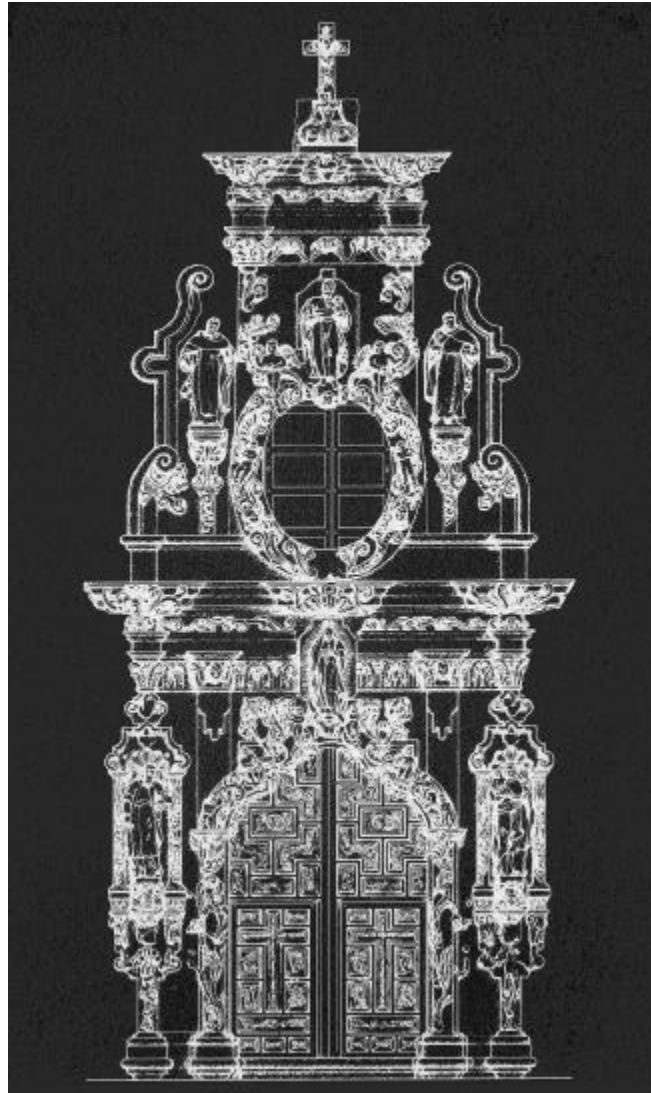


HABS/HAER GUIDELINES

HABS HISTORICAL REPORTS



**U.S. Department of the Interior
National Park Service
Historic American Buildings Survey/
Historic American Engineering Record
1849 C Street, NW, NC300
Washington, DC 20240
(202) 343-9618
<http://www.cr.nps.gov/habshaer>**



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HABS/HAER GUIDELINES
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INTRODUCTION

Historic American Buildings Survey (HABS) documentation takes three forms: architectural measured drawings, large-format photography, and written reports. These guidelines are intended to direct you in the production of the last.

Like the rest of HABS documentation, the historical reports serve many purposes, some of which we cannot foresee at the time the documentation is produced. At the least, the reports provide raw data in an accessible format for easy use by future researchers. At its best, a HABS historical report also synthesizes the information, making conclusions about the building being documented, either through an analysis of the building itself and its history, or by setting it in an appropriate context.

For guidance in research techniques, analysis of buildings, and writing history, see the "History" chapter of Recording Historic Structures, ed. John A. Burns (Washington: American Institute of Architects Press, 1989). That basic handbook of the HABS/HAER program describes ways of finding information on historic buildings and sites. These guidelines will discuss the arrangement of your information into a final report.

Historian's Duties

Although HABS receives documentation from many sources, these guidelines are directed at one producer of that documentation--the HABS summer historian. The Washington office of HABS fields teams at sites all over the country, usually for twelve-week terms in the summer. HABS also receives documentation from the mitigation program, wherein HABS documentation may be required in order to mitigate the adverse effects of a federal action. Generally this documentation is produced by contractors to various agencies under the supervision of regional office staff. Unlike the HABS summer projects, which terminate on a specific date, the mitigative documentation is not accepted by HABS until it has been edited and prepared for transmittal to the Library of Congress. The requirements for that documentation are therefore slightly different, and an historian preparing documentation under that program should contact the appropriate regional office.

The HABS summer historian is usually based in the field with a team of architects or other historians. The historian reports to two people: the head of the team (which is usually an architect if the team is composed largely of architects) and an historian in HABS's Washington office. For issues such as work hours, access to buildings, and general day-to-day administration, the field team leader is your boss. But for the content and format of the historical documentation, you are responsible to the historian in Washington, hereafter referred to as the supervisor.

Besides producing an historical report to the supervisor's specifications, the historian should also assist with the measured drawings and the large-format photography. The historian might uncover or verify historical information that will appear on the HABS drawings; the historian might find original drawings to aid the architects in their work; or the historian might discover information about additions or alterations helpful to understanding the building. In addition, the historian is responsible for writing the significance statement that appears on the title sheet of the measured drawings; the precise wording and punctuation should be approved by your supervisor before it is inked. The historian should be aware that the building will most likely be documented with large-format photography, and be mindful of the types of photographs that would best illustrate the historical issues. Photographers often appear on site after the team has gone home (winter being the best time to avoid excessive foliage), so it might be necessary to leave a list of desired photographs with your supervisor.

The architects and photographers can also be helpful to the historians. The building itself is one of the best research sources, and you can profit by the architects' experience with it. Walk through the building with the architects after they have become familiar with it. Not only will you learn things about the building's history, but the description that you write will benefit by the architects' views.

The historian will also take photographs. Black-and-white prints, taken early in the project, can serve as notes when researching or writing. Color slides are necessary for the final presentation to the community, when the historian may be called upon to present his/her findings. The architects will also be taking field photographs for their own use. If HABS provides the film and pays for the developing, the photographs or slides are HABS property.

Outlines and drafts will be reviewed by your supervisor at the time indicated on a schedule that you will both set at the beginning of the summer. Historians often have difficulty completing work within the standard twelve-week HABS summer season. Most historians could spend twice the amount of time available on any project. The extent of the documentation is determined by the time available; don't bite off more than you can chew! If you work steadily through the summer, you should be able to complete your project on time. Be sure to leave enough time to write the report; it is easy to get carried away with the research. Some historians work well by writing many drafts, adding information as they get it. Others like to accumulate everything they can before committing one word to paper. Either way, you should schedule your work to have a written draft by the beginning of August.

Eventually, the historical report will be sent to the Library of Congress with the historian's name on it as author, as well as project information including the editor, supervisor, and other members of the team. HABS encourages its historians to publish their findings or to present papers on the project. Once at the Library the report is in the public domain, and anyone can use the material.

Formats

Rather than prescribe a strict format for the written documentation, HABS prefers to let the kind of structure or site being documented dictate the final form of that documentation. At the same time, we want to give some guidance to our historians in the field. HABS recommends one of three formats to its historians: a narrative format, an outline format, and a short format. The narrative is divided into chapters or sections, emphasizing significant aspects of the building or site. The outline format prescribes aspects to be discussed, although sections can be expanded or deleted as appropriate. The short format is used when minimal information--not exceeding a page or two in length--has been collected.

The kinds of sites that are being documented by HABS have changed dramatically in the last few decades. HABS initially concentrated its efforts on buildings constructed before the Civil War--single buildings of simple forms, ideally suited to this outline format. More recently, HABS has been examining a broader range of resources, including collections of buildings, technologically complex buildings, landscapes, and urban plans. For these, narrative formats have proven to be more useful, often used in conjunction with the outline format when specific buildings or places were being discussed. Some examples of different kinds of projects, showing the different forms that the historical documentation took, follow.

Rancho Santa Fe, California, was planned in the early 1920s as a community of gentlemen-ranchers. Architect Lilian Rice designed an axially arranged commercial core and several buildings along it in a Spanish Revival style. Most of

the houses in the community were built in this same style. To document this unusual community, the historian produced a narrative overview of its development, and HABS outline-format reports on the fifteen individual buildings that were documented by measured drawings.

The steel industry of southwestern Pennsylvania required vast amounts of refractory brick--brick that would withstand the high temperatures of the blast furnaces. Refractory brickyards were established in the region, and workers were housed in a variety of company towns. The historian examined eight towns, some carefully planned, others haphazardly built, in a narrative report with sub-sections on each town.

Pierre L'Enfant designed the city of Washington, D.C., in 1791, overlaying a street grid with diagonal avenues intersecting at circles and squares. The plan results in some spectacular vistas and highlights important buildings. The historians produced a narrative overview of the development of the city in respect to this plan and a look at other planned capitals and cities worldwide. The HABS outline format was modified to accommodate the history and description of specific avenues and parks.

Monocacy National Battlefield includes two farmhouses documented by HABS. Although the houses have some history in common--their roles as farms in the Monocacy valley and their relation to the Battle of Monocacy--the houses were documented with separate reports, so as not to link two entities that were historically not part of a unit. The outline-format history was complemented by analysis, in the Historical Context section, of each house in relation to the battle, and the role of each as farms in the valley. One of these reports is included as an example in this manual.

As demonstrated by these projects, a flexible approach is best when trying to fit groups of buildings and sites into the HABS collection. Discuss the format with your supervisor.

Completing the Historical Report

The historian's report will be edited in the HABS office before it is sent to the Library of Congress, where it is available to the public. If the supervisor has approved drafts of the report during the summer, the editing will be light. If the historian leaves everything until the last minute, and drops a draft on the supervisor's desk the last day of the project, extensive editing may be required. If you request it, we will send you a copy after editing for your approval.

All historical reports should be prepared on an IBM-compatible computer using WordPerfect software. Keep your formatting simple, as the report will be printed out in the HABS office, probably in a different font than you used. If you are not using WordPerfect, keep your formatting extremely simple--charts and graphs will not translate. At the end of the summer, send in a hard copy of your report, at least one disk (you may want to send another as insurance), all of your notes, and all the equipment and supplies you were provided at the beginning of the summer. Your notes are HABS's property, and it is important for us to have these on hand during the editing process. You may xerox anything you want for your own files. At the completion of editing, the notes are usually discarded; if you want a local repository to receive them, let your supervisor know.

GENERAL GUIDELINES

HABS has four standards guiding its documentation. The first standard regards **content**: the documentation shall adequately explicate and illustrate what is significant or valuable about the structure. Second, the **quality**: the documentation shall be prepared accurately from reliable sources with limitations clearly stated to permit independent verification of information. Third, **materials**: the documentation shall be prepared on materials that are readily reproducible for ease of access; durable for long storage; and in standard sizes for ease of handling. And fourth, **presentation**: the documentation shall be clearly and concisely produced.

Many of the guidelines presented here pertain to the materials and presentation standards. The uniformity of the reports results in a clear presentation. The HABS reports will be xeroxed onto archival bond, and must be reproducible. At best, many people see this xerox of our reports; most will see only a microfiche reduction. Keep this in mind when selecting supplemental graphic material. Also, researchers have to pay by the page for copies of these reports, so the reports are single-spaced.

The historical report should be written in simple language, without excessive specialized terminology. HABS follows the Chicago Manual of Style guidelines, which are simplified in Kate L. Turabian, A Manual for Writers of Term Papers, Theses, and Dissertations (5th ed., Chicago and London: University of Chicago Press, 1987). For architectural terms, Cyril L. Harris, Historic Architecture Sourcebook, or the Getty Art History Information Program's Art & Architecture Thesaurus (New York: Oxford University Press, 1990) are reliable guides. Grammar and punctuation conventions observed by HABS are found within these guidelines.

Indicate sources for all information. Footnotes, endnotes, or shortened notes in parentheses are all acceptable.

HABS documentation is sent to the Library of Congress as part of the HABS collection within the Prints and Photographs Division. The historical report will be edited to conform with the format and organization of other catalogued materials. Each report will be filed with its photographs and reduced copies of the HABS drawings, but not necessarily with other reports in a project. In other words, each report must stand on its own, and cross-referencing is recommended. The guidelines for transmitting HABS documentation to the Library of Congress are contained in separate guidelines, "Transmitting HABS/HAER Documentation."

Every historical report, whether one page or fifty, must have some crucial information: the name of the structure or site, its location, and the HABS number.

Assigning Names to Structures and Sites

When assigning the primary name to a structure, the proper name to use is the historic name, which will not change with each new owner or use. The historic name often requires careful research to ascertain. It is generally the name of the original owner of a house, or the original name or designated use of a public or commercial building. Occasionally, the recognized historic name of a house is not the personal name of the owner, but a designated name, such as Mount Vernon. For groups of buildings, use the traditional name, such as that of the neighborhood, rather than historic district or other administrative designations. Always note the origin or source of the historic name in the text of the report.

Occasionally the historic name is not well known, and researchers using the HABS records may not be able to identify a structure by that designation. Secondary names, which are common or current names, are included to aid in the use of HABS records. More than one secondary name can be included, such as

WILLIAM PENN TAVERN
(Gruber House, Obolds Hotel)

If a later owner was particularly prominent or was responsible for a substantial alteration or addition, that name is linked to the original owner's name by a hyphen, such as

BROWN-GARRISON HOUSE.

It is best, however, to avoid excessive use of hyphenated names.

If the building is a church, include the denomination in the name, such as

ST. MARK'S EPISCOPAL CHURCH.

Do not use statements such as "Now the" or "Currently" with a name as part of a title, since this eventually will be outdated. Avoid using words such as "Old" in a name (e.g., Old Post Office) unless it is part of the recognized name (e.g., Old Curiosity Shop).

If the original name cannot be determined, the address, qualified by a general designation, is used as the name, such as

549 ELM ST. (House)
201 MAIN ST. (Commercial Building)

The current name will suffice as a secondary name, such as

201 MAIN ST. (Joe's Bar)

Determining Location

The exact location of a structure must be carefully indicated. This includes the number and street, the city or town, county, and state. Locations are handled somewhat differently for urban and rural areas.

Urban: Use the number and street, such as 512 Main St., followed by the corner or intersection in parentheses if appropriate, such as

500 Main St. (northwest corner of Oak)

If the street name is a number, use the local convention to determine whether to write it in digits or words (although it will always be written out in the data base):

54 E. 42nd St.
301 Seventh Ave.

If the property is large, indicate streets bounding it, such as

West side of Main Street, between Oak Avenue and Elm Street
West side of Main Street, bounded by Court, Oak, and Elm streets.

In small towns without street numbers, a more descriptive address is required. Relate the structure to named streets or local landmarks, such as

South side of Main Street, 0.5 mile west of Oak Avenue
East side of Main Street, 0.7 mile north of Ridge Creek

If street names have changed, use the current one. If the old street name is important, and constitutes part of the name of the structure, that is fine, but the address should be modern. For example:

(Name of structure): Kongensgade 18 (House)
(Address): 18 King St.

In all instances, the city or town, county, and state must be identified.

Rural: In rural areas, a more descriptive address is necessary. Structures are located within one-tenth of a mile from the nearest intersection, such as

South side of U.S. Route 13, 0.3 mile east of State Route 605.

For extremely remote structures, it is necessary to relate them to a natural landmark and/or the nearest road, such as

0.1 mile south of Parker Creek, 0.5 mile north of State Route 662,
2.5 miles east of intersection with County Road 4.

If appropriate, the distance and direction to the nearest town line can be added. As a general guideline, the address goes from the most specific (the street name) to general (mileage from nearest town).

If the structure is not located within the boundaries of a city or town, it is located in reference to the nearest city or town. Always include the word "vicinity" with the town name to clarify the location, such as

Millville vicinity.

Generally, the vicinity is the nearest city or town that has a zip code. Consider local usage and custom here. Keep the vicinity in the same county as the property. Identify the county and state.

UTM: If the UTM coordinates are known, include them here. All of the buildings recorded with HABS measured drawings and all buildings listed on the National Register have had their Universal Transverse Mercator Coordinates plotted on a USGS map. For rural buildings, the UTM's are a means of definitely locating the structures; for urban buildings, street addresses are usually much clearer. If known, the appropriate USGS quadrangle map name and the UTM coordinates should be included after the address.

USGS Mountain Grove Quadrangle, Universal Transverse
Mercator Coordinates:17.594470.4207610.

HABS Number

Every building is assigned a HABS number, which is its identifying number within the HABS collection. The number consists of a two-letter state abbreviation, hyphen, and number. The HABS number must appear on every item of documentation sent to the Library of Congress. If the building you are documenting has been assigned a HABS number, put it in the header of every page of your report (see format below). The HABS number is always preceded by "HABS

No." to differentiate it from items in the HAER collection.

If a complex is being documented, the site as a whole will receive a HABS number, such as

Fort Tejon, HABS No. CA-39

and each building that is part of the complex will receive a subsidiary number:

Fort Tejon Barracks No. 1, HABS No. CA-39-A
Fort Tejon Officers' Quarters, HABS No. CA-39-C.

These A, B, C numbers serve as an implicit cross-reference.

The standard outline format has been developed for HABS reports to help insure that all important information is included and is readily accessible. This format is most efficient for individual structures. This section illustrates the outline format in detail, heading by heading, and discusses the material to be included under each heading. The format is flexible to suit a variety of circumstances. Omit or change the headings to suit the structure and the information available.

The outline is divided into five main sections: Identification Information, Historical Information, Architectural Information, Sources of Information, and Project Information. Standardized spacing and layout are used.

Identification Information

Name: The name section includes the office name, the name of the structure, and the HABS number. See Assigning Name to Structure, above. Example:

HISTORIC AMERICAN BUILDINGS SURVEY

PRIMARY NAME
(Secondary Name)

HABS No. XX-###

Location: This includes the number and street, followed by corner or intersection if appropriate, city or town, county, and state. See Determining Location, above. This basic location should then be expanded, giving the general setting and orientation. Include compass direction that the structure faces (to clarify the description that follows), description of immediate environment, topography, and approaches.

A second paragraph gives the UTM coordinates, if known. Example:

16915 Avenida de Acacias, corner of Paseo Delicias,
Rancho Santa Fe, San Diego County, California.
Located on the southwest corner of Block G in the
Civic Center of Rancho Santa Fe, the building faces
east onto Paseo Delicias and south onto Avenida de
Acacias.

USGS Rancho Santa Fe Quadrangle, Universal
Transverse Mercator Coordinates:
11.481055.3653250.

**Present Owner,
Present Occupant,**

Present Use: These three items should present no difficulties. The first two may be combined if they are the same individual or group. Mention the address of the owner if it is different from that of the building. If a building is vacant, list that as its present use and eliminate the occupant category. For a demolished structure, name the last owner, occupant, and use, a statement that the structure was demolished, and the date of demolition. The occupant category can be omitted when recording structures such as monuments and memorials.

Significance: This statement is pithy and brief. It reflects the reasons that the structure was

recorded, and covers both historical and architectural aspects of the structure and its relationship to its environment. Several sentences are adequate. Any statements made here are expanded in other sections of the report. A similar statement will appear on the title sheet of the drawings. Do not oversimplify and avoid such generalizations as "an example of the Victorian style." In fact, avoid simplistic and often meaningless terms such as Colonial or Victorian altogether.

PART I. HISTORICAL INFORMATION

A. Physical History:

1. **Date of erection:** Be as complete as possible. Mention sources of all dates cited. If found, give dates of plans, building permits, abrupt changes in tax assessments, cornerstone-laying ceremonies, completion or dedication dates, existence of a date stone, etc. If the date is unknown, state "Not known." If no exact date can be determined, but an estimate is possible, indicate by "ca." (for "circa") and state the source or reasons for making the estimate (stylistic basis, abrupt changes in value of property, local tradition, etc.).
2. **Architect:** If not known, state "Not known" or "None," as appropriate. If a structure has been traditionally or stylistically attributed to an architect, explain and give sources and reasons for the attribution. A brief biographic entry is appropriate here, especially if the architect is not well known or is a local figure. If the structure has a special place in the architect's development, include that in this section. Be aware of the difference between such statements as "built by" and "built for." When needed, this section can include information on master builders, landscape architects, artists, sculptors, muralists, etc. Place the appropriate titles with, or in place of, the title "Architect."
3. **Original and subsequent owners, occupants, uses:** The owners, occupants and uses have a varying degree of importance, depending on the kind of structure being documented. For some buildings, such as churches, this section is less important. For houses that are owner-occupied, only the owners need be charted. But for rental houses or commercial buildings, knowing the occupants or uses as well as the owners can be informative. Change the category as needed.

A chain of title is the best way to establish the owners, especially for rural buildings. The owners of urban buildings are often better documented through tax books, but the utility of either depends on the locality. A legal description of the property (lot and square number) should precede the list of owners.

The property need only be researched to the time of construction, or immediately before that. It is not necessary to trace the title of an 1890 building back to the land grant of 1740. If the tenants changed frequently during a particular time period, and these changes have not affected the structure, a brief summary of the occupants can be offered, such as "1915-35, numerous commercial enterprises."

4. **Builder, contractor, suppliers:** This section can include items such as the construction firm or the source of the building materials.
5. **Original plans and construction:** Include a capsule description of the structure's original appearance. Original drawings, perspectives, early views, etc., should be

described. Contemporary descriptions from newspapers, contracts, letters, etc., can be quoted or summarized. Material from past residents or from physical examination of the structure may contribute to the narrative on its original appearance. Be sure to note all sources in this section. A comprehensive list of existing original documents and their location will be included in the Sources of Information.

6. **Alterations and additions:** Dates of alterations and additions are included here, along with a description of the changes and the person responsible. Deal with this material on a chronological basis, and devote a separate paragraph to each major change.

Not all information on alterations comes from documents; the building is your most important source here. Note if an alteration is based on physical evidence, and estimate the date, if possible, noting that it is an estimation. Use graphic sources as well; old photographs and drawings can be a valuable tool.

B. Historical Context:

The context of a building can vary tremendously, and is essentially what you make it. This section might include a general history of the structure and provide information on persons and events connected with the structure. "Events" might be a major battle that took place on the property, or could include the uses of the building over time, or the uses of various rooms. Previous buildings on the site, if they have a bearing on the present one, and previous buildings of the same use, such as post offices and churches, can be important.

This section can also be used more expansively, and might examine the building's relationship to the surrounding area. If you are researching a farm building, you could investigate the agricultural history of the area, and discuss the relationship of farm to town and the growth of transportation routes. If it is an urban building, you could discuss the development of the neighborhood, or what certain businesses meant to a town. If it is a vernacular building, you could compare this one to similar types. If there is an overview report associated with the project, it may cover some of these more general topics, and this section would focus specifically on this building. Your supervisor will have suggestions on which direction to take this section.

PART II. ARCHITECTURAL INFORMATION

The purpose of the written architectural information is to supplement the information provided by the measured drawings and photographs. The written description repeats some of the information evident in the graphic material in order to analyze, interpret, and clarify, as well as covers facts not always included in the drawings or photographs, such as materials, construction techniques, mechanical systems, color, condition, etc. Remember that most researchers will not see the full-size drawings or original photographs, so some clarification may be necessary. Under each heading, the descriptions must be clear and concise, and cover all significant features, but do not describe in exacting detail what is better shown in the graphic material. Avoid lengthy verbal descriptions; instead, refer the researcher to the appropriate drawings or photographs. Identify the features and discuss their significance, instead of merely describing them. Some historical information may be appropriate when discussing particular features.

Any heading or part of a multiple heading that is not needed for a particular structure is

omitted, just as any heading needed for a particular structure is added, such as exterior hardware, porte cochère, signs, etc. The following suggestions for what information can be included under each heading are intended only as guides. It is not necessary to include each fact for each structure. Allow the individual structure to determine what facts are necessary.

A. General statement:

1. **Architectural character:** This is a statement on the architectural interest or merit of the structure.
2. **Condition of fabric:** Give overall condition here and place information on specific features, like the roof, under the appropriate heading.

B. Description of Exterior:

1. **Overall dimensions:** The dimensions can be expressed in numbers (rounded to the nearest inch; front dimension given first) or in general terms, such as bays and stories (fenestrated attics count as a half story). Include layout and shape. Both main section and wings are included here.
2. **Foundations:** Include material, thickness, water table, etc.
3. **Walls:** Include overall finish materials and ornamental features on elevations, such as quoins, pilasters, belt courses, etc. When a building is stuccoed, also note the material underneath. Mention details such as the bond of a brick wall, whether the stone is laid randomly or in courses, the color and texture of the materials, the type and source of stone if known, etc.
4. **Structural system, framing:** A thorough description of the structural system is important, since this information is often not readily apparent. Note wall type (such as load-bearing, curtain wall, etc.), floor systems, and roof framing.
5. **Porches, stoops, balconies, porticoes, bulkheads:** Describe materials, form, details, and location. Porch roofs should be discussed here, not in Roofs, below. Include a paragraph on each major porch; others can be described briefly.
6. **Chimneys:** Mention materials, number, form, and location.
7. **Openings:**
 - a. **Doorways and doors:** Include location, description, and trim.
 - b. **Windows and shutters:** Include fenestration, type (such as casement, two-over-two-light double-hung sash, etc.), sills, lintels, trim, and shutters. If there is a variety of windows, characterize them generally.
8. **Roof:**
 - a. **Shape, covering:** Include shape (gable, hip, gambrel, etc.) and materials.
 - b. **Cornice, eaves:** Include materials, form, notable features, and gutter system.

- c. **Dormers, cupolas, towers:** Include number, location, and individual descriptions.

C. **Description of Interior:**

1. **Floor plans:** Describe the general layout if there are drawings. If there are no drawings, be more specific. Start with the lowest floor and proceed to the top. If two or more floors are identical, combine the descriptions.

A drawing of the plan is recommended. If there are no HABS measured drawings of the building, simple floor plans can be included with the historical report. These can be simple, straightforward line drawings on an 8-1/2" x 11" sheet of paper, measured or not. Copies of original drawings can be included, or if original drawings are hard to read, traced from original drawings. Labels, north arrow, overall dimensions, source of information for the drawing, and date of the drawing are required. The plan should be attached at the end of the report, as part of the supplemental material (see Supplemental Material, below).
2. **Stairways:** Include location (if not mentioned above) and describe type, railing, balusters, and ornamental features.
3. **Flooring:** Include material, finish, and color. Describe width of boards and direction they run.
4. **Wall and ceiling finish:** Include finish materials, paneling, color, wallpaper, and decorative details of note. Mention location of specific features being discussed. In a highly finished building, you may want to describe the following on a room-by-room basis: baseboard (height, molding profile), wainscot (material), chair rail (height from floor, molding profile), wall (material), and cornice (molding profile).
5. **Openings:**
 - a. **Doorways and doors:** Include a description of the characteristic type found and individual descriptions of notable ones, including paneling, color, finish, and trim. Mention location of specific doors being discussed.
 - b. **Windows:** Include any notable interior window trim. Discuss natural lighting features and provisions for borrowing light from other interior spaces.
6. **Decorative features and trim:** Include woodwork not described above, cabinets, built-in features, fireplace treatments, and notable ornamental features. Mention materials and location of specific features being discussed.
7. **Hardware:** Describe original or notable hinges, knobs, locks, latches, window hardware, and fireplace hardware. Mention location of specific features being discussed.
8. **Mechanical equipment:**
 - a. **Heating, air conditioning, ventilation:** Describe original and present systems, and any remaining devices of interest.

- b. **Lighting:** Describe original lighting fixtures and those of interest. Mention location of each being discussed.
 - c. **Plumbing:** Describe original systems and any systems of interest.
 - d. **Use any appropriate heading:** Include any feature appropriate for the structure, such as elevators, call-bell systems, etc.
9. **Original furnishings:** Describe and locate any pieces of historical interest, such as furniture, draperies, carpets, etc., original to the structure.
- D. **Site:**
- 1. **Historic landscape design:** Include layout, character, plantings, and walks of original or historic landscape treatments. Historical information, such as dates of certain features, may be appropriate here.
 - 2. **Outbuildings:** Outbuildings will have separate reports if they are documented with drawings or isolated photographs. But if outbuildings are documented only as a minor part of the site, they are described in this section. Include a separate description of each outbuilding, including the location and function of each structure, and historical information if it has not been included above.

PART III. SOURCES OF INFORMATION

This is an essential section of the historical report. It is important to refer the researcher to all pertinent sources. Be sure to include complete information on every source you locate and annotate the source with useful information, such as "includes reproductions of original drawings" or "discusses possible dates for structure."

- A. **Architectural drawings:** Include the date and location of the drawings and note anything significant, such as features not built as originally planned. Not only original drawings are useful; alteration drawings should be noted too.
- B. **Early Views:** Include photographs, engravings, etc. If known, specify medium, artist, date, publisher, and plate size. Give the location of the item and include information such as a negative number needed for ordering a copy. A note on the importance of the view is useful, such as "north front of church before tower was removed."
- C. **Interviews:** Include the name of the person interviewed, the date and place of the interview, and the person's association with the structure or site.
- D. **Bibliography:** If the written sources are extensive, you can divide them into primary and secondary, or unpublished and published. Unpublished materials should always be accompanied by their location. Include items such as deed books, inventories, censuses, tax records, insurance records, manuscripts, letters, historical society files, etc.
- E. **Likely Sources Not Yet Investigated:** List here anything not referred to for this report, but known or thought to contain further or related information.
- F. **Supplemental Material:** Supplemental material can be graphic or written, and it is usually put at the very end of the report, but explained here. See Supplemental Material

section.

PART IV. PROJECT INFORMATION

This is a summary of those involved with preparing the documentation, including the measured drawings, photographs, and historical report. It includes the names and titles of those in the field and in the office who participated in the project, as well as the co-sponsors, and the date of the project. This statement is similar to the project statement on the title sheet of the measured drawings. If different sections of the report were written by different people, that is noted here. If substantial changes are made while editing the report in the office, the names of the editors are included. If there are particular people who helped the historian in the field, an acknowledgment can be made here.

HABS observes strict conventions concerning the appearance of the final product. Many of these will be added in the office, but it is helpful if you incorporate them as you go. In WordPerfect, the "indent" key (not the "tab") is essential for the outline format--use it! Certain lines are written in all capitals, as illustrated below. The final report is single-spaced. Following is a summary of the outline format.

HISTORIC AMERICAN BUILDINGS SURVEY

NAME OF STRUCTURE
(Secondary Name) HABS No.

Location:
Present Owner:
Present Occupant:
Present Use:
Significance:

PART I. HISTORICAL INFORMATION

A. Physical History:

1. Date of erection:
2. Architect:
3. Original and subsequent owners, occupants, uses:
4. Builder, contractor, suppliers:
5. Original plans and construction:
6. Alterations and additions:

B. Historical Context:

PART II. ARCHITECTURAL INFORMATION

A. General Statement:

1. Architectural character:
2. Condition of fabric:

B. Description of Exterior:

1. Overall dimensions:
2. Foundations:
3. Walls:
4. Structural system, framing:
5. Porches, stoops, balconies, bulkheads:
6. Chimneys:
7. Openings:
 - a. Doorways and doors:
 - b. Windows and shutters:
8. Roof:
 - a. Shape, covering:
 - b. Cornice, eaves:
 - c. Dormers, cupolas, towers:

Include a heading at the top of every page after the first:

NAME OF STRUCTURE
(Secondary Name)
HABS No. XX-### (Page #)

C. Description of Interior:

1. Floor plans:
2. Stairways:
3. Flooring:
4. Wall and ceiling finish:
5. Openings:
 - a. Doorways and doors:
 - b. Windows:
6. Decorative features and trim:
7. Hardware:
8. Mechanical equipment:
 - a. Heating, air conditioning, ventilation:
 - b. Lighting:
 - c. Plumbing:
 - d. Use any heading:

D. Site:

1. Historic landscape design:
2. Outbuildings:

PART III. SOURCES OF INFORMATION

- A. Architectural drawings:
- B. Early Views:
- C. Interviews:
- D. Bibliography:
- E. Likely Sources Not Yet Investigated:
- F. Supplemental Material:

PART IV. PROJECT INFORMATION

HISTORIC AMERICAN BUILDINGS SURVEY

U. S. POST OFFICE

(Crown American Corporation Building)

HABS No. PA-5390

- Location: 131 Market St., southeast corner of Locust and Market streets, Johnstown, Cambria County, Pennsylvania.
- Present Owner/
Occupant: Crown American Corporation.
- Present Use: Office building.
- Significance: This was the first building in Johnstown designed specifically to serve as a post office, by John Knox Taylor, supervising architect of the Treasury. A grand example of the Greek Revival commercial style, the design of the post office represents the optimism felt about Johnstown in the first decades of the twentieth century.

PART I. HISTORICAL INFORMATION

A. Physical History:

1. Date of erection: 1912-1914. The Supervising Architect of the U.S. Treasury signed the official proposal drawing for the structure on May 1, 1911. Construction began on April 26, 1912, and the building was occupied on January 16, 1914.
2. Architect: James Knox Taylor. Taylor was supervising architect of the U.S. Treasury between 1897 and 1912. Under his tenure, the office of the supervising architect was responsible for the construction and maintenance of all government buildings.
3. Original and subsequent owners: U.S. government, 1914 to 1968; Crown American Corporation, 1968 to present.
4. Original and subsequent occupants: After the post office left the building in 1938, the U.S. government used the Market Street building as office space for various agencies. The 1938 city directory lists the occupant as the Works Progress Administration; in 1943 the building was vacant. From 1951 to 1965 the Veterans Administration was the major tenant, with various agencies such as the Internal Revenue Service, Selective Service, Bureau of Mines, and U.S. Coast Guard Recruiters occupying space at different periods. The building was vacant from 1966 to 1968, when Crown Construction (later Crown American Corporation) moved in. When Crown Construction bought the building in 1968 for \$127,500, the terms of sale (deed No. 836-584) stipulated that the company spend not less than \$200,000 on improvements, and would never use the property as a public

U.S. POST OFFICE
(Crown American Corporation Building)
HABS No. PA-5390 (Page #)

garage, parking lot, or manufacturing establishment.

5. Builder, Contractor, Suppliers:

Superintendent: Charles Marsh, for U.S. Department of the Treasury
Contractor: W.H. Fissell, New York, New York
Landscape Designer: E.H. Bochman, Pittsburgh, Pennsylvania
Decorative Sculptor: Ernest Bairstow, Washington, D.C.
Iron, Cast Iron, Copper, Bronze: John Pirkel Iron Works, Brooklyn, New York
Exterior Marble: Pennsylvania Marble and Granite Company, West Grove and
Baker, Pennsylvania
Interior Marble: Vermont Marble Company, Proctor, Vermont
Granite: Stone Mountain Granite Corporation
Ornamental Plaster: Charles S. Alms, Greensburg, Pennsylvania
Architectural Terra Cotta: South Amboy Terra Cotta Company, South Amboy,
New Jersey
Ornamental Iron: Flour City Ornamental Iron Works, Minneapolis, Minnesota
Office Safe: J.J. Baum Safe Company
Post Office Lock Boxes: Yale and Towne Manufacturing Company
Furniture: The Federal Equipment Company, Carlisle, Pennsylvania

6. Original plans and construction: The original proposal drawing (showing the Market Street elevation, the first-floor section, and basement, first floor, and mezzanine plans) by James Knox Taylor, the supervising architect of the U.S. Treasury, is dated May 1, 1911. The drawing is signed by the Secretary of the Treasury, the Postmaster General, and the Assistant Secretary of the Interior. The contractors, W. H. Fissell, were awarded the contract to construct the building for \$121,508. Except for a few minor alterations the building retains its original appearance.

7. Alterations and additions: Originally there were revolving doors on both Market and Locust street entries. These were removed in spring 1932 when one of them spun out of control, hitting an elderly gentleman, who fell to the floor, fractured his hip and subsequently died. (Correspondence to Supervising Architect, 1932.) After the post office moved out, the Locust Street entrance was blocked and the decorative metalwork in the portico in antis was replaced with reflective glass. The original plans detail the revolving doors.

B. Historical Context:

From 1897 to 1912 the office of the supervising architect was responsible for the construction and maintenance of all government buildings. Under the provisions of the 1893 Tarsney Act, these were designed within the Treasury Department or bid on by private architects and contracted out ("History of Post Office Construction"). Large government projects generally were designed by private architects, but by 1904 it was determined to be more cost effective to design smaller buildings in-house. Buoyed by the World's Columbian Exposition of 1893 and the subsequent City Beautiful movement, in 1901 Supervising Architect James

U.S. POST OFFICE
(Crown American Corporation Building)
HABS No. PA-5390 (Page #)

Knox Taylor announced a return to the "classic style of architecture" for government buildings. (Lois Craig, The Federal Presence, 232.) The Johnstown Post Office follows that mandate.

On December 13, 1905, House Resolution 7036 was passed, giving the Treasury Department the authority to build a post office in Johnstown. In December 1907 Johnstown postmaster L. J. Foust wrote to Taylor, indicating a desperate need for a new post office. He cited a jump in the number of post office employees from nineteen to fifty-eight between 1897 and 1906, concluding that the present building (on Franklin Street, below the Tribune offices) was simply too small. The supervising architect agreed, and in 1908 asked for proposals from local landholders interested in selling land to be used for the new building. The corner of Market and Locust streets, belonging to real estate salesman Alexander Adair, was chosen, and on December 23, 1908, U.S. Department of the Treasury site agent Fred Brackett reported on the general difficulties involved in building in Johnstown, and the specific problems with the chosen site:

It is difficult to find a site in Johnstown within the business district that will not be subject to a disastrous overflow of water, to avoid which entirely, the site must be selected on high ground entirely outside of the business district. If a site is selected within the business district, extraordinary measures must be taken to protect the basement of the Post Office building from damage by flood, and the common danger which menaces businessmen must be shared by the government. . . . [The proposed site on Market and Locust] is fairly well situated, the only apparent objections being the city "lockup" or jail in the rear of City Hall (an adjoining site), and its liability to overflow of water from spring freshets.

Project supervisor Charles Marsh wrote monthly progress reports to Taylor during the construction period. Taylor's authority was far-reaching; he even took it upon himself to approve samples of all materials used in the building. In spite of the great deal of time this required (several letters between Marsh and Taylor record Marsh's consternation with the slow process), the project proceeded without serious delay.

In addition to Marsh's progress reports, Taylor sent Treasury Department inspectors to the site. One of the most interesting (and least technical) observations came from inspector A. A. Packard on November 12, 1913:

The terra cotta ornament and crown mould do not quite harmonize with the [exterior] marble work, but will probably tone down soon, as a result of smoke and fumes prevalent in vicinity.

The building was occupied on January 17, 1914. The postmaster and supervising architect continued to correspond after 1914, mainly about administrative matters.

U.S. POST OFFICE
(Crown American Corporation Building)
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On May 28, 1935 Postmaster Frank J. Studeny wrote to the Honorable Joseph Gray of the House of Representatives, complaining that the lobby of the post office was too small, the roof leaked, and the building was not set up to handle parcel post effectively. Gray, in turn, approached the postmaster general, and by September 3, 1935, bids were being accepted for a new post office site in Johnstown. Construction on the new building, at the corner of Franklin and Locust streets, began in late 1937, and by the next fall the post office moved to the new building. The old building on Market was then used as offices for government agencies.

PART II. ARCHITECTURAL INFORMATION

A. General Statement:

1. Architectural character: The building is a textbook example of Greek Revival styling, with a Doric order portico and a flat entablature.
2. Condition of fabric: Excellent.

B. Description of Exterior:

1. Overall dimensions: 91'-8" x 90'-8". The building is one story, with a basement and a mezzanine. The three-bay main facade on Market Street features an entrance portico created by eight columns.
2. Foundations: The brick basement walls are 8" thick.
3. Walls: Above grade the basement walls are faced with granite to the first floor; on the first floor and above, the superstructure is faced with Pennsylvania white marble. The Doric entablature has triglyphs and ornamental terra cotta metopes. Ashlar limestone medallions atop the four outer columns signify Justice, the seal of the United States, the seal of Pennsylvania, and the Pony Express. Originally a cast-iron facing covered with electroplated bronze stretched across the portico behind the columns.
4. Structural systems, framing: Reinforced concrete structure. The roof is wood-framed composition; the floor is reinforced concrete.
5. Openings:
 - a. Doorways and doors: Originally there were wooden revolving doors on both the Market and Locust Street entrances. The Locust Street entrance has been closed off completely. Originally there were three revolving doors on Market Street (between the central four columns); they were removed in 1932. Now standard metal-encased glass swinging doors provide access to the building.

U.S. POST OFFICE
(Crown American Corporation Building)
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- b. Windows and shutters: The original drawing includes two-story windows on the Market Street elevation, one on either side of the portico, but they were never installed. Originally the portico in antis was composed of glass covered by decorative metalwork; today, the metalwork has been removed and reflective glass installed. Originally all the exterior windows and doors were encased in electroplated cast iron.
6. Roof: The roof is flat, with ornamental terra cotta lion's-head dentils running across the terra cotta cornice.
- C. Description of Interior:
1. The original floor plans are attached; the interior has been completely remodeled.
 2. Flooring: Finished oak and pine.
 3. Wall and ceiling finish: Available information reveals that ornamental terra cotta inserts in the main lobby pilasters were painted blue and cream.
 4. Mechanical equipment: Available information indicates that the main part of the basement was devoted to a boiler.
- D. Site: The building faces northwest on what has historically been a busy corner in the downtown commercial district.

PART III. SOURCES OF INFORMATION

- A. Architectural Drawings: The only extant drawings of the first Johnstown post office, dated May 1, 1911, and signed by James Knox Taylor, are housed at the Cartographic and Architectural Branch of the National Archives, part of Record Group 121.
- B. Bibliography:
- Craig, Lois. The Federal Presence: Architecture, Politics, and Symbols in United States Government Buildings. Cambridge, Massachusetts: MIT Press, n.d. [1977?]
- General Correspondence and Related Records 1910-1939: Letters of the Supervising Architect. Record Group 121, National Archives, Washington, D.C.
- [Harris, Emily J.] "History of Post Office Construction." U.S. Postal Service, Office of Real Estate, Washington, D.C. July 1982.
- Policicchio, Benjamin. "The Architecture of Johnstown." Johnstown: The Story of A Unique Valley. Johnstown: Johnstown Flood Museum, 1985.
- C. Supplemental Material:

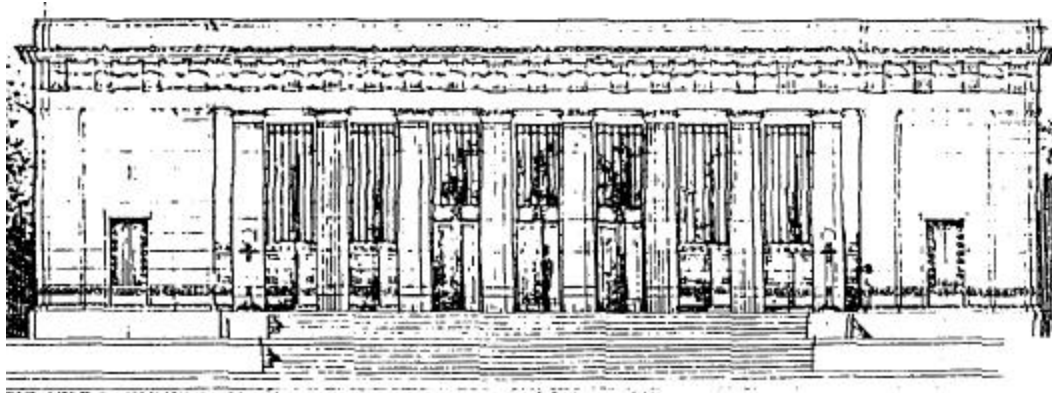
U.S. POST OFFICE
(Crown American Corporation Building)
HABS No. PA-5390 (Page #)

Drawings of floor plans, Market Street elevation, and section, from the National Archives.

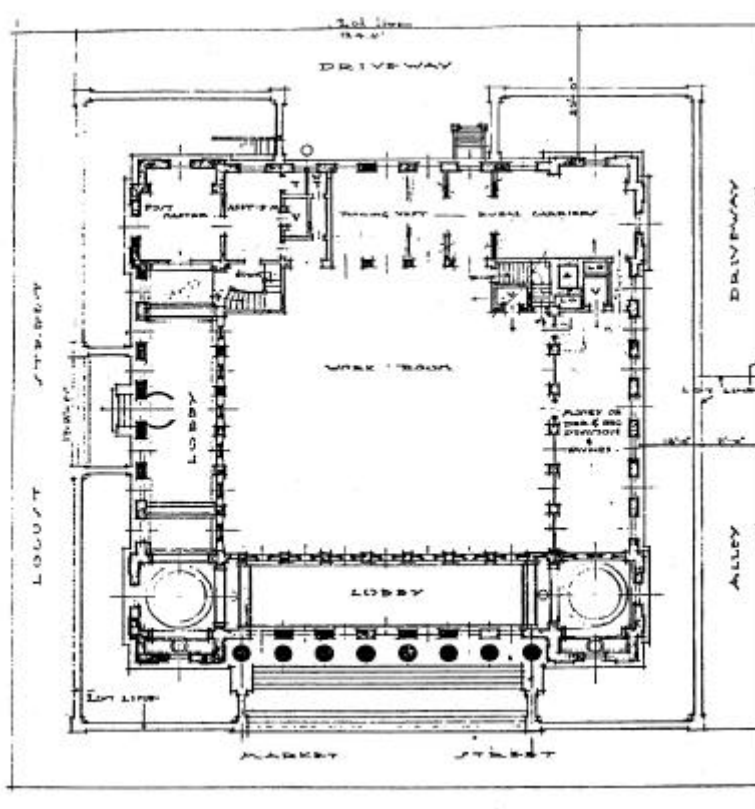
PART IV. PROJECT INFORMATION

This report was prepared by HABS historian Terri L. Hartman as part of a larger project to document the city of Johnstown in the summer of 1988. The project was completed by the Historic American Buildings Survey/Historic American Engineering Record (HABS/HAER), Robert J. Kapsch, chief, at the request of America's Industrial Heritage Project (AIHP), Randy Cooley, director. Both AIHP and HABS/HAER are agencies of the National Park Service, U.S. Department of the Interior. Alison K. Hoagland, HABS historian, was project manager and editor. Large-format photographs were contributed by HAER photographer Jet Lowe.

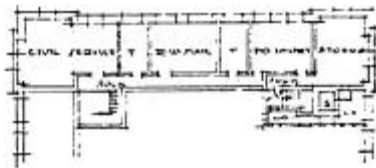
An overview of the history of the city is included in HABS No. PA-5669; see additional HABS reports on buildings in the downtown and other neighborhoods. These reports were incorporated in the publication edited by Kim E. Wallace, The Character of a Steel Mill City: Four Historic Neighborhoods of Johnstown, Pennsylvania (Washington, D.C.: Historic American Buildings Survey/Historic American Engineering Record, National Park Service, 1989).



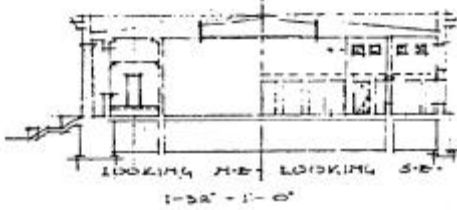
MARKET STREET ELEVATION



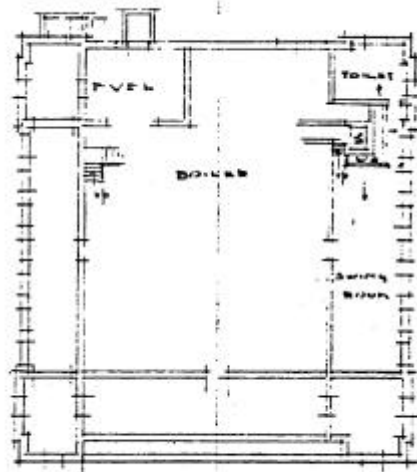
MEZANINE



SECTION



BASEMENT



1/32" = 1'-0"

HISTORIC AMERICAN BUILDINGS SURVEY

CLIFTON FARM (Worthington Farm, Riverside Farm)

HABS NO. MD-1052

- Location: Monocacy National Battlefield, approximately one mile off Baker Valley Road, driveway just south of the I-270 overpass, Frederick vicinity, Frederick County, Maryland.
- The Clifton Farm sits atop a slight knoll, facing east, with gently rolling fields all around. The winding Monocacy River lies to the north and west. An approximately 1-mile-long dirt drive winds around from the southeast. There are no longer any outbuildings, but the fields are still planted.
- Present Owner and Occupant: U. S. National Park Service (Monocacy National Battlefield)
- Present Use: Awaiting restoration for use as interpretive site.
- Significance: Built about 1851, Clifton is representative of a rural house type which was common among the substantial farmers in Frederick County and the surrounding region during the first two thirds of the nineteenth century. The Battle of Monocacy (July 9, 1864), where the Confederacy won a nominal victory, but Union commander Lew Wallace succeeded in delaying Confederate Jubal A. Early long enough to prevent the latter's seizure of Washington, was fought on the Clifton farm and neighboring farms.

PART I. HISTORICAL INFORMATION

A. Physical History:

1. Date of erection: Ca. 1851. The first definite record of the house is from 1852, when the county assessment listed a "brick dwelling and barn" for the property. The farm "Clifton" was created by combining portions of neighboring tracts. The necessary lands had been united in the hands of wealthy farmer Griffin Taylor in 1847. In 1851 Taylor sold Arcadia, his primary farm and the one on which stood the mansion in which he had resided up to that time.

For a year Clifton was the only farm owned by Taylor; then in 1852 he purchased the adjoining property, Araby, where he afterward resided. In combination with the documentary evidence, several elements in the house's original construction point to the 1850s as being the era in which it was built: circular-sawn studs, the use of bridging to help support the floors, and the simplified carpentry of the roof system (reflecting modern abandonment of the mortise-and-tenon joint). The rafters are mitered and nailed together at the peak (without a ridge board), and their feet are nailed to the attic floor joists (with an intervening false plate). There

CLIFTON FARM
(Worthington Farm, Riverside Farm)
HABS No. MD-1052 (Page #)

are no tie beams reinforcing the pairs of rafters. The fact that Taylor's final purchase of land for Clifton Farm in 1847 appears to have been made largely to secure ground on which to make a lane from the Georgetown Pike to the farmstead, however, raises the possibility that the house was built in that year.

2. Architect: Not known.

3. Original and subsequent owners: Reference is to the Land Records of Frederick County, Maryland, which fall under the supervision of the Frederick County Circuit Court.

Clifton Farm was created ca. 1847-1851 by combining three tracts, totalling 300 acres, each of which had heretofore been part of a larger tract. The farmstead was sited at the intersection of the three pieces.

A: 121 acres, from "Arcadia"

1835 Deed April 21, 1835, recorded in Liber JS 48, folios 522-524.
John McPherson, of Frederick County, trustee for the estate of John Brien
To
Griffin Taylor.
(Griffin Taylor sold the remainder of Arcadia, 287 acres with a mansion located on the other side of the Monocacy, to Michael Keefer in 1851.)

B: 132 acres, from the John L. Harding Farm

1841 Deed September 25, 1841, recorded in Liber HS 14, folio 304.
James M. Harding, William J. Ross, and Madison Nelson, of Frederick County, trustees for the estate of John L. Harding
To
Griffin Taylor.
(Griffin Taylor sold the remainder of the Harding Farm, 380 acres, to Daniel and Edward Baker in 1841.)

C: 47 acres, from "Araby"

1847 Deed August 18, 1847, recorded in Liber WBT 5, folios 282-283.
William J. Ross, of Frederick County, trustee for John and Fanny McPherson
To
Griffin Taylor.

1856 Deed April 2, 1856, recorded in Liber ES 8, folios 564-566.
Godfrey Koontz and Michael Keefer, of Frederick County, trustees for the estate of Griffin Taylor
To
John F. Wheatley and T. Alfred Ball, of Georgetown, District of Columbia.

1862 Deed April 18, 1862, recorded in Liber BGF 7, folios 439-440.
John F. Wheatley and wife Catharine, of Baltimore City, Maryland, and Turner A. Ball and wife Elizabeth, of Washington City, District of Columbia
To
John T. Worthington.

CLIFTON FARM
(Worthington Farm, Riverside Farm)
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- 1905 Will written and probated 1905, recorded in Liber WBC 1, folio 104.
John T. Worthington
To
Glenn H. Worthington, of Frederick, and Clarke Worthington, of Staunton,
Virginia (sons).
- 1931 Half-interest: Will written June 2, 1930, probated June 2, 1931, recorded in
Frederick County Wills, Liber RLL 2, folio 204.
Clarke Worthington, of Staunton, Virginia
To
Augusta National Bank, of Staunton, Virginia (as trustee).
- 1951 Half-interest: Deed December 24, 1945, recorded in Liber 496, folio 387-388.
Augusta National Bank (as trustee)
To
Mary Ruth Pfeil, Richard A. Worthington, Julie H. Martin, Dorothy W. Reed, and
John C. Worthington, the heirs of Glenn H. Worthington.
- 1934 Half-interest: Will written May 16, 1933, probated August 20, 1934, recorded in
Liber MFS 1, folio 404.
Glenn H. Worthington, of Frederick
To
His children.
- 1953 Deed July 8, 1953, recorded in Liber 522, folio 21.
Mary Ruth Pfeil and husband Robert H., of Frederick County, Richard A.
Worthington and wife Ruth S., of Polk County, Iowa, Julia H. Martin and husband
Lorenzo W., of Washington, D. C., Dorothy W. Reed and husband Paul H., of
Washington, D. C., and John C. Worthington and wife Nina Brown, of DeKalb
County, Georgia
To
Jenkins Brothers, Incorporated.
- 1971 Deed March 30, 1971, recorded in Liber 843, folios 739-740.
Jenkins Brothers, Inc., of Frederick County
To
Jenkins Foods Corp.
- 1982 Deed March 26, 1982, recorded in Liber 1169, folios 933-941.
Jenkins Foods Corporation of Frederick
To
United States of America (National Park Service).

4. Original plans and construction: The house has an L-shaped plan, with a main block built in a two-story, center-passage, single-pile configuration, and a two-story, one-room ell projecting from the main block's rear. Both sections are original. The house was built with two porches, one across the full width of the facade, and a small one on the rear of the main block at the juncture of the two sections. The house faces east.

CLIFTON FARM
(Worthington Farm, Riverside Farm)
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5. Alterations and additions: The house has never received a major or permanent structural addition. There have been a number of alterations, however.

Ca. 1856-1857, during the period in which the house was the joint property of T. A. Ball and John F. Wheatley, the owners undertook to upgrade the house's appearance from that of a superior class of tenant farmhouse to that of the dwelling of a prosperous freeholder. They transformed the interior finish of the center stair passage and the two south rooms of the main block, replastering the walls, replacing the window, doorway and baseboard trim, and hiring painters to create *trompe l'oeil* ornamentation (this latter work in the stair passage and in the first-floor room only). In addition, graining was applied to the doors in the main block. The north room on the second floor of the main block may also have been fitted with its built-in floor-to-ceiling cupboard.

Less evidence presents itself for dating subsequent alterations. The woodwork of the front doorway suggests that it was rebuilt in the 1870s, though the size of the door aperture in the masonry was not changed. John T. Worthington's widowed cousin Lavinia Worthington ran the house as a boardinghouse ca. 1895-1905. It was possibly in this period that the kitchen was shifted from the cellar of the ell to its first floor, with the installation of a cookstove to complete this change in room use. The running of a water pipe into the first floor of the ell (the house's only concession to indoor plumbing), and the laying of an additional layer of narrow floorboards in that room and in the adjoining (north) room of the main block, may also have been elements of the change in kitchen arrangements.

Later changes to the house included the installation of electric lighting, probably ca. 1935 when the same was done at the neighboring Gambrill House. Sometime after Jenkins Brothers, Inc., purchased Clifton from the Worthington family in 1953, the kitchen was updated with a modern gas-fueled cooking range and linoleum floor covering. It was also sometime following 1953 that several rooms received partitions (now removed by the National Park Service) to better enable the house's employment as a barracks for migrant farmworkers. Many changes have been made over the years in the house's heating arrangements (see mechanical systems, Part II. 8.).

The space in the main-block cellar beneath the center passage and the south room has been changed twice over the past century or so. It was originally two rooms corresponding to those above. At some point the cellar's south room was divided into three spaces (a passage and two rooms). Later these partitions were removed, as well the original one between the south room and that under the center passage, leaving the area one large space.

B. Historical Context

1. The house and its occupants:

The Clifton Farm House was built sometime from 1847 to 1852, most likely in the year 1851. On the county assessment of 1852 it appeared as one of two houses, both built of brick, owned by wealthy agriculturist Griffin Taylor.

CLIFTON FARM
(Worthington Farm, Riverside Farm)
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Taylor's other brick house in 1852 was Araby, his own residence. Taylor had just that year purchased Araby Farm, which adjoined Clifton Farm to the east. Taylor's abode from 1835 to 1851 had been Arcadia (listed on the National Register in 1991), located just across the Monocacy River. He had moved to the vicinity from Virginia. Both Arcadia and Araby had probably been built (or begun) around the close of the eighteenth century, and both were two-story, center-passage, double-pile brick houses with smaller attached structures. Of Clifton's 300 acres, 121 acres had originally been part of Arcadia. Access across the river was had by means of a ford, which would prove instrumental in the Confederate victory in the Battle of the Monocacy (fought on this and neighboring farms on July 9, 1864).

The Clifton Farm House is a two-story, center-passage, single-pile house, with ell, constructed of brick. Griffin Taylor's intentions for this structure, a modest one in comparison to the Georgian plantation houses in which he lived before 1851 and after 1852, are not clear. It appears most likely that he built the house to be his own temporary residence (between mansions), and afterwards to serve as the home of a farm manager and perhaps eventually of a married child. Araby, which Taylor purchased in 1852, had gone unoccupied by an owner since 1848, due to a protracted settlement process attending the death of the previous owner, Isaac Baugher. Apparently Taylor had had his eye on Araby when he sold Arcadia in 1852.

Taylor built the Clifton House in the manner of a tenant house of a superior class of soundness, comfort and finish. The original woodwork, found in the north rooms on both floors of the main block, is of a respectable but not elegant character. Similar tenant houses of a higher grade were built by wealthy landowners during this period in other parts of the Mid-Atlantic region, such as central Delaware. Griffin Taylor died in 1855, aged just fifty-one. An 1856 advertisement in the Frederick Examiner for Taylor's real estate made explicit the relationship between the Araby and Clifton farmsteads, that the former was the principal on the estate and the latter a subsidiary.

FIRST.--THAT BEAUTIFUL AND PRODUCTIVE

FARM

called "Araby," CONTAINING

261 acres of Land,

more or less. This farm was the residence of the late deceased, and is one of the most desirable in the county. It lies three miles South of Frederick, on the Georgetown road and within half a mile of the Baltimore and Ohio Railroad, and in sight of a large Flouring Mill. The improvements are of the best order, consisting of a large TWO-STORY BRICK

MANSION HOUSE,

CLIFTON FARM
(Worthington Farm, Riverside Farm)
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with Back Building, suitable for a large family; a stone Tenant HOUSE, Blacksmith Shop, a large Switzer Barn, Corn Crib, Smoke House, Ice House, with all other suitable necessary out-buildings; running water in nearly every field, and a Pump and running fountain in the Barn yard. . . . There is also a large

APPLE ORCHARD,
on the premises.

2nd.-- The Farm,

adjoining Araby, called "Clifton,"

CONTAINING 300 ACRES

more or less; 280 acres are in a high state of cultivation, the residue in Timber, and is acknowledged to be one of the most productive Farms in Frederick County. There is running water in every field. The improvements consist of a new TWO-STORY BRICK

HOUSE

AND KITCHEN, a good Frame Barn, and a Corn Crib, sufficiently large to house four hundred barrels of Corn; with a large number of

FRUIT TREES

around the dwelling. . . .

The purchasers of Clifton and Araby in 1856 were two partners from Georgetown, T. A. Ball and John F. Wheatley. The link between Clifton and Araby continued for most of their ownership, until 1860. In 1857 the Ball and Wheatley partnership formed a consortium with neighboring miller James H. Gambrill to operate a distillery which they built at Gambrill's "Araby Mills." It is likely that the three men had actually come up with this idea in 1856, when Araby and Clifton were on the market. Gambrill had purchased the mills as recently as 1855, and is said to have immediately embarked on ambitious renovations. He was no doubt open to new ventures for the mill. The firm was known as "Wheatley and Gambrill"; Ball farmed Clifton and Araby to raise the necessary grain (rye or barley), Gambrill ground it into malt, and Wheatley ran the distillery. The timing was not right to begin this seemingly cost-efficient operation, however. An economic recession set in in 1857 which continued until the onset of the Civil War (1861). The distillery failed in 1860. Ball and Wheatley sold Araby Farm to C. K. Thomas, and Wheatley moved away. Ball, evidently the partner who resided in the Clifton house, stayed on for a time.

Turner Alfred Ball's relatively brief (six years) occupancy of the Clifton Farm House left a profound decorative legacy. Ca. 1856-1857 Ball apparently sought to upgrade the feel of the house from that of the better-than-average dwelling for a tenant farmer to that a prosperous agriculturist's mansion. He applied new trim to the center stair passage and the south rooms of the main block, on both the first and second floors, and he had that first-floor room and the passage embellished with an elaborate trompe l'oeil paint scheme.

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The painter who executed the work was almost certainly Constantine Brumidi, the Italian immigrant who created the frescoes which grace the U.S. Capitol in Washington, during the mid-to-late 1850s. Brumidi is known to have carried out a number of commissions to decorate the interiors of private homes in the region during the period he was working in the Capitol. The artist is thought to have applied his craft to at least eight Frederick County houses (aside from the Clifton Farm House), as related in an undated essay written by a staff member of the Frederick County Landmarks Foundation. Only two of these eight, an 1856 farmhouse in southern Frederick County called "Saleaudo," and 101 East Church Street in Frederick, are known to have survived to 1991. The paintwork in these two houses is dated as ca. 1856-1858 and 1857, respectively. The work at Saleaudo and that at the Clifton Farm House appear so similar as to suggest that they must have been done by the same man. Consultation with experts in the field might confirm this identification. T. A. Ball, who moved from Georgetown to Frederick County in 1856, may even have been instrumental in introducing Brumidi to the county. The trompe l'oeil paintwork at the Clifton Farm House consists of gray faux panelling with dark red borders on the walls and ceilings (including that of the center passage), with a white ceiling medallion (somewhat discolored in 1991).

Ball and Wheatley sold Clifton Farm to John T. Worthington in 1862. Born in 1826 into an extended Frederick County family of "prominent" well-off farmers, Worthington wed Mary Ruth Delilah Simmons (born ca. 1832), also of "prominent" local lineage, in 1856. John and Mary Worthington spent the rest of their lives at Clifton, Mary dying in 1902, John in 1905. They renamed the place "Riverside Farm." John was a lifelong farmer until physical disability dictated his retirement, sometime in the 1890s. He was evidently a successful agriculturist, managing to acquire an additional farm as well as to hold onto and improve Clifton. The Worthingtons also maintained a townhouse in Frederick until the 1890s, at 37 West Third Street (no longer an active address in 1991), which John had evidently inherited from his father, James W. Worthington.

The Clifton Farm House is an exemplary architectural embodiment of the mode of life of the comparatively well-off farmer of the region in the mid-nineteenth century. One aspect of the lower Mid-Atlantic's vernacular domestic architecture during this era was the separation of a house's service space from the polite living space inhabited by the master and his family. In the Clifton House this tendency is illustrated by the elegant stairway located in the center passage of the main block. This stairway connects only the first and second floors. The sole access to cellar or garret is by the ell's stairs. It appears that prior to ca. 1895 cooking was done in the cellar room of the ell and in a kitchen building separate from the house. John T. Worthington's great-grandson David Reed identifies the south room on the first floor of the main block as the "parlor" or "best room," and the room across the passage and next to the ell on the same floor (the north room) as the house's "dining room," as of the 1930s. He believes that this had always been the pattern of these two rooms' use. The parlor, where well-regarded guests would have been entertained and special family occasions celebrated, was thus as far removed from the service spaces as possible. Reed is in possession of some of the house's furnishings from during John T. Worthington's occupancy, which are of

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elegant character.

The first-floor ell room, which adjoins the dining room, was not at first the location of the house's kitchen. There were two fireplaces in the cellar of adequate size for cooking, one in the ell and one at the south end of the main block, as well as a separate kitchen building (evidently a one-and-a-half-story one-room structure). The two cellar spaces with fireplaces differ in that the interior of the south room in the main block (which by 1991 had lost its north party wall) was completely plastered, while that of the ell cellar had only had its stone foundation wall plastered. It is likely that the hearth in the cellar of the ell was used for cooking during the cooler part of the year, while that at the other end of the house was employed for laundering, or dairying, or rendering, or more than one of these farmstead activities. The room on the first floor of the ell may have served as an office and "mud room" for the farmer prior to being made into the primary kitchen. Its first-period interior woodwork is of a level of finish not so fine as the first-period woodwork of the first floor of the main block, but finer than that of the second floor. A fireplace not of adequate size for cooking was the original source of heat in this room.

At some point in the 1890s, as the aging John T. Worthington's health declined, the manner in which Clifton functioned as a residence changed drastically. It went from a substantial farmer's manse to a boardinghouse. Worthington ceased farming, and his widowed cousin-by-marriage Lavinia Worthington (born ca. 1848) and Lavinia's widowed sister-in-law Loyd Dorsey (born ca. 1836) moved into Clifton to care for him and Mary. Of the Worthingtons' three living children (all sons), Glenn was a lawyer resident in the town of Frederick, and John Henry and Clarke were merchants in Staunton, Virginia. The 1900 census records Lavinia as head of household, though John and Mary Worthington remained in residence, noting Lavinia's occupation as "keeping boarders." It appears likely that it was in this boardinghouse period that the primary location of the kitchen was changed to the first floor of the ell, which likely involved fitting that space with a cookstove.

John T. Worthington died in 1905 (Mary having preceded him by three years), and Clifton Farm descended to Glenn and Clarke Worthington as co-owners. Neither brother took up residence there. Instead the farm was rented to tenant farmers. According to David Reed, three generations of the same family were tenants at the Clifton Farm from 1905 to 1953. Few changes were made to the house during this period; electric lighting was introduced but not central heating or indoor plumbing (beyond one pipe to bring water to the kitchen).

In 1953 the Worthington family sold the property to Jenkins Brothers, Inc., a corporate farming operation owned by another Frederick family. The Jenkins family's ownership of Clifton lasted until 1982, at which time the property was acquired by the National Park Service. During the Jenkins period the house was employed as a virtual barracks for migratory farmworkers.

2. Farming in the Monocacy Valley:

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Although the primary-source research undertaken for this project made little examination of the years before ca. 1790, secondary sources indicate that the vicinity of the Clifton and Gambrill farms had been occupied by settlers, and the land first claimed, in the 1730s or 1740s. This area was part of the fertile, limestone-based formation known as the Frederick Valley or Monocacy Valley, a wide belt of bottomland which follows the course of the Monocacy River through Frederick County. The Frederick Valley was the first region of the county to be settled, and as such was occupied from one end to the other within a couple of decades. The town of Frederick was laid out just three miles to the north of the Araby area in 1745; this young town became the seat of the new county of Frederick in 1748.

The first meeting of the Frederick County Court, in 1749, reviewed and certified the ferry licenses that fell within its purview. Among the county's four ferries (three of which crossed the Monocacy) was one in the Araby area, that over the Middle Ford on Monocacy, operated by Daniel Ballenger. This ferry operated into the early 1800s, when it was superseded by a wooden bridge in the same location as the modern one which carries Route 355 over the river. (The point on the river at which the ferry crossed is a stone's throw downriver from the bridge, however.) The existence of this ferry in 1749 implies that the road from the town of Frederick to Georgetown (Rt. 355 in 1991) was also there at the time, and that it was one of the county's major roads, as it would continue to be until the creation of Interstate 270. The combination of excellent soil, proximity to town, access to a major transportation route, and waterpower potential (which would be fully realized by the nearby mill, owned and operated by James H. Gambrill) made the Araby neighborhood a prime location.

The general mode for settlers' acquisition of land in the Frederick Valley in the 1730s and 1740s was not for the homesteaders themselves to claim the land from the provincial land office. As historian Elizabeth Kessel relates, most of the land in the valley was claimed by various well-positioned and -financed residents of the Tidewater region of Maryland, who always seemed to be in step with, or a step ahead of, the actual settlers. The latter chose good homestead sites and squatted, and were generally able to arrange relatively easy terms of purchase with the owning grandees.

Evidently, from an early date the situation in the Araby neighborhood diverged from this mode, in that the ownership of a large amount of land remained concentrated in a few wealthy hands. The overall Monocacy Battlefield area (i.e., the Gambrill, Clifton, Thomas, Daniel Baker, Edward Baker, Best, Markel and McGill properties in 1864) was divided between just two owners until 1801. This situation, and its long persistence, was probably due to the neighborhood's high desirability as a location, as discussed above. It was not until 1795 that both owners were residents, though one was from 1759 onward. No research has been done on the non-owning inhabitants who were no doubt occupying these respective tracts prior to the 1759 and 1795 purchases.

Subsequent divisions of properties increased the number of owners in the area to four in 1806, which was the number until 1841. Prior to the latter year the Araby

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vicinity, as it was by then called (after one of the estates), seems to have been thoroughly a neighborhood of wealthy agriculturists. In the 1835 Frederick County assessment the smallest of the four properties was recorded as 616 acres in extent, about four times the size of a more typical farm in the county, the largest as 1,111 acres. Two or three of the owners generally had their primary or only residence on their Araby farms at any given time. Divisions of property which occurred between 1841 and 1860 increased the number of owners in the Araby neighborhood to eight.

The area's character had become somewhat less that of an enclave of the rural elite by 1864, but only somewhat. Arcadia (McGill's) and Araby (Thomas's) remained rich agriculturists' seats, Araby Mills prospered greatly under James H. Gambrill's ownership, and two other properties (Best's and Markel's) were tenancies owned by wealthy town families. It would be more accurate to suggest that the farms of John T. Worthington and the Baker brothers, Daniel and Edward, represented an intrusion of the substantial-but-not-wealthy middling class of farmer, than it would be to posit a democratization of the neighborhood.

As of the Battle of the Monocacy (July 9, 1864), the farmstead on the Clifton Farm was probably not an extensively developed one. This was despite the fact that the property's land had long been farmed. An 1856 advertisement for the property printed in the Frederick Examiner noted that the farm possessed 280 acres improved and 20 acres woods, the high proportion of improved suggesting that people had been at work clearing the farm's land for several generations. As an independent farmstead this one was relatively new, however, having only been cobbled together by wealthy agriculturist Griffin Taylor from parts of three older properties ca. 1847-1851. From 1852 to 1860 "Clifton" (as the farm had been named at its creation) had been a subsidiary one to the much older Araby (or Thomas's; probably started by 1760), the two adjoining properties comprising one large agricultural estate. The 1856 advertisement had described the Clifton farmstead complex as consisting

of a new two-story brick house and kitchen [evidently separate buildings], a good frame barn, and a corn crib, sufficiently large to house four hundred barrels of corn, with a large number of fruit trees around the dwelling.

The primary farmstead Araby, on the other hand, featured

a blacksmith shop, a large switzer barn, corn crib, smokehouse, ice house, with all other suitable necessary out-buildings; . . . also a large apple orchard,

as well as Araby mansion and a "stone tenant house."

At the time of the battle the Clifton Farm was probably much the same as described in the above advertisement. From 1856 until it was purchased by John T. Worthington in 1862, it was owned by partners T. A. Ball and John F.

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Wheatley. For four of those six years, or until Ball and Wheatley sold Araby separately to C. K. Thomas in 1860, the Clifton Farm continued to be a subsidiary farmstead to Araby. Aside from their ownership of the two farms, from 1857 to 1860 Ball and Wheatley were partners with neighbor James H. Gambrill in a distillery located at Gambrill's Araby Mills. Ball raised the grain (rye or barley), Gambrill ground it to make malt, and Wheatley distilled the whisky. The distillery failed in 1860, Ball and Wheatley sold Araby while retaining Clifton, and Wheatley moved to Baltimore. The Clifton Farm house was evidently the residence of T. A. Ball.

In his 1932 account of the Battle of the Monocacy, Worthington's son Glenn noted the existence in 1864 of a "quarter" standing near the south end of the house. This was the one known addition to the farmstead made by 1864, by either Ball or Worthington. A photograph of the farmstead taken ca. 1930, in the collection of David Reed, shows a one-and-half-story building with a center chimney in the location indicated by Glenn Worthington. It was similar to slave houses built in the Chesapeake region during the nineteenth century, and probably had a two-room-long, one-room-deep plan.

Worthington had owned seven blacks in 1860 (at which time he was a tenant farmer on a different farm), and retained "a few" in 1864, according to his son Glenn. By the latter's account, the thirty-eight-year-old, middling-level farmer had inherited the slaves, and the blacks had remained patient and loyal during the war. The Emancipation Proclamation of 1863, after all, had only freed slaves resident in the then unconquered (and still extensive) portions of the Confederacy. The two slaves known to have been present in 1864 were John Ephraim Tyler Butler and Thomas Palm. Disregarding the inherent injustice of slavery, Worthington needed labor from outside his nuclear family, whether unfree or paid. His and wife Mary's two children, John and Glenn, were but 7 and 6 years old. Only one of Worthington's neighbors, C. K. Thomas, is known to have owned a slave in 1864 (a 14-year-old boy named Horace). The number of free, paid farm laborers present in the neighborhood at that date, when both armies had enlisted their shares of Maryland's young manhood, is unknown.

Agricultural census records (see figures #1 & #2) suggest that in 1864 John T. Worthington was pursuing the same form of husbandry practiced by all of his Araby fellows in the years just before and after the war. The neighborhood agriculture emphasized the raising of a certain few commodities for regional markets, with a variety of other products grown for subsistence. The market commodities, raised on all or nearly all neighborhood farms, comprised butter, hay, slaughtered livestock (for meat and leather), and most important, wheat. In this mixture of profitable agricultural goods Araby was representative of Frederick County's more fertile valley areas. Products grown by all Araby farms in modest quantities, evidently for home consumption, included oats, potatoes, garden vegetables, apples and peaches. All farms raised large crops of Indian corn, but this was probably used primarily as animal feed. Some farmers produced tobacco, rye, wool, honey or clover seed, or raised enough apples and peaches to take some to market, but these were almost always secondary activities. Worthington favored none of these latter in 1870.

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Winter wheat, sown in September and harvested in early July, was the most important market crop. This had been so since the first farms of the Frederick Valley had passed their pioneer stage in the mid-eighteenth century, and Frederick County farms had joined those of other wheat-growing areas of the Mid-Atlantic region in feeding a large portion of the Atlantic world. Around 1820 the destination for the county's wheat had begun to shift from the international market to the rising cities of Washington and Baltimore, a trend which had accelerated since 1840. Between that year and 1860 both cities more than doubled their respective populations. A decade or so after 1864 another great shift in the regional wheat trade would get underway, with spring wheat grown in the Upper Midwest combining with the nation's fast growing rail network to gradually drive Maryland's farms and mills out of the bread-wheat industry.

To John T. Worthington in 1864 winter wheat was still the greatest focus for his agrarian energies. His son Glenn's account of the battle describes the frantic (and uncompleted) efforts undertaken by Worthington, C. K. Thomas and their helpers to gather in the reaped wheat on their respective farms on the morning of the battle (July 9th). Jubal Early and his Confederate Army of the Valley arrived in the vicinity just at harvest time. Later in the day stacks of wheat, which Thomas had not been able to take in, turned the initial charge made by the right wing of Confederate John B. Gordon's division into confusion, as the advancing soldiers were forced to break ranks. For a time Confederate and Union troops charged and countercharged amidst a host of burning wheat stacks.

Another factor which influenced agriculture on Frederick Valley farms in the course of the years from 1820 to 1864, beside those of the demise of foreign demand for wheat and the growth of Washington and Baltimore, was that of the great improvement in the region's means of transportation. With a much improved road system, which included the Georgetown Pike, and the Baltimore and Ohio Railroad (opened in 1831), the great demand in the rising cities enabled butter, meat and hay to take much of the edge off of wheat's preeminence among the Frederick Valley's market crops. By 1864 Araby neighborhood farms, presumably including that of John and Mary Worthington, were sending considerable quantities of these goods to the cities. Araby's residents had particularly easy access to the Georgetown Pike and to the B & O, since both passed directly through the neighborhood. Census figures suggest that the belt of farmland immediately encircling Frederick, including the Araby neighborhood, became a particular hub of dairy activity.

According to local historians writing in the late 1800s and early 1900s, Frederick County had been noted for its fine pasturage, and had been something of a center for livestock raising from its early years. The number of tanneries reported for the county in the 1820 census of manufactures, thirty-seven, is an impressive one at that early date. There were forty-three in 1850, though the number of tanneries decreased to twenty-one in 1870. This numerical decline was possibly the result of an increase in the scale of the typical tannery's business, with a related trend toward centralization. At any rate the hides of slaughtered animals no doubt represented a significant commodity to Araby farmers.

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John Worthington saw to the wheat, the hay (horses lived in cities as well as people), the beef and pork, and the hides, but the butter would have been Mary Worthington's responsibility. Dairying was woman's work on American farms in 1864, as it had been in Western society for centuries. In recent years historians have speculated that the mid-nineteenth century's intensified growth in the scale of dairy work on those northeastern farms with access to urban markets gave many a farm woman a greater role in the management of her family's farm and its household economy.

The middle decades of the nineteenth century comprised an era of great innovation in American agricultural technology. Of particular note was the introduction of a plethora of labor-saving mechanical devices, such as horse-drawn or -powered machines for reaping, hay-turning, threshing and cultivating, handcranked butter churns, and seed drills. The whole range of traditional farming tools (plows, harrows, scythes, etc.) was improved as well.

There is little evidence as to John T. Worthington's farming methods or tools in 1864. It is likely, however, that the presence of his slaves and a lack of other assets led him to pursue a relatively traditional, labor-intensive approach, with a gang of workers wielding cradle scythes to cut the mature wheat instead of two men tending one of Cyrus McCormick's horse-drawn reapers. The county assessment of 1866 noted no valuation for "farming implements" in its appraisal of Worthington's taxable estate, though three of his neighbors had such assets recorded. The 1870 agricultural census and the 1876 county assessment did make sizable valuations for implements at Worthington's, as with all his farming neighbors. The Civil War's drain on northern farm manpower and the strong wartime market for farm commodities impelled a rapid diffusion of the new machinery among middling Northern farmers. (Prior to the war the improved technology had largely been the province of wealthy "agriculturists.") But the availability of Worthington's slaves in 1864 probably obviated his need to follow this trend.

3. The Battle of Monocacy:

The Battle of Monocacy was fought on July 9, 1864, on the banks of the Monocacy River three miles to the southeast of Frederick, Maryland. Nominally a Confederate tactical victory, "The Battle that Saved Washington" was fought by Union forces as a delaying action, and ultimately proved a strategic success for the Union cause.

The fight at the Monocacy came about as part of the sequence of events triggered by a diversionary campaign planned by Robert E. Lee and executed by Confederate Lieutenant General Jubal A. Early. The Confederate generals intended to derail Ulysses S. Grant's strategy for attaining a decisive Union victory by forcing Grant to abandon his siege of Petersburg and pull the Army of the Potomac back to northern Virginia, or even Maryland, in order to secure Washington. Lee knew that Grant had stripped the Washington garrison to the bone to enlarge his army for the all-out advance down eastern Virginia. This put the national capital with its government offices, navy yard and storehouses of

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munitions and supplies, and its tremendous symbolic and psychological importance, in a potentially precarious position. Early, commander of the Army of the Valley, swept the Shenandoah Valley of Union forces and invaded Maryland, crossing the Potomac River with fifteen thousand or so troops near Harpers Ferry on July 5-6.

Early's opponent at Monocacy was Union Major General Lew Wallace, commander of the Middle Department (headquartered in Baltimore). The latter post was a regional rear-echelon administrative district. Wallace took the field as commander, an unauthorized move, because the War Office in Washington willfully refused to acknowledge Early's threat until it was almost too late. The Confederate general had done a masterful job of screening his advance. Informed by the Baltimore and Ohio Railroad that the company's agents at Shenandoah Valley depots reported a major Confederate move, numbers unknown, Wallace scraped together odds and ends of Union garrison troops, trainees, and local militia, counting in all some 2,300 men. He rushed these troops to the strategic location where he planned to give battle, and where the armies would indeed clash, arriving himself to supervise preparations on July 5. This place had long been known to local inhabitants as Araby, the name of a large estate which in the early 1800s had encompassed a large part of the vicinity. More recently the name Frederick Junction had been applied, since just on the west side of the Monocacy the through line of the B & O, going from Baltimore to Harpers Ferry, was joined to the three-mile spur line serving the town of Frederick.

Lew Wallace had three motives in pitting his small and unseasoned force against the advancing foe: to determine Early's strength, to determine the latter's objective (which could plausibly have been Baltimore instead of Washington), and to buy time for the sending of substantial Union forces, which Wallace did not know of but prayed were being sent from the main army in Petersburg. Defeat seemed a certainty to the Union commander, but he sensed that he and his men had been thrust into a role from which they must not retreat.

Fortunately for the Union, General Grant was also receiving vague but troubling reports from the Shenandoah. Though assured by the War Office that nothing more was on than rebel raiding activity, Grant decided on July 5 to send the Sixth Corps, composed of veteran fighters, by ship to ensure the capital's defense. He hurried ahead the corps' Third Division, commanded by Brigadier General James B. Ricketts. On July 8, Ricketts brought two of the division's brigades, some 3,500 troops, by rail to join Wallace at Araby.

In the meantime, July 7, Wallace had advanced some of his troops into the hill country to the west of Frederick to skirmish with the Confederate advance guard, in an unsuccessful effort to discern the size of the overall Confederate army. Skirmishing continued between Union troops and Early's cavalry on the level country just beyond Frederick's western outskirts during July 8. That evening, still unsure of the strength of the main Confederate force, Wallace withdrew his forward troops to the chosen defensive position on the east bank of the Monocacy.

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Wallace's selection of ground on which to make his stand was far from arbitrary. Nor was Araby unknown turf to the officers and men of the opposing armies. The town of Frederick had developed into a major road junction. It would be little exaggeration to say that all roads in the western half of Maryland led there. Below the greater Frederick region the Potomac River was unfordable. Once across, if it sought to employ roads substantial enough to permit rapid passage, an eastward bound invading army would have to pass through Frederick. From the Frederick crossroads The Baltimore Pike (US Rt. 40 in 1991) ran east, and the Georgetown Pike (Rt. 355) southeast (toward Washington).

Due to Frederick's central location, the town, and Araby, had seen blue and gray uniforms before. The proposed boundaries of the Monocacy National Battlefield, in fact, encompass the sites of several Civil War events not directly related to the 1864 battle. The main Confederate and Union armies both camped at Araby within a few days of each other during the week-and-a-half prior to the Battle of Antietam, in September 1862. It was in the Best Farm woodlot, just across the Georgetown Pike from the Best farmstead itself, that Lee and his generals held a council of war on September 8, 1862. In a now famous blunder, a Confederate officer left a copy of the campaign plan resulting from the meeting on this ground, wrapped around three cigars. Five days later Union troops setting up camp found "The Lost Order," which set in motion Lee's near-entrapment at Antietam. The Army of the Potomac camped at Araby again in late June 1863, just before the Battle of Gettysburg. In early August 1864 Union generals Grant and Sheridan held a meeting at Araby House (the Thomas Farm mansion) to plan Sheridan's campaign in the Shenandoah Valley campaign.

Wallace's dispositions of July 9, 1864, were designed to block Early's progress along either of the two main eastward pikes by arranging his troops in a line along the east bank of the Monocacy from just north of the Baltimore Pike bridge to just south of the Georgetown Pike bridge, a distance of two-and-a-half miles. The B & O Railroad bridge was just a few hundred yards upriver from the Georgetown Pike bridge. Wallace concentrated his forces at the bridges, with Ricketts's veterans at the Georgetown Pike, the more likely Confederate advance route. The possibility of enemy fording of the Monocacy between the two bridges necessitated the manning at thin strength of the entire line, however. This Union position ensured Wallace of the attainment of his limited goals. The defensive value of the Monocacy's east bank was enhanced by the steepness of its slope for the whole extent of Wallace's line, particularly near its south end, where the bank rises steeply, at some points fifty or sixty feet above the river. There were also already manmade defenses in this vicinity. The need to protect the railroad bridge over the Monocacy from raid or sabotage had led to the creation of two blockhouses, one on each side of the river, and of rifle pits on an overlooking bluff on the east bank just north of the track. This post was manned on a permanent basis by about a hundred militia.

There was an Achilles' heel in Wallace's position, one recognized by Wallace himself. This was a ford through the Monocacy, referred to by historians of the battle as the Worthington-McKinney Ford. The ford lay three-quarters of a mile downriver from the south end of the Union line, and could be used by Early to

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outflank Wallace. Here the banks were not steep but rose very gradually, and advance from the ford could be swift. Wallace posted three troops of cavalry (probably about seventy men) to guard the ford. He did not extend his main line to cover it because of the chance that Early's destination was Baltimore, the shortage of Union troops, and the fact that Wallace's object was mere delay. That the Confederates would carry the day was a foregone conclusion.

The Worthington-McKinney Ford proved to be the route the Confederates took to tactical victory. Desultory dueling between Confederate and Union took place at both bridge vicinities throughout the day. Some of the battle's hardest (and deadliest) fighting was done by 200 or so Union skirmishers assigned to hold the railroad junction area on the west side of the river for as long as possible. The main action of the battle, however, was that between Confederate forces which crossed the river at the Worthington-McKinney Ford (Brigadier General John McCausland's cavalry brigade followed by Major General John B. Gordon's infantry division), about 3,500-4,000 troops, and Ricketts's division of 3,000-3,500, which turned to meet them.

Early did take advantage of the ford, but his was a less than perfect flanking maneuver. Cavalry general McCausland had found the ford, with the pressed assistance of a local farmer, and led his men across, on his own initiative. For three hours or so before Early reacted and ordered Gordon's division to go to their aid, McCausland's dismounted cavalry troopers prosecuted the fight on the east side of the river with no support. In all Early had four infantry divisions plus McCausland's cavalry brigade, and he could easily have mustered another division beside Gordon's to join this assault and bring the battle to a quicker and less costly (to the Confederates) close without jeopardizing any part of his line. Ricketts's Union veterans were almost all engaged in this main action. In Early's defense it must be said that he did not know that any battle-hardened Union troops were present, so that he might have thought Gordon and McCausland could easily carry the day. Also, difficulty of effective communication among commanding generals and the various units in an army, in the heat of battle, was a general problem during the Civil War, as in virtually all wars of the "black powder" era.

From about 11 AM to 4 PM the lines of battle in the very bloody main action swayed back and forth over the Worthington and Thomas farms. This central part of the fight would have constituted a more or less even match between Gordon's and Ricketts's veterans, from 2 PM on, except that the Confederates did bring their considerable superiority in artillery (thirty-six cannon to seven Union guns) to bear quite effectively. Confederate cannon placed at the Best farmstead shelled Union troops on the Thomas Farm, along with a single Confederate gun which had been manhandled through the ford and positioned at the Worthington House. Eventually Confederate troops outflanked and drove off Union troops holding a key position on the high ground above the river, on the northerly side of the Thomas Farm, with the result that Wallace ordered a general retreat (toward Baltimore). He had accomplished what he had set out to do.

Early had lost about 700 killed or wounded of his 15,000 or more troops, Wallace 98 killed, 594 wounded, and 1,188 "missing" of his 5,800. About 700 of the

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Union "missing" had been taken prisoner; no doubt the remainder were militia and trainees who had taken unauthorized leave. The rate of casualties among the units which had borne the brunt of the fighting (Gordon's division and McCausland's brigade on the Confederate side, and Ricketts's division for the Union), must have been high, around 15 to 20 percent in both cases.

Lew Wallace's stand at the Monocacy succeeded in delaying Jubal Early's advance for one crucial day. On the afternoon of July 11 the Confederates arrived before the Washington defenses, only to find that these had been rendered impregnable by the arrival of the balance of the Sixth Corps. After a day of skirmishing (July 12), Early set out to recross the Potomac and return to the Shenandoah Valley, whence he would be pursued and brought to ground by General Philip Sheridan.

What might have followed, had Early taken Washington, is one of history's imponderables. Some writers have asserted that such a blow would have again made armed British and French intervention a strong possibility, or that this shock to an already war-weary northern public would have caused Lincoln's electoral defeat and thus have brought on a suit for peace by the northern government. The effects would probably have been less profound. Early could have held Washington but briefly, and would likely not have attempted more than a brief sojourn. Britain and France were too far beyond the stage of considering intervention. The psychological effect on the northern public of seeing the capital in Confederate hands, at that late stage of the war, has probably been exaggerated by the abovementioned writers. It would probably just have made the committed Unionist majority, including so many who had lost husbands, sons, grandsons and sweethearts, that much more resolute to "see the thing through." Because of Grant's dislocating need to shift his army northward to retake Washington, or to try to apprehend Early, the direct military effect would likely have been to prolong the war another six months or a year. Thus it may be possible that the sacrifice made by Union troops at Monocacy spared the nation a great deal more suffering.

The Clifton Farm figured prominently in the day's action. The neighboring Thomas Farm (Araby, adjoining Clifton to the east) was the scene of the battle's close and crucial combat, but the Confederates' advances to the east bank fighting passed through the Worthington-McKinney Ford (below and to the west of the Worthington House) and over the Clifton Farm. At one point, in a Union counterattack against McCausland's dismounted Confederate cavalry, pursuing Union skirmish line troops advanced well onto the Clifton Farm, resulting in light combat (deadly for some) around the house.

Unfortunately, the Clifton Farm as acquired by the National Park Service in 1982 is not that of 1864 in geographical extent. A small part was condemned in 1951 for what would become Interstate 270, the existence of which road is a general complication to the visitor's visual comprehension of the main east bank battlefield. In addition, that part of the Clifton Farm extending to the east of I-270, important in the history of the battle, was never sold by the Worthington heirs. It still belongs to the estate of Glenn H. Worthington. A thorough courthouse search for a deed from the Worthingtons for this land turned up nothing. Sometime in the 1930s it was occupied by squatters. According to

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Glenn Worthington's grandson David Reed, these trespassers' descendants are still living there. For whatever reason, the Worthington heirs decided not to take issue with the squatters when the rest of the Clifton Farm was disposed of in the early 1950s.

The Clifton House, of course, survives. From the cellar windows the Worthington family and their slaves watched and listened to the fighting. Among these witnesses was six-year-old Glenn H. Worthington, who would complete a lengthy account of the battle, Fighting for Time, sixty-eight years later. The Confederates posted a cannon in the house's front yard, firing on the Thomas House, and Major General John C. Breckinridge (Gordon's immediate superior) observed the closing stages of the battle from this yard. According to the map of the battle's action prepared by Glenn Worthington and presented in his book, the Clifton House served as a Confederate field hospital. (The map also depicts the pattern on the Clifton and Thomas farms at the time of the battle, and the troop movements on both sides of the river in the main battle area.)

PART III. ARCHITECTURAL INFORMATION

A. General Statement:

1. Architectural character: The Clifton House is constructed of brick on a two-story, single-pile center-passage plan, with an integral two-story, single-cell ell. It is representative of a rural house type which was common among the substantial farmers in Frederick County and the surrounding region during the first two thirds of the nineteenth century. The house never received any permanent structural addition, but a significant alteration to its interior detailing was made during the ownership of Ball and Wheatley, ca. 1856-1857. The ornamental *trompe l'oeil* paintwork in the center stair passage and the adjoining south first-floor room, applied at that time, is a notable example of a style of interior decoration favored by many well-off inhabitants of the Valley region of the lower Mid-Atlantic during the mid-nineteenth century.

2. Condition of fabric: The current condition of the Clifton Farm House is fair to poor. Abandoned for many years and last used to house migrant workers, the house has not been properly maintained and is in a deteriorated state. Since acquired by the National Park Service, efforts have been made to stabilize the house prior to restoration. Collapsed elements, such as the porch and chimneys, have been dismantled and are being stored in the basement. The missing windows have been temporarily replaced with innovative louvered inserts which keep out the rain, rodents, etc., while allowing a natural flow of air through the house to prevent condensation and moisture damage. The interior is suffering from insensitive partitions, cracking plaster, a missing balustrade on the stairway, removal of much of the moldings and doors, and general disrepair.

B. Description of Exterior:

1. Overall dimensions: This is a two-story, single-pile, center-passage dwelling,

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five-bay-by-one-bay, measuring approximately 43'-6" x 17'-6"; with a one-bay deep by one-bay wide ell to the north side of the rear wall, measuring approximately 17'-6" in width and 15' in depth.

2. Foundations: The foundations are of rubble stone (laid in slabs). To the rear are two entries at the basement level, set in stairwells laid out by walls of stone like that used in the foundation.

3. Walls: The walls are of brick laid in common bond (5:1).

4. Structural system, framing: The house is of load-bearing masonry construction with circular- and flat-sawn studs and joists, with bridging between the floor joists. Mortise and tenon joints hold heavier framing in crucial support areas such as stairways and chimney-hearth beds. The roof rafters--which are marked with roman numerals--are mitered and nailed at the peak (there is no ridge board), and nailed to the attic floor joists by means of an intervening false plate. Cut nails are used throughout (with the appearance of a very few wire nails).

5. Porches, stoops: The porches, located to the front and rear, are now missing. The porch that ran the length of the east front facade collapsed and was dismantled for storage in the basement. It is evident that a porch the length of the facade was an original feature of the house based on the gaps in the brickwork of the facade which allowed for the joining of the porch's roof rafters and floor joists to the facade. Bits of flashing reveal the profile of the former low-hipped roof of the porch. An historic (early twentieth-century) photograph of the house shows the porch in place. The low hipped roof of the porch was supported by six Italianate-style, bracketed posts, completed with balustrade, resting on brick piers.

There is also evidence of a porch--gaps in the brickwork and bits of flashing--along the south wall of the rear ell, including the rear doorway of the main block. This porch ran the length of the south wall of the ell, and probably had a low hipped roof. The area under the porch was painted.

The ghost outline of a gable-front hood can be seen covering the basement entry in the main block.

6. Chimneys: There are two interior chimneys at either gable end of the main block, and one at the gable end of the rear ell. The stacks of all, however, are missing. An historic (early twentieth-century) view of the house shows the stacks of the main block to have been of brick, short, and tapered in towards the top, with a single, corbelled lip. The stack to the rear of the ell was a short, straight stack with a corbelled lip.

7. Openings:

a. Doorways and doors: The house has six exterior doorways, one each to the center of the east front and west rear facades of the first story of the main block, one each to the first story of the south and north facades of the rear ell; and two into the basement, one at the rear of the main block and

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the other at the south facade of the ell. Both basement entries are set in stairwells, held by stone walls.

The front doorway has a full frontispiece, with sidelights, transom window and corner lights (now boarded). Ornamental console brackets are located to either side of the transom window. The doorway is recessed with panelled reveals, with a large 3/4-round bead along the outer edge of the wall. There is a flat wood lintel, wood sill, and a four-panel door with raised panels held with a cyma reversa panel mold.

The doorway to the rear of the main block has no frontispiece, but has the same door (only shorter to accommodate the space under the stair). The other exterior doors--which have transom windows--are missing (currently boarded over).

b. Windows and shutters: Some of the windows have been moved, and louvered inserts are in place (as a temporary measure) to allow the house to breathe. The typical window is a six-over-six-light, double-hung sash, slightly longer in the first floor than in the second. The exceptions are small, four-light casement windows in the all three gable ends of the main block and ell (located right of center). Also, there is a long, narrow, four-over-four-light sash window at the south wall of the ell which lights the back stairway. A window to the west rear of the main block, slightly below the level of the other second-floor windows, lights the main stairway landing. The window surrounds consist of a large 3/4-round bead, with a smaller inner bead as a stop for the sash. All have flat wood lintels and sills.

An historic photograph also shows louvered shutters. The hinges are still found along the window surrounds, but there is no evidence of shutter hardware on the brick walls (there is, however, hardware on the sills which would have been used to hold the shutters open).

According to an historic photograph, the four basement windows located in the east front of the main block were six-light fixed windows, and there were four-light basement windows (one each) at the north and south sides of the ell, and one to the rear of the main block. These windows have been removed and are now boarded over.

8. Roof:

a. Shape, covering: The roof of both the main block and the ell are gabled and covered with raised-seam metal, with ornamental snow birds, and metal gutters and down-spouts (all new, but hooks for the old down-spouts remain).

b. Cornice, eaves: The cornice of both the main block and wing, front and rear, consists of three courses of corbelled brick. There is no overhang of the roof in the gable ends, only a plain, slightly tapering board along the

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edge.

C. Description of Interior:

1. Floor plans:

a. Basement: There is a full basement, with a dirt floor, under both the main block and the rear ell. Currently, the basement of the main block is divided into two rooms, but the room at the south side was once partitioned into two rooms and passage (as indicated by the top portion of a beaded board partition). In addition, the walls and ceiling are finished with plaster in this area only. The area beyond the partition has white-washed walls. One of the floor joists has been hewed-out at one side to accommodate the base of the newel post (now missing). This entire area now has a concrete floor.

The room at the north end of the main block is separated by a stone and brick wall with a doorway to the center. The base of the chimney block corbels out at the top of the north wall.

The basement room under the ell also has a fireplace, this one with a stone hearth. The wall between the main block and the ell is all brick (no stone foundation walls--ell is contemporary). The walls are whitewashed and the ceiling has exposed joists. There is a stairway in the ell along the rear wall. A exterior doorway is located at the south wall.

b. First floor: The first floor of the main block consists of a single-pile, center passage plan, with a formal parlor to the south, and a dining parlor to the north of the stairhall. There is a fireplace to the center of the end wall in both rooms, with a built-in cabinet to the east of the fireplace in the dining parlor. The stairhall has entries, front and rear. There are two doorways at the west rear wall of the dining parlor which provide access--via short hallways--to the kitchen and stairways of the ell. The stairway runs along the wall between the main block and the ell. A single run goes up at the foot of the north-side doorway (with an exterior doorway across from it) and down, from the south-side doorway. There is a fireplace at the west rear wall of the ell.

c. Second floor: The second floor follows the same plan as the first, with a bedroom to either side of the open stairhall, and a third bedroom over the ell. There is a fireplace in the north bedroom (and a hole for a stove pipe in the chimney block in the south bedroom). There is a built-in cabinet or closet to the east of the fireplace in the north room. A doorway at the west rear wall of the north bedroom provides access to the bedroom over the ell. There, the stairway from the first floor opens into the room. There is a boxed-winder stairway to the attic in the southwest corner, with a closet underneath. Again, there is a hole for a stove pipe in the chimney block, but no evidence of a fireplace.

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d. Attic: Entered only from the ell, there is a large open attic over both sections of the house. It is unfinished, with a low ceiling with the rafters exposed, but with a floor in both sections.

2. Stairways: There are three stairways, one in the main block and two in the ell. The stairway in the main block is an elegant, two-flight, open well, open string stair, with most of the balustrade missing. It rises eleven steps to a landing, turns 90 degrees up one more step to a second landing, and then turns again 90 degrees and continues up five steps to the second floor hall. What remains of the balustrade are only some stubs of the balusters--rounded and turned--the holes in the steps for the balusters--two per step--and the post against the wall that held the flat, rounded handrail. Based on the holes in the floor, the balustrade formed one long, elegantly curving handrail with a newel post at the base of the stairway only (also missing). Decorative brackets in the open string stair scroll in either direction (some missing). The open string, including brackets, were wood-grained. The rear exterior door is under the landing (the area directly under the first run is enclosed, unaccessible space).

There is a single-run stairway along the wall between the main block and the ell, enclosed on the first floor by a partition wall, and open on the second floor. Evidence of a closed balustrade remains. There is a flight down to the basement (only interior access) underneath it, also enclosed by a wood partition wall.

There is a boxed-winder stairway from the second floor of the ell into the attic. It is enclosed with a partition wall of random-width beaded board laid vertically, with a closet underneath.

3. Flooring: The original flooring throughout the house is of unfinished wood planks, laid north-south except in the first floor of the stairhall, where it runs east-west. The dining room and kitchen in the ell now have narrow board flooring which has been laid (east-west) over the original flooring. Remnants of a linoleum floor--made to look like wood flooring--is found tacked-down near the rear door in the stairhall. This was installed in 1935 (based on the newspaper used as padding underneath). The kitchen now has linoleum flooring (in places) and individual pieces of linoleum were laid on each tread and corresponding riser in the back stair to the second floor. The basement in the ell and north side of the main block has a dirt floor, and concrete in the south side of the main block.

4. Wall and ceiling finish: The walls are plaster applied to the brick exterior walls, or lath and plaster partition walls (with horse hair in the plaster), now in disrepair. There is no chair rail or cornice molding in any of the rooms. There is, however, elegant *trompe l'oeil* and stenciling in the stairhall (first and second floors) and in the south, formal parlor (see ornamental features, Part II.C.6.). There is a baseboard which varies from room to room. It is all of a wide board with a 1/4-round kick molding (except in the kitchen), with a fillet along the top in the south bedroom, and a cyma reversa molding along the top in the stairhall on both floors and in the south parlor. The ceilings are lath and plaster.

The two small halls which join the main block with the ell are only partially finished. The wall between the back stairway in the ell and the dining room in the main block is plastered at the north end (where there is an entry into the house), but is whitewashed

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brick at the south end (where the stairway to the basement is located). The wall between the stairway and the kitchen in the ell is a partition wall only, consisting of studs with wide, horizontally-laid boards on the kitchen side. On the stairway side, narrow beaded board has been added, but where it is now missing, wallpaper can be seen between the studs. In addition, there is no plaster on the ceiling; the floor joists are exposed, and painted white.

5. Openings:

a. Doorways and doors: The doorway surrounds vary from room to room and in some cases have been removed, as have most of the doors. What was probably the original window surrounds on the first floor of the main block (now found in the north dining room), is a symmetrically molded piece of flat, wide board with two wide fillets, a astragal bead along the inner edge, a plain corner block and a corbelled plinth. Under the sill is found a matching piece of molding.

A similar surround is found in the north bedroom and in the ell (first and second floors), but with only one fillet and without the corner block (mitered) and plinth.

The moldings found in the south parlor and bedroom and in the stairhall (first and second floor) is a more elaborate replacement, probably installed ca. 1867 when the *trompe l'oeil* was added. This consists of a (cyma reversa) architrave trim with a astragal bead along the inner edge.

The existing doors have four raised panels. Still found on the first floor are the exterior doors--front and rear--which have raised panels with cyma-reversa panel moldings or stops. The only other door extant on the first floor is located between the dining room and the ell and has raised panels with molding on the kitchen side only. The only extant door on the second floor is found on the south bedroom and has four raised panels without panel moldings. All of the above doorways and doors (that are not painted or painted over) are wood-grained. A door to the attic (there but not hanging) is a vertical-board door.

b. Windows: The molding around the windows, like the doorways, differs from room to room (between the north and south side of the house, and from floor to floor), but corresponds to the doorway surrounds. It too is missing in many cases though enough remains to distinguish each room.

6. Decorative features: The most distinctive decorative feature of the house is the *trompe l'oeil* and stenciling found in the stairhall--first and second floors--and in the south parlor. In the stairhall, the *trompe l'oeil* consists of four-color (two shades of gray-green, a red-brown and cream) panelled walls, floor to ceiling, and on the ceilings themselves. There is also a black, stenciled cornice consisting of an alternating clover and dart pattern, along a band. There is also a small ceiling medallion in the first-floor hall consisting of a foliated scroll design radiating out from the center.

The parlor has the same stenciled cornice design (walls are plain). The ceiling has *trompe l'oeil* made to look like a cyma reversa plaster mold which runs approximately 12"-18" from the outer edge of the ceiling, in shades of gray-green and cream. Inside this is a

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black line which curves at the corners, with a *fleur de lis*. There is also a ceiling medallion consisting of concentric circles (from the outside, in: black, red-brown, bright blue, gray) with a radiating, foliated scroll design (gray-greens and cream).

Where extant (and not painted) the doorways and doors were painted to resemble wood graining. The mantel in the north bedroom was also wood-grained, as was the built-in closet. The open string of the stairway was also wood-grained.

The only extant mantel is in the second floor, north bedroom. It is fairly plain, with simple pilasters and a wide shelf, but was wood-grained.

7. Architectural furniture: There are built-in cupboards or closets in the north dining room and bedroom above. The dining room cupboard has the same surround--including corner block and plinth--as the windows and doorways in this room. The cupboard consists of two sections--a smaller bottom section and higher upper section--both with double doors (removed) and shelves with grooves for plate display. The second-floor closet has double doors with a single recess panel, and a smaller cupboard above, also with double doors.

The moldings, partition walls and doors in the second-floor room of the ell, and in the back stairway leading to it, are painted a light, slate blue. This is probably the original color for the moldings in the ell as it appears to be the only layer of paint.

8. Hardware: Most of the hardware, along with the doors, has been removed. There are hinges in the second floor of the ell and in a doorway in the north bedroom which read "N ENG B? Co (New England Butt Company)." Remnants of a box lock remain on the rear door of the main block.

9. Mechanical systems:

a. Heating: Many changes have been made over the years in the house's heating arrangements; this aspect of the building defies interpretation as to the sure attribution of dates. It appears, however, that the house was built to accommodate a combination of fireplace and stove heat. As first built the house possessed six fireplaces, located in the north room on the second floor of the main block, in all three first-floor rooms, and in the ell and in the south room of the main block in the cellar. The fireplace in the first-floor ell was not large enough for cooking; both of those in the cellar were.

It may have been as a part of the first extensive interior renovations that additional stoves were installed in the house. (There are no stoves currently in place in the house.) At some time the fireplace in the north room on the first floor of the main block was partially closed up, and a stove installed. The circular hole broken into the chimney above the fireplace, made to receive the stove pipe, has a thick cast-iron rim, implying a relatively early date in the house's history for this alteration. Similar holes and linings in the chimneys are found in the second-floor room in the ell, and in the second-floor south room of the main block. There is no evidence of there ever having been fireplaces in these rooms, and it is probable that these latter rooms were fitted with stoves when the house was first built. They have no

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hearth, and only narrow shelves in place of mantels.

The presence of additional, evidently later stove holes implies further change to the heating arrangements. There are two stove holes in the chimney in the first floor of the ell. The one which is probably the earlier does not have a metal rim, but is located in the center of a large, rectangular charred area (approximately 28" wide by 18" high). This was likely an aperture into which was set a cookstove's pipe, when the first floor of the ell was first converted to use as a kitchen, probably in the boardinghouse period, ca. 1895-1900. The other evident stove hole in this room is a rough-shaped one, knocked into the chimney in a careless manner. This latter opening probably dates to the Jenkins Brothers period (1953-1982).

In the north room of the second floor of the main block is found another stove hole, one with a thin metal rim. The fireplace opening in the mantel was partially closed in a manner inattentive to quality of finish, with rough boards nailed on. This was likely done either in the boardinghouse period or relatively early in that of the tenant farm (1905-1953). There is also a stove hole in the south room of the first floor of the main block, the original "best room" of the house. This is a rough-shaped aperture carelessly knocked into the chimney, similar to one of those in the first floor of the ell, and probably dates to the Jenkins Brothers period. There is yet another stove opening in the north room of the main block of the cellar.

b. Plumbing: There is plumbing for running water in the kitchen located in the first floor of the ell only. The house does not have now, nor has it ever had, indoor bathrooms.

c. Electric: Electricity for lighting was added to the house ca. 1935.

D. Site:

1. Historic landscape design: As of 1991, many 1864 landscape features survive within the Clifton Farm bounds (as owned by the National Park Service). The ford presumably still exists. The long farm lane which angles around to the southwest from the ford, and then curves up to the northeast to reach the Clifton house, still follows the same course. Confederate general Gordon marched his division along this circuitous route after crossing the river, ensuring that his crucial move went unseen by anyone on the Union side until the last moment.

West of the interstate the field pattern of the farm appears to be largely unaltered, so that those in which McCausland and Gordon mustered their troops for their separate advances to combat can be seen. The line of trees, more or less perpendicular to the river shoreline, which climbs the slope from the river to the Clifton house, marks the location of an 1864 fenceline. After mustering in the meadow on the west side of the fence, McCausland's troopers climbed over and made their initial, spirited but disastrous charge across the Clifton cornfield (the latter bisected by the interstate). Union general Ricketts's troops waited in ambush behind the fence which ran along the eastern side of the cornfield, which

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also marked the boundary between the Clifton and Thomas farms. The location of this Union position is east of the interstate. McCausland's briefly successful second attack moved across the large field immediately to the south of the Clifton House.

Notable modern intrusions of vegetation on the property's landscape include the brush which covers much of the house-lot-barnyard area, the cluster of trees immediately to the east of the house, a newer line of trees parallel to and east of the treeline marking the west side of the 1864 cornfield referred to above, and the trees along the interstate which stand on the 1864 cornfield. Another difference is the location of the farm's entrance lane. The 1864 lane from the house out to the public road ran northeast, meeting the Georgetown Pike (now Route 355) at the bridge over the Monocacy. Today's long, straight lane, running south by southeast to Baker Valley Road, dates to the condemnation for Interstate 270. Only that part of the lane between the house and the north end of this modern straight way runs along the same course as in 1864.

2. Outbuildings: John T. Worthington does not appear to have added much to the farm's architectural complex. David Reed, who visited the farm frequently in the 1930s, does not believe that he did. A photograph taken of the farmstead ca. 1930 shows the original outbuildings including a barn and a small kitchen building, probably the ones referred to in the 1856 advertisement, the slave-quarter building mentioned by Worthington's son Glenn in his 1932 account of the Battle of the Monocacy (Fighting for Time), two small buildings indistinct in the photograph, and a gambrel-roofed dairy barn probably built after John T. Worthington's death (which came in 1905). The slave quarter was a one-and-half-story structure two rooms long and one room deep, with a center chimney, similar to other such buildings built in the Chesapeake region during the first half of the nineteenth century. It appears to have been of frame construction. None of the farmstead's buildings other than the house survived in 1991.

PART III. SOURCES OF INFORMATION

- A. Early Views: From the collection of David Reed, Washington, D. C.
- * Photograph of Worthington Farm House, probably early 20th-century (see index to photographs).
 - * Photograph of Worthington Farmstead, ca. 1930 (see index to photographs).
 - * Drawing of Worthington Farmstead, ca. 1930
- B. Interviews:
- Virginia Hendrickson, August 22, 1991, 137 S. Prospect St., Hagerstown, Md. 21740
- Austin Renn, August 22, 1991, "Saleaud," Rt. 1, Box 20, Adamstown, Md.

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David Reed, August 29, 1991, 4845 Linnean St., Washington NW, D. C. 20008

Smith family members, September 3, 1991, interviewed at the Gambrill House:

- * Jeanette Smith, c/o Sally Thomas
- * Ai B. Smith II, 5114 Mussetter Rd., Ijamsville, Maryland 21754
- * Sally Thomas, 4825 Buckeystown Pike, Frederick, Maryland 21701

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Worthington family bible. Collection of David Reed, Washington, D. C.

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PART IV. PROJECT INFORMATION

This project was sponsored by the National Capital Region (NCR) of the National Park Service, Robert Stanton, Director, under the direction of Rebecca Stevens, Regional Historical Architect, Professional Services Division, NCR; and Richard Rambur, Superintendent of Antietam and Monocacy National Battlefields. The documentation was undertaken by the Historic American Buildings Survey (HABS), Robert J. Kapsch, Chief, under the direction of Paul Dolinsky, Chief of HABS; with assistance by HABS architect Joseph D. Balachowski and HABS historian Catherine C. Lavoie. The project was completed during the summer of 1991 at the HABS field office in the Gambrill House, Monocacy National Battlefield, Urbana, Maryland, by project supervisor Michael E. Brannan, architect, with architecture technicians David Eric Naill (Virginia Polytechnic Institute), John Kenneth Pursley (Auburn University), and Elena Lazukova (Moscow Institute of Restoration of Monuments of History and Culture, USSR, through US-ICOMOS). The project historian was Philip Edmund Pendleton (University of Delaware). Pendleton conducted all of the research associated with the project and wrote the historical information sections (Part I), including the in-depth historical context. Pendleton also wrote the sections on the mechanical systems (Part II.C.9), the sections relating to the site (Part II.D), and prepared the figures. The architectural information section--with the exception of the above mentioned--was written by HABS historian Catherine C. Lavoie. The photography was produced by Jack E. Boucher, HABS photographer.

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Figure #1

U. S. Censuses of Agriculture and Manufactures, 1860

	<u>T. A. Ball (ag)</u>	<u>D. Baker (ag)</u>	<u>J. Gambrill (ma)</u>
Improved acres	500	200	Capital \$18,000
Unimp. acres	60	25	Power water
Real est value of farm	\$30,000	\$10,000	# empl. 4 men
Implements val.	\$300	\$60	Wages \$70 per mo.
Horses	10	3	Matl. 50,000 bu wht
Milk cows	6	4	Value \$60,000
Other cattle	15	3	Prod. 12,000 bbls
Swine	40	20	Value \$65,000
Livestock val	\$1,000	\$500	
Winter wheat (bu.)	3,500	1,000	
Indian corn (bu.)	500	1,000	
Oats (bu.)	500	zero	
Irish potatoes (bu.)	20	20	
Orchard prod val	\$5	\$30	
Butter (lbs.)	150	60	
Hay (tons)	8	12	
Value of animals slaughtered	\$150	\$60	

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Figure #2

U. S. Census of Agriculture, 1870

	<u>J. Worthington</u>	<u>J. Gambrill</u>	<u>C. K. Thomas</u>	<u>D. Baker</u>
Improved acres	276	60	300	200
Wooded acres	25 60	zero	25	
Real est value of farm	\$20, 600	\$6,000	\$24,000	\$15,750
Implements val.	\$450	\$100	\$1,000	\$407
Wages per annum	\$700	\$300	\$1,500	\$300
Horses	6	4	13	8
Mules and asses	zero	zero	2	zero
Milk cows	7	3	9	9
Oxen	2	zero	2	zero
Other cattle	17	zero	18	4
Sheep	zero	zero	9	zero
Swine	17	25	48	40
Livestock value	\$1,465	\$1,000	\$3,385	\$1,162
Winter wheat (bu.)	1,000	240	2,300	1,100
Rye (bu.)	zero	zero	100	25
Indian corn (bu.)	1,500	300	2,500	2,000
Oats (bu.)	60	zero	100	20
Irish potatoes (bu.)	50	150	200	100
Butter (lbs.)	250	240	500	240
Hay (tons)	20	12	25	15
Value of animals slaughtered	\$552	\$280	\$720	\$320
Total value of farm products	\$3,494	\$1,025	\$6,220	\$3,677

NARRATIVE FORMAT

The narrative format is more appropriate for certain kinds of sites, such as landscapes, towns, or neighborhoods. Whether HABS written documentation will be in narrative or outline formats is the decision of your supervisor, who will also give you some parameters for your report. The outline and narrative formats may be combined, with the description in one form and the history in the other. If the narrative format is used, retain the initial identification section, the sources of information, and the project information. You might want to divide your narrative into historical and architectural sections. You will probably also want to include supplemental material; see Supplemental Material Section. Use the outline format as a checklist to insure the inclusion of all necessary items.

For groups of buildings, different questions must be asked than for an individual structure. Try to include the following information:

1. Physical context of the site (how it relates to the surrounding environment).
2. Historical context of the site (its relationship to the historical development of the surrounding area and to trends in local and American history).
3. Specific history of the site, including the dates of initial planning and development, the changes in plan and evolution of the site, individuals associated with the site (including architects, planners, etc.), and historical events or developments associated with the site.
4. Physical description of the site according to the original plan, as it has changed over time, and at present.

Because of the fluid nature of the narrative format, no examples are included here. Your supervisor will provide you with examples appropriate for your site.

SHORT FORMAT

The short format was devised for situations in which detailed information was unnecessary or unavailable. It is a one- or two-page distillation of the outline format, and is as follows:

HISTORIC AMERICAN BUILDINGS SURVEY

NAME OF STRUCTURE
(Secondary Name)

HABS No. XX- ###

- Location: (street, city, county, state)
- Significance: (one sentence)
- Description: (physical characteristics of the building, past and present)
- History: (building date, architect, builder, owners, uses, etc.)
- Sources: (citations of sources used)
- Historian: (name, affiliation, and date documentation prepared)

In the example that follows, HABS No. AK-39-A, the Holy Ascension Russian Orthodox Church, was documented with a HABS outline-format report. The short format was selected for this secondary structure.

HISTORIC AMERICAN BUILDINGS SURVEY
HOLY ASCENSION RUSSIAN ORTHODOX CHURCH
BISHOP'S HOUSE

HABS No. AK-39-B

Location: Between Broadway and Bayview avenues, Unalaska, Alaska.

Significance: Predating the present church building, the rectory was constructed in 1882 as part of a campaign to improve the housing of Russian Orthodox priests. Bishop Nestor, who initiated the campaign, envisioned this as his base in the western part of his large diocese; he lived in San Francisco.

Description: Located about 150' west of the church, the Bishop's House is a two-story wood-framed building with novelty siding. The two-story central section has a gable roof and hexagonal projecting bays on both front and rear; the bays have pyramidal roofs. On the sides, lower one-story wings have hip roofs. All roofs are covered with wood shingles, and there is a central chimney. The house is ornamented with hoodmolds over the doors and brackets at the cornice.

History: The Bishop's House was constructed by the Alaska Commercial Company in 1882, according to designs by Mooser and Pissis, San Francisco architects commissioned by Bishop Nestor. The original plans show a hipped roof on the central section and rectangular projecting bays in the front and rear; the one-story hip-roofed wings are the same as at present. Entrance was to be through the westernmost bay, but the house was built with a center entrance.

Fr. Nicholas Rysev found the house uninhabitable, as it was too expensive to heat (letter of November 1892, Alaskan Russian Church Archives). The school building, constructed in 1882 to the west, was joined to the bishop's house in about 1907. By that time, a number of shed additions had been made on the east side of the house. The house was damaged in the 1960 fire that destroyed the school, and not repaired until restoration work began in 1976. Work on the interior is not yet completed.

Sources: Barbara Smith, "National Register nomination: Holy Ascension Orthodox Church," National Park Service, 1984. The building has been declared a National Historic Landmark and the complete nomination is located in the History Division, National Park Service. The nomination includes copies of the original architectural drawings of the house, as well as historic photographs.

Alaskan Russian Church Archives, Reel 67, Manuscript Division, Library of Congress, Washington, D.C.

Historian: Alison K. Hoagland, HABS Historian, 1990.

SUPPLEMENTAL MATERIAL

Often while researching a structure for the preparation of HABS reports, important documents and early views are found. This information will be of interest to a researcher using the HABS collection, especially if the item is not readily available in another collection. Copies of these items can be included for reference purposes. There are two methods of retaining copies, either as part of the HABS report or with the field notes.

All items must be placed in the public domain. Written permission from the owner of the original item must be obtained before the item is placed in the collection. The owner must understand that the item is in the public domain and is available for reproduction without further approval from the owner. Credit lines can be requested but not enforced by the Library of Congress. Be aware of copyrighted items. They cannot be placed in the public domain unless the copyright has expired or the author has issued a written release.

As part of the HABS report: The item must be reproducible, according to HABS standards. If a photograph is accompanied by a large format negative and is not under copyright restrictions, it can be placed with the photographs for a structure. If a negative is not available, the photograph is xeroxed as part of the report. Copies of items, such as illustrations in books or historic photographic views, should be in the public domain or accompanied by a signed copyright release form; these items also should not be available in other collections or repositories. If they are part of another collection or are copyrighted, please note their existence, location, and ordering details in the "Sources of Information" section of the HABS report. Reference-only xerox copies may be made and filed in the field notes.

Xerox copies of written material--such as deeds, inventories, articles, and construction specifications--or graphic material, such as floor plans or early views, can be submitted. These items will be xeroxed onto 8-1/2" x 11" archival bond and included with the report. A complete bibliographic citation is necessary.

As part of field records: The field records for a structure consist of reference material that is not part of the formal HABS documentation, but is placed in the Library of Congress and is available to researchers who go there. It is not reproduced in the microfiche of the HABS collection. The field records usually include the original field notebooks used to prepare the HABS measured drawings, the 35mm photographs taken by recording team members, and any supplemental material of importance.

Various types of duplicate items may be added to the field material. Photographic prints of items, such as early views and architectural drawings, can be made and filed with the field material. The print can be made from a 35mm negative, which is less expensive than the large-format negative required for the formal documentation. Also, the negative need not be supplied with the print. Large-scale items, such as architectural drawings, maps, site plans, etc., can be folded and placed in the field records.

Because the field records are less accessible to researchers, careful judgment is required as to what to put where. Discuss this with your supervisor.

EXAMPLES

Although a full set of HABS measured drawings is desired for nearly every building, such an undertaking is not always possible, due to funding and time constraints. A HABS drawing usually involves hand-measuring every detail, drawing it to scale, and finally inking it on mylar. A full set

of drawings includes plans and elevations, as well as sections and details; sometimes an axonometric view is included.

When there is less time or fewer architects, a simple floor plan drawing (whether found during the research process or traced by the historian) can go a long way toward illustrating important aspects of the building that are not portrayed in the photographs. While these drawings do not meet HABS standards, they can be an informative supplement to a historical report.

GRAMMAR AND PUNCTUATION

The standard reference guides used by HABS/HAER for grammar and punctuation are the *Chicago Manual of Style* and *A Manual for Writers* (Turabian, 5th edition). In addition--and sometimes as an exception--to these references, there are additional matters of style germane to architectural and technical subject matter. Above all, be consistent.

years: 1930s, '30s
not Thirties, and never 1930's using an apostrophe

1850-60, 1850-1940
do *not* repeat century unless it changes
always include the decade, ie., *not* 1850-7

first quarter of the nineteenth century
not first quarter of the 1800s

spring 1888, December 1900
do *not* capitalize season, or state as "summer of 1969"
do *not* use a comma, as in "December, 1900"

dates: July 4, 1776, was a great day.
note comma after the year

ca. 1850: *not* c. or circa (written out)

towns: Omaha, Nebraska, is a lovely town.
note comma after the state

numbers/numerals: All numbers from one to ninety-nine are written out, while 100 and above are cited as numerals, except in the case of ages, street numbers, dimensions, and millions.

For example: "In 1850-60, an estimated forty-seven miners traveled more than 650 miles across the western states. Many did not live past the age of 40, although one 89-year-old man lived into the twentieth century. He lived at 37 Gold Rush Ave. The frame dwelling was a 10'-4" x 12'-0" space and cost only \$577.00 when the old man bought it in December 1898, yet legend says he was worth \$2 million."

nineteenth century, eighteenth century, eighteenth-century dogma
not 19th century or 18th-C (see hyphenations below)

percent: 0.7 percent, 50 percent; always use a numeral, and only in a chart or graph may %

be used

money: \$5.87, \$24.00, \$24.25, \$234.98, 1 cent, 10 cents, 99 cents.
do not write out dollars.

dimensions: measurements and dimensions are *never* written out; they always appear as numerals, and feet or inches are always indicated using technical symbols, with two types of exceptions.

For example: "Two families live at 333 Third St., which is the historic town lot No. 146. The Byrnes live on the first floor, where the bedroom is 12'-6" x 9'-0", the bathroom is 5'-0" x 4'-0"-3/4", and the kitchen is only about 8' square. The second-story space has been remodeled into two equal-sized 12'-0"-wide rooms with four large windows that measure nearly 5' tall."

20'-6" x 18'-0"

6'-3-1/2"

2" x 4"

9'3/4"

use a lowercase x, *not* "by"

use apostrophes and quotation marks for feet and inches, respectively

hyphenate all feet and inches numerals, and any fractions indicate an even

measurement with -0"

Note: When punctuating dimensions, commas fall outside the inches/feet marks: The planks measured . . . 10'-6", 5'-2-1/3", and 2'-0".

exception 1: 10 cubic feet and 10 square feet, *not* 10 cubic'

exception 2: approximate measurements do not require the -0": ie.,
The three commercial buildings are about 20' wide and 40' deep.

**streets/
addresses:** 222 Packard St.
capitalize and abbreviate street, avenue, boulevard, etc., but *not* short items such as road or lane, when the number prefaces the street name

Sam lived on Packard Street.
write out and capitalize street when no number is given

It is at the intersection of Packard and Mills streets.
when two proper names (also true of companies, rivers, etc.) are listed, do *not* capitalize street

The houses surveyed are No. 15 and No. 27 Mill Street.

The deed cites lot No. 146.

"number(s)" is always capitalized and abbreviated as No. or Nos.

(Also: LaSalle, Illinois, is a No. 1 town.)

Interstate 66 , U.S. 30 or Route 30
write out and capitalize "interstate" on first reference.
Subsequent references are abbreviated, i.e., I-66

capitalization: U.S. government, U.S. Department of the Interior, U.S. exports,

the U.S. Army write out "United States" when it is the noun, but *not* when it is an adjective; *do not* place a space between U. and S.

acronyms: write out the complete name on first reference, putting the proper name's acronym in parentheses afterward; thereafter use the acronym only:

For example: The U.S. Department of Agriculture (USDA) and Society of Architectural Historians (SAH) have an agreement to study historic barns in the United States, but the SAH is unsure of the USDA's commitment.

hyphenations: many phrases are clarified when augmented by a hyphen; the following architectural terminology is clarified by employing the general rules of hyphenation:

1. in general, hyphenate an adjectival construction, one that which precedes the subject
2. in general, do *not* hyphenate an "ly" word, including "federally"
3. do *not* hyphenate "late" or "early" before a century

one-over-one-light double-hung sash: write out the numbers, *not* 1/1 double-hung sash
bird's-eye view, bull's-eye window

load-bearing brick wall; but the brick wall is load bearing
stained-glass windows; but the windows contain stained glass
side-hall and center-hall plans; but the house has a center hall
third-floor window, but the window is on the third floor
rough-cut stone

five- and seven-course bond (note division form in a series); but American bond is laid in seven or five courses

single-family and multi-family dwelling

gable-end chimney; but the chimney is on the gable end

side-gable roof

canal-era, Civil War-era structure (*not* Civil-War-era)

bead-and-reel molding; the molding motif is bead and reel

standing-seam (metal roof)

nineteenth-century lighthouse

but do *not* hyphenate a "late" or "early," ie., a late eighteenth-century springhouse

Palladian-style, . . . a Mission-style roofline

append "-style" to an established architectural term if your subject is reminiscent of the original but not an example of the actual model; this is not to be confused with proper names such as International Style, which take capital letters and would *not* be hyphenated

spelling:

single word:

beltcourse, stringcourse

courthouse

gristmill, sawmill

hoodmolds

Neoclassical (*not* neoclassical, Neo-classical)

sidelights

wraparound porch

powerhouse, but power plant

jerkinhead (roof)

two words:

row house

bell tower

concrete block,

concrete-block base

main line

latticework

clarifications:

facade vs. elevation

a facade is the wall of a building, usually the front; an elevation is a drawing of a wall

interior vs. inside; exterior vs. outside

interior and exterior connote defined boundaries, while the others are nonspecific

concrete vs. cement

cement is the dry mix to which water and aggregate are added to make concrete

cinder block vs. concrete block

cinder block is made with a lightweight cinder aggregate and is widely used for interior partitions; *concrete* block is heavier, stronger and used in structural walls

storefront

the first-floor facade of a commercial structure, *not* the entire front facade

glazing, lights, panes, sash, windows, fenestration

in architectural parlance, windows can be described in general as glazing; units of windows are lights, *not* panes; lights grouped into a frame are sash; fenestration indicates a number and arrangement of window openings in a facade

L-plan vs. ell

buildings take the form of T-plans, H-plans, and L-plans for their resemblance to those letters; an "ell" is the wing or block, usually a rear add-on, that is the three-dimensional version of the wing indicated on the L-plan

molding vs. moulding

in England carved mouldings are commonplace, but in America, we use moldings

mantel vs. mantle

a *mantel* is the structural support above and the finish around a fireplace; a mantle is an outer wall or casing composed of a separate material than the core apparatus, as in ablaster furnace, **and** it is the feature on a gaslight from which the flame emits

wood vs. wooden

wood is wood; *wooden* may be hard, durable, and stiff like wood, but it is not necessarily wood (this principle also applies to oak vs. oaken, etc.)

historic vs. historical

historic is the adjective used to denote something that is old and presumably important, i.e., historic building fabric; *historical* is the adjective used when the subject relates to history, i.e., historical society

lath vs. lathe

lath is a strip of wood used as the groundwork for plaster, as applied to walls (plural, laths); *lathe* is a machine for shaping circular pieces of wood or metal

(End)