanded and reinterpreted in the Colonial Revival style, outfitted with modern conveniences, and set within a series of formal gardens designed by owner Julian Wood Glass Jr. and implemented by R. Lee Taylor. These gardens, which include formal and informal spaces, the Pink Pavilion, the Asian Gardens, and a teahouse, reflect Glass's vision of an early American or English manor estate, complete with English-style follies like those mentioned.

For the late-1950s renovations at Glen Burnie, Julian Glass collaborated with architect John Duncan Forsyth of Tulsa, Oklahoma, who had designed the family's Nowata, Oklahoma, residence in 1933 in the Colonial Revival style and was likely a longtime family friend. A native of Scotland, Forsyth designed in a wide range of architectural styles and was responsible for numerous architecturally significant residential and public buildings, primarily in Oklahoma and Kansas.⁸¹ He demonstrated proficiency in both Modernist and historicist design approaches. Glen Burnie appears to be his only known project in Virginia. Surviving plans indicate that Forsyth contributed not only to the main house, designing details for both the additions and the original structure, but also designed the garage (1960), the greenhouse and potting room addition (1962), and several unbuilt garden structures.

Clarke Thomas Cooper Jr., who began his architectural practice in Winchester before relocating to Alexandria and Washington, DC, studied at the Carnegie Institute of Technology and did not receive his license from the American Institute of Architects until 1959. Like his father, local businessman Clarke T. Cooper Sr., he was active in civic life, serving as chairman of the Winchester Planning Commission and as a board member of both the Winchester Chamber of Commerce and the Winchester-Frederick County Historical Society.⁸² Julian Glass likely knew both father and son and probably engaged Cooper to work on Glen Burnie in tandem with Forsyth, who was already a licensed architect. Cooper's name appears on most of the surviving house plans, suggesting he carried out much of the draftsman's work for the project.

Glen Burnie retains a high degree of integrity. Although some interiors were remodeled in the late 1950s, most of the original woodwork, including floors, doors, moldings, cabinetry, and mantels, remains intact and dates to the Period of Significance. Significant alterations were made

⁸⁰ Virginia Lindsay Miller and John G. Lewis. *Interior Woodwork of Winchester, Virginia 1750–1850 with Some History and Tales* (Winchester, VA: Virginia Lindsay Miller, 1994), 19, 23, 99, 103. When used in architecture, the acorn is most often meant to convey prosperity and good fortune.

⁸¹ "Forsyth, John Duncan (1887–1963)," Oklahoma Historical Society website, <https://www.okhistory.org/publications/enc/entry?entry=FO060>, accessed September 2, 2025.

⁸² "Clarke T. Cooper (Sr.) Dies Early Today after Heart Attack," *Winchester Evening Star*, May 1, 1957, p. 1. "Miss Sutliff Bride of Clarke Thomas Cooper, Jr.," *Winchester Evening Star*, June 11, 1962, p. 10.

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in 1959 when the house was greatly expanded with the construction of the north and south wings. While these additions necessitated the removal of some earlier wings and represent a major transformation of the building, they fall within the Period of Significance and now hold historical importance in their own right. The 1959 expansion reflects the owners' effort to modernize Glen Burnie while consciously preserving and showcasing its historic core. The dendrochronological study and paint analysis completed in 2013 provide important insights into the house's evolution. These detailed investigations not only clarify the building's development but also contribute to the broader understanding of early architecture in the region, thereby strengthening the case for its historical and architectural significance.

Today, Glen Burnie preserves not only the integrity of its eighteenth-century house and associated outbuildings, but also its carefully designed gardens, all within a largely intact agricultural setting. Despite adjoining land being developed into the Museum of the Shenandoah Valley, the estate maintains its architectural and landscape distinction.

Landscape Significance:

The seven-acre gardens at Glen Burnie, opened to the public in 1997, represent one of the largest and best-preserved examples of Colonial Revival landscape design in the region. Conceived and developed in the late 1950s and early 1960s by the property's owner, Julian Wood Glass Jr., with the assistance of R. Lee Taylor and Glass's later partner David Denham, the gardens were part of Glass's broader effort to transform Glen Burnie into a Colonial Revival country estate. Taylor played a central role in the design and installation of the gardens, overseeing much of the planting and hardscape work. Some of the garden structures may have been designed with input from architect John Duncan Forsyth, who also completed the main house, garage, and its greenhouse addition.

The Colonial Revival style, which emerged in the late nineteenth and early twentieth centuries, reflected the nation's growing fascination with its colonial heritage. Sparked by the 1876 Centennial Exhibition in Philadelphia and paralleling the rise of the landscape architecture and historic preservation professions, the movement expressed nostalgia for the craftsmanship and perceived simplicity of early America. In garden design, this translated into geometric order, symmetry, and the use of traditional, enduring materials and plantings, yet allowed room for creative interpretation. As the style matured through the mid-twentieth century, designers often blended historical American forms with picturesque or exotic elements, reflecting the era's broader fascination with world cultures. Garden rooms inspired by Asian design principles, with their emphasis on water, balance, and symbolic form, were sometimes incorporated within otherwise formal, European or American frameworks, as seen at Glen Burnie. This blending of stylistic influences was entirely consistent with the Colonial Revival's eclectic character that drew from a variety of sources.⁸³

⁸³ Therese O'Malley, "Appropriation and Adaptation: The Colonial Revival Garden," in *The Colonial Revival in America*, ed. Alan Axelrod (W.W. Norton, 1985), 281–304.

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Designers such as Ellen Shipman and Charles Gillette helped popularize the Colonial Revival garden aesthetic, combining architectural precision with enclosed, intimate spaces. Shipman's emphasis on privacy and enclosure became a hallmark of the style.⁸⁴ At Glen Burnie, these principles were central to Glass's vision. The gardens are enclosed by a tall stone wall that screens them from the surrounding estate and nearby streets, creating a striking sense of rural seclusion despite their close proximity to downtown Winchester. Privacy appears to have been an important consideration for Julian Glass, reflecting a broader desire for discretion at a time when individuals who would today be understood as part of the LGBTQ+ community faced significant legal and social constraints.⁸⁵

Within this walled setting, the gardens unfold as a series of formal and informal spaces unified by symmetry, geometry, and visual order. Closest to the house, axial paths divide the grounds into symmetrical garden rooms edged with clipped boxwood and yew hedges. Brick walkways, laid in a basketweave pattern, lend texture and craftsmanship while reinforcing the garden's architectural structure. Parterres filled with perennials, herbs, and flowering trees provide seasonal color, while fountains, sundials, and classical statuary offer vertical accents and focal points that heighten the gardens' appeal.

Water plays a particularly expressive role in the landscape at Glen Burnie. Drawing from the estate's natural spring, a series of features, including a pond, waterfall, and narrow channels, introduce movement, sound, and reflection, especially in the Asian Garden north of the main house. These water elements animate the landscape and provide a counterpoint to the formal geometry found in the gardens to the east and south of the house, illustrating the Colonial Revival's characteristic balance of structure and naturalism.

Architectural and designed features are integral to the overall composition. The Pink Pavilion, designed by Julian Wood Glass, is a classical yet delicately scaled garden structure that anchors one of the garden vistas, serving both as an architectural focal point and a setting for entertaining. The collaboration between Glass and Taylor is seen in the other structures and garden room designs including the folly and teahouse in the Asian Garden, which provide a place of seclusion and serenity.

The relationship between the house and garden is carefully orchestrated. A sunken patio garden on the south end of the house contains a water feature and opens onto a broad lawn, establishing a visual and spatial connection between the domestic interior and the designed landscape. As the gardens extend outward from the main house to the north and west, their spatial hierarchy transitions from the formal to the naturalistic. The immediate areas near the house adhere to strict geometric planning, while the more distant spaces adopt a freer composition. These include the

⁸⁴ "Ellen Shipman Biography," on The Cultural Landscape Foundation website, <https://www.tclf.org/ellen-shipman-biography>, accessed Nov. 2, 2025; "Charles Freeman Gillette Biography," on The Cultural Landscape Foundation website, <https://www.tclf.org/charles-freeman-gillette-biography>, accessed Nov. 2, 2025.

⁸⁵ "Queer Life & Landscape at Glen Burnie: A Garden Walk, Museum of the Shenandoah Valley, Winchester, VA." Brochure, 2023.

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Asian Garden, with its Folly 14 and Teahouse, along with a humped bridge and a moon gate that leads into a bamboo grove.

As a whole, the Glen Burnie Gardens embody a sophisticated synthesis of architecture, historic reference, and horticultural artistry. Their design unites formality and naturalism, enclosure and openness, evoking the Colonial Revival ideal at its mid-twentieth-century height. Remarkably, these gardens were not the work of professional landscape architects, but the product of Julian Wood Glass Jr.'s vision and R. Lee Taylor's hands-on craftsmanship and insight. Taylor likely reused a substantial quantity of brick from the wings demolished at Glen Burnie during the 1959 renovations for the garden walkways. He also supplemented this material with brick salvaged from historic buildings being demolished in Winchester, including the house formerly located at 102 E. Piccadilly Street, further tying the gardens to the region's architectural heritage.⁸⁶ Today, the Glen Burnie Gardens remain among the region's most extensive and intact Colonial Revival landscapes. A self-guided tour through the gardens and main house allows visitors to experience Glass and Taylor's integrated vision of architecture and landscape design.

Archaeological Potential:

Several archaeological sites have been identified at Glen Burnie, as documented in this nomination. Historical evidence indicates that numerous other outbuildings once stood near the house and surrounding agricultural structures, including two additional tenant houses. Many of these were removed during the 1959 renovation and later as the property was adapted into a public historic house and gardens. To date, archaeological investigations have not produced sufficient findings to justify Criterion D as an area of significance. In the absence of a more-comprehensive archaeological study, there is not enough evidence to support National Register Criterion D for Archaeology.

⁸⁶ Michael Kruger, interview by A. Nicholas Powers, March 11, 2026, Curatorial Files, Museum of the Shenandoah Valley, Winchester, Virginia. Kruger noted that some of the brick used in the walkways was salvaged from the house formerly located at 102 E. Piccadilly Street, which was torn down in 1961 to make way for Darlington Towers. He also claimed that additional brick was imported from England, although this is unlikely given the associated cost and logistical challenges, particularly considering the ample availability of brick from local sources.

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Wenger, Mark R. "The Central Passage in Virginia: Evolution of an Eighteenth-Century Living
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University of Missouri Press, 1986.

Whitehorne, Joseph. "Glen Burnie and the Civil War." Report submitted to Prof. Clarence R.
Geier. Nov. 24, 1966.

Winchester Building Permits for 801 Amherst Street, 1958-1998. Winchester Department of
Building and Zoning, City Hall, Winchester, VA.

Winchester Evening Star. May 1, 1957, June 11, 1962, and May 12, 1969.

Wood-Glass Family Archive. Museum of the Shenandoah Valley, Winchester, Virginia.

"Wood, Julia." Find A Grave website, <https://www.findagrave.com/memorial/529110299/julia-wood>. Accessed Oct. 3, 2025.

Previous documentation on file (NPS):

- ____ preliminary determination of individual listing (36 CFR 67) has been requested
 X previously listed in the National Register: NRHP Ref. No. 79003305
____ previously determined eligible by the National Register
____ designated a National Historic Landmark
 X recorded by Historic American Buildings Survey # VA-698
____ recorded by Historic American Engineering Record # _____
____ recorded by Historic American Landscape Survey # _____

Glen Burnie (Additional Documentation)
Name of Property

City of Winchester, Virginia
County and State

Primary location of additional data:

- ☒ State Historic Preservation Office: VA Department of Historic Resources
☒ Other State agency: Library of Virginia
☒ Federal agency: Library of Congress
☐ Local government
☐ University
☒ Other: Museum of the Shenandoah Valley Collection and the Handley Library
Archives, both in Winchester, Virginia

Historic Resources Survey Number (if assigned): DHR ID# 138-0008

10. Geographical Data

Acreeage of Property 12 acres

Use either the UTM system or latitude/longitude coordinates

Latitude/Longitude Coordinates

Datum if other than WGS84: _____

(enter coordinates to 6 decimal places)

- | | |
|------------------------|-----------------------|
| 1. Latitude: 39.188587 | Longitude: -78.179673 |
| 2. Latitude: 39.187502 | Longitude: -78.176914 |
| 3. Latitude: 39.185755 | Longitude: -78.177458 |
| 4. Latitude: 39.186056 | Longitude: -78.179899 |

Or

UTM References

Datum (indicated on USGS map):

☐ NAD 1927 or ☐ NAD 1983

- | | | |
|----------|-----------|-----------|
| 1. Zone: | Easting: | Northing: |
| 2. Zone: | Easting: | Northing: |
| 3. Zone: | Easting: | Northing: |
| 4. Zone: | Easting : | Northing: |

Verbal Boundary Description (Describe the boundaries of the property.)

The boundary of the 12-acre nominated property is delineated by the polygon whose vertices are marked by the following Latitude and Longitude reference points: 1). 39.188587, -78.179673; 2). 39.187502, -78.176914; 3). 39.185755, -78.177458; 4). 39.186056, -78.179899, which is part of a larger property identified by Tax Map# 171-01-21 in the City of Winchester.

Glen Burnie (Additional Documentation)
Name of Property

City of Winchester, Virginia
County and State

Boundary Justification (Explain why the boundaries were selected.)

The nominated acreage and boundaries for Glen Burnie remain unchanged from the original National Register listing of 1979. The property is bounded on the east by Amherst Street, on the south by a stone wall enclosing the grounds, on the west by the continuation of that same wall, and on the north by a straight line drawn from Amherst Street to the wall. The nominated area represents only a portion of the historic Wood-Glass family holdings and of the present Museum of the Shenandoah Valley property. Its boundaries were drawn to encompass the main historic house, family cemetery, historic outbuildings, and gardens. Areas associated with the Museum of the Shenandoah Valley—including walking trails, parking areas, and open land generally located to the south and west—are excluded, as most of those resources postdate the Period of Significance.

11. Form Prepared By

name/title: Maral S. Kalbian, John Salmon
organization: Maral S. Kalbian, LLC
street & number: PO Box 468
city or town: Berryville state: VA zip code: 22611
e-mail: maral@mkalbian.com
telephone: 540-955-1231
date: June 10, 2026

Additional Documentation

Submit the following items with the completed form:

- **Maps:** A USGS map or equivalent (7.5 or 15 minute series) indicating the property's location.
- **Sketch map** for historic districts and properties having large acreage or numerous resources. Key all photographs to this map.
- **Additional items:** (Check with the SHPO, TPO, or FPO for any additional items.)

Photographs

Submit clear and descriptive photographs. The size of each image must be 1600x1200 pixels (minimum), 3000x2000 preferred, at 300 ppi (pixels per inch) or larger. Key all photographs to the sketch map. Each photograph must be numbered and that number must correspond to the photograph number on the photo log. For simplicity, the name of the photographer, photo date, etc. may be listed once on the photograph log and doesn't need to be labeled on every photograph.

Glen Burnie (Additional Documentation)
Name of Property

City of Winchester, Virginia
County and State

Photo Log

Name of Property: Glen Burnie

City or Vicinity: Winchester

County: Independent City State: Virginia

Photographer: Maral S. Kalbian

Date Photographed: March 2025

Description of Photograph(s) and number, include description of view indicating direction of camera:

- 1 of 30. Main house, camera facing west
- 2 of 30. Main house, camera facing east
- 3 of 30. Main house, camera facing north
- 4 of 30. Main house, stairhall, camera facing southwest
- 5 of 30. Main house, dining room, camera facing northwest
- 6 of 30. Main house, library, camera facing south
- 7 of 30. Main house, second floor, north bedroom, camera facing north
- 8 of 30. Main house, drawing room, camera facing south
- 9 of 30. Main house, breakfast room, camera facing northwest
- 10 of 30. Parterre garden, camera facing north
- 11 of 30. Knot garde, camera facing west
- 12 of 30. Grand allée, camera facing east
- 13 of 30. Former garage and guest house, camera facing west
- 14 of 30. Former tool and equipment shed, camera facing west

Glen Burnie (Additional Documentation)

Name of Property

City of Winchester, Virginia

County and State

- 15 of 30. Perennial garden, camera facing east
- 16 of 30. Pleached allée, camera facing west
- 17 of 30. Pink pavilion, camera facing north
- 18 of 30. Vegetable garden, camera facing east
- 19 of 30. Springhouse and original entry with gates, camera facing north
- 20 of 30. Moon gate with bamboo garden beyond, camera facing east
- 21 of 30. Tea house and gate, camera facing west
- 22 of 30. Folly 14 and Asian garden, camera facing east
- 23 of 30. Foot bridge in Asian garden, camera facing south
- 24 of 30. Rose garden, camera facing east
- 25 of 30. Sculpture garden, camera facing north
- 26 of 30. Cemetery, camera facing southeast
- 27 of 30. Barn, camera facing southeast
- 28 of 30. Machine shed, chicken coop, and barn, camera facing northwest
- 29 of 30. Noncontributing storage building and machine shed, camera facing north
- 30 of 30. MSV museum and Glen Burnie house and garden to its north, camera facing east

Paperwork Reduction Act Statement: This information is being collected for nominations 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.460 et seq.). We may not conduct or sponsor and you are not required to respond to a collection of information unless it displays a currently valid OMB control number.

Estimated Burden Statement: Public reporting burden for each response using this form is estimated to be between the Tier 1 and Tier 4 levels with the estimate of the time for each tier as follows:

- Tier 1 – 60-100 hours
- Tier 2 – 120 hours
- Tier 3 – 230 hours
- Tier 4 – 280 hours

The above estimates include time for reviewing instructions, gathering and maintaining data, and preparing and transmitting nominations. Send comments regarding these estimates or any other aspect of the requirement(s) to the Service Information Collection Clearance Officer, National Park Service, 1201 Oakridge Drive Fort Collins, CO 80525.

Location Map

Point: 1
Lat: 39.188587
Long: -78.179673

Point: 2
Lat: 39.187502
Long: -78.176914

Point: 4
Lat: 39.186056
Long: -78.179899

Point: 3
Lat: 39.185755
Long: -78.177458

Glen Burnie
City of Winchester, Virginia
DHR ID: 138-0008

Spatial Reference: WGS 1984 Web Mercator Auxiliary Sphere
Software: ArcGIS Pro 3.1.0
Date: 3/3/2025
Created By: D. Bascone, VDHR

0 400 800 Feet



Location Map

Point: 1
Lat: 39.188587
Long: -78.179673

Point: 2
Lat: 39.187502
Long: -78.176914

Point: 3
Lat: 39.185755
Long: -78.177458

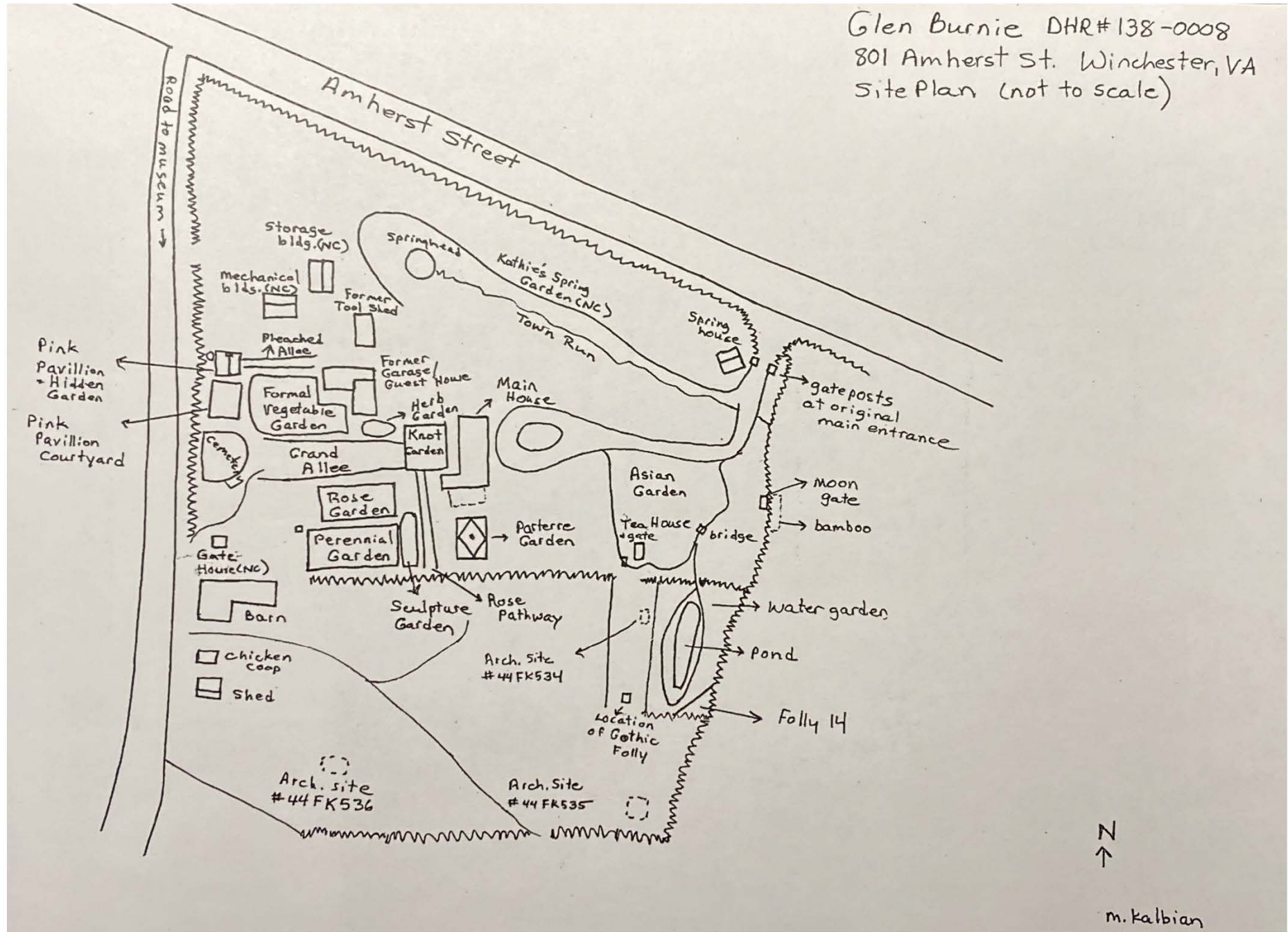
Point: 4
Lat: 39.186056
Long: -78.179899

Glen Burnie
City of Winchester, Virginia
DHR ID: 138-0008

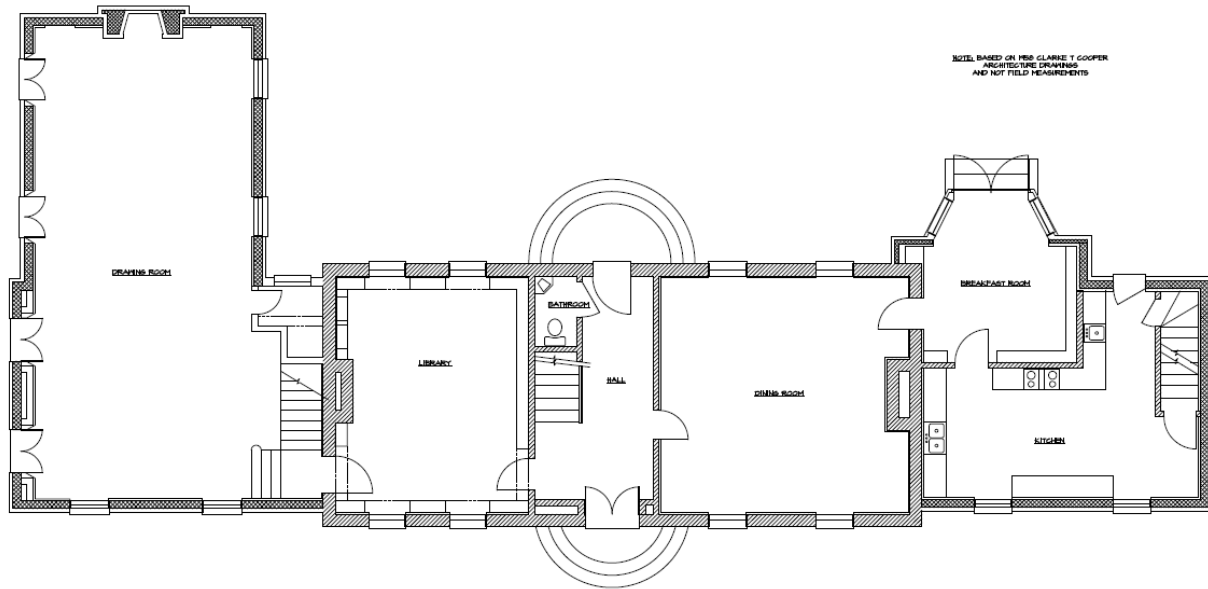
Spatial Reference: WGS 1984 Web Mercator Auxiliary Sphere
Software: ArcGIS Pro 3.1.0
Date: 2/27/2025
Created By: D. Bascone, VDHR

0 400 800 Feet





First floor



Second floor

