

United States Department of the Interior
National Park Service

National Register of Historic Places
Registration Form



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

1. Name of Property

historic name Ridgway, William, House
other names/site number Deacon, J.B., House, Whimsey Hall

2. Location

street & number 149 Juliustown Road not for publication
city or town Springfield Township vicinity
state New Jersey code NJ county Burlington code _____ zip code 08022

3. State/Federal Agency Certification

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

[Signature] Asst Comm / USHPO 10/29/18
Signature of certifying official/Title Date
NJ DEP - Natural + Historic Resources
State or Federal agency and bureau

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

Signature of certifying official/Title Date

State or Federal agency and bureau

4. National Park Service Certification

I hereby certify that this property is:

- entered in the National Register. See continuation sheet.
- determined eligible for the National Register. See continuation sheet.
- determined not eligible for the National Register.
- removed from the National Register.
- other, (explain:) _____

Signature of the Keeper

Date of Action

[Signature]

1/11/19

William Ridgway House
Name of Property

Burlington County, New Jersey
County and State

5. Classification

Ownership of Property

(Check as many boxes as apply)

- private
- public-local
- public-State
- public-Federal

Category of Property

(Check only one box)

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

Number of Resources within Property

(Do not include previously listed resources in the count.)

Contributing	Noncontributing	
<u>1</u>	<u>6</u>	buildings
<u>0</u>	<u>0</u>	sites
<u>0</u>	<u>0</u>	structures
<u>0</u>	<u>0</u>	objects
<u>1</u>	<u>6</u>	Total

Name of related multiple property listing

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

N/A

Number of contributing resources previously listed in the National Register

0

6. Function or Use

Historic Functions

(Enter categories from instructions)

DOMESTIC/single dwelling
AGRICULTURE/agricultural outbuilding

Current Functions

(Enter categories from instructions)

DOMESTIC/single dwelling
AGRICULTURE/agricultural outbuilding

7. Description

Architectural Classification

(Enter categories from instructions)

Federal
Other: Louden Barn

Materials

(Enter categories from instructions)

foundation BRICK, STONE
walls BRICK
roof METAL
other _____

Narrative Description

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

8 Statement of Significance

Applicable National Register Criteria

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

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

Criteria considerations

(mark "x" in all the boxes that apply.)

Property is:

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

Narrative Statement of Significance

(Explain the significance of the property on one or more continuation sheets.)

9. Major Bibliographical References

Bibliography

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

Previous documentation on file (NPS):

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

Areas of Significance

(Enter categories from instructions)

ARCHITECTURE

Period of Significance

c.1840

Significant Dates

c.1840

Significant Person

(Complete if Criterion B is marked above)

N/A

Cultural Affiliation

N/A

Architect/Builder

N/A

Primary location of additional data

- [X] State Historic Preservation Office
Other State agency
Federal agency
Local government
University
Other

Name of repository:

William Ridgway House
Name of Property

Burlington County, New Jersey
County and State

10. Geographical Data

Acreage of property 7 acres

UTM References

(Place additional UTM references on a continuation sheet.)

1 18
Zone Easting Northing
2

3
Zone Easting Northing
4

See continuation sheet

Verbal Boundary Description

(Describe the boundaries of the property on a continuation sheet.)

Boundary Justification

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

11. Form Prepared By

name/title Sheila Koehler/Associate

organization Westfield Architects & Preservation Consultants date October 2018

street & number 425 White Horse Pike telephone (856) 547-0465

city or town Haddon Heights state NJ zip code 08035

Additional Documentation

Submit the following items with the completed form:

Continuation Sheets

Maps

- A **Site map** (7.5 or 15 minute series) indicating the property's location [consult with NJ HPO].
- A **Sketch map** for historic districts and properties having large acreage or numerous resources.

Photographs

Representative **photographs** of the property.

Additional items

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

Property Owner

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

name _____

street & number _____ telephone _____

city or town _____ state _____ zip code _____

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

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

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Ridgway, William, House
Burlington County, NJ

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Narrative Description

Summary Paragraph

The William Ridgway House, built c.1840, is a three-story, brick Federal-style house with Greek Revival influences. It has a double-pile center hall plan and a low, hipped roof with a widow's walk platform (Photograph 1). The brick is laid in plain Flemish bond on the façade and in common bond on the other elevations; the chimneys are brick covered with stucco, and the roof is clad with metal. The front stoop is of brick, a rear stoop is concrete, and a side porch is constructed of wood and concrete with a metal roof. Architectural details reflecting the Federal style on the exterior include the five-bay facade laid in plain Flemish-bond brick; paired, interior end chimneys; the low hipped roof with widow's walk; a transitional Federal/Greek Revival entrance featuring an elliptical fanlight and sidelights; the lead muntins in the fanlight and sidelights; and, large, symmetrically-placed six-over-six windows at the first floor with solid paneled shutters and smaller six-over-six windows with louvered shutters above. On the interior, the center-hall, double-pile floor plan, open-stringer, curved, half-turn staircase, and elliptical arch separating the entrance and stair halls are all Federal style details. The Greek Revival influence is expressed on the exterior by the height and massing, the trim profiles around the front entrance, and also by the low, hipped roof. Interior details that reflect the Greek Revival influence include: eight-panel doors; aedicule surrounds around the doors and windows; window and door trim molding profiles; the molding profiles of the fireplace surrounds; and, the composition cornice and ceiling medallion molding profiles. The house stands on a rectangular, seven-acre farm property, subdivided from a 175-acre farm in 1979. Six outbuildings are arrayed to the north and east of the house on the property, including a c.1930 pump house, a c.1920 barn, a c.1930 shed that once housed livestock, a c.1920 privy, a building that consists of a c.1840 corn crib converted to a garage and connected to a nineteenth-century, one-room schoolhouse that was previously moved to the property and converted to a guest cottage, and a c.1980 dog kennel. The house lawn is set off by a picket fence, while brick and mulched paths lead to the entrances and create entertaining space with a fountain on the north side of the house. A U-shaped gravel driveway runs north from the road east of the house to the corn crib garage. Approximately four acres north and east of the outbuildings are open fields where the owner grows hay. The house and property are in excellent condition and the house has undergone very little alteration since its construction, with the exception of the porches and a rear addition that were removed by previous owners. The property's period of significance is c.1840.

Description

Site

The William Ridgway house and property are located in a rural area of Burlington County, New Jersey. The small farm is surrounded in all directions by other farms (Photographs 2 and 3). The property is located near the base of Arney's Mount, but does not slope noticeably. The house, landscaped lawns, outbuildings and driveway are located on a rectangular, three-acre section in the southwest corner of the property, with the

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remaining four acres to the north and east left as fields (Photograph 4). The landscaped three acres are largely surrounded by picket fencing, along with rail fence near the northwest corner and a small area of dry-laid stone wall with barbed wire behind it along the north boundary (Photograph 5). The house is located roughly at the center of the southwest quarter of the larger property, facing south toward Juliustown Road. A gravel drive leads from the front steps in an arc out toward the road and the other section of driveway to the east, while mulched paths lead around the west side of the house, out to a fountain directly in front of the house, and north from the house to a modern fountain (Photograph 6). A brick path leads from the east side door out to the driveway. The area around the house is kept as a lawn with numerous, mostly deciduous, trees, and mature shrubs dotting the area. The shed is located at the northwest corner of the landscaped area, with the privy to its east, north of the house (Photograph 7). The corn crib/schoolhouse is northeast of the house, with the dog kennel behind it to the north (Photograph 8). The barn runs north-south along the eastern boundary of the farmhouse area (Photograph 9). A U-shaped gravel driveway runs north-south from the road to the area enclosed by the barn and the corn crib/schoolhouse, with an offshoot that curves around in front of the house. The pump house is between the curve of the drive and the road (Photograph 10).

Exterior

The south elevation is a Federal style, three-story, five-bay Flemish-bond brick façade (Photograph 11). A set of modern, c.1980, pyramidal brick steps with a flagstone stoop leads up to the main entrance, which is set in the center bay at the first floor level. The entrance steps are flanked by three-light basement windows with square, vertical iron bars, (except for the window at the eastern end that is missing its grill).

A c.1980 six-panel door with a quirked ovolo panel molding profile is set within a transitional Federal/Greek Revival, segmentally-arched opening with a pair of modern, louvered, wooden storm doors and flanking sidelights over single-recessed panels, topped by an elliptical fanlight transom across the door and sidelights (Photograph 12). The panels have a Greek Revival thumb with half-bead molding profile, while the sidelights and fanlight are divided by Federal period decorative lead muntins (Photographs 11 and 13). The jamb molding between the door and sidelights has a Greek Revival acorn profile with three-quarter beads on either side. The lintel above the door and sidelights has a profile, from top to bottom of fillet/thumb/three-quarter bead/fascia/fascia/fascia/fascia in which each fascia is shallowly recessed from the one above, as was common to the Greek Revival style. Colonial Revival lantern-style light fixtures are located over and on either side of the door.

The entranceway is flanked by six-over-six, double-hung sash windows, common to the Federal and Greek Revival styles, in the outer four bays (Photograph 15). At the second and third floor levels, similar windows are also located in the outer four bays. The center bays at the second and third level each contain a Greek Revival tripartite window with a center, six-over-six, double-hung sash window and outer two-over-two windows. The windows all have projecting wood sills and lintels with bull's eye corner blocks on the lintels. The first floor windows are taller than the upper level windows and each has a pair of four-panel shutters. The shutter panels are recessed with a cyma recta/half-bead profile. The second- and third-floor windows have three-

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section, louvered shutters. This arrangement is typical of the Federal style. All windows have c.1980 storm windows and most have matching cast iron shutter dogs. The boxed cornice has a quirked ovolo/fillet profile; the bed molding is similar but smaller. Cylindrical, uncorrugated downspouts run down either end of the elevation (Photograph 14). The roof is hipped and covered with standing-seam metal. A widow's walk platform is centered while paired chimneys project from the east and west walls, both are features of the Federal style.

The symmetrical west elevation is three stories high and two bays wide (Photograph 15). The windows are aligned in two columns in the center of the wall between stuccoed, interior end chimneys. The box cornice of the façade continues around this elevation beneath the hipped roof as a transitional element between the Georgian box cornice carried across side elevations in the eighteenth century under a pent roof, and the bracketed cornices beneath hipped roofs during the Italianate period. This cornice detail is a significant feature of the vernacular brick houses in southern New Jersey. The brick is laid in common bond with seven stretcher rows between header rows. The two windows at each level match those on the south elevation in their details, except that the first floor south shutters are three-panel replacements, c.1980, while the louvered shutters on all the windows above are two-section replacements from the same time period. The two windows at the basement level also match those on the south elevation. Two downspouts, both rectangular, one corrugated and one not, descend from the cornice at the north end of the elevation.

The north elevation, is a three-story, five-bay, asymmetrical wall with six-over-six windows at all three levels (Photograph 16). The central window bay is offset to the west to maximize light into the second and third floor hallways. The second window from the eastern end at the first-floor level has been restored back from a doorway that led to a previous rear section. The windows feature a mix of original and c.1980 replacement shutters. Original shutters are located in the first floor, second bay from the west and across the third floor, while the remaining replacement shutters are a combination of two-section and three-section louvered shutters on the second floor level and two-panel solid shutters at the first floor level. Another nine-light, sash door with vertical panels and a metal storm door is offset in the center bay at the first floor level under the windows above. Concrete steps lead up to the door and a metal bulkhead is located immediately east of the steps. Single-light basement awning windows with square, iron vertical bars are located only in the two outer bays.

The east elevation matches the west elevation at the second and third floor levels, except that the louvered shutters have three sections like the original shutters on the south elevation (Photograph 17). At the first floor level, there is a six-over-six sash window with original shutters at the southern end of the elevation. A matching window at the northern end, which would have created symmetry, has been removed. A door is centered on the elevation at this level and a window, which is smaller than the others with different jamb trim but a typical lintel, is located just north of the door. The door is a c.1980 replacement nine-light sash over two vertical recessed panels with a storm door. The c.1980 porch leading up to the door has brick steps, wood newels and railings, and a hipped, flat-seam metal roof. A projecting brick course about 18" above the porch marks the location of a previous, possibly original, porch roof. A former bulkhead at the basement level under

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the south window has been removed. A typical basement window opening remains at the north end of the wall.

Interior

First Floor

The first floor is laid out in a double-pile, center hall plan (See First Floor Plan and Photographs 18, 19 and 20). The center hall, which is divided into a front entrance hall and rear stair hall by a partition wall with a Federal-style elliptical archway, is flanked by front and rear parlors (now living room and dining room) on the west side and a den and kitchen on the east side.

The center hall (room 101) comprises two spaces, the front entrance hall and the stair hall that are connected by a full-width elliptical archway in the partition wall between the two areas. The entire space has random-width, tongue-and-groove flooring roughly 4-6" wide, running north-south. The baseboard is approximately one foot high with a bead/thumb cap molding and a quarter-round shoe molding. Along the east and west walls in the front entrance hall, the baseboard has been hidden by baseboard radiators. The walls are of painted, flat plaster. The ceiling is of plaster with a decorative cornice and a medallion at the center of the front entrance hall. The plaster cornice features an ovolo-over-three-quarter bead at the wall, an intermediate half-bead-on-fascia molding on the ceiling and an inner border molding that consists of a raised fillet on the interior and three angled triangular fins. The medallion around the chandelier consists of the same angled triangular fins edged by raised fillets on both sides and square recessed corner blocks. Both the cornice and medallion reflect geometric shapes favored during the Greek Revival period.

The front entrance hall, which is approximately 1/3 of the depth of the house, contains one opening in each wall: the front entrance door in the south wall, matching doors to rooms 102 and 105 in the east and west walls (Photograph 21), and the elliptical archway to the stair hall in the north wall. This space features the most elaborate wood moldings in the house. The front entrance doorway consists of a modern six-panel door flanked by sidelights with lead muntins over recessed panels, all set within a molded door surround and beneath an elliptical fanlight with cast iron muntins radiating from smaller elliptical arcs. The panels on the front door are raised and edged with a simple ovolo panel molding. The door jambs are plain with beaded corners. The recessed panels beneath the sidelights are recessed with applied, attenuated, quirked, cyma recta panel molding. The apron molding above the panels consists of three half-beads. The Greek Revival door surround forms the appearance of pilasters supporting an entablature. The baseboard without the cap molding creates a pedestal supporting a jamb molding with the profile, from exterior to interior of fillet/half-bead/half-bead/fillet, creating the appearance of a pilaster. The entablature has a profile, from top to bottom of fillet/fillet/recessed fillet/attenuated ovolo/fillet. The profile around the fanlight, from exterior to interior, is fillet/fascia/three-quarter bead/fascia.

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The doors in the west and east walls, which lead to the front parlor and the library have even more elaborate Greek Revival door surrounds, again original to the c.1840 construction. The doors have eight recessed panels, often found during the Greek Revival period, with a panel molding profile of quirked cyma recta/fascia. The jambs have recessed panels, with a molding profile of quirked cyma recta. The jamb trim matches that around the front door. The entablature above, however, is more complex than that over the front door, with a profile, from top to bottom, of fillet/fillet/ovolo/three-quarter bead/fascia/quirked cyma reversa/fascia/fillet. The trim on the archway echoes that on the doors with a fillet/quirked cyma recta/fascia profile from exterior to interior.

The stair hall, which occupies the northern 2/3 of the center hall, features a Federal style half-turn staircase along an inset section of the east wall and the north wall, a door leading into room 103 in the west wall, an exterior door in the north wall, a door to the powder room under the stairs, a paneled stair wall, and a doorway into the kitchen in the east wall (Photograph 20). In another Federal detail, the east stair wall curves away at the bottom of the staircase to the east wall of the stair hall space. Half-beads and beak moldings accentuate the elegance of the urn-shaped, turned newel post. The pineapple atop the newel post is a c.1980 addition. The turned balusters are slender and marked by bead moldings. The door to room 103 and its surround matches the doors to rooms 102 and 105, as does the doorway surround on the opening to the kitchen. Likewise, the north exterior door has a similar surround that has been truncated by the stair wall on its east side. The c.1980 exterior door itself is a nine-light-over-two-raised-panels sash door. The door to the powder room has a quirked cyma recta panel molding profile on recessed panels and a simple surround. The panels on the adjacent stair wall are likewise recessed, with a quirked cyma recta/fascia profile.

Rooms 102 and 103 are the front and rear parlors on the west side of the house (Photographs 22 23, and 24). The two rooms are nearly identical, except that the east wall door in room 103 is offset to the south rather than being centered on the wall. Otherwise, the rooms' floors, walls, ceilings with decorative plaster, doors, and moldings match those in the front entrance hall. The windows, two on the south and north walls, respectively, along with one on the west, have the same surround as the doors, including paneled jambs with the same recessed paneling (Photograph 25). Paneling with the same profile as the jambs is also located under each window. The window jambs are splayed and interior shutters were added to them in 1980. Each window sill has a bullnose stool over a cyma recta molding and an apron with three, spaced half beads. The rooms also feature matching original fireplace mantels of a gray, highly variegated marble (Photograph 26). The jambs of the firebox are carved into symmetrical moldings with a Greek Revival profile of fillet/cavetto/half bead/half bead/cavetto/fillet. Marble brackets at either end of the mantel frieze are carved with the same profile. The frieze is carved with a double cavetto profile, creating a fluted appearance. The rooms are connected by a pair of doors that open into the rear parlor. These doors and their surround match the other doors and surrounds in the room.

The kitchen, room 104, has been altered over time (Photograph 27). It currently has a modern tongue-and-groove wood floor and plaster and wood-paneled walls, as well as kitchen cabinetry. Wood paneling of repurposed shutters installed c.1980, is located on the east wall around the re-opened fireplace. The trim

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around three of the doorways -- in the west, south, and east walls -- has a fillet/cyma recta/half bead profile. The doors to rooms 101 and 105 are typical of the public rooms, and the door to the exterior is a c.1980 sash door with nine-lights over three raised panels. The windows, one located in the east wall and two in the north, are all six-over-six sash. The east window shares the same trim as the three doors. The north windows feature a modern c.1980 molding with a fillet/cyma recta/fascia/ovolo profile. The same trim surrounds the door to the rear stairs in the west wall, which is an early-twentieth-century stacked, five-panel door with recessed panels and cyma reversa/cavetto panel molding.

The den, room 105, was altered during the c.1980 rehabilitation by rebuilding the fireplace and an adjacent chimney closet and adding bookshelves around the room (Photograph 28). The wood mantel installed on the new fireplace is simple and matches those on the third floor of the house. Interior shutters were installed as well. The den is smaller than the front parlor, since the partition wall with the kitchen was offset to the south of the exterior door located in the center of the east wall. It features similar windows and doors, but with simple trim with a fillet/cyma recta/three-quarter bead profile.

Second Floor

The second floor plan echoes the first floor plan. The stair hall occupies the northern (rear) two thirds of the center section. A small bedroom/office occupies the southern third of the center. Two bedrooms are located on the west side of the house and a bedroom and bathroom with a short hallway are on the east side. The doors on this level are generally recessed-eight-panel with quirked cyma recta panel molding. Windows are six-over-six sash with splayed jambs, but are not as tall as the first floor windows and do not have panels beneath. The profile of the window aprons is, from top to bottom, fascia/quirked cyma recta/fascia/fillet. The trim on doors and windows on the second floor generally has a profile, from exterior to interior, of fillet/quirked cyma recta/fillet/cyma recta/fillet with bull's eye corner blocks. The baseboard matches that on the first floor, but is not as tall. These simplified architectural details generally reflect a Greek Revival influence.

The open staircase from the first floor features a continuous curved handrail without newel posts, consistent with the Federal style. It continues through the second floor up to the third in the stair hall (Photograph 29). Access to the back staircase down to the first floor is through a doorway in the west wall of room 205. Doors in the west, south, and east walls of the stair hall lead to the four bedrooms and an added hall closet in the southeast corner of the hallway. A single window is located in the north wall at the stair landing. Rooms 202, 203, and 204 each exhibit typical second-floor features (Photographs 30, 31 and 32). In addition, room 202, at the center of the south side of the house, has one of the two tripartite windows (Photograph 30). Rooms 203 and 204, which mirror each other, have centered fireplaces on the west wall with adjacent closets on the outer corners and windows on the inner corners. (This arrangement allowed the appearance of stacked windows on the exterior elevation.) The wood fireplace mantels in rooms 203 and 204 are original and identical (Photograph 33). The Greek Revival mantel profile, from top to bottom, is fillet/thumb/half bead/fascia/quirked cyma reversa/three spaced half beads/quirked cyma recta/fascia/fillet/fascia/half bead.

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Room 205, located in the northeast corner of the floor, has been converted to a bathroom (Photograph 34). The floor is finished with three to six inch random-width, pine, tongue-and-groove flooring. The small baseboard has a simple half-bead cap molding. The door trim has a simple fillet/ attenuated cyma recta/three-quarter bead, while the window trim profile is fillet/attenuated cyma recta/fascia/cyma recta/fillet. The access to the back staircase to the third floor is located in the northwest corner of the room. The fireplace in this room was closed up and then reopened in 1980. The new wood mantel is similar to the third floor mantels. Room 206 mirrors room 203 in layout, but has original six to eight inch wide random-width flooring and door trim matching that in room 205 (Photograph 35). The window trim in this room has a profile of fillet/cyma recta/three-quarter bead and a stool and apron profile of cyma reversa/fascia/half-bead/fascia/half-bead. The firebox surround is unique in the house. The jamb molding has profile of fillet/cavetto/cavetto/cavetto/fillet. The lintel molding across the top of the firebox is similar to the jamb moldings but twice as wide and featuring an elongated diamond just above the firebox (Photograph 36). This surround exhibits Greek Revival influence.

Third Floor

The third floor layout differs from the floor below. The stair hall occupies the northern (rear) half of the center section together with the back stairs and stairs up to the attic from a landing to the east of the stair hall. A large room, sometimes called the ballroom (room 302) occupies the western 2/3 of the front half of the third floor. Room 303 is in the northwest corner, and the eastern third of the floor is divided into three rooms and a hallway. Finishes on the third floor are generally simpler than those on the lower floors. The floorboards are old-fashioned, wider random-width boards. The trim around the doors and windows matches the trim around the door in room 205. The remaining original doors are six-panel; molding on the room door panels is generally a quirked cyma reversa, while the closet doors have raised panels with no molding (Photograph 37). The doors to room 302, 304, 305, and 306, as well as the closet door in room 305 have been replaced with c.1980 six-panel doors with raised panels. The stair hall, room 301, contains the upper level of the open staircase, along with doors to room 302, 303, and the landing providing access to the back stairs, attic stairs, and east side hallway (Photograph 38). A typical six-over-six window is located in the north wall. Room 302 contains the tripartite window in the south wall, along with two six-over-six sash windows, and the closet/fireplace/window arrangement found in the second floor rooms on the west wall (Photographs 39 and 40). A small closet has been added in the northeast corner. Finally, the modern replacement door with simple original trim leading to the stair hall is located near the east end of the north wall. Room 303 matches rooms 203 and 204 in its arrangement (Photograph 41). The fireplace mantels in 302 and 303, however, are very simple, with no molding except for the quirked cyma recta molding around the firebox, and are identical to each other.

The landing to the east of the stair hall is separated from both the stair hall and the east hallway by six-panel doors. Within the landing space, the attic stairs are open to the landing, while a modern, four-panel door blocks the top of the back stairs down to the second floor. The door is topped by a transom. In the east hallway, three modern six-panel doors set in openings with transoms lead to two bedrooms and a bathroom installed c.1980 (Photograph 42). Rooms 304 and 306 have closets and fireplaces against the east wall and two

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windows in the north and south walls respectively, while room 305 has two windows in the east wall and a closet against the north wall (Photographs 43 and 44).

Attic

The small attic under the widow's walk platform holds mechanical equipment and is accessible through a floor hatch via a steep, narrow stair from the third floor. The floorboards are wide, tongue-and-groove, the walls are finished with plaster, and the ceiling is open roof framing. The roof framing consists of five joists running north-south and all tapered on the top side from a center point down in order to create a high ridge point in the center of the roof above (Photograph 45). Wide boards serve as furring strips running east-west on top of the joists and are topped by narrower board sheathing running north-south down from the center ridge point. The two outer joists are connected to the outer walls by five short joists with mortise-and-tenon connections. A hatch in the ceiling provides access to the roof platform.

Basement

The basement has a concrete slab floor, ironstone and brick exterior foundation walls, ironstone partition walls and an open joist ceiling (Photograph 46). Four chimney supports are located along the east and west walls (Photograph 49). Each support is of brick with a relieving arch to support the weight of the fireplace structure above. The basement is divided into three sections by ironstone partition walls running north-south under the stair hall walls. An opening in the north wall in the east section of the basement that previously led to the former rear section has been closed with concrete block. A former bulkhead opening in the east wall has been closed up as well. The current bulkhead access was enlarged from a window. Interior stairs from the basement to the first floor have been removed.

Outbuildings

Barn (built c.1920)

A Loudon dairy barn, with a concrete foundation and a wood frame structure clad in clapboards, is located to the east of the house. The barn's first floor features cow stalls and has different levels to accommodate cows and the milking process. A large, standing-seam, flared gambrel roof with three cone-roofed ventilation shafts covers a long, open second floor used for the storage of hay and accessible via an original straight ladder and a later spiral staircase. The south elevation, with its gambrel peak, has two fixed, nine-light windows flanking a vertical-beaded-board door with crossbucks (Photograph 9). A small gable-roofed milk room projects to the west and features two additional six-over-six windows and a sliding barn door of the same door type. The west elevation contains fixed, nine-light windows in most of its fourteen bays (Photograph 47). Typical vertical-beaded-board doors with crossbucks are located in the first, third, and seventh bays. The milk room is located at the southern end of the elevation, with a typical door and window on its north elevation. The north wall has a single large opening at the center of the first floor level (Photograph 48). A pair of hay doors at the second

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level consist of nine-light sash doors over vertical-beaded-board with crossbucks. The east elevation is pierced by a series of nine-light fixed windows in the second, third, fourth, sixth, seventh, eighth, tenth, and thirteenth bays from the southern end (Photograph 9). The remaining bays contain typical doors, except for the eleventh bay, which consists of three typical doors hung together as a sliding door.

The interior has a concrete floor at the first floor level in accordance with sanitary requirements, with troughs and raised walkways (Photographs 49 and 50). The walls are finished with painted boards, as are areas of the ceilings. Two beams run north-south on either side of a central walkway area, supported by metal posts. The cow stalls are metal. A door separates the barn from the milk room, also with a concrete floor. The hay mow is one large, open, unfinished space with exposed roof trusses (Photographs 51 and 52). The ventilation ducts that exhaust air from the first floor are set within wood frames that carry them up the interior roof surface to the ventilators at the ridge.

Pump House (built c. 1930)

The pump house is a poured concrete structure with a concrete floor and walls, a plaster ceiling, and a wood-framed roof and gable ends clad in clapboard and wood shingles respectively (Photograph 10). The gable roof has exposed rafter-tail eaves. Access is via a poured concrete bulkhead entrance on the north side with a board-and-batten with crossbuck wood door on a wood frame attached to the concrete cheekwalls. The interior is filled with pumping equipment, still in active use (Photograph 53).

Shed (built c. 1930)

The shed is a wood-framed building that may have originally housed livestock. It features a concrete slab foundation/floor, clapboard siding, and an asymmetrical gable roof clad in corrugated metal (Photographs 7 and 54). The six- and eight-light windows on the south and east elevations appear to be reused nineteenth-century sash. A large doorway in the west wall has been filled in with wide vertical boards, while a smaller doorway on the east side has been filled in with clapboard. An area of the north slope of the roof at the west end is raised and extended and supported on knee braces. On the interior, the walls have been partially finished with plywood, and one area has been partitioned off like a stable bay. The ceiling is open-rafter (Photograph 55).

Privy (built c.1920)

The privy has a concrete slab base, a wood-framed structure covered with vertical beaded board, and a shed roof, with wood shingles that has been extended into an asymmetrical gable to create a small overhand over the door in the south walls (Photograph 56). The door is constructed of vertical beaded board as well.

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Corn Crib/Schoolhouse (built c. 1840 and early-to-mid 19th century respectively)

The corn crib is a wood-framed structure on a concrete slab, clad in vertical board siding, with a gable roof finished with corrugated metal (Photographs 8 and 57). Two sets of modern garage doors with vertical boards covered with crossbucks are located on the western half of the south elevation. A four-light, fixed, window is located in the west gable end above a larger closed opening. On the interior, the original configuration of two drive lanes on either side of central ventilated corn storage area, flanked by outer bays of more ventilated corn storage areas is apparent, with the drive bays now enclosed front and back for the new garage use (Photographs 58 and 59). The slatted walls have been removed except in one small area, but timber joinery (mortised, tenoned and pegged) survives. The eastern half of the building was a one-room schoolhouse that was moved to the site. It stands on a poured concrete foundation and is a frame structure clad in clapboard, with a gable roof finished with corrugated metal. Six windows are located on either side of a centered door in the south elevation. The east gable end contains another centered door flanked by two windows. Three more windows are asymmetrically placed across the north elevation. No original fabric remains on the interior, which has been finished as a one-bedroom cottage with a bathroom, kitchen, and living/dining area.

Dog Kennel (built c.1980)

The dog kennel has wood-framed structure, a concrete foundation/floor slab, particle board siding, a corrugated metal roof, and a metal, six-panel door with two lights in the upper panels on the west wall (Photograph 60). Two openings in the south wall lead onto a concrete pad surrounded by chain link fencing.

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Statement of Significance

Summary Paragraph

The William Ridgway House, constructed c.1840 as the home of William Ridgway and his daughter, Elizabeth, is an intact, elegant example of a late Federal-style farmhouse of a type popular in southwestern New Jersey. Contextually, it relates to the transition between the Federal and Greek Revival styles during the second quarter of the nineteenth century, and is notable for its expression of elements of both styles. The house meets National Register Criterion C with local significance in the area of architecture. Federal style elements employed include the Flemish bond brick on the facade, center hall floor plan, paired interior end chimneys, and a half-turn, open-stringer staircase with slender balusters and a continuous handrail. Greek Revival style elements include a three-bay portico, tripartite windows, four-panel shutters, a boxed cornice with built-in gutter, several eight-panel doors, several marble fireplace mantels, and geometrically decorated wood fireplace mantels. Its three-story, five-bay, double-pile form marks its original owner as among the more prosperous farmers of his locality. The transitional main door surround gracefully combines the two styles by incorporating a Federal fanlight transom and Greek Revival sidelights and applying Federal style, cast iron muntins to both. The property is a seven-acre parcel subdivided from a 175-acre farm, surrounded by picket fence and stone wall and dotted with mature trees and shrubs. Four, intact, early-twentieth century farm outbuildings remain on the property, preserving the historic context of the house. The property's period of significance is c.1840.

History and Architectural Evolution

The property on which the William Ridgway house was constructed lies in Springfield Township, Burlington County, New Jersey. This Township was formed November 6, 1688 and received charter status on January 13, 1713.¹ The property was sold by a Jenny Stewart in 1720 to John Shinn, Jr. Shinn was the son of a Quaker who moved his family to the area from England some time between 1677 and 1680.² Both John Shinn, Sr., listed as a wheelwright in one document, and John Shinn, Jr. grew wealthy and accumulated land over time. John Shinn, Jr. in turn left the land that would become the Ridgway property to his son Jacob Shinn upon his death in 1736/7.³ Jacob Shinn, according to his will dated January 10, 1792, divided most of his estate between his sons, John and Caleb, with John inheriting the future Ridgway property upon Jacob's death in 1795. In 1809, Caleb bought the land from John and owned it until his death in 1835.⁴

¹John P. Snyder, *The Story of New Jersey's Civil Boundaries 1606-1968*, (Trenton: Bureau of Geology and Topography), 1969, p.99.

²Josiah H. Shinn, "History of the Shinn Family in Europe and the United States" ([Chicago]: The Genealogical and Historical Publishing Company), 1903, 40, <http://blankenshipweb.com/a2z/shinn/NJ%20Shinn%20Family.htm>.

³Shinn, 47, 61-63, 79-80.

⁴ RGA, Inc., "Cultural Resources Survey, Arney's Mount West Trail, Springfield Township, Burlington County, New Jersey," (Trenton: New Jersey Historic Preservation Office, 2018); and, "History with Chain of Title," not published, in the files of Ernest Borden; Shinn, 105.

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Caleb Shinn, who also both inherited and accumulated wealth, never married. Upon his death, the bulk of his estate was willed to his adopted daughters, Mary Wright Rossell and her sister Louisa Brognard Rossell. The girls were reportedly the children of his housekeeper, Rachel Rossell, and it is not clear whether he fathered them or legally adopted them.⁵ Mary Rossell inherited the property at age 14. The next year, in 1836, she married William Ridgway, bore a daughter, Elizabeth, and died at age 15. Elizabeth Ridgway inherited the property from her mother and apparently was raised there by her father William.⁶ William is most likely responsible for the construction of the house, which stylistically dates to about 1840. The house is shown along with another house directly across the road on an 1849 map of Burlington County, confirming it had been built prior to that year.⁷ A house down the road, across from Arney's Mount, is labeled R. Russel, (for Rachel Rossell, as it is correctly labeled R. Rossell on an 1859 map), which may be the house Caleb Shinn had occupied.⁸

Elizabeth married John B. Deacon in 1857; the property is labeled with his name on the 1859 Burlington County map.⁹ While Elizabeth and John lived on the property in 1860, according to census records, along with their children, farm workers, and domestic laborers, by 1870 they had removed to nearby Pemberton. By 1871, the Deacons reportedly owned around 260 acres, after an additional land purchase from Jacob Merritt, and the Ridgway property was likely being operated and possibly occupied by a tenant farmer. Elizabeth purchased another parcel, known as the Smith Land, from Jacob Merritt in 1876. She died in 1878. John Deacon, who inherited the property, remarried a few years later and does not appear to have returned to live at the property.¹⁰

In 1890, the Smith Land tract was foreclosed and the property was sold at auction by Sheriff George Harbert on September 6. Jacob Merritt was the successful bidder. The remainder of the Ridgway property was also sold to Jacob Merritt in two parcels, one by John Deacon in February 1891 and the other by Anthony Morris Deacon in October 1891.¹¹ Merritt died leaving a will that was filed for probate in 1896, that left most of his estate, including the Ridgway property, to his daughter Rebecca. Rebecca had also previously purchased another parcel of land from Helen Deacon in October of 1890. Rebecca owned the property until 1913, when she sold it to George S. Phillips. Rebecca likely never occupied the property, as she presumably inherited at least one other house down the road from the Ridgway house from Jacob Merritt, and as the Ridgway property was listed as having a tenant named Charles H. Johnson on the property at the time of sale.

⁵ "History with Chain of Title;" Shinn, 105. Caleb also left Rachel a house and an annual income for life. Rossell and Wright were both surnames of families from the area.

⁶ "History with Chain of Title;" and, RGA Inc., "Cultural Resources Survey." Ridgway was also a common surname in the area.

⁷ J.W. Otley and R. Whiteford, *Map of Burlington County Mostly from Original Surveys* (Philadelphia: Smith & Wistar, 1849); and, William Parry, George Sykes, and F.W. Earl, *New Map of Burlington County from Actual Surveys and Official Records* (R.K. Kuhn and J.D. Janney, 1859).

⁸ Other name misspellings were noted on the map, include Ridway and Ridgeway for Ridgway.

⁹ RGA Inc., "Cultural Resources Survey;" Parry, "New Map of Burlington County."

¹⁰ RGA Inc., "Cultural Resources Survey.;" and, "History with Chain of Title."

¹¹ "History with Chain of Title;" RGA Inc., "Cultural Resources Survey."

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From that time, the house passed through a series of owners, being sold in 1930 to John and Anna McCully, then to Blasé and Edna Ravikio in 1945, Joseph and Josephine Bloomfield in 1950, Angelo and Corinna De Sandre in 1964, Alexander Ewing in 1967, and finally, the current seven-acre parcel was sold to Ernest Borden in 1979, the property's current (2018) owner. John McCully was listed as being employed in the restaurant business in the 1930 census and may have had a tenant farmer operate the farm. The house was also reportedly rented to military families after World War II by the Ravikios, who operated a dairy and chicken farm on the property.¹² This history of tenancy may help to account for the house's high state of preservation. Ewing was not living in the house at the time of the sale to Ernest Borden and it had fallen into a state of disrepair. Borden hired the Stockton Construction Company to assist with the rehabilitation work.¹³ The contractor's detailed estimate highlights the sound condition of the house, despite its neglect. "The house is basically in good condition. Structurally, it is very sound. The building elements are of 3"x7" floor joists, masonry walls, 1"x6" tongue in groove floor boards. Most of the repair work is cosmetic, except where it is necessary to replace a specific element. The condition of the building decreases as one ascends the stairs, the third floor needing the most work."¹⁴ The accompanying assessment bears out that statement, recommending a conservative rehabilitation approach to existing historic fabric with only few replacements where necessary, primarily doors and shutters.

The William Ridgway house, as constructed c.1840, was three stories high and five bays wide, with a low, hipped roof, a widow's walk, a one-story, three-bay porch on the south elevation, and another one-story porch across the northern two-thirds of the east elevation. The north elevation likely had a one-story, one-bay porch at the north entrance as well. The style exhibited the influence of both the Federal and Greek Revival styles, highlighted by the transitional door surround with an elliptical fanlight and sidelights. On the interior, the elegant center hall employed a grand elliptical arch, a refined curving, open-stringer staircase, and elaborate millwork, further reflecting the influence of the two styles. The way in which the family was intended to inhabit the house was reflected in the center-hall, double-pile floor plan. On each floor, the more elaborately finished public and guest rooms were located on the west side of the house, while the back staircase and smaller, more utilitarian rooms are located on the east side, with the exception of the second floor southeast bedroom, which appears to have been more on a par with the west side second floor bedrooms.

¹² "History with Chain of Title;" RGA Inc., "Cultural Resources Survey."

¹³ Ernest Borden, Personal Interview, Springfield Township, 4/25/17; Contractor's Estimate, Restoration Work at 149 Juliustown Road, Not Published, c.1979, in the files of Ernest Borden; Alexander Ewing, Alexander Ewing to Ernest Borden, Agreement of Sale, draft, not published, in the files of Ernest Borden; Stacy B. Stockton, Stockton Construction Company to Ernest Borden, Signed letter of proposal, August 27, 1979, in the files of Ernest Borden. The Stockton Construction Company, located at the time at 16 Nicholas Street in Pemberton, New Jersey, was a local construction company that advocated sensitive and minimal interventions to rehabilitate the intact house in its evaluation and proposal.

¹⁴ Contractor's Estimate, Restoration Work at 149 Juliustown Road.

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No physical evidence remains of the original front porch, but it is shown with replacement posts in a c.1900 photograph (Historic Photograph 1).¹⁵ The three-bay configuration of the original front porch shown in the photograph is common to vernacular Greek Revival houses in New Jersey. There is physical evidence of a porch on the east elevation over the side entrance and extending to the northern end of the elevation in the form of a projecting brick flashing course, as well as an anchor in the brickwork. The brick course can also be seen well above the flat roof of a later side porch shown in Historic Photograph 1. The current porch dates to 1980.

A rear section of uncertain age is also shown in Historic Photograph 1. The unmarred and finished condition of the brick on the north elevation, although not conclusive due to known brick repairs and cleaning, suggests that it was originally an exterior wall, indicating that the ell was probably an addition. The ell was removed prior to 1980. Finally, the hipped roof terminates in a platform like a widow's walk. No visible physical evidence remains to show whether the platform originally featured any type of wrought iron or wood railing enclosure, but the sides of the platform are clearly paneled in Historic Photograph 1.

Other alterations to the exterior and historic fabric replacement have been limited and mostly date to the 1980 rehabilitation by the current owner. The three exterior doors and some shutters have been replaced, shutters were added to the tripartite windows, storm sash were installed, new stoops were built at the north and south entrances, a bulkhead was moved from the east to the north elevation, and a door in the north elevation that led to the addition was restored to a window by moving a kitchen window on the east elevation to this location. Despite these minor alterations, the exterior of the William Ridgway House retains a high degree of integrity to its c.1840 period of construction.

Interior

The interior of the house also retains integrity from its period of construction. At the first floor level, the center hall and two west parlors are nearly untouched beyond the replacement of exterior doors before 1980 and installation of a powder room under the stairs in 1980. The library had been changed only by the removal of the fireplace before 1980. The fireplace and an adjacent cabinet were rebuilt and bookshelves were added in 1980. The kitchen has likely undergone the greatest change over time. The original configuration is not known, but prior to 1980, a north window was changed to a door, a window was inserted next to the exterior entrance, the fireplace was closed up, and walls were added to create a pantry configuration. In 1980, some of these changes were reversed when the pantry walls were removed, the kitchen fireplace was reopened, and an adjacent window was moved to the altered door opening on the north wall. The east exterior door was replaced in 1980. New finishes in the room included new wood flooring and new wood cabinetry along the east wall employing reused shutters for their paneling.¹⁶

¹⁵ Cleaning and repair of the brickwork in 1980 may have removed any ghost marks outlining the original front porch.

¹⁶ Ernest Borden, Personal Interview.

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At the second-floor level, room 204 was combined with part of a rear hallway to create a new bathroom. No layout alterations were made at the third floor level in 1980, but the doors to the three eastern rooms were replaced. These doorways also have transoms, which appear to be an early twentieth-century alteration.

On the farm property, a barn that is visible in a 1940 aerial photo was removed because it straddled the current northeast corner of the property line established in 1979. Other outbuildings that were historically associated with the farmhouse but located to the north of this seven-acre property were also removed, including a concrete block silo that stood to the north of the barn. The remaining outbuildings are considered non-contributing buildings: the Louden¹⁷ dairy barn and privy likely date to the first quarter of the twentieth century; the shed and pump house were built in the 1930s, based on aerial photographs from 1930 and 1940; the kennel is a modern structure (c.1980); and, the combined corn crib and schoolhouse building is shown on the site in a 1930 aerial photograph. Both the corn crib and the schoolhouse date to the nineteenth century, but have been altered and do not retain a high state of preservation (Historic Photograph 2). The schoolhouse is also not original to the site.¹⁸

Architectural Significance

The Ridgway house is significant under National Register Criterion C in the area of architecture for its expression of the Federal and Greek Revival styles in a vernacular southern New Jersey farmhouse. The building was constructed c.1840 by William Ridgway as a home for his daughter, Elizabeth. The size and style of the house reflected the wealth and status of the Ridgway family relative to that of its contemporaries. The imposing mass of the three-story, five-bay, double-pile house distinguished it from the more dominant two-story, single- or double-pile, side-gable houses found throughout the surrounding area. The three-story Federal and/or Greek Revival farmhouse is not an unknown subtype in New Jersey, but it is not common to the area and overall it enjoyed a relatively short period of popularity in New Jersey, spanning perhaps a twenty-year period.

The Federal style of architecture was popular in New Jersey between the later 1780s and about 1840, and in rural New Jersey it was represented in both high style and vernacular houses. The style embodied an attenuation and refinement of the Georgian style during the early decades of the United States. It was influenced by the latest architectural fashion from England, primarily the work of Robert Adam. Adam studied classic Roman architecture in Italy during a time when archaeological efforts were resulting in new discoveries about Roman architecture. Thomas Jefferson favored the influence of Roman classicism as being suitable for the new nation due to its romantic association with the concept of a democratic republic form of government. The Burlington County Courthouse in nearby Mount Holly, New Jersey is an example of the use of the Federal style in public architecture.

¹⁷ The barn appears to be based on Loudon Barn design 2563, available in both the 1915 and 1925 catalogs of the Loudon Machinery Company of Fairfield, Iowa.

¹⁸ Although it is not known with any certainty, the schoolhouse may be the building labeled "School" on the 1849 and 1859 maps, located at a nearby intersection (presently Rt. 206 and Monmouth Road). Presumably the school became obsolete after the school reform efforts of the mid-to-late 19th century, and was sold for repurposing.

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In domestic architecture, however, the Federal style was expressed in simpler ways. Some design elements and characteristics represented a continuation of the Georgian style, including: 2 or 2.5 story, single- or double-pile construction; symmetry, usually with a three- or five-bay configuration and less commonly with seven bays; side-gable or hipped roofs, both of which became less prominent during the Federal period; brick construction with raised foundations; Flemish-bond brick on the facade (with glazed headers on Georgian period buildings but not generally on Federal period buildings); molded water tables and string courses, which became less common over the first half of the nineteenth century; single- or double-hung sash windows (with pane arrangements ranging from 12-over-12 down to six-over-six in the Georgian period and more frequently nine-over-six or six-over-six in the Federal period and single-hung sash and thicker muntins giving way to thinner double-hung sash and muntins in the Federal period); and, a widow's walk on a hipped roof.

The center-hall single- or double-pile floor plan developed during the Georgian period and had become common during the Federal period. Staircase locations and configurations also varied, but during the Federal period, the half-turn staircase at the rear of the center hall became a common design. Staircase design evolved from winder stairs or closed-stringer designs with thick balusters and newels, straight runs of railings, and ninety degree turns at landings to open-stringer designs with attenuated, turned balusters and newels, curved and draped railings, and rounded turns at landings. Door panel configurations varied during the Georgian period, with two-, six-, and eight-panel doors being used often; by the Federal period six-panel, "cross-and-bible" style doors became common, particularly on the first floor. Raised panels were common on doors during both periods, although the reverse sides of panels were often flat on earlier doors, or in the case of some exterior doors, board-and-batten.

The evolution of the Federal style from the Georgian style involved the continuation in modified form of some elements, the attenuation of others, such as the window muntins and staircase balusters and newel posts, and the introduction of new, usually decorative elements. New characteristics typical of the Federal style that distinguish it from the Georgian style include: paired interior end chimneys, sometimes with brick bridging between the chimneys; elaborate door surrounds with classical details; louvered shutters above the first floor level; semi-circular or elliptical fanlights above the entrance and in the gable ends; lunettes in the gable end; added decorative detailing at the cornice, usually modillions; elliptical or rounded rooms and domed or arched ceilings in high style houses; curved open staircases as described above; graceful, decorative ornament carved in wood or cast bas-relief applied to mantels, walls, ceilings, etc.; three-part fireplace mantels; decorative motifs, including swags, garlands, urns, and classical geometric patterns, sometimes executed as elaborate punch-and-gouge work; and, raised panels on doors and wainscoting with an ovolo bead around the edge of each panel field.

Federal style characteristics at the Ridgway house include: the symmetrical, five-bay façade with Flemish-bond brick; the low hipped roof, although side gables were more common in the area; the fanlight over the front entrance door along with the cast iron muntins used on the fanlight and the sidelights; paired interior end chimneys; six-over-six, double-hung sash windows; louvered shutters above the first floor; the center-hall,

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double-pile plan; the elliptical arched opening in the front entrance hall; the open, curved, half-turn staircase, although the balusters may be more typically Greek Revival than Federal in profile; and, the curved wall in the stair hall.

The Greek Revival style of architecture was popular nationally from 1820 through 1860. Interest in Greek architecture in Europe had been spurred in the mid-eighteenth century by James Stuart, an archaeologist, architect, and artist who wrote *Antiquities of Athens*, the first accurate survey of ancient Greek architecture. While a number of important public buildings in Europe were designed in the Greek Revival style, the British Museum among them, the style did not gain the popularity in Europe that it would in the United States:

The Greek temple as a model stirred the imagination of the early American builders because by its associations it paralleled the ideal of a new and vigorous democracy. The Greek style was a simple one based entirely on the column and lintel, without the intricacies of arches, vaults, and domes that developed in Roman days. Not only the trained architects in metropolitan centers but the skilled carpenters working from design books in obscure villages found a system of building both dignified and practical.¹⁹

The style became known as the national style as temple-fronted churches, banks, town halls, and houses spread across the United States during a time of rapid westward expansion. The expressions of the style varied greatly by region, causing one architectural historian to note:

We know that at the beginning of the Greek Revival, the architects, both in Europe and America, copied the Classic Greek forms and details. The style rapidly progressed, once it achieved popularity, into new designs and details which have a classic spirit, but are entirely different from the Classic Greek. The plans of the houses and buildings which had been developed in the various localities, the climatic conditions, and the new materials which became available were the determining factors influencing the American craftsmen who brought forth a new style. It is American and possesses the qualities of good planning, intelligent use of materials, interesting compositions, and inventiveness of detail. The style suffers because of a bad name, it would be more appropriate to call it, "American Classic," because it is the classic spirit as interpreted by the American people.²⁰

The style was disseminated primarily through architectural instructional pattern books, as well as through apprentice training. Characteristics of the Greek Revival style include: gable-front orientation; a low-pitched hipped or gable roof; symmetry; pillars or columns or pilasters, often of the Doric or Ionic order; an entablature at the cornice visually bearing on the columns or pilasters; porches or porticoes, ranging from one-story, three-bay porches up to full height and width porticoes, with or without pediments; an aedicule, or temple-front, entrance with a door framed by a rectangular transom and sidelights; six-over-six double-hung

¹⁹ The Greek Revival in the United States: a Special Loan Exhibition, November 9-March 1, 1943 (New York: Metropolitan Museum of Art, 1943). <http://libmma.contentdm.oclc.org/cdm/ref/collection/p15324coll10/id/154139>.

²⁰ Carl Schmidt, *Greek Revival Architecture in the Rochester Area* ([Scottsville, NY]: Carl F. Schmidt, 1946), 8-9. <https://babel.hathitrust.org/cgi/pt?id=mdp.39015026796949;view=1up;seq=16>.

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sash; frieze-band windows; two-vertical-panel or eight-panel doors; square-headed openings, sometimes with a slight peak suggesting a pediment and sometimes with eared trim; carved or cast plaster, acanthus, anthemion, or patera ornament, usually in ceiling medallions or door or window surrounds; and, stucco, white paint, or whitewash.²¹ The number and configuration of Greek Revival elements varied greatly from one building to the next.

In domestic architecture, the same range of composition and expression applied. In New Jersey, some grand Greek Revival mansions were built with colossal pedimented porticoes. Other buildings, however, might feature only full height pilasters and an aedicule entrance to mark the Greek Revival style. In New Jersey, a Greek Revival style house would often retain the two-story, five (or three or seven) bay, side-gable configuration common to Georgian and Federal style houses, but include the temple-front entryway with sidelights and rectangular transom and a three-bay porch on the exterior, as well as employing a pilaster-and-entablature design for the fireplace mantel and eight-panel doors on the interior.

The spirit of the Greek Revival style is embodied in many features of the Ridgway house. The unusual height and depth create a large rectangular block that relates to the temple form. Symmetry is a defining feature of the design. The shallow-sloped, hipped roof highlights the cornice as the vertical terminus of the building, even though the cornice does not have a wide entablature. The front entrance incorporates the sidelights of the Greek Revival style. The house features six-over-six windows and eight-panel doors, both of which were common to the style in New Jersey. The windows are also all square-headed, with the exception of the fanlight over the front entrance door. Temple-front entry millwork around the doors throughout most of the first floor and aedicule fireplace mantels and surrounds highlight the Greek Revival style in the house, along with the geometric designs found on at least one fireplace, the front entrance door, and the decorative plaster cornice. The original one-story, three-bay porch with the hipped roof and columns would also have contributed to the expression of the Greek Revival style.

The design and detailing of the Ridgway house spans the Federal and Greek Revival styles. Other Federal style houses that share characteristics with the Ridgway house include the nearby Atkinson-Shinn house (c.1800, c.1830) (Supplemental Photographs 1 and 2), the Stratton Mansion, near Swedesboro, Gloucester County (1794) (Supplemental Photographs 3, and 4), and the Tilton house in Walnford, Monmouth County (1830) (Supplemental Photographs 5, 6, 7, and 8). Each is a symmetrical, two-story, five-bay masonry house with a center-hall, double-pile floor plan. Other elements shared by all four buildings include: paired interior end chimneys; six-over-six, double-hung sash; and aedicule fireplace surrounds. The Atkinson-Shinn house (c.1800, altered c.1830, now demolished) differed in having a stuccoed finish; deterioration of the stucco revealed large sun-dried bricks, explaining the less common finish. This house also had a transitional front entrance with an eight-panel door, sidelights, an elliptical transom, and a lintel similar to that at the Ridgway house. The

²¹ Jonathan Fricker and Donna Fricker, "The Greek Revival Style," Louisiana Department of Culture, Recreation, and Tourism, last modified February 2010, https://www.crt.state.la.us/Assets/OCD/hp/nationalregister/historic_contexts/greekrevivalrevised.pdf; "Greek Revival," Architectural Styles of America and Europe, n.d. <https://architecturestyles.org/greek-revival>.

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Stratton Mansion exhibited more Federal details, including a semi-circular fanlight and classical surround with broken pediment at the front entrance. It also shared Flemish bond brick and an open, curved, half-turn staircase with the Ridgway house, as well as a plan similarity. Both houses apparently incorporated the kitchen into the main floor plan, along with a back staircase providing access to the upper floors from the kitchen. In both cases, this arrangement created a slightly smaller adjacent front room (office or library). The Tilton house likewise shared additional characteristics with the Ridgway house, including a transitional Federal/Greek Revival surround, an elliptical archway separating the front entrance hall and the stair hall, a Federal-style, open-stringer staircase, some eight-panel doors, and a marble fireplace surround. Like the Ridgway house and Stratton Mansion, the kitchen was incorporated into the main floor plan with a back staircase from the kitchen to the upper floors. Other late Federal period examples that share some details with the Ridgway House include: the Hendry-Pennypacker House (1834, three-bay, side-hall example) in Haddonfield, Camden County; Greenfield Hall (1841) in Haddonfield; and the Isaac Tomlinson House (c.1844) in Pine Hill, Camden County.

On the surface, the Ridgway house might seem to have less in common with grand, high style, Greek Revival houses like the Clement-Redstrake House (1840) (Supplemental Photograph 9), but commonalities with other high style examples, such as the William Vail House (1849) (Supplemental Photograph 10), also called Valmere, are easier to identify. Beyond the full height portico with wide entablature, both buildings are symmetrical, three-story, five-bay houses with center-hall, double-pile floor plans. Each features an aedicule entryway, although the Vail house has a rectangular transom rather than a fanlight, six-over-six windows, a tripartite window in the second floor center bay, a shallow-sloped roof, an elliptical arched opening separating the center hall into a front entrance hall and stair hall, and marble fireplace surrounds.

Other examples, such as the Henry Miller House (1819) (Supplemental Photographs 11, 12, and 13) in Oldwick, Hunterdon County, and the Stokes-Evans House (1842) (Supplemental Photograph 14) in Evesham, Burlington County are transitional Federal/Greek Revival houses with the traditional symmetrical two-story, five-bay, center-hall, double-pile plan that, like the Ridgway house, incorporate some elements of the Greek Revival style. The Henry Miller House features a transitional entrance combining the elliptical fanlight and sidelights on its east elevation with cast iron muntins, like the Ridgway house, but with elaborate, Federal style decoration, while its west elevation entrance has an aedicule surround with a sidelight and rectangular transom. The east elevation also originally had a one-story, one-bay Greek Revival entrance porch. On the interior, the center hall is divided by an elliptical arched opening. The Stokes-Evans house most striking feature is its high style Greek Revival, one-story, three-bay porch, which dominates the symmetrical, two-story, five-bay façade. Other shared details with the Ridgway house include the Flemish bond brick, six-over-six windows, shutters, and paired interior end chimneys.

The Federal and Greek Revival styles come together in the symmetrical, three-story, five-bay subtype of rural farmhouse in an uncommon way by combining the imposing massing of the Greek Revival style, the traditional floor plan of the Federal style, the symmetry of both styles, and decorative elements of each. While not as prevalent on the landscape as the two-story, five-bay house, or the farmhouses that grew in stages over decades across the eighteenth and nineteenth centuries, the Ridgway house is comparable to other examples

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across the state, each of which exhibits the same three-story, five-bay façade and center-hall plan. The Wood-Haddon House, in Haddonfield, Camden County (1842) (Supplemental Photographs 15 and 16) matches the massing and general window arrangement of the house, along with the six-over-six windows, low-slope hipped roof with paired interior end chimneys, a one-story, one-bay Greek Revival porch, curved, open staircase, similar stair paneling, some eight-panel doors, and similar fireplace surrounds. The third floor windows are distinctly smaller and set above a string course, mimicking the wide entablature of the Greek Revival style, rather than having the second and third floor windows be smaller but equal to each other in size as at the Ridgway house. The Wright House in Wrightsville, Monmouth County (1810) (Supplemental Photographs 17 and 18) also features similar massing, paired interior end chimneys, a widow's walk, similar window arrangements on the front and rear elevations (with the exception of the distinctly smaller third floor windows), six-over-six windows, a transitional door surround with fanlight, sidelights, and cast iron muntins, and a tripartite window with a blind fanlight on the exterior, as well as an elliptical archway in the center hall and an open, curving Federal style staircase on the interior. The farmhouse at Tide Mill Farm in Mannington Township, Salem County (c.1845) (Supplemental Photographs 19 and 20) also presents similar massing, windows and window arrangements (windows get smaller on each successive story), one-story, three-bay porch, low-slope roof with paired interior end chimneys, a center hall divided by an elliptical archway and featuring a curving, half-turn staircase, and similar interior door trim. The stepped parapets on the side elevations set this house somewhat apart from the others. Finally, the Brown-Vega House, named for modern period owners, in Woodstown, Salem County (c.1845) (Supplemental Photographs 21 and 22) is a single-pile version of the house featuring a Greek Revival aedicule front entrance, one-story, three-bay porch, similar windows and window arrangement on the front and side elevations (although again with windows decreasing in height at each story), single interior end chimneys (since the house is single-pile), and a somewhat steeper hipped roof with a widow's walk.

The William Ridgway House was a product of a time when architectural changes happened more slowly, overlap between styles was frequent, the center-hall plan was widely accepted as a desirable arrangement that could be modified as needed, and decorative elements could be applied to give a house individual character. The house is set apart by its size and massing, as well as by its transitional character.

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Section number 10 Page 1

Latitude/Longitude coordinates (decimal degrees)

Datum if other than WGS84: _____

(enter coordinates to 6 decimal places)

- | | |
|------------------------|-----------------------|
| 1. Latitude: 40.013349 | Longitude: -74.708996 |
| 2. Latitude: 40.012031 | Longitude: -74.706537 |
| 3. Latitude: 40.011730 | Longitude: -74.706851 |
| 4. Latitude: 40.021460 | Longitude: -74.709374 |

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

Block 1101, Lot 18.04 in Springfield Township, Burlington County, New Jersey.

Boundary Justification (Explain why the boundaries were selected.)

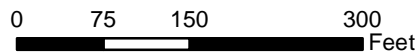
Block 1101, Lot 18.04 is the property currently associated with the house.





Rigway, William, House

New Jersey and National Registers Nomination
 149 Juliustown Road (Block 1101/Lot 18.04)
 Springfield Township,
 Burlington County, New Jersey

Scale: 1:2,000



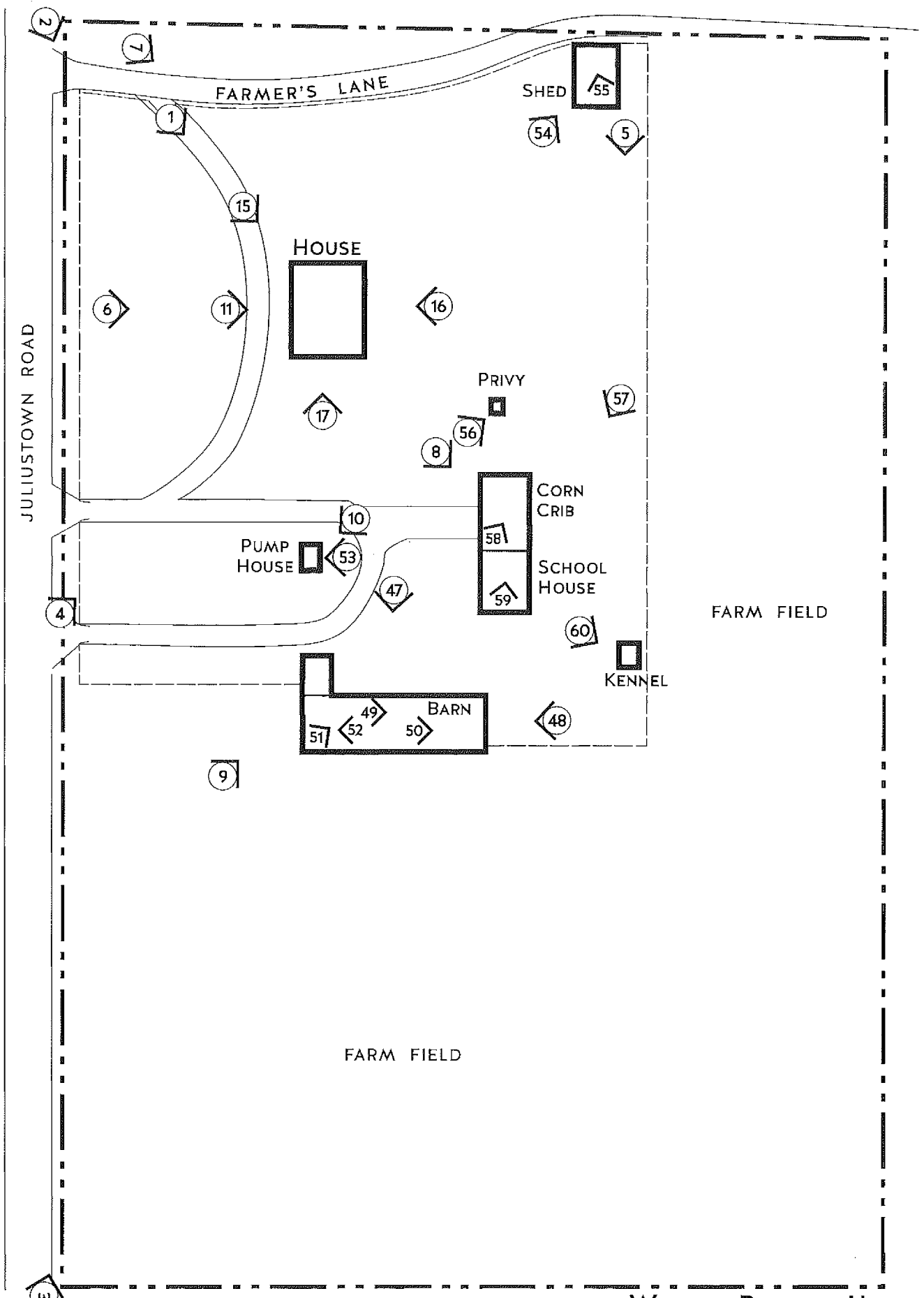
Legend

-  NJ & NR Boundary
-  Coordinates

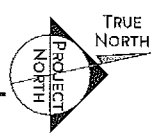
7.35 Acres



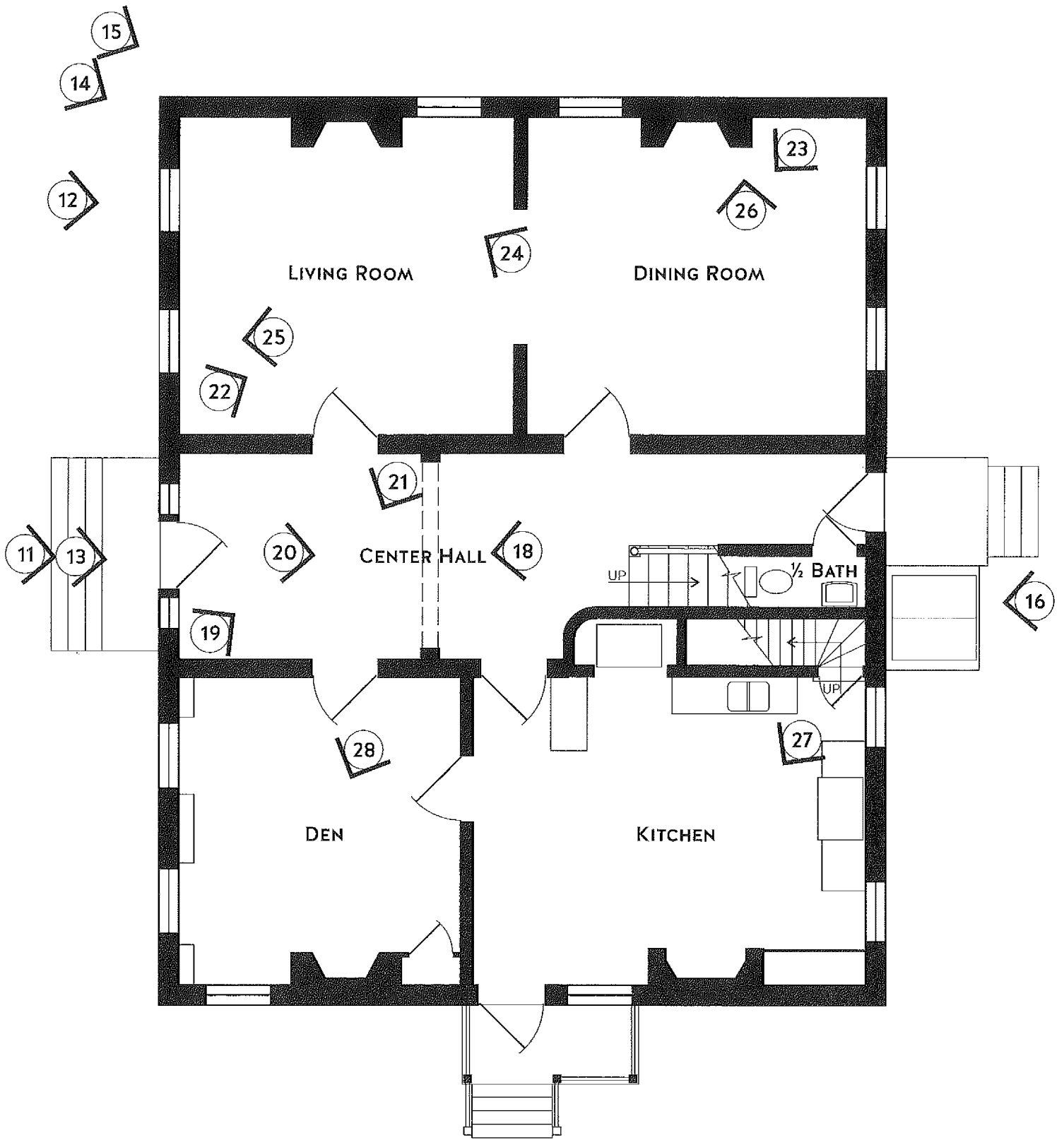
*NJDEP,
 Historic Preservation Office
 April 2018*



SITE PLAN WITH PHOTO REFERENCES
 NTS



WILLIAM RIDGWAY HOUSE
 149 JULIUSTOWN ROAD
 SPRINGFIELD TOWNSHIP
 BURLINGTON COUNTY, NJ

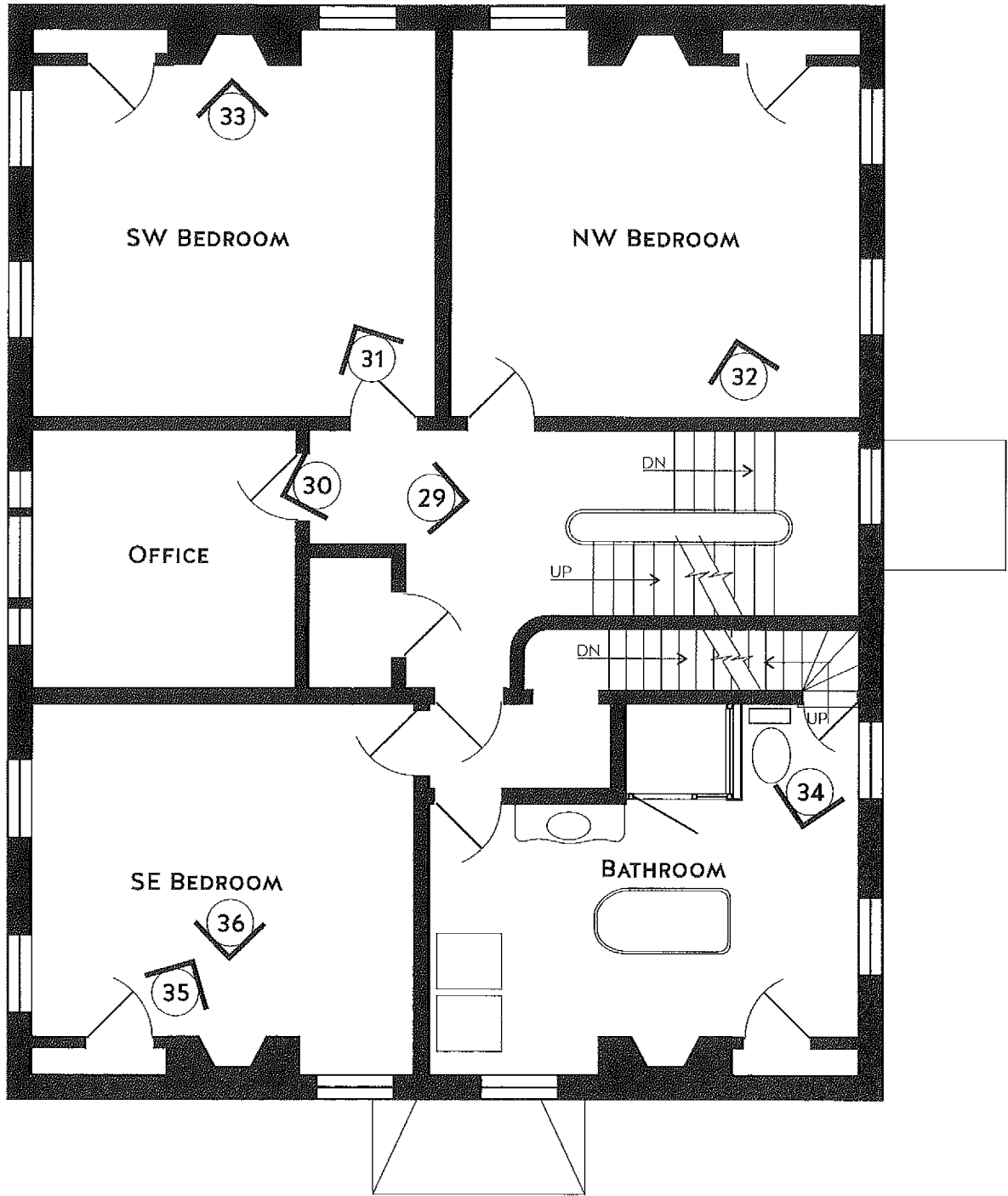


**FIRST FLOOR PLAN
WITH PHOTO REFERENCES**

NTS



WILLIAM RIDGWAY HOUSE
149 JULIUSTOWN ROAD
SPRINGFIELD TOWNSHIP
BURLINGTON COUNTY, NJ

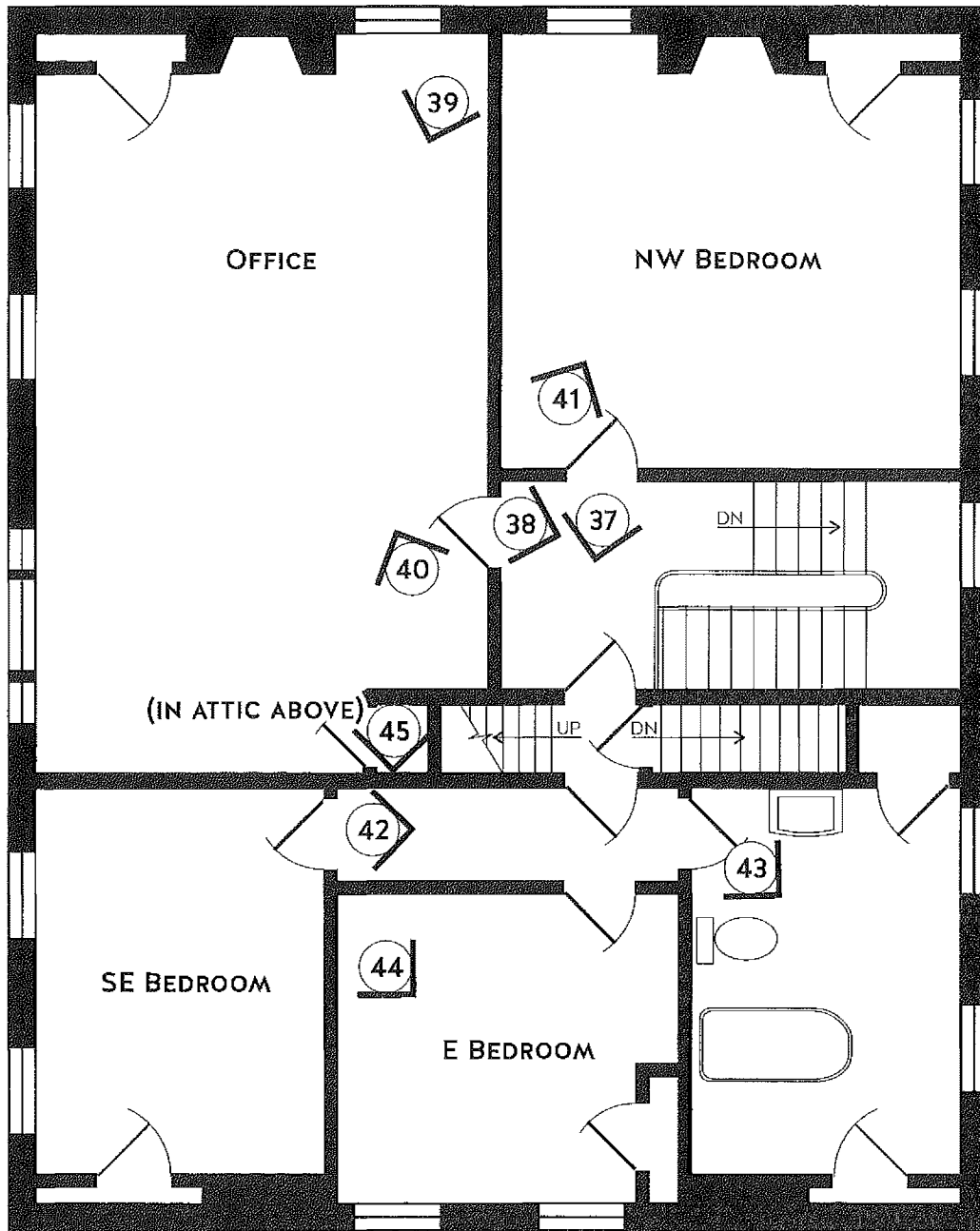


**SECOND FLOOR PLAN
WITH PHOTO REFERENCES**

NTS



WILLIAM RIDGWAY HOUSE
149 JULIUSTOWN ROAD
SPRINGFIELD TOWNSHIP
BURLINGTON COUNTY, NJ

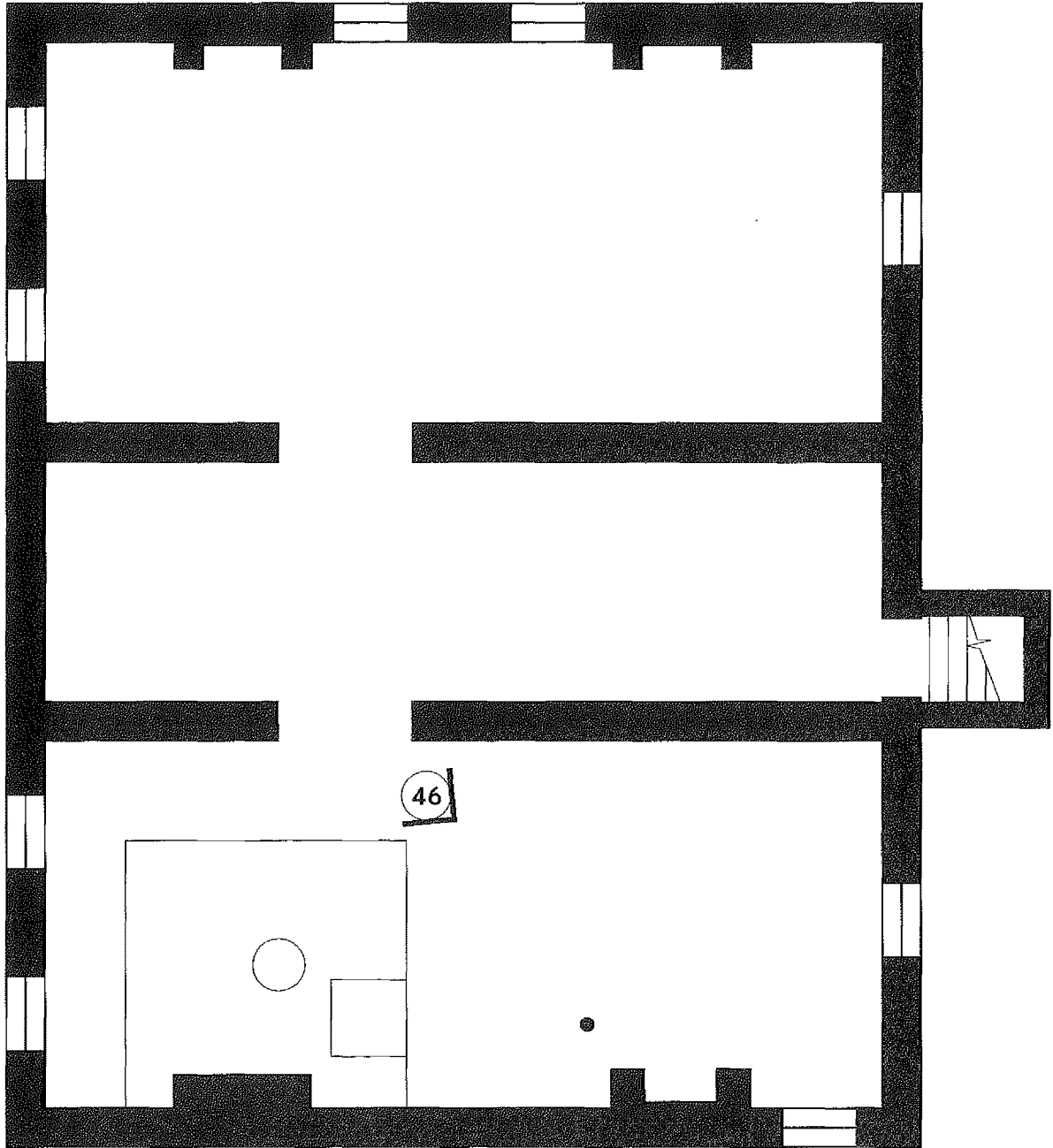


**THIRD FLOOR PLAN
WITH PHOTO REFERENCES**

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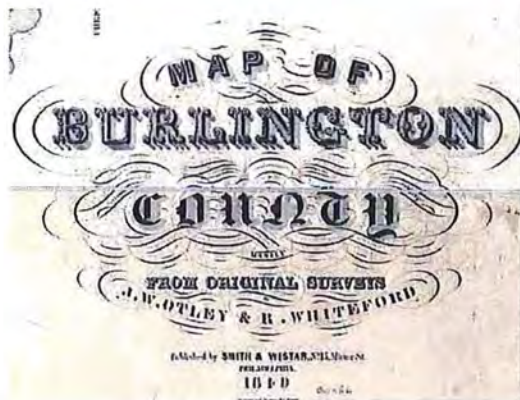
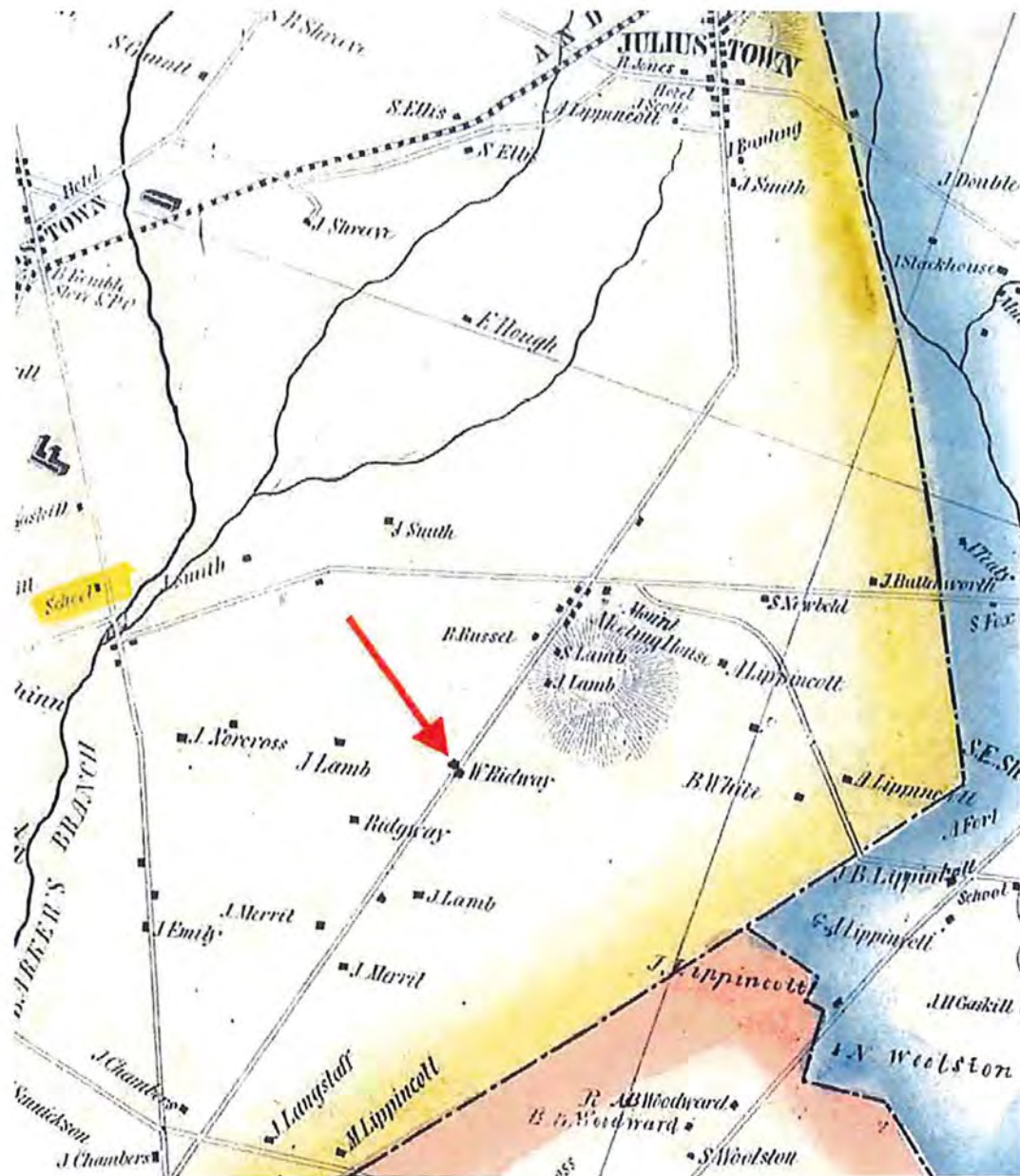
WILLIAM RIDGWAY HOUSE
149 JULIUSTOWN ROAD
SPRINGFIELD TOWNSHIP
BURLINGTON COUNTY, NJ



BASEMENT PLAN
WITH PHOTO REFERENCES
NTS

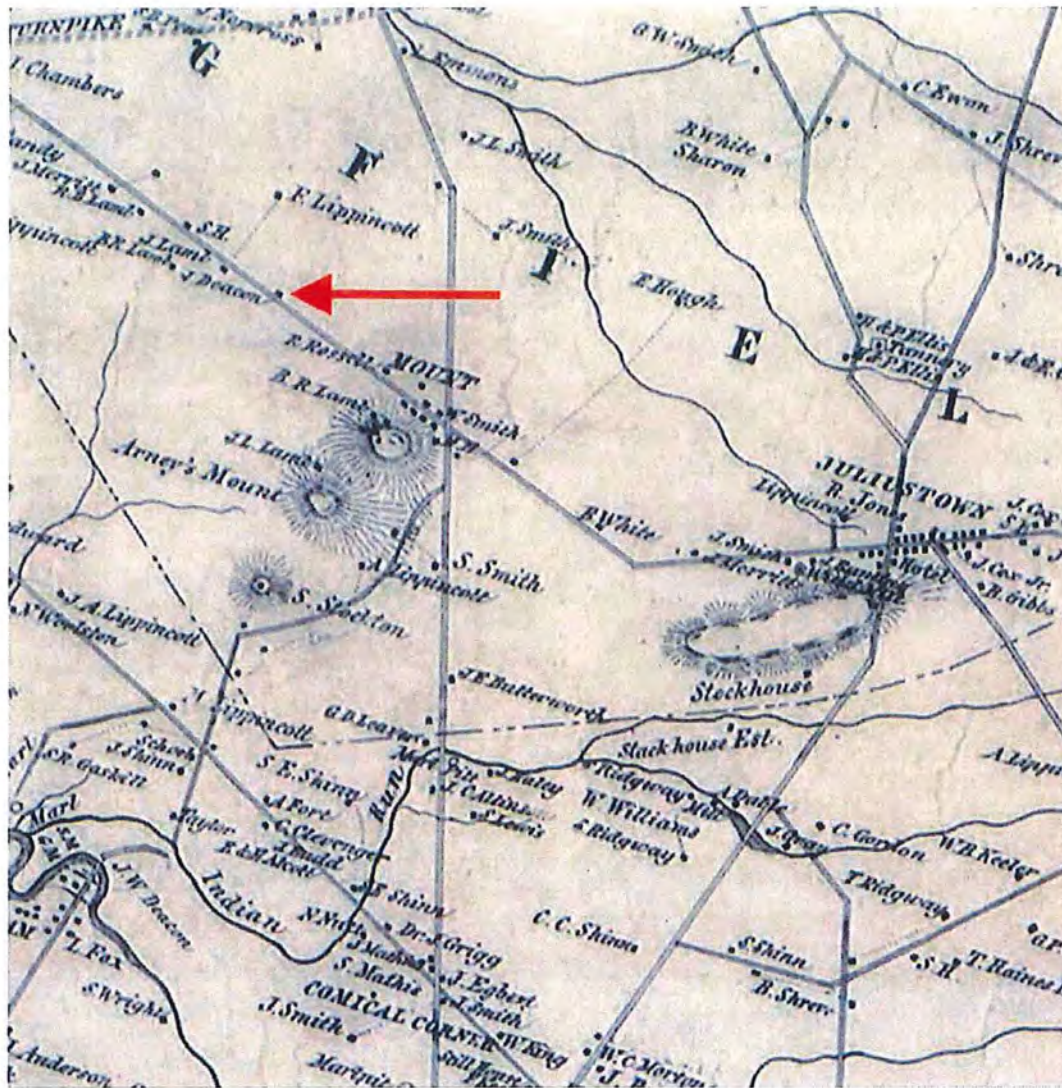


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William Ridgway House
Burlington County, New Jersey

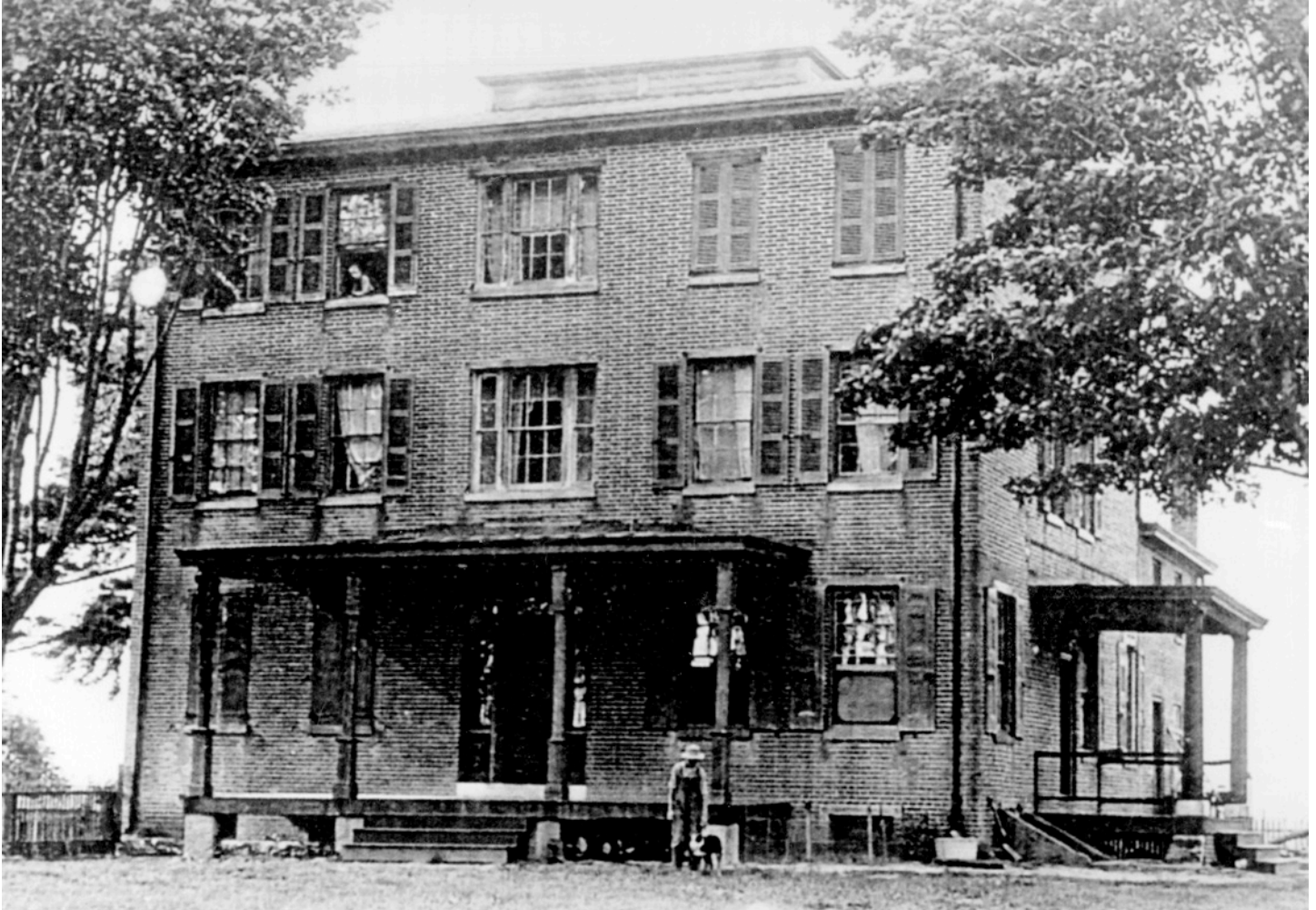
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Historic Photographs



1. Historic view, c.1900, of the south and east elevations, facing northwest.

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2. Historic view, c.1879, of the west and south elevation of the corn crib/schoolhouse, facing northeast.

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Supplemental Photographs



1 and 2. Atkinson-Shinn House
Photos: Nathaniel R. Ewan, 11/20/1936. Historic American Buildings Survey.

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3 and 4. Stratton Mansion

Photos: Nathaniel R. Ewan, 4/8/36. Historic American Buildings Survey.

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5, 6, 7, and 8. Tilton House.

Photos: Nathaniel R. Ewan, 5/10/1938. Historic American Buildings Survey.

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9. Clement-Redstrake House

Photo: Frederick D. Nichols, 7/1936. Historic American Buildings Survey.



10. William Vail House

Photo: Jack E. Boucher, 5/1960. Historic American Buildings Survey.

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11, 12, and 13. Henry Miller House

Photos 12 and 13: Jack E. Boucher, 7/1966. Historic American Buildings Survey.

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14. Stokes-Evans House

Photo: By Apc106 - Own work, CC BY-SA 3.0,
<https://commons.wikimedia.org/w/index.php?curid=21554533>



15 and 16. Wood-Haddon House

Photos: Nathaniel R. Ewan, 11/4/1936. Historic American Buildings Survey.

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17 and 18. Wright House

Photos: Nathaniel R. Ewan, 11/20/1938. Historic American Buildings Survey.

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19 and 20. Tide Mill Farm House

Photos: David Ames, 10/1990, 9/1992. Historic American Buildings Survey.

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21 and 22. Brown-Vega House

Photo: Sheila Koehler, Westfield Architects & Preservation Consultants, 1999.

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Current Photographs

Name of Property: William Ridgway House

City or Vicinity: Burlington

County: Camden

State: NJ

Photographers: Sheila K. Koehler and Margaret Westfield

Dates Photographed: July 27, 2017 and February 22, 2018

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



NJ_BURLINGTON_RIDGWAY, HOUSE, WILLIAM_0001

Overall view facing northeast showing the west and south elevations with surrounding landscape.

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NJ_BURLINGTON_RIDGWAY, HOUSE, WILLIAM_0002

Overall view facing northeast showing the property with surrounding fields and the shed at left.



NJ_BURLINGTON_RIDGWAY, HOUSE, WILLIAM_0003

Overall view facing northwest showing the property with surrounding fields and the barn at right.

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NJ_BURLINGTON_RIDGWAY, HOUSE, WILLIAM_0004

Overall view facing northwest showing the picket fence and the house through the trees.



NJ_BURLINGTON_RIDGWAY, HOUSE, WILLIAM_0005

View facing northeast of the dry-laid stone wall along the north side of the landscaped yard.

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NJ_BURLINGTON_RIDGWAY, HOUSE, WILLIAM_0006

View facing north toward the house showing the façade, mature trees, and a modern fountain.



NJ_BURLINGTON_RIDGWAY, HOUSE, WILLIAM_0007

View facing northeast across the neighboring fields toward the shed.

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NJ_BURLINGTON_RIDGWAY, HOUSE, WILLIAM_0008

View facing northeast showing the west and south elevation of the corn crib/schoolhouse.



NJ_BURLINGTON_RIDGWAY, HOUSE, WILLIAM_0009

View facing northwest showing the south and east elevations of the barn.

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NJ_BURLINGTON_RIDGWAY, HOUSE, WILLIAM_0010
View facing southeast showing the pump house and the barn at left.



NJ_BURLINGTON_RIDGWAY, HOUSE, WILLIAM_0011
View facing north showing the south elevation.

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NJ_BURLINGTON_RIDGWAY, HOUSE, WILLIAM_0012
Detail facing north showing the main entrance on the south elevation.



NJ_BURLINGTON_RIDGWAY, HOUSE, WILLIAM_0013
Detail facing north showing the main entrance on the south elevation.

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NJ_BURLINGTON_RIDGWAY, HOUSE, WILLIAM_0014
Detail facing northeast showing the southwest cornice and a chimney.



NJ_BURLINGTON_RIDGWAY, HOUSE, WILLIAM_0015
View facing northeast showing the west and south elevations with the paired interior end chimneys.

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NJ_BURLINGTON_RIDGWAY, HOUSE, WILLIAM_0016
View facing south showing the north elevation.



NJ_BURLINGTON_RIDGWAY, HOUSE, WILLIAM_0017
View facing west showing the east elevation and surrounding landscaping.

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NJ_BURLINGTON_RIDGWAY, HOUSE, WILLIAM_0018
View facing south in the front entrance hall on the first floor.



NJ_BURLINGTON_RIDGWAY, HOUSE, WILLIAM_0019
View facing northwest in the front entrance hall on the first floor.

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NJ_BURLINGTON_RIDGWAY, HOUSE, WILLIAM_0020
View facing north in the front entrance hall on the first floor.



NJ_BURLINGTON_RIDGWAY, HOUSE, WILLIAM_0021
View facing southeast in the front entrance hall on the first floor showing an eight-panel door and trim.

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NJ_BURLINGTON_RIDGWAY, HOUSE, WILLIAM_0022
View facing northwest showing the west parlors on the first floor.



NJ_BURLINGTON_RIDGWAY, HOUSE, WILLIAM_0023
View facing southeast showing the double-doors opening between the west parlors.

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NJ_BURLINGTON_RIDGWAY, HOUSE, WILLIAM_0024
View facing southwest in the southwest parlor.



NJ_BURLINGTON_RIDGWAY, HOUSE, WILLIAM_0025
Detail in the southwest parlor showing the typical parlor window trim and cornice.

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NJ_BURLINGTON_RIDGWAY, HOUSE, WILLIAM_0026
Detail showing the carved marble fireplace surround in the northwest parlor.



NJ_BURLINGTON_RIDGWAY, HOUSE, WILLIAM_0027
View facing southeast showing the east wall of the kitchen.

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NJ_BURLINGTON_RIDGWAY, HOUSE, WILLIAM_0028
View facing southeast in the den.



NJ_BURLINGTON_RIDGWAY, HOUSE, WILLIAM_0029
Detail facing northeast showing the stair hall at the second floor.

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William Ridgway House
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NJ_BURLINGTON_RIDGWAY, HOUSE, WILLIAM_0030
View facing south showing room 202 with a tripartite window.



NJ_BURLINGTON_RIDGWAY, HOUSE, WILLIAM_0031
View facing west showing room 203.

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NJ_BURLINGTON_RIDGWAY, HOUSE, WILLIAM_0032

View facing west in room 204 showing fireplace surround and eight-panel door.



NJ_BURLINGTON_RIDGWAY, HOUSE, WILLIAM_0033

Detail showing the fireplace surround in room 203.

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NJ_BURLINGTON_RIDGWAY, HOUSE, WILLIAM_0034
View facing east in room 205.



NJ_BURLINGTON_RIDGWAY, HOUSE, WILLIAM_0035
View facing northwest in room 206.

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William Ridgway House
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NJ_BURLINGTON_RIDGWAY, HOUSE, WILLIAM_0036

Detail facing east in Room 206 showing a Greek Revival fireplace surround.



NJ_BURLINGTON_RIDGWAY, HOUSE, WILLIAM_0037

Detail facing southeast in room 303 showing a typical third floor door.

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National Park Service

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NJ_BURLINGTON_RIDGWAY, HOUSE, WILLIAM_0038
View facing northeast showing the stair hall.



NJ_BURLINGTON_RIDGWAY, HOUSE, WILLIAM_0039
View facing southeast showing room 302.

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NJ_BURLINGTON_RIDGWAY, HOUSE, WILLIAM_0040
View facing southwest showing room 302, including the simple fireplace surround.



NJ_BURLINGTON_RIDGWAY, HOUSE, WILLIAM_0041
View facing northwest showing room 303.

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NJ_BURLINGTON_RIDGWAY, HOUSE, WILLIAM_0042
View facing north showing the east hallway on the third floor.



NJ_BURLINGTON_RIDGWAY, HOUSE, WILLIAM_0043
View facing northeast in room 304.

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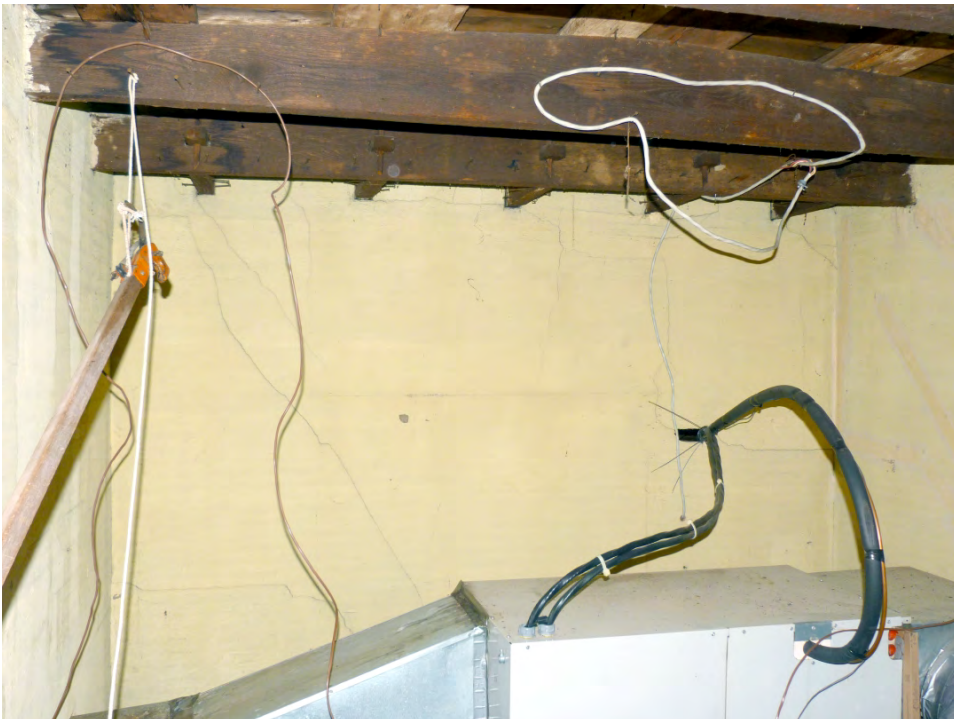
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NJ_BURLINGTON_RIDGWAY, HOUSE, WILLIAM_0044
View facing northeast in room 305.



NJ_BURLINGTON_RIDGWAY, HOUSE, WILLIAM_0045
View facing east in the attic.

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NJ_BURLINGTON_RIDGWAY, HOUSE, WILLIAM_0046

View facing northeast in the east side of the basement showing relieving arch for chimney.



NJ_BURLINGTON_RIDGWAY, HOUSE, WILLIAM_0047

View facing east showing the west elevation of the barn.

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NJ_BURLINGTON_RIDGWAY, HOUSE, WILLIAM_0048
View facing south showing the north elevation of the barn.



NJ_BURLINGTON_RIDGWAY, HOUSE, WILLIAM_0049
View facing north in the first floor of the barn on the east side.

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NJ_BURLINGTON_RIDGWAY, HOUSE, WILLIAM_0050
View facing north in the middle of the first floor of the barn.



NJ_BURLINGTON_RIDGWAY, HOUSE, WILLIAM_0051
View facing northwest in the second floor of the barn.

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NJ_BURLINGTON_RIDGWAY, HOUSE, WILLIAM_0052
View facing south in the second floor of the barn.



NJ_BURLINGTON_RIDGWAY, HOUSE, WILLIAM_0053
View facing south in the pump house.

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NJ_BURLINGTON_RIDGWAY, HOUSE, WILLIAM_0054

View facing northwest showing the south and east elevations of the shed.



NJ_BURLINGTON_RIDGWAY, HOUSE, WILLIAM_0055

View facing west in the shed.

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NJ_BURLINGTON_RIDGWAY, HOUSE, WILLIAM_0056
View facing northwest showing the privy.



NJ_BURLINGTON_RIDGWAY, HOUSE, WILLIAM_0057
View facing SE showing the north and west elevations of the corn crib/schoolhouse.

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NJ_BURLINGTON_RIDGWAY, HOUSE, WILLIAM_0058
View facing northwest showing the interior of the corn crib.



NJ_BURLINGTON_RIDGWAY, HOUSE, WILLIAM_0059
Detail facing northwest showing framing inside the corn crib.

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NJ_BURLINGTON_RIDGWAY, HOUSE, WILLIAM_0060
View facing northeast showing the dog kennel.









WHIMSY
HALL







































































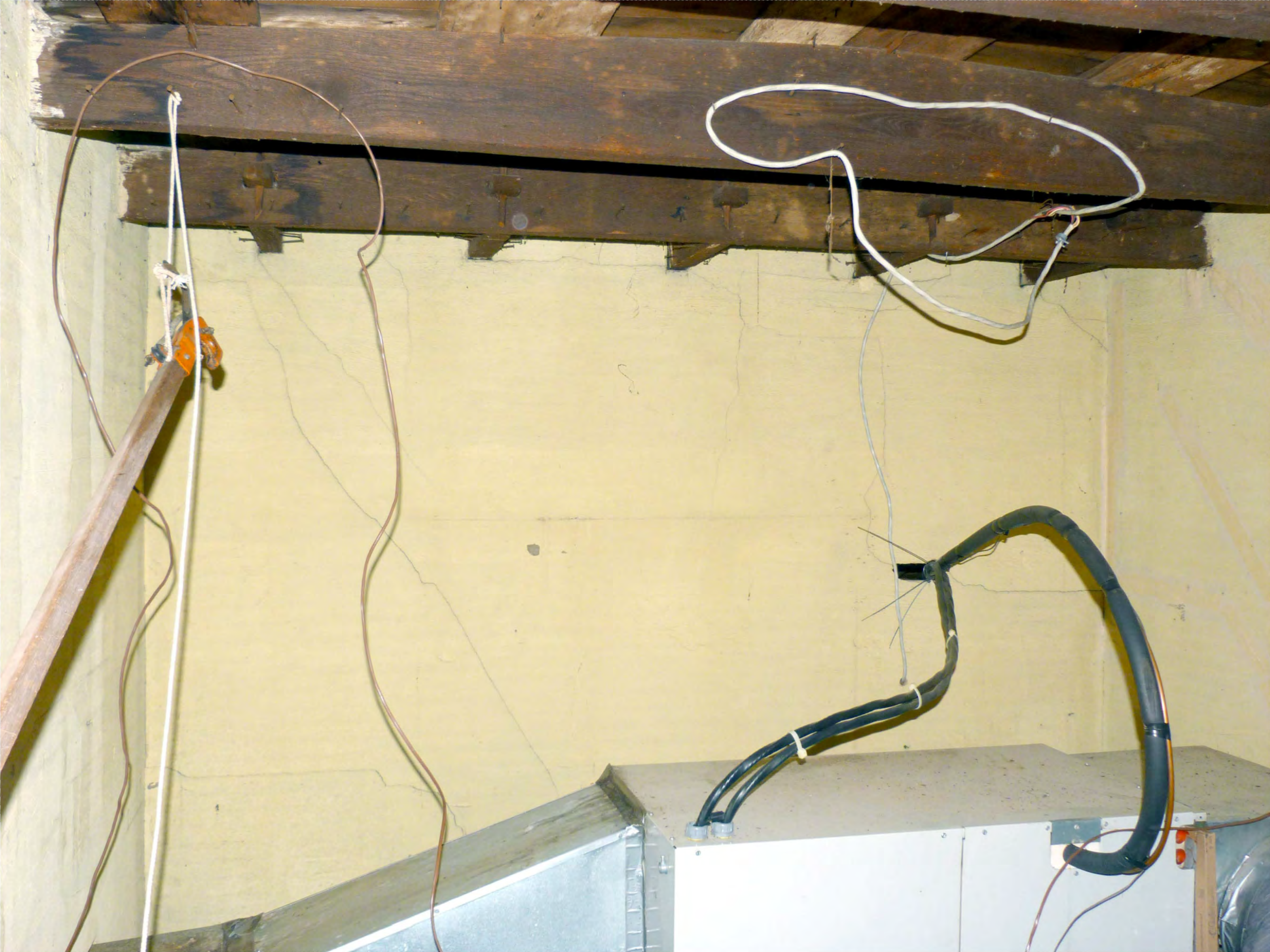


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BUBBA'S BAIT CO.













UNITED STATES DEPARTMENT OF THE INTERIOR
NATIONAL PARK SERVICE

NATIONAL REGISTER OF HISTORIC PLACES
EVALUATION/RETURN SHEET

Requested Action: Nomination
Property Name: Ridgeway, William, House
Multiple Name:
State & County: NEW JERSEY, Burlington

Date Received: 11/27/2018 Date of Pending List: 12/10/2018 Date of 16th Day: 12/26/2018 Date of 45th Day: 1/11/2019 Date of Weekly List:

Reference number: SG100003304

Nominator: SHPO

Reason For Review:

X Accept Return Reject 1/11/2019 Date

Abstract/Summary: Automatic listing due to lapse in appropriations.
Comments:

Recommendation/ Criteria: C.

Reviewer: Lisa Deline Discipline: Historian

Telephone: (202)354-2239 Date: 1/11/19

DOCUMENTATION: see attached comments : No see attached SLR : No

If a nomination is returned to the nomination authority, the nomination is no longer under consideration by the National Park Service.