

United States Department of the Interior
National Park Service

National Register of Historic Places Registration Form

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NAT. REGISTER OF HISTORIC PLACES
NATIONAL PARK SERVICE

This form is for use in nominating or requesting determinations for individual properties and districts. See instructions in 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 from the instructions. Place additional entries and narrative items on continuation sheets (NPS Form 10-900a). Use a typewriter, word processor, or computer, to complete all items.

1. Name of Property

historic name John Doughty House

other names/site number McMullin House

2. Location

street & number 40 North Shore Road not for publication

city or town Absecon City vicinity

state New Jersey code NJ county Atlantic code 001 zip code 08201

3. State/Federal Agency Certification

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

Signature of certifying official/Title

Date

Commissioner, Department of Environmental Protection, SHPO

State of 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 the 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

Edson H. Beall

3/5/02

John Doughty House
Name of Property

Atlantic County, NJ
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	
3	4	buildings
		sites
	2	structures
		objects
3	6	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
AGRICULTURAL/agricultural outbuildings

Current Functions
(Enter categories from instructions)

DOMESTIC/single dwelling

7. Description

Architectural Classification
(Enter categories from instructions)

Gothic Revival

Materials
(Enter categories from instructions)

foundation stone

walls stucco over brick

roof cedar shake

other

Narrative Description

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

see attached continuation sheets

John Doughty House
Name of Property

Atlantic County, NJ
County and State

8. Statement of Significance

Applicable National Register Criteria

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

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

Criteria Considerations

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

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.

Areas of Significance

(Enter categories from instructions)

Architecture

Period of Significance

ca. 1840-1925

Significant Dates

ca. 1863 (house); ca. 1840 (barn); 1925 (root cellar)

Significant Person

(Complete if Criterion B is marked above)

Cultural Affiliation

n/a

Architect/Builder

unknown

Narrative Statement of Significance

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

see attached continuation sheets

9. Major Bibliographical References

Bibliography see attached continuation sheets

(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 # _____

Primary location of additional data:

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

Name of repository:
Atlantic County Historical Society
Somers Point, NJ

10. Geographical Data

Acreage of Property 12.2 +/- acres

UTM References

(Place additional UTM references on a continuation sheet.)

1	1 8	5 4 3 1 5 0	4 3 6 4 0 2 0
	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 Joan Berkey, Historic Preservation Consultant
organization _____ date September 15, 2001
street & number 1003 Bartlett Avenue telephone 609-927-7950
city or town Linwood state New Jersey zip code 08221-1137

Additional Documentation

Submit the following items with the completed form:

Continuation Sheets

Maps

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

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

Photographs

Representative black and white photographs of the property.

Additional Items

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

Property Owner

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

name National Trust for Historic Preservation Mr. George Siekkinen, Sr. Architect
street & number 1785 Massachusetts Ave., NW telephone 202-588-6159
city or town Washington state D.C. zip code 20036

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.

United States Department of the Interior
National Park Service

**National Register of Historic Places
Continuation Sheet
Section number 7 Page 1**

**The John Doughty House
Atlantic County, NJ**

Narrative Description

The John Doughty House, built ca. 1863 as the expansion and remodeling of an earlier brick house, is a Gothic Revival style, 3-story dwelling with a scored stucco exterior and a rectangular footprint. A porch, part of which is enclosed, was added to the rear (east) wall ca. 1875, and a Gothic Revival style cupola was added to the top of the house in 1967.

Set back approximately 50' from the curb, the Doughty House faces west onto North Shore Road and stands approximately 400' north of the U.S. Route 30 (White Horse Pike) intersection in the City of Absecon, Atlantic County, New Jersey. [photo #1] The house is part of a 12.2 +/- acre farmstead that has frontage and riparian rights along Absecon Creek located to the south and east. [see attached site plan] Absecon Creek empties into Absecon Bay, which is $\frac{3}{4}$ mile to the southeast; the City of Absecon is located on the mainland, approximately three miles northwest of the City of Atlantic City on Absecon Island.

Neighboring buildings, primarily residences, range in date from ca. 1799 to the 1950s and represent vernacular Federal, Greek Revival, Queen Anne, bungalow, and ranch styles.

Located southeast of the house are five farm buildings, two of which are considered contributing: (1) an early to mid-19th century English-type clapboard barn with heavy timber framing and a ca. 1925 garage addition [contributing]; (2) a brick root cellar built in 1925 [contributing]; (3 and 4) two frame chicken coops, one built ca. 1940 and the other built in 1975; and (5) a wood corn crib built in 1973.

The site consists of formal landscaping around the house and in the north side yard, open pastures behind the house to the east, and the barn with related outbuildings, other pastures, and a family cemetery with 19th century burials to the south and southeast. [photo #2] Because of its complexity, the landscaping is more fully described at the end of this section.

The House—Current Exterior Appearance, General Observations

The John Doughty House, built ca. 1863 as the expansion and remodeling of an earlier brick house, is a Gothic Revival style 3-story dwelling, five bays wide and four bays deep. [photos #2 and #3] It has a central entrance and an exterior of stucco over brick, which has been scored to resemble stone. The stucco is painted white and the brick walls are approximately 15" thick. Square in plan with a 38' x 38' footprint, the house is built on a mortared fieldstone foundation and has a hipped roof that is broken by steeply pitched gables on each elevation. A simple wood

United States Department of the Interior
National Park ServiceNational Register of Historic Places
Continuation Sheet
Section number 7 Page 2

The John Doughty House
Atlantic County, NJ
(section 7 continued)

cornice, without brackets, defines the eaves which are deeply set and trimmed with a molded fascia. The rear (or south) elevation has two wood-shingle covered dormers (added in 1924) nestled on both sides of the projecting gable; each dormer has a modestly pitched standing seam copper roof and 6/6 double-hung wood sash. The roof is clad with cedar shakes and is topped with a square cupola, added in 1967. The cupola has board and batten siding and a modestly pitched hipped roof that is covered with cedar shakes and is topped with a lightning rod surmounted by an arrow.

Windows on the first and second stories are original 6/6 double-hung wood sash without sash weights, except for those on the first floor of the façade (west elevation), which are 2/2 double-hung wood sash. The latter are flanked by original wood blinds with raised panels, while the remainder are flanked by original louvered blinds. All windows have original metal holdbacks and are modestly recessed into the openings with 7" deep wooden sills. Wood trim around the first floor façade windows is 2 1/2" wide with a beaded inner edge; the remaining windows have unmolded wood trim 3 1/4" wide.

Each projecting gable has a pair of "miter-arched" windows which flank a miter-arched opening infilled with wood paneling. All of these gable windows are 3/2 double-hung sash without sash weights, and have miter-arched, louvered shutters. Shutters and blinds on all elevations appear to date from the 19th century; they are painted a deep green, while window trim and sash are painted white. The cupola's windows are 1/1, double-hung wood sash, also miter-arched, which are flanked by miter-arched louvered shutters. A small corbelled brick chimney, which is original to the house's ca. 1863 expansion, pierces the center of the north gable end. A larger brick chimney, also corbelled, rises from the easternmost gable valley on the south (or side) elevation; it was added in 1924. The house has three porches--one each on the façade (west), north, and east elevations—all have been altered at various times in the 20th century from their original appearance.

The House—Current Exterior Appearance, Façade (West Elevation)

Because the ground slopes gently down from the south to the north, the basement foundation is more exposed to the north by approximately 10" and has two 6-light, single-sash wood windows set into the stone foundation wall to the north of the front porch. [photo #3] South of the front porch are two wood, single-sash windows, but these are 3-light to compensate for the higher ground level. All appear to be original. The stone foundation has been painted white, and each window is fronted by a brick-lined window well.

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet
Section number 7 Page 3

The John Doughty House
Atlantic County, NJ
(section 7 continued)

The front porch has a modestly pitched hipped roof covered with standing seam copper. [photo #3] Measuring roughly 11' wide by 7' deep, the porch rests on 19" high brick piers, and has a floor of 2 ½" wide oak tongue and groove flooring. Wood steps on the south and west provide access to the porch; the steps on the south have a simple railing comprised of 3½" wide square wood posts topped with a 3½" wide wood handrail, all painted white. While the openings under the porch were likely all originally fronted with wood lattice panels, only the panel east of the stair on the south elevation remains. The porch posts are chamfered, have decorative wood brackets at the top, and sit on a 37½" tall, 7" square wood base. The beaded-board wood porch ceiling is painted white, and a ca. 1940 light of black metal and frosted glass hangs from the ceiling in front of the door.

The 3-panel wood blinds, which flank the first floor windows on the façade, are hung with strap hinges. The louvered shutters on the second and third stories are also hung with strap hinges. A metal, S-shaped wall brace, which appears to date from the early 19th century, is exposed between the southernmost first and second floor windows.

An original colored-glass transom of three lights (dark red, yellow, dark red) tops the central doorway. Entry is provided through a pair of original ca. 1863 wood doors that have 2 panels (1/1) with applied, 3" wide wood moldings, and a white porcelain knob. Mounted on the wall just south of the doorway is an original, late 19th century metal doorbell plate with a porcelain knob marked "pull."

The House—Current Exterior Appearance, North (Side) Elevation

A one-story open deck, with no roof, runs along most of this elevation. [photo #3] The deck is roughly 26' long and 7' deep, rests on stone and brick piers, and has a simple wood railing that is 32 ½" high. The floor consists of 2 ¾" wide pine flooring and the deck has wood steps placed to the north and to the east, providing access to the side and rear yards. There are three basement windows, all wood single-sash, located under the deck; the second window opening from the west one has 6-lights, while the other two have 3-lights. The westernmost basement window opening has been infilled with a chimney stone carved with "D E D 1831."

The first story consists of two doors, each flanked by windows: the westernmost door leads from the dining room while the easternmost one leads from the kitchen. [photo #3] The westernmost door appears to date from the mid-19th century, and is comprised of 6 sunk wood panels (2/2/2) with applied moldings, a white porcelain knob, and a large keyhole. The easternmost door, dated ca. 1820, consists of 4-raised panels (1/1/1/1) with applied moldings, a brown agate knob, and a

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet
Section number 7 Page 4

The John Doughty House
Atlantic County, NJ
(section 7 continued)

large keyhole. Each of the doorways is surmounted by two transoms, each consisting of 2-lights of clear glass set in wood frames, located at the interior and exterior planes of the exterior wall. Both doorways are fronted by Victorian-style, wood screen doors.

The House—Current Exterior Appearance, East (Rear) Elevation

A one-story tall addition runs across the entire width of the rear, or east, elevation. [photo #4] Roughly divided into thirds, the addition consists of an open porch to the south, a glassed-in sun porch in the center, and a fully enclosed room to the north.

The addition has a shed roof covered with modern asphalt shingles, exposed rafter ends, and a modern aluminum gutter with downspout. The open-air porch has a beaded-board ceiling and beaded-board "Bilco"-style basement doors that are located directly beneath the window. These doors have iron strap hinges, an iron ring, and an iron hasp, all of which appear to date from the 19th century. The roof of this section is supported on the east by two, 3 3/4" square wood columns to the north and south, and by a 2" x 6" beam fastened to the house with metal brackets. Eleven inches below these brackets are older, similar brackets, suggesting the original height of the addition was lower. The porch is floored with common red brick, some of which are marked "SB Co."¹ Wood siding, not original, is used to infill the upper portion of the eave on the south end. The southernmost window on the east wall of the main block overlooks the open-air porch.

The sun porch is three bays wide and three bays deep, with a centrally placed, 18-light door. [photo #4] Glass panels flanking the door are also 18-light, while those comprising the south wall have 24 lights; the door and all panels have wood muntins and mullions. This porch also has a beaded-board ceiling, and a floor of 2" wide oak.

The fully enclosed room has shiplap siding, laid 5" to the weather, on the north, south, and east exterior walls. [photo #4] The crawl space under this section is fronted by wood lattice, painted white. A centrally placed, triple window on the east elevation is comprised of 6/6 double-hung wood sash (with sash weights) that have plain trim and wood brick molding. Below the windows are wood brackets which originally supported flower boxes (no longer *in situ*).

¹ This mark was used by Somers Brick Company, a brick-making firm located in Northfield, approximately four miles to the south. The company was founded in 1847, but closed during the Great Depression and is now the site of a city park.

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet
Section number 7 Page 5

The John Doughty House
Atlantic County, NJ
(section 7 continued)

The roofline on this elevation is broken by two dormer windows, each placed in the valley beside the projecting gable. The dormers have 6/6 double-hung windows (without sash weights), plain window trim, and an unmolded cornice.

The House—Current Exterior Appearance, South (Side) Elevation

This elevation has no doors on the first floor and is four-bays deep. [photo #4] Window and shutter treatments here are the same as those on the north and east elevations. The stone foundation has three basement windows, all consisting of 3-lights set in single-hung wood sash that is fixed to the frame with nails or screws. Like the basement windows on the façade, these also are fronted by brick-lined window wells.

The House—Current Interior Appearance, General Observations

Although the addition of closets and bathrooms on the second and third floors has minimally altered the original room configurations, the house's original wood baseboards, molded wood window and door trims, and plaster walls, are remarkably intact. Similarly, while most of the original wood floors remain, many have been covered with later materials. Ten of the doors used when the house was expanded and remodeled ca. 1863 came from the ca. 1820 Joseph West Mansion in Catawba (presently Hamilton Township, Atlantic County), and they are identified as such in the room descriptions.

Unless noted, all walls are original plaster, placed directly over brick in the ca. 1770 and 1831 portions of the house, and over wood lath in the ca. 1863 portion. Ceiling heights are approximately 8'6" on the first, second, and third floors. Windows in the 1831 (or westernmost) portion of the first and second stories have interior sliding locks mortised into the lower sash on the right hand stile.

The House—Current Interior Appearance, First Floor

The first floor contains four corner rooms—kitchen, dining room, front parlor, and back parlor—arranged around a formal center hall with the main staircase, which runs from the first to the third floor. A small winder stair, placed between the kitchen and dining room, provides access between the basement and third floors.

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet
Section number 7 Page 6

The John Doughty House
Atlantic County, NJ
(section 7 continued)

The center hallway (room 100) extends the full depth of the house. [photo #5] It has a ca. 1920 random width, pegged oak floor laid north to south over the original wood floor. The baseboard along all walls is 7¼" high and topped with 2 ½" high ogee molding; the baseboard is fronted by a thin piece of unmolded trim, giving a "stepped" appearance. Doorways are trimmed with 5" high un-mitered molding that is built up in three layers and ends with 1 ¾" ogee. All trim and baseboards are painted white. The interior side of the southernmost exterior façade door in the hallway has an original 8" x 5 1/3" black rim lock with a white porcelain knob. Above this door is a classroom-type bell of undetermined age which is connected to the doorbell pull. The northernmost façade door has original black metal door closers at the top and bottom, marked "Bush's."

A ca. 1920 cast iron radiator stands along the south wall near the front doors, while the southeast corner of the hall has Victorian-style wardrobe hooks mounted on two rows of 3" wide wood molding. There is evidence of a previous doorway, now infilled, on the north wall just west of the staircase.

The main staircase, which is original to the ca. 1863 expansion, is located to the rear of the hallway and rises along the north wall. [photo #5] It is an open-string staircase that terminates with a 6 ½" wide turned walnut newel post on a square base, and has 1 ¾" wide turned balusters topped with a walnut handrail, all with a dark varnish finish. In a raking light, the north wall shows the ghosts of the original faux ashlar block finish, done in 10" x 24" blocks with decorative marble veining, but now painted over. There is a circular opening in the north wall near the staircase which is covered with a decorative tin "pie plate;" it covers an unused stovepipe hole. Exposed wires on the ceiling in front of the stairs suggest a hall light once hung here.

Along the rear, or east, wall is an exterior door of 4-panels (2/2) with applied moldings on the exterior side and flush, beaded panels on the hall side. The door has an original 7" x 4 ½" black metal rim lock, a white porcelain knob, and an original sliding security latch. A closet (room 106A) built under the stairs is accessed by an original 4-panel door (2/1/1) that has a small white porcelain pull and a keyhole. The original, 7" wide pine tongue and groove floor, which runs east to west, is exposed, and the closet has shelves and a small cabinet along the north wall. Hanging from the ceiling in front of the closet is a ca. 1920 light fixture with a pressed white milk glass shade.

The front parlor (room 102), located in the 1831 section of the house, has an 8" high wood baseboard topped with a 2 ¼" high complex molding that has an ogee with a quirk and a cocked bead profile. [photo #7] The lower portion of the baseboard is fronted by a thin piece of

United States Department of the Interior
National Park Service**National Register of Historic Places**
Continuation Sheet
Section number 7 Page 7

The John Doughty House
Atlantic County, NJ
(section 7 continued)

unmolded trim that is 1 ½" high. The trim around the door and windows has the same dimensions and profile as those in the hallway. The floor consists of the same ca. 1920 "pegged" oak flooring as found in the hallway, but in this room it runs east to west. A ca. 1920 cast iron radiator stands under the westernmost window on the south wall. The trim around the wide opening on the east wall leading to the back parlor is 4 ½" wide and consists of an ogee molding with a complex profile. The most architecturally prominent feature of this room is the 5' wide, black Italian marble mantel fronting the fireplace on the south wall. [photo #6] Brought from the ca. 1820 Joseph West Mansion in Catawba, it is 4'7" tall and has a simple entablature supported by modestly molded rectangular piers. The black marble face is polished, and is moderately veined with white and golden tan. Also noteworthy are the carved wooden valences in two different patterns, said to be original, over the three parlor windows.²

The back parlor (room 101), located in the southeast corner of the house, has the same pegged oak floor as the front parlor and hallway, but it runs north to south in this room. The baseboard is 6" high topped with 1 ½" ogee molding, and the 4 ½" wide window and door trim is beaded ogee in profile—all wood trim has a white painted finish. The southwest corner of the room is filled with a 14½" square fireplace flue (covered in plaster) that is enhanced with a 6 ½" wide wood shelf supported by 7" wide crown molding. Both the front and rear parlors are lit by ca. 1870-1880 hanging kerosene lamps (not original to the house) suspended from the center of their respective ceilings.

The kitchen (room 106), which occupies the northeast corner of the house, has a ca. 1960, wood patterned linoleum floor over the original random width pine floor. [photo #8] The wood baseboards on the north, east, and south walls are 8" high and have a simple chamfered edge along the top. The baseboard on the back staircase wall (the west wall) is modern black rubber composition. Trim around the windows and doors is 4 ½" wide, decorated with a simple 1" bevel along the edge. Only the south wall has a 6" wide molded wood chair rail, and all trim and baseboards are painted white. A floor to ceiling built-in wood cabinet, which appears to date ca. 1900-1920, dominates the north end of the east wall. Its upper portion is stepped-back from the lower portion and features two doors, each with three sunk panels (1/1/1) and black metal sliding catches. The lower portion has two drawers with black metal, hooded pulls below which are two raised panel doors, also with sliding catches.

Just south of the built-in kitchen cabinet is a 6/6 window infilled with shelves that were used by the last owners to display a collection of antique bottles and jars. Mounted to the top of the

² Notes from a talk given by Sarah Ewing; Sarah Ewing Collection, CB 6A, folder 42k, Atlantic County Historical Society.

United States Department of the Interior
National Park ServiceNational Register of Historic Places
Continuation Sheet
Section number 7 Page 8

The John Doughty House
Atlantic County, NJ
(section 7 continued)

window is a ca. 1900 metal store bell. To the far south on the east wall is an original door leading to the workroom in the rear addition. This door has four raised panels (1/1/1/1—West Mansion—supplemental photo #14) with applied moldings on both sides, an original sliding metal security bolt, a black metal rim lock (ghosts in the paint and a mis-matched strike plate suggest this is a replacement for an earlier, larger rim lock), and a brown mineral knob.

The four-panel door (1/1/1/1--West Mansion) to the side deck on the north wall is obscured by a potbelly stove placed in front of it. The cast iron, potbelly stove (not original) is marked "Washington Stove Works, Everett, Wash." Its metal flue rises a few feet up, then bends to the west to connect into the chimney on the west wall. A large piece of thin sheet metal is nailed to the door behind the stove to protect the door from burning.

The west wall contains a set of winder stairs that lead to the basement and the second floor. To the north is a small closet, placed between the basement winder and the chimney flue. It is fronted by an original 4-panel (2/2) door with raised panels on both sides, and a small white porcelain pull. On the floor, in front of the closet door and chimney flue, is a narrow, 5" wide red brick hearth. The hearth appears to be extant under the present closet flooring of 1" thick random width pine. The door to the basement winder consists of four raised panels (1/1/1/1—West Mansion) with applied moldings on the kitchen side only, an original 3 1/4" x 4" black metal rim lock, a brown mineral doorknob, and a sliding metal security bolt. South of this door is the door to the second floor winder; it has four sunk panels (1/1/2) with applied moldings on the kitchen side and flush, beaded edge panels on the reverse. This door has an original 3 1/4" x 2 1/4" black metal rim lock, and a brown mineral doorknob.

A ca. 1940 porcelain kitchen sink, with two sinks, is placed in the center of the south wall; it has modern spigots and a cabinet base of white painted metal. East of the sink is a hand-operated, cast iron water pump that appears to date ca. 1900; it is still connected to a working well. The door on the south wall which leads to the hallway has four raised panels (1/1/1/1—West Mansion).

The room is lit by a ca. 1925 pendant light fixture (1 gas, 1 electric), which hangs from a pipe in the center of the ceiling. Other light is provided by a kerosene lamp placed in a cast iron bracket mounted to the south side of the built-in cabinet on the east wall.

The dining room (room 105), located in the northwest corner, represents the ca. 1770 part of the house. [photo #9] It has random width pine floors laid north to south. There is a break in the floorboards along the south wall where the fireplace used to be. Window and door moldings are identical to those found in the hall and front parlor, and are also painted white. The lower

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet
Section number 7 Page 9

The John Doughty House
Atlantic County, NJ
(section 7 continued)

portion of the baseboard is identical on all walls and consists of a 9" high board with a 1 1/2" high rabbet along the upper edge. The top of the baseboard on the west and south walls is 1 1/2" high in a torus bead and cove profile, and on the north wall is 1 3/4" high bolection molding. The northernmost two-thirds of the east wall baseboard is topped with 1 3/4" bolection molding, while the southernmost one-third is topped with 1 1/2" high ogee molding.

The door to the kitchen, located on the east wall, has six panels (1/1/2/2) with applied moldings on both sides, white porcelain knobs, and an original 2 1/2" x 3 1/4" black metal rim lock. The door to the hallway on the south wall and the exterior door on the north wall are identical, with six sunk panels (2/2/2) and applied moldings on each side. Both doors appear to date from the mid-19th century. The exterior door has an original large rim lock, 8" x 4 3/4", with a large keyhole and original key, and a white porcelain knob. The hallway door has a mortised door lock with a keyhole and a white porcelain knob. A small, built-in china cupboard on the east wall to the far north is fronted by a door having two sunk panels (1/1) with applied moldings, a white porcelain pull knob, and a Victorian-style sliding metal catch with a white porcelain knob. The east wall also shows evidence of a previous doorway, now infilled and plastered over.

Placed in the northeast corner of the room is a cast iron, potbelly stove (not original) marked "Franklin—Atlanta Stove Works, Atlanta, Ga." Its metal flue rises up, then bends to the east to connect with the chimney flue behind the northernmost part of the east wall. The room is lit by a 6-light, ca. 1940 chandelier with frosted globes, brass arms, and prisms. A ca. 1920 radiator stands in the northwest corner of the room on the west wall.

The one-story addition on the rear (east) elevation consists of two rooms. To the north is a small workroom (room 104), approximately 15' x 16'. Its walls consist of ca. 1950 knotty pine paneling on the north, east, and south walls; the original stuccoed exterior comprises the west wall. Floors are 2 1/2" wide pine tongue and groove, and the ceiling is covered with fiberboard panels nailed to the ceiling joists with narrow double-ogee molding. A small closet containing a ca. 1920 foldout ironing board is located on the south wall, west of the exterior door. It is fronted by a one-panel door with a ca. 1920 cabinet latch. The ca. 1850-1880 exterior door on the south wall, which leads to the sun porch, has 6 panels (2/2/2) with applied moldings on both sides, a ca. 1920 brass rim lock, and a mortised lock with brass knobs.

Wood trim around the ceiling and floor consists of 3/4" wide quarter-round. The triple window on the east wall consists of ca. 1950 6/1 double-hung windows with sash weights and chains, with a medium brown stained finish. Trim around the porch door on the south wall, the bathroom door on the west wall, and around the ironing board closet consists of 3 1/2" wide pine molding topped with 1 1/2" wide ogee, also stained brown. A ca. 1920 light fixture with a white porcelain base

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet
Section number 7 Page 10

The John Doughty House
Atlantic County, NJ
(section 7 continued)

and a white, ribbed milk glass shade hangs from the center of the room. A ca. 1960 gas space heater stands to the north of the door leading into the kitchen. A gas pipe, which originally had a light fixture but is now capped-off, is located to the north of the window on the west wall.

A small powder room stands in the northwest corner of the workroom. It also has ca. 1950 knotty pine paneling on the north, south, and east walls, and the original stuccoed exterior wall on the west. A small, 20" wide modern 1/1 window is located on the north wall, and there is a small ca. 1920 radiator in the northwest corner. A ca. 1950 white porcelain sink and toilet, and a metal medicine cabinet are located on the south wall. This room has the same pine floor as the workroom.

Just south of the workroom is a glass-enclosed sun porch. It has 2" wide pine floors laid east to west and its ceiling consists of the exposed rafters and the beaded-board roof underlayment. The glass door on the east wall appears to have been a glass panel converted into a door. There is a screened door of indeterminate age fronting the exterior door on the west wall, and a ca. 1920 exterior light with a metal shade is mounted to the wall over the door on the north wall.

The House—Current Interior Appearance, Second Floor

The second floor central stair hall serves four corner bedrooms and a bathroom. A separate bathroom, for the master bedroom, is located between the southwest and southeast (master) bedrooms.

The hall (room 200) has original wood crown molding (painted white) around the ceiling on all walls, and the floor is covered with wall to wall carpeting which appears to be laid over the original random width floors. The original wood baseboards consist of a 6" high base topped with 1 1/2" ogee molding, painted white. Molded trim around the windows and all doors, except that to the bathroom on the north wall, is original 4 1/2" wide beaded ogee, also painted white. The trim around the bathroom door consists of 3 3/4" wide wood molding, painted white, with an exaggerated bead in profile. A hanging, ca. 1920 brass and glass hall light fixture illuminates the stairs leading to the third floor. The stairs have the same railing as that found on the first floor; white paint peeling from the stair skirting board reveals a faux-grained oak finish underneath. The entire hall shows ghosts of the former faux ashlar block painted finish, done in 10" x 24" blocks, which is now painted over.

The northwest bedroom (room 202), located in the ca. 1770 portion of the house, has original random width pine floors laid north to south, with a dark varnish finish. There is a break in the

United States Department of the Interior
National Park Service**National Register of Historic Places**
Continuation Sheet
Section number 7 Page 11

The John Doughty House
Atlantic County, NJ
(section 7 continued)

floorboards along the south wall where the fireplace used to be. All door and window trim, baseboards, muntins, mullions, sills, and the interior side of the door have an original, faux-grained painted finish resembling oak. Trim around the windows and door is 4" wide, and consists of original ogee molding. The original baseboard, 8" high, is simply executed with a chamfered edge at the top. The 4-panel door (2/2) on the south wall has raised panels (with applied moldings on the hall side only) and is painted white on the hall side; the interior side is faux-grained and the panels are raised. It has an original sliding security bolt and a 3 3/4" x 6" rim lock with a crystal doorknob.

The southwest bedroom (room 201), located in the 1831 portion of the house, has the same window and door trim, and the same baseboards as the northwest bedroom, all painted white. The floor consists of ca. 1920 oak tongue and groove, laid east to west and placed over the original random width pine. Its door, on the north wall, is identical to that in the northwest bedroom, is painted white on both sides, and has the same rim lock with a crystal knob. A small closet is located in the northeast corner of the bedroom. The closet door has been removed, and the opening is now covered with a fabric "curtain" hung from a rod in the doorframe. The south wall is dominated by a chimneybreast whose fireplace opening has been plastered over. The east wall shows evidence of a former window opening, now infilled and plastered over.

The bathroom (room 205) located between the northwest and northeast bedrooms is accessed from the main hallway. [supplemental photo #15] It has a 2 1/2" wide pine tongue and groove floor, probably laid ca. 1920, that runs north to south. The original floor has been removed. The baseboards, like those in the other bedrooms on this floor, have a simple chamfered top. That on the west wall is 8" high with a 1" chamfer, and those on the other walls are 8 3/4" high with a 1 1/2" chamfer. There is a break in the baseboards on the north wall, under the window. The window and door trim is 3 3/4" wide with a modest chamfered edge, and it matches that used around the door on hallway side. Both trim and baseboards are painted white. All bathroom fixtures appear to date from ca. 1920, and include a white porcelain tub (not claw-footed) with original faucets, a white porcelain sink with original faucets, and a white porcelain toilet. Over the sink is a single, pull-chain light with a white porcelain base that also appears to date to ca. 1920.

The master bedroom (room 204), located in the southeast corner, has original random width pine tongue and groove floors laid east to west. The window and door trim, and the baseboards, are identical to those in the other bedrooms, and are all painted white. A molded shelf around the chimney flue in the southwest corner of the room is identical in size and profile to that in the back parlor directly below. The door to the hallway consists of four panels (1/1/1/1—West Mansion) with applied moldings and raised panels on the hall side, and sunk panels with applied moldings on the reverse side. It is painted white, has crystal doorknobs, and has an original rim

United States Department of the Interior
National Park ServiceNational Register of Historic Places
Continuation Sheet
Section number 7 Page 12

The John Doughty House
Atlantic County, NJ
(section 7 continued)

lock identical to those on the other bedroom doors. A small closet placed in the southwest corner of the room is fronted by a 4-panel door (1/1/1/1—West Mansion) with raised panels and applied moldings on the bedroom side, and raised panels only on the reverse. It has a Victorian-style, black metal sliding catch with a white porcelain knob that appears to date ca. 1870. To the north of the closet on the east wall is a ca. 1920 cast iron radiator under the window.

The master bathroom (room 204A), placed between the southeast (master) and southwest bedrooms, has a ca. 1920 2" wide oak floor (not tongue and groove), and a ca. 1920 white porcelain sink. It is accessed by a ca. 1920, 5-panel door (1/1/1/1—identical to that in the other bathroom on this floor) with a mortised lock, a white porcelain knob on the bathroom side, and a crystal knob on the bedroom side. The wood baseboard, painted white, is unmolded and 2 ½" high. The door trim is also unmolded, painted white, and is 3" wide. The window trim has an ogee profile, is 3 ½" wide, and is also painted white. Above the sink is a ca. 1970 wood medicine cabinet with a medium walnut finish, and a ca. 1950 chrome finish light with a pull chain. The white porcelain toilet, on the east wall, also appears to date ca. 1950. A ca. 1920-1940 metal stall shower occupies the northeast corner of the bathroom. Wainscot on the west and south walls appears to be ceramic tile, or composition paneling scored to resemble tile, that is now painted a medium blue. A small cast iron radiator stands under the window on the south wall.

The northeast bedroom (room 206), like the northwest bedroom, has a painted faux-grained oak finish on all wood trim, windows, and doors. [photo #10] Its floors are original, random-width pine laid east to west, and its baseboards and door and window trim have the same profile as the other bedrooms on this floor. The hall door is 4-panel (1/1/1/1--West Mansion) that is identical to the hall door to the master bedroom (room 204); it has an original rim lock, a crystal knob on the hall side, and a brown mineral knob on the bedroom side. Next to the window on the east wall is an original gas light fixture that is still connected to a live gas pipe that runs up the wall here. Also north of the window on this wall is a ca. 1920 cast iron radiator. The west wall contains two closets—one to the north and one to the south—both of which flank a door leading to the back stair hall. Both closets have unmolded wood baseboards, 5" high. The door to the southernmost closet has four raised panels (1/1/1/1—West Mansion) with applied moldings on the exterior side only, a Victorian-style cabinet catch like that on the closet door in the southeast bedroom, and white porcelain door knobs. The door to the northernmost closet has four raised panels (2/1/1—West Mansion) with applied moldings and a Victorian-style cabinet latch. The back stairway door has four raised panels (2/1/1—West Mansion) with applied moldings on the bedroom side only, and an original 4" x 2 ½" metal rim lock with a brown mineral knob on both sides. This door is surmounted by a 2-light transom that is probably original to the house's ca. 1863 construction date.

United States Department of the Interior
National Park ServiceNational Register of Historic Places
Continuation Sheet
Section number 7 Page 13

The John Doughty House
Atlantic County, NJ
(section 7 continued)

The back stair to the third floor is accessed through a small hallway off the northeast bedroom (room 206) to the rear (west); a board and batten door fronts the winder stair at the south end of the hallway. The hall has the same chamfered-edge baseboards as the rest of this floor. Trim around the door to the bedroom is the same as in the bedroom, while the trim around the door to the third floor is 3 ½" wide, unmolded.

The House—Current Interior Appearance, Third Floor

The third floor consists of a center hall, four corner rooms, and a bathroom. Floors in the west half of this level are random width, tongue and groove pine laid north to south, while those in the east half are random width pine laid east to west. Window trim is unmolded, 3" wide; door trim is unmolded 3 ½" wide; and the unmolded baseboards are 6 ½" high. All of the corner rooms have storage space under the eaves that is accessed by a small door in the knee wall. All doors, trim, and windows are painted white.

The center hall (room 300) has a ca. 1920 balustrade of 1 1/8" square posts with 3 ½" wide reeded newels at the two ends and corner. A closet, which serves the northeast bedroom and is not original to the house's ca. 1863 construction date, juts into the hallway just west of the stairwell. Its walls are constructed of raised panel wood doors with five raised panels. The stairway to the attic, located on the south wall of the hallway, is fronted by a random width board and batten door, painted white, with an original sliding security bolt. Between the windows on the east wall is a ca. 1920 brass electric wall sconce with a decorated frosted glass shade.

The southeast bedroom (room 302) has a 5-panel door (1/2/2) on the north wall; the door has sunk panels with applied moldings on the interior side, and beaded-edge panels on the hall side. Over the door is an original transom opening with a wood panel that pivots on a central axis to regulate air flow. Storage space under the eaves is accessed by a small board and batten door with modern L-shaped hinges on the east knee wall. Another access door, on the south wall, is no longer functional because of a ca. 1920 radiator placed in front of it. The southwest corner of the room has a small wooden "step" at the floor level which partially encases a plumbing ventilation pipe that runs through it.

The northeast bedroom (room 301) probably originally served as a child's or staff bedroom. It has wall-to-wall carpeting placed over the original wood flooring. [photo #11] A ca. 1880 gas jet light fixture is mounted on the south wall to the west of the door. Storage space under the eaves is accessed through a board and batten door on the north wall; as in the southeast bedroom,

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet
Section number 7 Page 14

The John Doughty House
Atlantic County, NJ
(section 7 continued)

the other access door on the east wall is obscured by a ca. 1920 cast iron radiator placed in front of it. The closet, located at the westernmost end of the south wall, has a 5-panel door (1/2/2) with applied moldings on the bedroom side, and flush, beaded panels on the closet side. The door has a ca. 1850 mortised latch with the holes for the key and doorknob filled in and painted over. It now opens with a wrought iron flush latch (which appears to date from the late 18th/early 19th centuries) that is operated by a wrought iron knob. Enclosing the stairwell on the west wall is a ca. 1863 balustrade that consists of a 3 1/2" wide round newel (with a stained finish) that has tapered ends with reeded bands, a 2 1/4" wide round handrail (with a stained finish), and 3/4" wide square balusters (painted white).

The bathroom (room 301A) on this floor is placed between the northeast bedroom and the northwest storage or "packing" room. It has random width pine floors that run north to south, and sheetrock on the south and diagonal west walls. The remaining walls are plastered with a rough finish coat. The north, east, and part of the diagonal west wall have 6 1/2" high baseboards topped with 1" rounded-edge molding. The south wall and part of the diagonal wall to the west have 4" high baseboards topped with 1" high, hollowed quarter-round molding. Bathroom fixtures appear to date ca. 1900-1920 and comprise a white porcelain, ball-footed tub with original faucets, a white porcelain sink with original faucets, and a white porcelain toilet. A ca. 1920 electric light fixture with a pull chain and a white porcelain base is located above a ca. 1940-50 mirrored white metal medicine cabinet. Just east of the medicine cabinet is a ca. 1900 gas light fixture mounted to the wall; it has a jet valve at the floor level also. The chimney flue, which rises in the northeast corner of this small room, has a metal clean-out door on the east wall near the floor. The east wall has a 6-panel door (2/2/2) that has sunk panels with applied moldings on the bathroom side, and flush beaded edge panels on the bedroom side. This door has a 5" x 4 1/4", late 19th century rim lock that has a brass knob on both sides. The door on the diagonal west wall leading to the storage room has 5 panels (1/2/2), with sunk panels and applied moldings on the storage room side, and flush, beaded-edge panels on the bathroom side.

The storage room (room 301B, called the "packing room" by the McMullins), which occupies the northwest corner, has original 7" high baseboards with a beaded upper edge on all walls except for those in the northeast corner which enclose the bathroom. The access door to the eaves, located on the west knee wall, has 2 panels (1/1) with applied moldings on the interior side, and flush beaded-edge panels on the eaves side. It also has a wooden knob and a wooden catch. This door is trimmed with 3 3/4" wide molding that has a bead on the interior edge. Molding around the bathroom door on the diagonal wall is plain, 3 1/2" wide. A ca. 1920 light fixture hangs from the ceiling, and a rectangular-shaped window, 20" tall by 11" wide, is located on the south wall to the east; it was likely added at a later date to provide additional light because the room has no exterior windows.

United States Department of the Interior
National Park Service**National Register of Historic Places**
Continuation Sheet
Section number 7 Page 15

The John Doughty House
Atlantic County, NJ
(section 7 continued)

The room located in the southwest corner (room 303) of this floor was used as a "museum room" by the last owner, Robert McMullin, but its original use is unknown. [supplemental photo #16] It features an expansion tank for the heating system on the west wall; the tank has a drain pipe which stretches across the ceiling to the plumbing ventilation stack located in the southeast corner of the room. Two miter-arched windows dominate the west wall; placed between them is a hand-made, wall-mounted wood display cabinet that has three shelves and a glass door. An irregular-shaped chimney rises along the south wall, west of the miter-arched window. Storage under the eaves is accessed on the south knee wall by a 3-panel door (1/1/1), which has raised panels but no applied moldings on both sides. Rising behind the knee wall on the south wall is a brick end wall chimney stack. A small closet, located between the northwest storage room and this room, is accessed by a 3-panel door (1/1/1) which has sunk panels with applied moldings on the room side, and raised panels without applied moldings on the closet side. It has a white porcelain pull, and a black iron sliding security bolt.

The House—Current Interior Appearance, Attic

The attic (room 400) is unfinished, except for a ca. 1860 random width, vertical sawn pine floor laid in the center. The framing members, which define the valleys between the gable peaks, are adzed and are roughly 7" wide by 3 1/2" deep. That in the northwest corner is incised with the Roman numeral VII. The remainder of the roofing members are vertical sawn. The cedar shake roof is clearly visible, and is nailed to wood purlins, many of which are modern. Framing members for the floor of the cupola above are vertical sawn, and are joined with mortises and tenons in the corners. Floor joists (which support the plaster ceilings of the rooms below) appear to have been salvaged from another building, possibly the earlier structure here, as they show evidence of lath and plaster marks, and have notched openings that serve no purpose now. The end walls of the gable peaks are filled with brick; the end wall of the southern gable peak contains two brick chimneys—a vertical one located mid-center, and a diagonal one which rises from the west to merge with the vertical one; neither pierces the roof. [supplemental photo #17] A flight of wood steps to the south leads to the cupola.

The House—Current Interior Appearance, Cupola

The cupola (room 500), added in 1967, measures roughly 8' x 8' and features narrow, 1 3/4" wide beaded-edge, wainscot-type wood walls and ceiling, a flat-seam copper floor, and 2" wide ogee cove moldings. [supplemental photo #18] The 3/2 miter-arched wood windows are double-hung

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet
Section number 7 Page 16

The John Doughty House
Atlantic County, NJ
(section 7 continued)

without sash weights. Each window has bull's eye corner blocks below the sill, and 2 ½" wide stepped wood trim. There are two built-in cabinets: (1) a corner cabinet in the northeast corner that has one shelf and a board and batten wood door with white porcelain knobs, and (2) a 4-shelf cabinet, built between the studs, on the east wall which has a Victorian style black metal catch on its board and batten wood door.

The House—Current Interior Appearance, Basement

A full, unfinished basement is located under the entire house and consists of five rooms, four of which are contained in the corners.

The northwest room, which represents the ca. 1770 part of the house, has a concrete floor and parged fieldstone walls on the north, east, and west. The south wall is dominated by a large brick cooking fireplace, now bricked-in, with a bake oven opening to the east, which has also been bricked in. The original opening for the fireplace was 3'5" high by 5'4" wide, and the opening for the bake oven was 26" wide by 11" high. [photo #12] To the east of the fireplace is a storage closet, with wood shelves, fronted by two beaded board and batten doors. The door on the east wall is also beaded board and batten; it has a 5 ½" x 10" rim lock (with no knob, just a keyed entry) attached with hammered head nails, and the lock appears to date ca. 1800 or earlier. It also has a separate thumb latch that appears to date ca. 1850. Ceiling joists are vertical sawn, run east to west, and are irregularly spaced, averaging 19" on center. Between the joists, a "ceiling" of hand split lath covered with horsehair plaster has been placed, and it is painted a dull red color. The joists are supported by two upright cedar posts, placed like lally columns, in the center of the room.

The southwest corner of the basement contains a ca. 1960 gas boiler; located east of the boiler is a coal bin, partitioned off with circular sawn boards. The room has a concrete floor and vertical sawn joists that run east to west; the joists are placed between 17 ½" and 18 ½" on center. All of its walls are parged fieldstone; in the southeast and southwest corners, however, the fieldstone has been removed and replaced with brick. Part of the fieldstone chimney foundation on the south wall has also been removed, and similarly replaced with brick where the heating system exhaust pipe enters the flue. A former basement window opening on the east wall is bricked in.

Between the northwest and southwest rooms is a smaller room, formerly used as a darkroom by the last occupant. This room corresponds with the 1831 expansion and is located under the center hall. It also has a concrete floor, and its vertical sawn joists run north to south. The west wall consists of ca. 1920 3 ½" wide beaded board paneling, and it has a centrally located 4-panel

United States Department of the Interior
National Park Service**National Register of Historic Places**
Continuation Sheet
Section number 7 Page 17

The John Doughty House
Atlantic County, NJ
(section 7 continued)

door (2/2) with applied moldings on the exterior, and flush, beaded-edge panels on the interior. The door's original mortise lock has been removed, and it now has a black metal rim lock and black metal knob; the door appears to date from the last half of the 19th century. The remaining walls are of parged fieldstone except for that portion of the north wall which originally contained the cooking fireplace and beehive oven. In the southeast and southwest corners, the fieldstone has been removed and replaced with brick. The outline of the removed beehive oven is clearly visible in the bricks on the north wall where the opening as been infilled with brick.
[supplemental photo #13]

The northeast corner of the basement, located under the kitchen in the ca. 1863 portion of the house, also has a concrete floor and its two exterior walls (east and north) are parged fieldstone. [supplemental photo #11] Vertical sawn joists, which measure 7" x 2", are laid north to south and are placed from 14" to 17 1/2" on center. This room contains a small brick cooking fireplace on the west wall, north of the stairs. A beaded board and batten door on the east wall leads to exterior stairs, which are now covered by the rear porch addition. The south wall is made of plaster over wood lath. There is a random width, beaded board and batten door on the south wall that leads to the southeast room. This door has hand-wrought iron hinges set on pintels, and a ca. 1880 thumb latch. Just east of the door is a 6-light, single sash window (possibly a former exterior basement window), mounted on hinges to swing open like a cabinet door. It has a small white porcelain knob, and opens into the adjacent room. The north wall has two 6-light single sash basement windows that appear to date to this portion of the house's construction date of ca. 1863.

The southeast corner of the basement has a concrete floor, two 3-light single sash windows on the south wall, and vertical sawn joists that are braced and run north to south. A flight of stone steps on the east wall leads to the outside. The east, south, and west walls of this room consist primarily of parged fieldstone, except for portions of the west wall which are infilled with brick. A narrow brick chimney flue rises from the southwest corner. A support beam for the floor joists, tied into a brick pier on the west wall, is propped up with a series of 4" x 4" studs and a modern lally column. The north wall, west of the door, consists of beaded wainscot paneling, which only goes half way up the wall.

The Barn and Outbuildings—General Observations

Clustered to the southeast of the house and located approximately mid-way between North Shore Road (to the west) and Absecon Creek (to the east), the barn and other farm-related outbuildings embrace a broad range of construction dates. The farm buildings are comprised of an early to

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet
Section number 7 Page 18

The John Doughty House
Atlantic County, NJ
(section 7 continued)

mid-19th century English-type barn with a ca. 1925 garage addition to the west [photos #13, #14, and #16], a root cellar built in 1925 [photo #15, supplemental photo #8], a corn crib built in 1973 [supplemental photo #4], two mid-20th century chicken houses (one built ca. 1940, the other built in 1975) [supplemental photos #6 and #7], and a mid-20th century corrugated metal storage shed [supplemental photo #5].

The Barn—Current Exterior Appearance

This English-type, one-story barn has a rectangular footprint roughly 32' wide and 22' deep, with a 13' wide by 32' deep, 1-story garage addition built ca. 1925 to the west. [photo #13] The barn rests on a foundation of mortared stone piers and is clad in wood clapboard set 5" to the weather. Some of the clapboards have circular saw marks. The gable ridge runs parallel with the façade (north elevation), and the roof is topped with a weathervane of indeterminate age. The roof is covered with cedar shakes and has exposed rafter ends where it meets the north and south walls.

The façade (north elevation) is dominated by two large barn doors, centrally placed, that are hung with strap hinges on pintels. [photo #13] The doors are made of vertical, random-width pine boards that are braced on the inside with cross bucks. Inset into the westernmost door is a smaller, human-sized door made of the same vertical boards. A gently-sloping earthen ramp, outlined with fieldstone, leads to an entry door placed just west of the barn doors. This door has four lights over two raised panels and a white porcelain doorknob. A 6-light, single sash window is centrally placed above the barn doors.

The east (side) elevation has a board and batten door, centrally located at the ground level, that is hung with strap hinges on pintels. [photo #14] A small earthen ramp, also outlined in fieldstone, leads to the door. The crawl space under the barn on this elevation is fronted by wood frames covered with chicken wire.

The south (rear) elevation has two large, centrally placed sliding barn doors made of vertical wood siding. [photo #14] Each door has a 6-light, single sash wood window. A gently-sloping earthen ramp, outlined with stones, leads to the barn doors. There are two smaller doors flanking the large, sliding barn doors. The easternmost door is a Dutch-style door, also made of vertical boards and hung with strap hinges on pintels. The westernmost door, also made of vertical boards and hung on the same style of strap hinges, has a 6-light single sash wood window that swings open to provide ventilation. Above the barn doors is a 3-light, single sash wood window

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet
Section number 7 Page 19

The John Doughty House
Atlantic County, NJ
(section 7 continued)

that slides open. A hand pump for well water stands just south of the barn, slightly east of the westernmost door on this elevation.

The Barn—Current Interior Appearance

In plan, the barn has a central runway with two equal-sized spaces, or bays, on each side. [photo #16] The easternmost bay contains two animal pens, one to the north and one to the south, that are separated by a small runway that runs perpendicular to the main runway. The westernmost bay contains two rooms—a small workshop to the north and a chicken house to the south. Only the attic level of the westernmost side is entirely floored, and this space is used for storage.

The barn features heavy timber frame construction with adzed beams and girts, and vertical sawn posts. The roof rafters, and some of the corner braces, are also vertical sawn. Floors throughout are comprised of random width pine boards laid east to west.

The runway is approximately 10' wide and has three half-logs above it which span the distance between the side bays. A ca. 1900 pulley is mounted on the southernmost log. The east dividing wall between the runway and the animal pens is clad with wood clapboard painted white. This wall extends only to the attic level and is broken by several openings the size of large windows. In the center of the wall is a ca. 1860 6-panel door (2/2/2) with applied moldings, a black metal rim lock, brown mineral knobs, and a sliding security bolt. The door provides access to the narrow runway that separates the two pens.

The pens are enclosed with random width wood slats. The west wall is also clapboarded up to the attic level; its most notable feature is a large sliding, single panel door to the north that is made of vertical wood boards with cross bucks and has a large metal handle.

The workroom is located in the northwest corner of the barn. To the west of the door on the north wall are two 4-panel doors (1/1/1/1—West Mansion). [supplemental photo #9] These are covered with clapboard on the exterior, so they are only visible from the interior. To the east of these doors is a ca. 1860 door of four lights over two raised panels, with a black metal rim lock and black metal knobs. The rear (or south) wall has a ca. 1860 door to the east; its upper two panels are open and covered with chicken wire, and the lower two panels are raised. It has a black metal rim lock and black metal knobs. To the west of the door is a small, built-in wood workbench; wood panels above and below the bench are infilled with chicken wire and comprise the wall that separates the workroom from the chicken coop room.

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet
Section number 7 Page 20

The John Doughty House
Atlantic County, NJ
(section 7 continued)

The chicken coop room, located in the southwest corner of the barn, has a single sash, 6-light window on the south wall; to the west of the window is a vertical board wood door with cross bucks and a 1-light window opening (inlled with chicken wire) in the upper portion of the door. The room is lit by an exposed light bulb mounted to the center rafter. There is a wooden raised roosting platform in the southeast corner, and a metal rooster on the north wall.

The Ca. 1925 Garage Addition—Current Exterior Appearance

The one-story garage addition stands on a brick foundation and is also clad in wood clapboard laid 5 ¼" to the weather. [photo #13] It has a modestly-pitched roof of cedar shakes with exposed rafter ends on the north, west, and south elevations. The north elevation has a modern garage door that is decorated with modern black metal strap hinges and is fronted by a 2' wide concrete apron.

Two, 6-light single sash wood windows are centrally located on the west elevation, while the rear (south) elevation has a pair of large, double doors comprised of four lights over two raised panels with a metal pull and a thumb latch. These doors appear to be ca. 1925 garage doors. The roof on the rear elevation has a very small shed dormer with an opening that provides access to a pigeon coop that is located in the attic. The east elevation has a 6-light, single sash wood window.

The Ca. 1925 Garage Addition—Current Interior Appearance

The interior of this addition consists of two rooms: a garage to the front (north), and a storage room to the rear (or south). Both rooms feature support posts and sills made of adzed beams that have been salvaged from a much older (possibly 18th century) heavy timber frame building for re-use here. These adzed beams are up to 7" x 5 ¼" in size, and have vacant mortises, tenon holes, and joist pockets as testimony to an earlier, different use. [supplemental photo #10] Some of the support posts, and all of the rafters and joists, are vertical sawn.

The garage portion of the addition measures 11' x 20,' has a concrete floor, and has a south wall of vertical, beaded boards. The east wall, which is the western exterior wall of the barn, shows circular sawn clapboard. This wall also has a vertical board door to the south, hung with wrought iron hinges on a pintel, and fastened to the frame with a sliding security bolt. Modern fold-down wood stairs on the south wall lead to the attic above.

United States Department of the Interior
National Park ServiceNational Register of Historic Places
Continuation Sheet
Section number 7 Page 21

The John Doughty House
Atlantic County, NJ
(section 7 continued)

The storage portion of the addition also has a concrete floor. There is a sliding Victorian-style, 4-panel door on the north wall which consists of two sunk panels over two panels with heavy, applied moldings. The rear, or south, wall has two ca. 1925 garage doors with four lights over 2 raised panels. These doors are hung on strap hinges and have a metal thumb latch and a metal door pull. A 6-light, single sash window on the east wall provides additional light.

A pigeon coop occupies the attic level of this addition above the rear storage area. It is fronted by an open wood frame door covered with chicken wire. The interior features wooden, numbered coops for the pigeons. At the head of the stairs, on the east wall, is a small wood door which leads into the attic storage level of the barn.

The Root Cellar—Current Appearance

Located about 20' south of the barn, the root cellar has a 6' x 10' rectangular footprint. Built in 1925, its gable roof is covered with cedar shakes, and the gable ends are made of soft, salmon colored brick laid in mortared common bond with an occasional row of headers. [photo #15] The roof is topped with a 7 ½" square wood ventilation "cupola" made of wood that is drilled with holes on each side and is topped with a 5" high wood finial. This "cupola" is actually the continuation of a ventilation shaft which descends into the root cellar and terminates approximately 18" above the cellar floor. The east elevation of the roof has two vertical board and batten doors with wood handles that open to reveal a double door opening, 2'4" high by 2' 8" wide. This opening is protected by a removable wood panel.

The interior of the root cellar has a brick floor (some of the bricks are missing), and whitewashed brick walls. The cellar is 5' deep below grade, and the walls have brick headers that jut out 1" to support three wood shelves on the north and south ends. The interior is accessed by a wood ladder. [supplemental photo #8]

Other Outbuildings—Current Appearance

The slant-sided corncrib, built in 1973, is located just east of the root cellar. [supplemental photo #4] Its cedar shake covered, gable roof has exposed rafter ends. The corncrib stands 14" above the ground on 2 ½" wide metal pipes. The containment walls are made of 2 ¾" wood slats with ½" air space between them. The floor is of random width pine planks, and a 19" wide vertical board and batten door provides access from the west elevation. The door is hung with 12" long forged strap hinges on pintels, and has a ca. 1940 Yale lock and a hand-forged door latch.

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet
Section number 7 Page 22

The John Doughty House
Atlantic County, NJ
(section 7 continued)

South of the corncrib is a ca. 1960 corrugated metal shed, painted red, with a corrugated metal roof. [supplemental photo #5] It stands on concrete piers and has a ca. 1970 white metal storm door on the west elevation. The interior consists of wood shelves on the north and south walls.

A few feet south of the metal shed is a frame chicken coop with a salt-box profile. [supplemental photo #6] It was built in 1975 and stands on cinder block piers and has exposed rafter ends on the north and south elevations. The chicken coop is clad in wood clapboard, painted red, laid 4 1/4" to the weather. The west elevation has a 5-panel, ca. 1880 door (2/1/2) with a metal door knob. The south elevation consists of two large openings, both covered with chicken wire. There is a small opening on the west elevation, at the bottom to the south, which allows the chickens to come and go. The interior has a 4' wide roosting shelf on the north wall, and a 2-tiered, metal chicken feeding station that has four openings on each tier on the east wall.

On the western side of the barnyard is another frame chicken coop, built ca. 1940. [supplemental photo #7] Rectangular in plan with an 8'2" x 6'2" footprint, this coop is also covered with clapboard, painted red and laid 5" to the weather. It stands on a foundation of cinder block piers. Like the other coop, it has exposed rafter ends and a gable roof covered with cedar shakes. The north elevation has a vertical board door hung with modern hinges; the door has a thumb latch. The east elevation has two 6-light wood windows that are hinged at the top to swing out for ventilation. A small, 10" x 18" rectangular opening below the windows is now boarded over. There are no openings on the south and west elevations. The interior has a raised wooden roosting shelf on the west wall, below which is a wood feed bin.

Architectural Chronology

The house that John Doughty built ca. 1863 was the expansion of a smaller, Federal style brick house erected in 1831, which had been the expansion of an even earlier, ca. 1770 dwelling built on part of the same foundation.

The earliest house was built ca. 1770 and was referred to in a deed dated September 1824 as the "Joseph and Edmund Ireland place."³ The Ireland house was a 2-story, one-room plan dwelling with a 15' wide x 18' deep footprint that corresponds with the present dining room and bedroom above. [see building chronology floor plan A] This small house had an end wall chimney on the south elevation, and its basement, then only partially below-grade, contained a large cooking

³ Gloucester County Deeds, Book N3 p. 50.

United States Department of the Interior
National Park Service**National Register of Historic Places**
Continuation Sheet
Section number 7 Page 23

The John Doughty House
Atlantic County, NJ
(section 7 continued)

fireplace with an adjacent beehive oven. It was probably of brick construction, and it faced east (instead of the present west orientation) because early deeds show that North Shore Road passed along the east side of the house at that time.⁴

Three brothers from Oyster Bay, Long Island—Amos, Daniel, and Joseph Ireland--settled in the greater Absecon area in the early 1700s. The Joseph (ca. 1730-1796) and Edmund (ca. 1732-1796) referred to in the 1824 deed, were also brothers, and were the sons of the first-mentioned Joseph (ca. 1695-1761). Both Joseph and his brother Edward appear in New Jersey censuses of the 1770s and 1780s as residents of Galloway Township, which included this part of the unincorporated village of Absecon at that time. Joseph never married, and seems to have lived with his married brother Edmund. The house was built at least by 1778 or 1779: according to a pension application submitted by Edmund's daughter, Sophia Ireland Sooy, Revolutionary War soldiers often stopped by her father's house "about the years 1778 and 1779."⁵

The cooking fireplace of the Joseph and Edmund Ireland house still stands in the basement under the present dining room, although its chimney, upper fireplaces, and beehive oven have long since been removed and its opening has been filled and plastered over. As late as 1965, the cooking fireplace and its crane were still open.⁶ Robert McMullin also reported that this part of the basement originally had a wood floor which he removed and replaced with concrete.⁷

Daniel Doughty (ca. 1795-1838) purchased the Ireland house in 1824 and expanded it in 1831, taking the 15' x 18' footprint and extending it to the south into a 38' wide x 18' deep rectangle.⁸ [see building chronology floor plan B] Although Sarah Ewing reported that he only used the foundations of the Ireland house,⁹ extant physical evidence suggests he retained at least the large end wall chimney, incorporating it and its respective fireplaces into the 1831 building. The large, random width floorboards in the present dining room and in the northwest bedroom above it, have been infilled where the chimney and corresponding first and second floor fireplaces were removed by John Doughty ca. 1863. The boards used for the infill are also random width and appear to be the same thickness. In the basement, the floor joists are vertical sawn, and the spaces in between the joists are finished with horsehair plaster over hand-split lath. The existence of this plaster, combined with the infilled flooring, suggest that in the very least, Daniel

⁴ Sarah Ewing and Robert McMullin, Along Absecon Creek, p. 276.

⁵ *Ibid.*, p. 165.

⁶ Notes from a ca. 1965 talk given by Sarah Ewing; Sarah Ewing Collection, CB 6A, folder 42k, Atlantic County Historical Society.

⁷ Videotaped interview, Helen Greiss and Robert McMullin, August 1994.

⁸ Ewing and McMullin, p. 276.

⁹ Sarah Ewing notes, CB 6A, folder 42p, Atlantic County Historical Society.

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet
Section number 7 Page 24

The John Doughty House
Atlantic County, NJ
(section 7 continued)

Doughty retained the cooking fireplace in the basement and the fireplaces on the first and second floors.

It is known that Daniel Doughty's house was made of brick, that it was two-stories tall with a center hall plan, and that its orientation was to the west as it is today. The 38' wide x 18' deep footprint neatly corresponds with the easternmost half of the present house [see building chronology B], and portions of its rear (east) wall are still visible upon closer examination. In the basement, for example, the frames of two cellar windows on what was originally the east exterior wall in the furnace room and the original basement kitchen are extant. Although it is now boarded over, a former first floor exterior doorway opening can be seen on the west wall of the backstairs leading from the kitchen to the basement. [supplemental photo #12] Its higher than usual height suggests the door was topped with a transom. Similarly, the ghosts of former window openings, now bricked in, are visible on the west wall of the back stairs at the second floor level and on the east wall of the southwest bedroom located on the second floor. Robert McMullin also reported that when the opening between the two parlors was created ca. 1930, two window frames from the 1831 construction were found in the wall.¹⁰ There are also infilled openings in the dining room. [see floor plans]

Ceiling heights were also lower, but apparently only on the second floor. In the closet of the northeast bedroom on the second floor, the 1831 brick exterior wall stops about 14" below the ceiling, and the remainder of the upper wall is plaster over lath.

According to Robert McMullin, Daniel Doughty's expanded house was built with an end wall chimney on the south elevation, and it is still extant on the first and second floors. This would have been a logical and typical location for another stack to serve the parlor and the upstairs bedroom. This end wall chimney had a semi-circular chimney stone carved with the initials "DED" for Daniel and Emma Doughty, and the date "1831." The stone was mortared into a former basement window opening on the north elevation by Robert McMullin in 1969. [historic image #11]

Shortly after the expansion, Daniel Doughty went bankrupt. Sometime after 1831, Daniel sold the homestead to Daniel and Ann Lake, who in 1834 sold it to Daniel's son Samuel.¹¹ In 1835, Daniel's other properties were sold at a sheriff's sale. Samuel Doughty, living in Clermont County, Ohio at the time, then sold the homestead to Enoch Doughty in 1841.¹² Enoch allowed

¹⁰ Michael Pretzer, "One Family's Gift," *Historic Preservation* (May/June 1993), p. 64.

¹¹ Gloucester County Deeds, Book K3, p. 262.

¹² Atlantic County Deeds, Book C, p. 318.

United States Department of the Interior
National Park ServiceNational Register of Historic Places
Continuation Sheet
Section number 7 Page 25

The John Doughty House
Atlantic County, NJ
(section 7 continued)

his son, John H. Doughty (1816-1898), to move into the house that same year when John married Arabella Somers. At the time, John H. Doughty and his father Enoch were running a general store located directly across the street. [see historic image #31] Enoch eventually transferred title to the property to John H. Doughty in 1863,¹³ and John promptly undertook a renovation and expansion of the home to its present Gothic Revival appearance.

Around 1863, he expanded the 18' deep x 38' wide rectangular floor plan to a 38' x 38' square, adding 20' to the rear and incorporating his uncle's house into the grand, Gothic Revival style villa seen today. The simple gabled roof became a hipped roof with steep cross gables lit by narrow, miter-arched windows. The entire structure was stuccoed with a mixture of sand and lime, and left its natural tan color. The stucco was scored to resemble stone blocks, a popular finish treatment advocated by the mid-19th century writer, Andrew Jackson Downing, whose The Architecture of Country Houses (1850) propelled domestic Gothic architecture to the forefront of American taste. [historic images #39 and #40]

As built ca. 1863, the house had two slender, corbelled brick chimneys that pierced the ridges of the north and south gable peaks. [see historic images #1 and #2] John Doughty likely removed the Ireland fireplaces from the dining room and the bedroom above, and used parlor stoves tied into the chimneys to heat the house. The locations of these removed fireplaces are seen in the infilled floorboards in both rooms. John Doughty retained the south end wall fireplaces in the front parlor and the second floor southwest bedroom that had been built in 1831 by his uncle Daniel, but removed the upper portion of the chimney and redirected the flue into the new chimney on the south gable peak. Evidence of this unusual re-routing is seen in the "museum" room on the third floor, and in the south gable peak in the attic, where an irregular shaped flue winds its way from the west to the east. [supplemental photo #16 and #17] The fireplace mantel (no longer extant) in the second floor southwest bedroom was likely the one seen in a 1973 photo of this room [historic image #34].

Determining the age and the origins of the house's windows has been problematic. Certainly the miter-arched windows in the cross gables date to the ca. 1863 construction—they were a common window treatment for Gothic Revival houses in Atlantic County. But the 6/6 windows, and the 2/2 windows, in the easternmost half of the house (which relates to the 1831 dwelling) all have sash locks mortised into the right hand stile of the lower sash. The presence of identical sash locks suggests that these windows were installed at the same time, but Robert McMullin stated that John Doughty upgraded only the windows of the front rooms to 2/2s.¹⁴ This does not

¹³ Atlantic County Deeds, Book R, p. 895.

¹⁴ *Historic Preservation*, p. 63.

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet
Section number 7 Page 26

The John Doughty House
Atlantic County, NJ
(section 7 continued)

explain, however, why the windows (both 6/6s and 2/2s) in the front, or westernmost half, of the house received sash locks while those in the rear portion, reportedly installed at the same time, do not have sash locks. The use of 6/6 windows would have been typical for a Federal-style house and they were also common in Gothic Revival houses; although 2/2 windows were in use by the 1860s and appear in several pattern books from that era,¹⁵ they were not immensely popular until the late 1870s.

Further complicating the dating of the windows is John Doughty's known recycling of windows taken from a mansion built ca. 1820 and installed (by him) in this house.¹⁶ The mansion had been built between 1816 and 1820 in nearby Hamilton Township by Joseph West, a wealthy entrepreneur. After West overextended himself, his 1,200 acre estate in an area known as Catawba¹⁷ was purchased by John Doughty's father Enoch in 1840 at a sheriff's sale. Enoch dismantled West's mansion and stored various building components—doors, windows, and shutters among them—in the barn on the Doughty property. The use of the West Mansion's building components by both John Doughty ca. 1863 and by his daughter Martha in 1898 was documented in a 1902 court case, but no specifics were provided.¹⁸

Original Exterior Appearance

According to Robert McMullin, the house originally had a wrap-around porch across the front (west elevation) and north sides of the house¹⁹ but no historic photographs or physical evidence have been found to date that substantiate this. Robert McMullin did report, however, finding "two pieces of native stone" that were a corner foundation for the original front porch while laying flagstone in the area in 1979.²⁰ Porches were an integral part of Gothic Revival architectural, so the original presence of a wrap-around porch would be expected. McMullin also claimed that the house's stucco was originally left its natural tan color, the trim around the windows was painted green (but not a dark green), and the sash were painted red.²¹ The photograph taken in 1914 [historic image #1] shows a paint scheme similar to this, and multi-

¹⁵ Gervase Wheeler, *Homes for People in Suburb and Country*, New York: George E. Woodward, 1867.

¹⁶ Clark Barrett and Kenneth Scull, *Tall Pines at Catawba*, Laureate Press, Egg Harbor City, NJ, 1968, p. 103

¹⁷ Catawba was located on the Great Egg Harbor River, just south of the town of Mays Landing, and about 8 miles southwest of Absecon. Although the area once had a church and several buildings, none are extant.

¹⁸ New Jersey Court of Errors and Appeals, *McMullin vs. Doughty*, 1902

¹⁹ *Historic Preservation*, p. 63.

²⁰ Robert McMullin Diary, 8-9-1979.

²¹ Letter, 11-9-1993; National Trust for Historic Preservation (Susan Gutchess) to Mr. and Mrs. Robert McMullin. Robert McMullin Collection, Atlantic County Historical Society.

United States Department of the Interior
National Park Service**National Register of Historic Places**
Continuation Sheet
Section number 7 Page 27

The John Doughty House
Atlantic County, NJ
(section 7 continued)

hued schemes were the hallmark of late Victorian decoration. Typically, the body of the house was a lighter color than the trim, while a third color (often a bright red), was used for the sash and to pick out details in brackets, friezes, and raised moldings.²²

If the footprint of the 1878 Woolman & Rose Map is accurate, the house had a rear addition across the northernmost half of the east wall. [historic map #2] This addition does not show in the 1872 Beers Map [historic map #1], and it is possibly the northernmost portion of the current rear porch. This portion housed the well, and it was likely an enclosed pump room.

Charlotte McMullin also reported that a violent storm blew a trap door off the top of the roof in 1944, 20+ years before the cupola was built.²³

Original Interior Appearance

Around 1863, John Doughty replaced the front parlor mantel from his uncle's 1831 house with the Italian marble mantel taken from the Joseph West Mansion, and this is the mantel in place today. The first and second floor hallways were painted in a faux ashlar block with marble veining scheme, executed in 10" x 24" blocks, and the woodwork throughout was faux grained in an oak pattern.²⁴ Both of these painted finishes were popular during the Victorian period, and faux grained woodwork was especially championed by A.J. Downing because it was "so easily kept clean."²⁵ Although the faux ashlar block walls have been painted over in the 20th century, the northeast and northwest bedrooms on the second floor retain their grained woodwork, and portions of graining are visible on the second floor stairs skirting boards where the white paint is peeling away.

John Doughty also built a cooking fireplace in the northeast corner room of the basement, replacing the larger earlier one built by the Irelands ca. 1770 in the northwest corner room of the basement. He also removed the Ireland-era fireplaces from the upper floors while introducing a heating system that used stoves in each room.²⁶ Despite the new basement kitchen fireplace's smaller size, it was definitely used for cooking because its pintel, which would have supported a cooking crane, is still *in situ*. In his diaries, Robert McMullin often referred to this part of the

²² Roger Moss, Century of Color: Exterior Decoration for American Buildings 1820-1920, Watkins Glen, NY: The American Life Foundation (1981), p. 49.

²³ Charlotte McMullin Diary, September 1944.

²⁴ *Historic Preservation*, p. 63.

²⁵ Andrew Jackson Downing, The Architecture of Country Houses (1853, Dover Reprint, 1969), p. 367.

²⁶ *Historic Preservation*, p. 63.

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet
Section number 7 Page 28

The John Doughty House
Atlantic County, NJ
(section 7 continued)

basement as the "old milk room,"²⁷ which implies that this room was also used for the storage of milk and other dairy products. This part of the basement also has steps (now closed off) which led up to the workroom portion of the back porch addition where the well pump was housed.

John Doughty retained the floorboards in the 1831 portion of the house, and added the random width tongue and groove flooring to the new, rear portion. And, because interior baseboards and trim are noticeably different in the two halves of the house on the first floor, it appears that he retained at least some of the moldings used by his uncle Daniel in 1831.

Although bathrooms had been advocated by A.J. Downing in the mid-1800s, it is not known if John Doughty chose to incorporate one into his house. Robert McMullin claims that his parents John and Charlotte McMullin added two bathrooms to the house in the early 1920s,²⁸ which begs the question as to who built the third bathroom. It is known that the master bathroom was added by John and Charlotte McMullin,²⁹ who carved a space for it out of the southwest bedroom on the second floor. The bathroom on the third floor was similarly carved out of the packing room, and one of the patent numbers printed on the gypsum wallboard tells us that this bathroom was added ca. 1919.³⁰ Therefore, the most likely location for an earlier, possibly original, bathroom would be the one accessed from the main hall on the second floor.

Evidence of a small brick hearth along the west wall and into the closet in the kitchen suggests this room may have originally had a fireplace opening to accommodate a cook stove.

John Doughty used ten doors from the Joseph West Mansion in Catawba, and his great-grandson Robert McMullin compiled detailed, annotated drawings of them.³¹ [historic image #36] They are all four-panel, most with applied moldings, and are found in the following locations: kitchen (4)—doors to side porch, workroom, hallway, and basement; master bedroom (2)—doors to hallway and closet; northeast bedroom, second floor (4)—doors to hallways and both closets.

²⁷ Robert McMullin Diary, June 12, 1986.

²⁸ *Historic Preservation*, p. 63.

²⁹ Robert McMullin Diary entry, January 1972.

³⁰ One of the several patent numbers on the back of the sheetrock is #1303249, which can be dated to 1919. Because of the presence of a gas light fixture here, this bathroom was probably added ca. 1920, before the McMullins added electricity in 1924.

³¹ These annotated notes and drawings, housed in the McMullin Collection at the Atlantic County Historical Society, contain cross-sections and a detailed description of the doors.

United States Department of the Interior
National Park Service**National Register of Historic Places**
Continuation Sheet
Section number 7 Page 29

The John Doughty House
Atlantic County, NJ
(section 7 continued)

Although electricity wasn't introduced into the house until 1924, gas service was available earlier, and it is possible that John Doughty installed some of the gas fixtures presently found today.

Subsequent Alterations

After John Doughty's wife, Arabella, died in November 1891, John Doughty returned to live in the family homestead with his brother and sisters.³² After he died in 1898, his property was inherited by his daughter, Martha D. McMullin (1842-1902). An only child, she had married Charles T. McMullin (1840-1915) who was pastor of the Absecon Presbyterian Church from 1864 to 1871. After 1871, the McMullins resided in Philadelphia, but spent their summers in the John Doughty House. Testimony in the McMullin vs. Doughty case reveals that Martha undertook repairs on the house in 1898, ordering \$244.78 worth of building materials from the Doughty sawmill and using "glazed sash and shutters, resulting from tearing down Catawba house by Gen. Doughty and stored there by him for preservation."³³ Although, the court case does not specify the exact nature of the repairs, some of them can be surmised through an examination of historic photographs and physical evidence.

The earliest known historic photograph of the house, dated 1914, shows three one-story porches of which two have Doric columns—the entrance porch on the façade, and the porch along the entire north (side) elevation. [historic image #1] Stylistically, these two porches relate to the Colonial Revival period which flourished in this country during the quarters before and after the turn of the last century, and it is likely these porches were added during Martha McMullin's ownership from 1898 to 1905. A ca. 1931 photograph of the rear porch shows the northernmost third was at one time a glassed-in sun porch [historic image #15], and it is possible that she added this room, too. Her grandson, Robert McMullin, recalled that it was a "pump shed,"³⁴ and although the well is still located here (accessed through a trap door in the floor boards), the pump was relocated to the kitchen in the mid-1970s.

After Martha McMullin's death in 1902, the house was rented for 18 years.³⁵ The property had been inherited by her two children, John (1874-1954) and Mary B. (ca. 1871- after 1940), subject

³² New Jersey Court of Errors and Appeals, McMullin vs. Doughty, 1902, p. 476.

³³ Ibid., p. 484-485.

³⁴ Robert McMullin Diary, 1-7-1972.

³⁵ Letter, John McMullin to Frank O'Connor, State Board of Taxes and Assessments, 10-29-1920, p. 2. McMullin stated that he rented the house and another one on the property (on Creek Road, no longer extant) for \$125 per year, including rights to harvest the salt hay. Robert McMullin Collection, Atlantic County Historical Society.

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet
Section number 7 Page 30

The John Doughty House
Atlantic County, NJ
(section 7 continued)

to a life estate of their father, Charles, who died in 1915. A lawyer and self-described "small scale farmer," John lived in Moorestown, New Jersey with his wife Charlotte Glenn (1881-1969) but spent summers in the Absecon house. John bought out his sister's interest in the property in 1920,³⁶ and began living there for nine months out of the year. Upon taking possession, John offered the following description of the property:

The roof of my house was in very bad condition, the porches down, the trees in rags, and the place looked like a tramp lodging house. I, therefore, felt that my pride, as well as my pocket book, required some move on my part, and last April I moved down with my family for the Spring, Summer and Fall, and spent some two thousand dollars in restoration and improvements to the house, although is it still not in good shape.³⁷

In 1925, when their adopted son, Robert (1919-2000), was old enough to attend school, John and Martha decided to live there year round. The changes they made to the house during their occupancy have been fairly well-documented in photographs, blueprints, and diary entries. As seen in a sheet of blueprints drawn by Philadelphia architects Hancock & Horanson in 1924, the McMullins added the two third floor dormers on the rear (east) elevation and added a new chimney to service the living room fireplace.³⁸ Although not specified on the blueprints, it is likely the south gable end chimney was removed at the same time.

According to their son, Robert, they also introduced electricity and steam heat (originally coal-fired, then oil, now natural gas) to the house,³⁹ cutting holes in the floorboards to run wires and pipes. They added two bathrooms—the master bath and the third floor bath with its gypsum wallboard walls. They also removed the glazed panels from the northernmost third of the back porch, enclosing it with the shiplap siding and knotty-pine paneled walls extant today. It is also likely that they placed the pegged oak hardwood flooring over the original floorboards in the hall, front, and back parlors. The dining room chandelier was a 35th wedding anniversary gift to them in 1942 from their son Robert,⁴⁰ and a shallow concrete pool (probably located in the

³⁶ Agreement dated 12-1-1920 between Mary and John McMullin, Robert McMullin Collection, #78 Misc. Doc., Atlantic County Historical Society. Their agreement was for \$7,500 and included seven other pieces of ground around Absecon which their parents had owned.

³⁷ Ibid.

³⁸ Blueprint #2, Robert McMullin Collection, Atlantic County Historical Society.

³⁹ *Historic Preservation*, p. 64.

⁴⁰ Abstracts of Charlotte McMullin Diary entries (1932-1968), as found in Robert McMullin Diary 1968-1974, 6-11-1942.

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet
Section number 7 Page 31

The John Doughty House
Atlantic County, NJ
(section 7 continued)

backyard, no longer extant) was added by them in 1929 or 1930. [historic image #18] The wall between the front and back parlors was also opened by them.⁴¹

Other minor changes were recorded by both mother and son in their diaries. Robert recalled that the back parlor had originally been the dining room before his parents opened the wall into the front parlor, and stated that the present workroom had been used by his mother (who called it an "out kitchen") as a summer kitchen.⁴² She noted that the kitchen awnings were taken down in November 1925;⁴³ the flagpole was renovated in 1948;⁴⁴ the side porch [historic images #5 and #6] was taken down in 1946 and rebuilt in 1949 into a deck [historic image #10];⁴⁵ and a new front porch was built in 1949.⁴⁶ According to historic photographs [historic image #10], this new front porch retained the ca. 1900 columns, but altered the roofline. In 1952, a new wood shake roof was placed on the house;⁴⁷ in 1954 the front fence was taken down;⁴⁸ and the pipe and shelves were added to the packing room (third floor storage room) in May 1954.⁴⁹ Other alterations as noted in her diary included the addition of a rain gutter to the back porch (May 1955), patching the "cement" on the outside walls (October 1964), and replacing the front gate (April 1968).

Robert McMullin (1919-2000) lived in the house from 1920 until his death in 2000. He married Virginia McDade in 1967 and they lived in the house with his mother, who died in 1969. Like his mother and great-grandfather before him, Robert also kept a diary. And, like his ancestors, Robert often recycled building materials scavenged from other buildings for use in the Doughty House. He re-used fence posts and 2x4s that washed up on the creek bank bordering the property,⁵⁰ bought antique strap hinges for use on the outbuildings,⁵¹ and re-used an antique kitchen pump (currently in the kitchen) that came "from Wilbur Hoch's grandfather's house in Mays Landing."⁵²

⁴¹ *Historic Preservation*, p. 64.

⁴² Videotaped interview, Helen Greiss and Robert McMullin, August 1994.

⁴³ Charlotte McMullin Diary, 11-12-1925.

⁴⁴ *Ibid.*, May 1948.

⁴⁵ *Ibid.*, May 1946 and June 1949.

⁴⁶ *Ibid.*, October 1949.

⁴⁷ *Ibid.*, October 1952.

⁴⁸ *Ibid.*, March 1954.

⁴⁹ *Ibid.*, May 1954.

⁵⁰ Robert McMullin Diary, 12-10-1974; 6-4-1975.

⁵¹ *Ibid.*, 10-31-1973.

⁵² *Ibid.*, 2-3-1976.

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet
Section number 7 Page 32

The John Doughty House
Atlantic County, NJ
(section 7 continued)

Although the entire set of his diaries dated 1968 through the mid-1990s has not been read by this researcher, the earliest ones covering 1968-1979 have been reviewed, and the following changes by Robert McMullin were noted. In 1972, he re-opened the well located under the floorboards in the workroom and redirected its piping into the kitchen, noting that the well had been sealed off by his father with flooring in 1922 or 1923.⁵³

He also made the museum display case between the windows in the third floor southwest room (2-29-1972), installed the back parlor ceiling lamp which had come from the Cordery House (1-20-1972), removed the "old coal bin" in the cellar (11-20-1972), built new sills for the cellar windows (7-10-1973), shortened the front porch steps (6-5-1973), installed a new stove in the dining room (November 1973), installed a stove in the blue guest (southwest, second floor) bedroom, breaking through the chimney (2-18-1974), and laid the oak parquet floor in the master bathroom (3-9-1974) which had come from his mother's cousin Emma's house (location unknown) and had been stored in the barn for 18 years.

The wainscot on the basement wall between the kitchen in the northeast corner, and the storage area in the southeast corner, were also added by him in 1974 (7-15). He built a mantel shelf in the northeast second floor bedroom (9-11-1976), removed wallpaper from the second floor southwest bedroom because there were too many layers (4-7-1978), and built the third floor closet between the museum room and the packing room. (7-27-1978).

It is also known that he rebuilt the front porch to its present "more-Victorian" appearance in 1990 [historic image #12], added the third floor closet made of doors, installed the sun porch with its glazed panels on the rear porch, extended the south wall chimney by 6' in 1980, and replaced the cedar shake roof in 1978.

Original Appearance and Subsequent Alterations of the Barn

Unlike houses, which can be somewhat accurately dated by their stylistic appearance, farm buildings present a special challenge to the architectural historian. As utilitarian structures, they were less subject to the vagaries of popular taste that saw their residential counterparts remodeled with each successive owner. And, because building techniques and styles for farm buildings remained more or less constant, often over the span of 100 years, a simple English barn like the Doughty barn, could have been built in 1780 or in 1880. The barn is said to pre-date the house, and its heavy timber framing of adzed and vertical sawn members would not rule out a

⁵³ Ibid., 1-7-1970.

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet
Section number 7 Page 33

The John Doughty House
Atlantic County, NJ
(section 7 continued)

pre-ca. 1863 construction date. However, exposed rafter ends on the north and south elevations combined with vertical sawn roofing members, suggest its roof was replaced in the first quarter of the 20th century. It is also known that building materials were stored there in 1841 when Enoch Doughty dismantled the Joseph West Mansion.

Because of its smallness, the earliest extant photograph of the barn provides scanty information about the barn's early 20th century appearance. [historic image #23] Taken in 1921, the photograph of the façade (north elevation) shows human-sized doors on each side of the center runway opening. The runway opening appears to lack doors and there is no weathervane on top of the roof. Also, the barn does not have the garage addition.

The rear (south) elevation of the barn shows very clearly in a ca. 1931 photograph. [historic image #24] By now, the garage addition has been constructed, but its rear portion is an open-air storage shed. The small dormer window (extant) to the pigeon coop is seen on the south face of the garage roof, and a weathervane shows at the westernmost edge of the barn's gable roof. Also seen are the two large, sliding barn doors mounted on a metal track (extant), a 6-light window to the west of the doors (extant), and a door with a 6-light window (extant) to the west of the window. These features are seen more clearly in a ca. 1926 photograph, and suggest that the garage addition was built between 1921 and 1926. [historic image #38] A ca. 1931 view of the rear of the barn shows that part of the barn east of the double doors is obscured by what appears to be a fence or gate painted a two-tone color scheme (green/white?), but the sliding window over the barn doors (extant) is clearly visible. Both the barn and the garage are painted white during this time period. [historic image #24]

A March 1952 photograph of the rear shows that very little has changed—the weathervane is still perched on the gable end; the rear part of the garage is still open, and the white paint is wearing away. In this photo, however, a small door to the east of the large barn doors is clearly seen (extant). [historic image #26] The façade, seen in a photograph taken two years early, is mostly obscured by plants and trees, but the double barn doors are visible. [historic image #25]

Between 1952 and 1971, the rear part of the garage was enclosed. [historic image #27] The double wood garage doors on the rear elevation, which appear to date from the 1920s, were likely taken from the front elevation, continuing the Doughty/McMullin tradition of recycling building parts.

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet
Section number 7 Page 34

The John Doughty House
Atlantic County, NJ
(section 7 continued)

Other alterations to the barn are mentioned in both Charlotte and Robert McMullin's diaries. Charlotte mentions her husband John building a pigeon house in 1925⁵⁴ but it is not known if this was the pigeon coop extant today in the garage attic. In 1974, Robert built a "fly" for the pigeons on the exterior of the barn,⁵⁵ adding a small opening on the east gable end of the garage. The fly is seen in historic image #29, and it is no longer extant.

The barn was painted red in 1963, a color it maintains to this day.⁵⁶ Various diary entries show the barn received sporadic repairs to its siding and roofing over the years, where only portions were repaired or replaced as needed. The door on the rear elevation, east of the double doors, was replaced with a Dutch door by Robert in 1986, and appears in historic image #29. By the early 1980s, a rooster-topped weathervane appears on the center of the barn's gable ridge. Although the bottom part remains, the rooster has been removed and is now stored in the barn.

Robert McMullin noted in his diary that he replaced most of the barn's floorboards in 1976 (7-19) and that he created the interior partitions on the east side of the barn when he brought sheep onto the property.

Chronology of the Outbuildings

Even though the root cellar appears to date from the mid-19th century, it was built by John McMullin in November 1925.⁵⁷ Historic image #26, taken in March 1952, shows its south gable end was originally decorated with a simple wood gable trim, no longer extant. In 1986, Robert McMullin remodeled the top to the ventilator shaft, adding a finial to its top. The root cellar also received a new cedar shake roof at the same time.

The westernmost chicken coop appears in the March 1952 photograph [historic image #26] and was probably built in 1943 when Charlotte McMullin noted that the "hen house was ready for the pullets."⁵⁸ Around 1970, it was moved closer to the barn.

The present corncrib was built in 1973, replacing a larger corncrib that appears in the ca. 1931 photograph [historic image #26] and which was torn down before 1952.⁵⁹ Again, Robert

⁵⁴ Charlotte McMullin Diary, 6-23-1925.

⁵⁵ Robert McMullin Diary, 7-6-1974,

⁵⁶ Charlotte McMullin Diary, July 1963.

⁵⁷ Ibid., 11-13-1925.

⁵⁸ Ibid., August 1943.

⁵⁹ Robert McMullin Diary, 10-12-1973, 10-18-1973, 10-31-1973, 11-14-1973.

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet
Section number 7 Page 35

The John Doughty House
Atlantic County, NJ
(section 7 continued)

McMullin used recycled building parts, this time taking "old strap hinges, one from Owl's Head [Maine]"⁶⁰ and placing them on the corncrib door.

According to historic photos, the metal storage shed just south of the corncrib was added between 1952 and 1971. [historic images #26 and #27] The easternmost chicken coop was erected in the summer of 1975 by Robert McMullin, and was built partially from lumber he scavenged from the meadows.⁶¹ The Sanborn Maps and early photos show a stable to the east of the barn, but it does not show in a 1952 photograph [historic image #26]. Also on the property was a frame playhouse built for Robert McMullin by his father in 1926.⁶² [historic image #4] It is not known when it was removed or torn down.

Integrity of the House, Barn, and Outbuildings

Although the main block of the house retains a high degree of integrity, the addition of a cupola in 1967 and changes to its exterior porches in the 20th century have somewhat compromised the house's ca. 1863 appearance. Nevertheless, the house's fenestration, massing, and building materials clearly represent the Gothic Revival appearance its mid-19th century builder intended. The barn has also suffered a loss of integrity through a garage addition and a roof replacement; however, these alterations were undertaken more than 50 years ago and can now be considered historic in their own right.

Setting and Description of Landscape

General Observations

The site consists of formal landscaping around the house and in the north side yard, open pastures behind the house to the east, and the barn with related outbuildings and other pastures to the south and southeast. [see attached site plan; supplemental photos #1 and #2] A lane along the north property line, now un-used, originally stretched from North Shore Road to a wharf owned by Daniel Doughty in the early 1800s. Today, a sunken path along the easternmost part

⁶⁰ Ibid., 10-31-1973.

⁶¹ Ibid., 6-10-1975.

⁶² Charlotte McMullin Diary, 12-4-1925, 2-10-1926.

United States Department of the Interior
National Park Service**National Register of Historic Places**
Continuation Sheet
Section number 7 Page 36

The John Doughty House
Atlantic County, NJ
(section 7 continued)

of the north boundary, lined with oaks, maples and cedars, is all that remains. A small family cemetery, with early to mid-19th century burials, stands in the rear pasture overlooking Absecon Creek and the meadows beyond to the east. The cemetery is marked by a small grove of Atlantic white cedars (*Chamaecyparis thyoides*) planted in the 20th century, and contains the grave of Revolutionary War soldier Abner Doughty (1755-1820), who was John H. Doughty's grandfather. [supplemental photo #3]

The most notable feature of the formal landscaping around the house is the large boxwoods (*Buxus sempervirens*) located along the façade (west) and north sides of the house; these were said to have been started with sprigs from Arabella Somers wedding bouquet when she married John H. Doughty in 1841. [photo #3] Also around the house are several old white cedar, black walnut (*Juglans nigra*), oak (*Quercus*), and maple (*Acer*) trees, in addition to a particularly large American basswood tree (*Tilia Americana*) northwest of the house, which stands sentinel by the sidewalk.

This stretch of North Shore Road, north of the Rt. 30 intersection, was identified in a 1986 historic sites survey as an eligible National Register historic district, but such a district was never formally established. The property is, however, within a recently established local "bed and breakfast" district which incorporates buildings along both North and South Shore Roads in Absecon. Neighboring buildings include the Dr. Jonathan Pitney House (built ca. 1799, with an Italianate addition in 1854, listed in the National Register) to the northwest, a ca. 1850 vernacular Federal-style house to the south, two modern 1- and 2-story offices across the street, a late Victorian house to the southwest, and a variety of historic homes ranging in date from ca. 1780 to ca. 1920 along both sides of North Shore Road to the north. Located southwest of the house, a few blocks away, is Absecon's business district, which stretches along both Route 30 and New Jersey Avenue.

When John Doughty built the house ca. 1863, the property consisted of approximately 16+ acres; he also owned several lots across the street, among them the site of his general store. Between 1922 and the mid-1950s, those lots across the street and several residential building lots on the south side of the property along Creek Road were sold, reducing the lot to its current 12.2 +/- acre size. These ca. 1940-1950 houses on Creek Road occupy what was once the location of a 19th century shipyard [see historic maps #1 and #2], and a mid- to late 19th century dwelling that was demolished in the early 20th century. [see historic image #33] The 2-story house located at #2 Creek Road had been built ca. 1930 by John McMullin as a residence for a couple who worked on the farmstead. There was also another dwelling on the property, built ca. 1770, of which only parts of its brick foundations remain. It was sited approximately 140' to the rear (east) of the Doughty house. [see site plan]

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet
Section number 7 Page 37

The John Doughty House
Atlantic County, NJ
(section 7 continued)

Description of Current Landscape and Plant Materials

The John Doughty farmstead has a rich landscape comprised of a diverse collection of perennials, bushes, evergreens, and deciduous trees that range in date from the 1840s to the late 20th century. Plants are arranged in a formal setting on all sides of the house, but are most concentrated on the north side and rear (east). The remainder of the property consists primarily of flat open pastureland land enclosed with picket and wire fences, and often bordered on the north and south property lines by cedars and a variety of deciduous trees.

The earliest of the formal plants are the large boxwoods which border the side porch, the front walkway, and the sidewalk. [photo #3] These were said to have been started from sprigs taken from Arabella Somers wedding bouquet when she married John Doughty in 1841.⁶³ Today, some are up to 10' across and 5' high with 8" wide trunks. Another historic plant is a rose bush (*Rosa*) located in the north side yard, approximately 70 yards north of the house which is likely the old "Abigail Doughty rosebush" or "grandmother rosebush" referred to by both Charlotte McMullin and her son Robert in their diaries.⁶⁴ Abigail Doughty Blackman (ca. 1820-1852) was John H. Doughty's sister and Charlotte Glenn McMullin's maternal grandmother, so the rosebush has ties to both sides of the Doughty and McMullin families. This old garden rose has dark pink buds borne in clusters that open to semi-double light pink blooms, 1 ½" across with a heavy rose scent.

Robert McMullin also refers to forsythia bushes which were taken in 1945 from the Jonathan Pitney House across the street,⁶⁵ but it is not known if these are the extant forsythia bushes found at the southwest corner near North Shore Road.

Among the oldest trees on the property is an American basswood (also known as Linden, *Tilia americana*) with a 36" diameter trunk sited northwest of the house along the sidewalk. It may have been a companion to another Linden tree, mentioned in Robert McMullin's diary as having been planted in 1885, but removed because it was dead in 1972.⁶⁶ The black oak (*Quercus velutina*) tree which stands in the middle of the east pasture is also old, as are the several black walnut trees (*Juglans nigra*) located to the north of the house and along the north property line.

⁶³ Ewing and McMullin, p. 277.

⁶⁴ Charlotte McMullin Diary, August 1951; Robert McMullin Diary, 4-17-1972.

⁶⁵ Robert McMullin Diary, 5-16-1972.

⁶⁶ Robert McMullin Diary, 1-22-1972.

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet
Section number 7 Page 38

The John Doughty House
Atlantic County, NJ
(section 7 continued)

Notable, too, are the Eastern Redbud or Judas-trees (*Cercis canadensis*) planted along the house's west foundation wall; these trees (one light pink, one dark pink) appear as early as 1914 in historic photographs, and although severely trimmed back, they continue to thrive. [photo #4]

Landscape Composition Around the House

As would be expected, the house and its immediate surroundings exhibit the most components of a man-made landscape design. Although not arranged in a formal garden pattern, most of the plantings appear to have been created by the hand of man, rather than carried by the wind or birds.

As previously mentioned, large boxwoods form a natural border along the white, vinyl-coated picket fence that stretches from the dirt driveway south of the house to the northwest property corner on Shore Road. Two flagstone walks define paths from the driveway and the sidewalk to the front porch. The grassy area in front of the house is punctuated by two large pin oak trees (*Quercus palustris*) and two smaller boxwoods near the front porch. A small red azalea (*Rhododendron*), planted within the past quarter century, is located northwest of the front porch. It is intertwined with a young sassafras tree (*Sassafras albidum*).

The side yard north of the house encompasses about one-third of an acre of land and contains a wide variety of plant materials. Most notable among them are the previously-mentioned basswood and black walnut trees, the Abigail Doughty rose bush, and the boxwood hedge along the side deck. Also notable are: a large yew (*Taxus*) tree in the northwest corner, a mockernut hickory (*Carya tomentosa*) in the southwest corner,⁶⁷ and a large kerria (*Kerria japonica*) near the rose bush.

The north lot line in the side yard is defined by a 3' high, late 20th century wood plank retaining wall that is bordered with lilacs (*Syringa*), daylilies (*Hermerocallis*), Rose of Sharon (*Hibiscus syriacus*), euonymous, barberry (*Berberis*) and a maple (*Acer*) tree (to the east). The east lot line of the side yard is defined by a 4' high wire fence dotted with juvenile maple trees and yellow daffodils (*Narcissus*). The wire fence continues to the house where it terminates in a mid-19th century wrought iron gate which may be original to the property. The large boxwoods along the side deck have a ground cover of ivy (*Hedera helix*). A honeysuckle (*Lonicera*) is intertwined in

⁶⁷ The wood of the common hickory and related species is prized for furniture, flooring, tool handles, and baseball bats. It has a very high fuel value, both as firewood and as charcoal, and is the preferred wood for smoking hams. (Audubon Society's Field Guide to North American Trees)

United States Department of the Interior
National Park ServiceNational Register of Historic Places
Continuation Sheet
Section number 7 Page 39

The John Doughty House
Atlantic County, NJ
(section 7 continued)

the westernmost part of the boxwoods, while a large snowball plant (*Viburnum*) marks their easternmost edge. Other trees found in this area include several, smaller pin oaks, two mimosas (*Albizia julibrissin*), and a maple.

The rear yard is also grassy, and is enclosed by a white wood picket fence, 4' high, that stretches along the rear from the north lot line to the driveway south of the house. The north lot line here is defined by a 3' high wire fence bordered by a thick stand of Atlantic white cedars and holly trees (*Ilex*). The most notable feature of the rear yard is a concrete garden pool, located east of the house, erected in 1975 after a similar pool built ca. 1929-1930 was filled in. [historic image #18] A black walnut tree stands to the north of the pool, while two Rose of Sharons and two privet hedges (*Ligustrum*) stand behind it. A modern, white vinyl coated arbor erected in the 1980s stands a few yards east of the pool and is covered with purple wisteria (*Wisteria*) and an orange trumpet creeper (*Campsis*). East of the arbor, a white picket gate—marked by a lone boxwood—opens to the east pasture beyond. The southwest corner of the rear yard is defined by a large honeysuckle bush, intertwined with purple wisteria. Nearby to the south, are two lilac bushes (one white, one purple) and another black walnut tree.

A wire fence with a white wooden gate separates the rear and south side yards, and runs from the house to the driveway. A wooden double gate at the south end of the fence provides access to the barn. Along the fence is a purple lilac and a white Rose of Sharon grouped around a ca. 1940 concrete birdbath in the rear yard, and a boxwood in the side yard. Along the south foundation of the house are the two previously-mentioned Judas trees and a large purple wisteria to the east that climbs up the house to the second story. This side yard is also grassy.

A wire fence stretches from the driveway to the south lot line, dividing the southernmost part of the front yard from the side pasture. This part of the front yard also has a sidewalk along North Shore Road, and it is shaded by several pin oak trees and a white cedar tree. Behind the oaks are two dogwoods (*Cornus florida*)—one white and two pink—and a pear tree (*Pyrus*). Just south of the driveway is a ca. 1930 wood flagpole made from a cedar or pine tree, topped with an eagle⁶⁸ next to a yucca (*Yucca*). [photo #2] The entire south lot line of the south front yard is defined by a wire fence, and its junction with North Shore Road is marked by a rambling rose bush, forsythia, wild grape vines, and a white mulberry tree (*Morus alba*)

The Pastures and Barnyard

⁶⁸ The flagpole is mentioned as being renovated in Charlotte McMullin's diary entry in May 1948.

United States Department of the Interior
National Park ServiceNational Register of Historic Places
Continuation Sheet
Section number 7 Page 40

The John Doughty House
Atlantic County, NJ
(section 7 continued)

In 1978, Robert McMullin drew a map of the pastures, showing their boundaries and naming them. [historic map #9] The “side pasture” stands south of the house; the “rear pasture” stands behind the house; the “cemetery pasture” stands south of the rear pasture; and the “lower pasture” stands east of the cemetery and rear pastures, fronting along the creek. The southernmost pasture had not yet been established, and is only labeled “projected pasture.” The barn yard shows an almost-triangular shaped outline that contains the barn and related outbuildings.

The side pasture has a stand of Atlantic white cedars interspersed with an Eastern red cedar (*Juniperis virginiana*) and maples; a row of white cedars borders the south lot line. The pasture behind the barn (to the south) is characterized by a large sycamore (*Platanus occidentalis*), two black oaks, two maples, and a Norway maple (*Acer saccharum*). The southeast corner of this pasture is marked by a white mulberry tree and several young black locust trees (*Robinia pseudoacacia*).

As previously mentioned, a large black oak tree dominates the center of the rear pasture located east of the house. The north lot line of the rear pasture is fenced with wire and lined with three white mulberry trees, a black walnut, and several maples. The ruins of the earlier house are near the black walnut tree. The lower pasture has two long rows of Atlantic white cedars, red cedars, oaks and maple trees which shade an abandoned lane that stretches down to the meadow's edge. The meadows have a variety of evergreen and deciduous trees—holly, pin oaks, post oaks (*Quercus stellata*), chokeberry (*Prunus virginiana*) and white cedars—none of them old. These are bordered to the east by a large stand of phragmites (*Phragmites communis*) beyond which stretches the meadow grass and salt marshes.

The cemetery pasture contains a small family cemetery with early to mid-19th century burials, and the graves are marked with four Atlantic white cedars planted after 1936.⁶⁹ [supplemental photo #3]

Historic Landscape Elements No Longer Extant

The McMullin diaries and historic photographs provide tantalizing glimpses of plant materials, garden ornaments, and other landscape elements that no longer exist. Most notable among these were a concrete guppy or water lily pool [historic image #18] built ca. 1929 or 1930, and a rustic

⁶⁹ These cedars do not show in a photograph of the cemetery taken in 1936 [historic image #19] when the grave of Revolutionary War soldier Abner Doughty was commemorated.

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet
Section number 7 Page 41

The John Doughty House
Atlantic County, NJ
(section 7 continued)

wooden arbor [historic image #13], probably built ca. 1890-1920 and seen in a photograph dated 1934. The water lily pool was probably located in the backyard, but was infilled with soil in 1977 because it was too cracked to hold water.⁷⁰ The arbor was located approximately where the current modern arbor stands, and it was likely added by Charlotte and John McMullin in the 1920s.

The 1914 photograph of the façade shows a simple white wood picket fence, interrupted by a picket gate, stretching along the sidewalk in front of the house. [historic image #1] A large evergreen, possibly a blue spruce (*Picea*),⁷¹ is seen just beyond the side porch and both Judas trees appear next to the south foundation wall. There is no sidewalk from the driveway to the south, and this part of the front appears to be bordered by an unidentifiable hedge. Also seen are two large shrubs near the front porch; the one in front of the dining room window was clearly a boxwood, but it was removed in 1955.⁷² A tree with a crooked trunk and drooping branches, possibly an apple or pear tree, appears southwest of the front porch, but it is now the site of a pin oak tree.

A 1969 photo of the façade shows the white wood picket fence now corners part of the driveway, and boxwoods show both in front of and along the west side of the house. [historic image #35] Also seen are the two Judas trees, and a holly tree stands on the site of the present yucca next to the driveway. The wood picket fence was removed and replaced with the present vinyl-coated picket fence in 1990.

A 1950 photo of the barn and driveway show a profusion of shrubs and trees on both sides of the driveway, none of which are extant today. [historic image #25]

20th Century Plant Materials Mentioned in the McMullin Diaries

Both Charlotte McMullin and her son Robert often mentioned various plants, shrubs, and trees in their diaries. Charlotte McMullin noted purchasing willows, pines, and golden cypress trees that she bought in nearby Germania and planted on the property in 1925.⁷³ She also noted: white crocus blooming (3-14-1925); peach and apple trees in bloom (4-11-1925); the purchase of "four

⁷⁰ Robert McMullin Diary, 6-16-1977.

⁷¹ Charlotte McMullin's diary entries mention a blue spruce (no location given) was wired in 1944, then removed in 1945 and the area planted with grass seed.

⁷² Charlotte McMullin diary, May 1955.

⁷³ Ibid., 3-7-1925.

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet
Section number 7 Page 42

The John Doughty House
Atlantic County, NJ
(section 7 continued)

hydrangeas for the garden" (5-15-1925); aster seedlings (6-17-1925); planting "Phlox, spirea, peonies, etc." (10-15-1925); planting tulip bulbs (11-19-1925); was given lilacs, lilies, peonies and rose plants (5-12-1926) from Mrs. LaCompte's father's "old place"; planting iris (6-1-1926); asters blooming (8-21-1926); and, forsythia in full bloom (4-16-1941).

Robert McMullin noted the following: pine trees removed by the barn (May 1969); old mulberry tree by the creek (12-12-1972); planted myrtle by the house (5-1-1972); trimmed althea bushes except by the driveway (5-5-1972); trimmed French lilac (6-2-1972); double pine cut down (6-8-1972); trimmed mock orange (6-16-1972); Jerusalem artichokes (*Helianthus tuberosus*, brought from Maine) planted by barn (8-2-1972); trimmed japonica bush in side yard (2-28-1973); snowball bush blooming (5-18-1973); elevated yew by driveway (8-5-1974), and dug up Madonna lilies (9-14-1974).

Also mentioned in Charlotte McMullin's diaries is "the old orchard" which apparently contained apple, peach and pear trees. It is no longer extant, and its exact former location is unknown. She also notes a variety of vegetables which were planted and harvested between 1925 and 1968—red skin and sweet potatoes, lima beans, tomatoes, sweet potatoes, asparagus, onion sets, lettuce, and cabbage. Robert McMullin also mentioned planting many of the same vegetables, and had a strawberry patch as well.

It is clear from Robert McMullin's diaries that he waged a constant battle against unwanted saplings, wild roses, and overgrown bushes, clearing them and even full grown trees from the property. He even decided to remove the growth of trees from the meadow's edge in the late 1980s, so he and his wife would have a clear view of Absecon Creek and Atlantic City beyond. Today, growth along the meadow's edge is returning.

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet
Section number 8 Page 1

The John Doughty House
Atlantic County, New Jersey

Summary Statement of Significance

The John Doughty House is locally significant as a good vernacular interpretation of Gothic Revival style domestic architecture. Built just before the Civil War as the expansion of an earlier Federal style dwelling, the Doughty House significantly illustrates the villa, or county house, popularized by Andrew Jackson Downing in the mid-1800s. In The Architecture of Country Houses (1850), Downing makes a clear distinction between cottages, defined by him as “dwelling[s] so small that the household duties may all be performed by the family,” and villas, which he called “country house[s] of a person of competence or wealth sufficient to build and maintain [them] with some taste and elegance.”¹ The Doughty House clearly falls into the latter category, and as such it represents a grandiose expression of a style that, in Atlantic County, was generally smaller and more subdued.

Also architecturally significant under criterion C are two contributing buildings on the property. The English style barn, built in the early to mid-19th century, is locally significant because it represents a type of barn that was once common in Atlantic County, but has rarely survived. The root cellar, built in 1925, is locally significant as a good example of its type, and—like the barn—is a rare survivor of a kind of agricultural outbuilding that was once common but has disappeared in the wake of land use changes and advances in technology.

Historical Background

A Brief History of the City of Absecon & Environs

The name “Absecon” is derived from the Native American word “Absegami,” used by the Lenni-Lenape tribe who lived in New Jersey and Delaware before European settlement. “Absegami” meant “small water” or bay, and through usage by European settlers became “Absecum” then eventually Absecon. Absecon today refers to both the City of Absecon and the island of Absecon, which is located three miles to the east and on which the city of Atlantic City stands.

The name is appropriate for Absecon City, which is located on the mainland of Atlantic County, abutting Absecon Bay on the inland side of Atlantic City. Absecon Creek flows from west to

¹ A. J. Downing, The Architecture of Country Houses (1853, Dover Reprint, 1969), p. 257.

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet
Section number 8 Page 2

The John Doughty House
Atlantic County, New Jersey
(section 8 continued)

east through Absecon city and empties into Absecon Bay. Both the creek and the bay were important to the early settlement of this area of Atlantic County, and contributed to the industries that developed there in the 18th and 19th centuries.

Peter White, a Quaker, was the first white settler to establish a residence in Absecon: he purchased 1,000 acres in 1699 from the widow of Thomas Budd, who had large land holdings in what is now Atlantic County.² His farm stood on the north side of Absecon Creek, and he was living there as early as 1704 because his dwelling was referenced in the survey of a neighboring tract that year.³

Other settlers soon followed Peter White and by the early years of the 18th century at least five families were established in Absecon, including those of Richard Risley, Amos Ireland, Edward Doughty, William Cordery, and John Steelman. These early Absecon settlers were farmers who, like other early 18th century coastal residents, likely fished and engaged in some other small trade in addition to farming.

Through the 18th and early 19th centuries, Absecon was not a separate town, although its status as a small but active community was recognized in 1808 when it received its first postmaster.⁴ It was originally part of Gloucester County, one of the original counties established in West Jersey in 1694.⁵ This county stretched from the Delaware River on the west to the Atlantic Ocean on the east, and it was not until 1837 that Atlantic County was formed from the easternmost portion of Gloucester. Absecon embraced parts of Galloway and Egg Harbor Townships, with the former located north of Absecon Creek and the latter south of the creek.

Absecon's earliest industries logically evolved from the city's bay front location and its natural resources. Shipping was in full swing at least as early as 1776 when a newspaper reported the sale there of goods from the ship *Rebecca and Francis*.⁶ Another ship, the snow *Polly*, was docked near the Absecon Bridge in 1779, her hold filled with 120 hogsheads of tobacco for sale.⁷ In 1780, a dam with floodgates was built on Absecon Creek not far east of the present Shore Road bridge near U.S. Route 30.⁸ The dam enlarged the creek and enabled coastal vessels to sail upstream to the shipyards, which were established near the bridge on the southernmost part of

² Sarah Ewing and Robert McMullin, Along Absecon Creek (Bridgeton, NJ: COWAN Printing, 1965), p. 4-5.

³ Ibid.

⁴ Ibid., p. 260.

⁵ John Snyder, The Story of New Jersey's Civil Boundaries (Trenton, NJ, 1969), p. 137.

⁶ Ewing and McMullin, p. 113.

⁷ Pennsylvania Packet, 4-13-1779; as cited in Documents Relating to the Revolutionary History of New Jersey (William T. Nelson, ed., Trenton, NJ, 1914), Vol. III, p. 225.

⁸ Ewing and McMullin, p. 104.

United States Department of the Interior
National Park Service**National Register of Historic Places**
Continuation Sheet
Section number 8 Page 3

The John Doughty House
Atlantic County, New Jersey
(section 8 continued)

what became John Doughty's farmstead. This shipyard appears in both the 1872 and 1878 maps of the area. [see historic maps #1 and #2] Other shipyards were established further down the creek, as were various landings that were cited in a variety of 19th century deeds.⁹

Two miles northeast of the Absecon bridge and near the present East Faunce's Landing Road, the Friendship Saltworks had been established by 1780, providing an important commodity obtained by evaporating sea water.¹⁰ Similarly, the large stands of oak, pine and cedar trees encouraged the erection of numerous water-driven sawmills in the mid- to late 18th century where the sawn lumber became flooring, shingles, and ship timbers. As an adjunct to the lumber business, the making of charcoal—which gave out twice as much heat as the original wood—also flourished in and around Absecon during the same time period.¹¹

Of all the streets and roads within the limits of Absecon city today, Shore Road is the oldest. Tradition claims that this road, which stretches from Cape May City (38+ miles to the south) to New York City (130+ miles to the north), was originally an Indian trail that meandered along the New Jersey coastline.¹² Noted early 20th century historian, Alfred M. Heston, wrote in 1904 that Shore Road in Atlantic County had been laid out in 1716; however, the first published reference to its existence is found in a 1731 survey.¹³ That survey describes its route from Nacote Creek south to Somers Point, and mentions a "beaten road to Absecon Bridge."

Early deeds show that the original courses and location of North Shore Road have changed over the years, a fact confirmed by the orientations of the Dr. Jonathan Pitney House and the Absalom Cordery House (at #57 and # 105 North Shore Road respectively) whose facades originally ran parallel to the road, but are now at an angle. The early deeds also show that North Shore Road, in the late 1700s, passed to the east of the John Doughty House, rather than to the present west.¹⁴

Between 1797 and 1821, the White Horse Pike (now Route 30) from Camden, which bisects Absecon from east to west, along with a road from Absecon to Buena (to the southwest) had been established.¹⁵ The north part of Shore Road above the bridge over Absecon Creek became the site of the city's earliest non-agricultural industries. Ann Risley established a tavern there,

⁹ Ibid., p. 114.

¹⁰ Thomas Hopkins, Journal, August 1780 to October 1780 (Historical Society of Pennsylvania, Journal N, catalogued 2-10-1988 ts/lc); as cited in Ewing and McMullin, p. 122-126.

¹¹ Ewing and McMullin, p. 109-110.

¹² Ibid., p. 251.

¹³ Surveyor's Association of West Jersey (Camden, NJ, 1880), as cited in Ewing and McMullin, p. 251.

¹⁴ Ewing and McMullin, p. 252.

¹⁵ Frederick Steelman, "Atlantic County Roads," Atlantic County Historical Society Yearbook, Vol. 10, No. 2 (October 1985), p. 60-62.

United States Department of the Interior
National Park Service**National Register of Historic Places**
Continuation Sheet
Section number 8 Page 4**The John Doughty House**
Atlantic County, New Jersey
(section 8 continued)

approximately ½ mile north of the bridge, in the 1770s, which is no longer extant.¹⁶ South of Ann Risley's tavern, and just north of the John Doughty House, another tavern (no longer extant) was established by Captain John Holmes in 1796.¹⁷ By the early 1800s, Absalom Cordery was conducting business as a blacksmith and wheelwright near Ann Risley's tavern.

The ownership history of this part of North Shore Road begins with the 1,000 acres purchased by Peter White in 1699. The choicest part of this land, comprising the heart of Absecon, was sold to Amos Ireland before 1740 in an unrecorded deed; Amos sold part of this land to his brother Joseph in 1740.¹⁸ This 1740 deed divided Amos Ireland's farm into two almost equal parts, with Joseph purchasing the half to the west, and Amos retaining the half to the east. This present portion of fence at an acute angle to North Shore Road in the northwest corner of the John Doughty property marks this 1740 division line. [see site plan] The remnants of a foundation on the Doughty property stand on the portion Amos Ireland retained, which his sons later inherited.

In 1799, the land of Joseph Ireland (located on the west side of the 1740 division line) was divided by his grandchildren--Samuel, John, Joseph, and Aaron Ireland—who each took 17.5 acres. Samuel Ireland took the southernmost part, closest to Absecon Creek, and the easternmost portion of his share comprises the John Doughty House frontage along North Shore Road. [see Ireland farm sketch map, historic map #10] The 1799 dividing line between Samuel's 17.5 acres and his brother John's 17.5 acres is also marked at the northwest corner of the Doughty property.¹⁹ [see site plan]

Absecon developed slowly during the early 1800s. In 1834, the town was described in Thomas Gordon's Gazetteer of the State of New Jersey as "a post town of Galloway t-ship...upon Absecum creek, about two miles above Absecum bay, contains a tavern, store, and 8 or 10 dwellings, surrounded by sand, and pine forest."²⁰ Thirty-four years later, Absecon was mentioned in a description of Galloway Township as: "Absecombe in the SE. corner, 18 miles from Mays Landing, contains about 30 dwellings."²¹ According to the 1850 Federal census records, the majority of its residents were either farmers or baymen—men who made their living harvesting oysters, clams and fish from the nearby waters.

¹⁶ Tavern License Applications, 4-10-1770; as cited in Ewing and McMullin, p. 90.

¹⁷ Ewing and McMullin, p. 95. This tavern was located at the site of 114 North Shore Road.

¹⁸ Gloucester County Deeds, Book UU, p. 506.

¹⁹ In November 1978, Robert McMullin commented in his diary (10-20 and 10-26) that his father had told him the corner of these two division lines was marked with a metal bolt. Robert McMullin located the bolt with a metal detector and put a 2x4 over it. It is likely the bolt is still there.

²⁰ Thomas Gordon, Gazetteer of the State of New Jersey (Trenton, NJ, 1834; reprint Louisiana, 1973), p. 92.

²¹ John Barber and Henry Howe, Historical Collections of New Jersey (1868; reprint Spartanburg, SC, 1975), p. 67.

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet
Section number 8 Page 5

The John Doughty House
Atlantic County, New Jersey
(section 8 continued)

With the establishment of a railroad from Camden to the newly formed Atlantic City in 1854, Absecon entered boom times. Absecon was given a stop along the route, and most of the activity was centered around the new station which stood a few blocks southwest of the Doughty House. [see historic maps #1 and #2] Land was subdivided into small building lots, hotels were built, and other travel-oriented services were established in the immediate vicinity. With rail service speeding deliveries, Absecon's lumber mills also prospered, particularly the one owned by John Doughty's father, Enoch, who was also a founder of the railroad.

At about the same time, Absecon's ship building industry, which had begun in the late 1700s, expanded as newly built boatyards erected schooners and sloops for the coastal trade. In an 1878 atlas, Absecon was reported as having a population of 626, and was described as follows:

There is more or less boatbuilding carried on at Absecon, the water of the creek leading into the bay having sufficient depth to float large boats, also affording a good harbor. The people are generally employed in farming and oystering.²²

That same atlas contained a section on yachts, listing sixteen pleasure boats—ranging from 17' to 32' long—from Absecon, compared with only four listed from Somers Point at the southernmost end of the county.²³

Also cited in the 1878 atlas was the importance of salt hay as an agricultural resource. Salt hay, found along the meadows in Absecon and elsewhere in Atlantic County, is a broad term for meadow grass, salt grass, and sedge; it grows wild in seaside marshes periodically inundated by tidal waters and requires no planting, spraying, cultivation or fertilizing.²⁴ These marsh grasses provided a source of hay for winter use, and also served as natural pastures for cattle and sheep year round. The atlas noted that "more than 155,000 acres of this formation are distributed along the coast from Sandy Hook to the point of Cape May," and commented that "these marshes are highly esteemed by the farmers whose lands border on them...[and] the value of these marshes is as great for pasture as for hay."²⁵

Atlantic City's growth as a seaside resort community had a direct impact on Absecon. As one person noted in 1868, Absecon residents had carted oysters to Camden for a few dollars a week

²² T. F. Rose & H.C. Woolman, Historical and Biographical Atlas of the New Jersey Coast (Philadelphia, 1879), p. 40.

²³ *Ibid.*, p. 59.

²⁴ Charles V. Mathis, "A Salt Haying We Will Go," Atlantic City Press (Atlantic City, NJ), 7-1973.

²⁵ Woolman and Rose, p. 21.

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet
Section number 8 Page 6

The John Doughty House
Atlantic County, New Jersey
(section 8 continued)

before the railroad came to town, but now they could make twice as much money by raising chickens for hotel restaurants in Atlantic City.²⁶

Both the 1872 and the 1878 maps [historic maps #1 and #2] of Absecon show a shipyard based at the southernmost end of the John Doughty property, sited on 3+ acres of land Enoch Doughty purchased in 1854.²⁷ Those maps also show the greatest concentration of retail and residential development around the railroad station, to the southwest of the Doughty House.

By the early 1900s, shipbuilding had disappeared as a viable industry in Absecon. A survey of Absecon Creek prepared by the U.S. Engineers Office in 1911, shows no shipyard on the Doughty property by then, and its accompanying report noted that "in former years large sailing vessels, having from 550 to 750 tonnage, were built in Absecon and an extensive water traffic [was] carried on." However, products from both the land and the sea remained an important part of Absecon's commerce, as the report further noted, "at present, farm products and oysters and clams and other sea foods in large quantities are hauled by wagon to Absecon as a depot and shipping point."²⁸

Absecon was chartered as a town in 1872 and held its first election in March of that year.²⁹ The town was formed by taking that part north of Absecon Creek from Galloway Township, and that part south of the creek from Egg Harbor Township. By 1900, the city population was 530 and both electric and telephone service were established before 1901.³⁰ In 1902, the town incorporated as a city with the same boundaries it maintains to this day. By 1924, it was promoting itself as the "main door to Atlantic City" and boasted about its new boulevard with its 120' right of way.³¹ That street is the present U.S. Route 30 (also known as the White Horse Pike), built in 1921 to create a swift automobile route from Camden to Atlantic City. In 1915, the population was 870,³² and by 1930 had jumped to 2,158.³³

By the 1930s, the streets were all paved or had gravel surfaces, and the town had ten miles of water mains, sixty fire hydrants, and a fire department.³⁴ A guide to New Jersey, published in

²⁶ Howard I. Wilson, The Jersey Shore (New York, 1953), Vol. I, p. 475.

²⁷ Atlantic County Deeds, Book II, p. 126.

²⁸ Army Corps of Engineers, Report, letters and Survey Map of Absecon Creek (1911); available at the NJ State Library, J627.1, v.01.

²⁹ John Doughty Diary, 1-2-1872 and 3-13-1872.

³⁰ Town of Absecon Council Minutes, as cited in Ewing and McMullin, p. 266.

³¹ Renee Cinquin, Aeroview of Absecon (1924)

³² Alfred M. Heston, South Jersey: A History (New York, 1924), Vol. II, p. 740.

³³ History Store, North Atlantic County Survey, Vol. 1: Historic Sites of Absecon (1982), p. 5.

³⁴ Sanborn Insurance Maps, 1931.

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet
Section number 8 Page 7

The John Doughty House
Atlantic County, New Jersey
(section 8 continued)

1939, gave scant mention to Absecon, noting only that many of its residents worked in Atlantic City, and that others were fishermen, meadow farmers, and guides.³⁵

Until the introduction of the railroad in 1854, the city's residential buildings were primarily concentrated along both sides of North and South Shore Road. After the railroad line was built, houses, hotels and other commercial buildings were erected near the train station. Beginning ca. 1900, residential subdivisions on both sides of Absecon Creek provided additional housing on small building lots.

Today, Absecon is still a transportation hub, with an active rail line and numerous busy roads meeting at a common intersection. It has two business districts—one along the 4-lane U.S. Route 30, the other along New Jersey Avenue, which runs parallel to Rt. 30 and was the commercial center from the 1850s until the boulevard was built in 1921. The city retains extensive salt marshes, numerous inlets and creeks, and a large stock of houses that are good examples of the various phases of the town's development. A variety of residential styles, mostly in wood, as well as churches and other buildings, display the tangible evidence of Absecon's past. The city presently houses no major industries, but its many restaurants, shops, and gas stations still serve Atlantic City tourists.

Ownership Chronology: The Doughty and McMullin Families

Edward Doughty (ca. 1695-1770), the son of Edward and Mary Croft Doughty from Philadelphia, was among the first to permanently settle in the Absecon area. The exact date of his arrival in Gloucester (now Atlantic) County is unknown, but he was one of eleven men who purchased part of Absecon Island in 1726.³⁶ His will, written in 1766 and proved in 1770, mentions a gristmill and a sawmill he had established there, one of them on "Absecom Beach."³⁷ In a 1743/44 deed, he is noted as a carpenter living in Great Egg Harbor Township (later Egg Harbor Township) in Gloucester (now Atlantic) County.³⁸ Edward Doughty's nine children remained in the area, marrying descendants of other early settlers; his sons Robert and Edward continued the farming and mill businesses their father had established there in the second quarter of the 18th century.

³⁵ Works Progress Administration, *New Jersey* (New York, 1939), p. 597.

³⁶ *Index to New Jersey Colonial Conveyances*, P-9; as cited in Ewing and McMullin, p. 29.

³⁷ *New Jersey Calendar of Wills, 1761-1770*, p. 119; also transcribed and abstracted in Ewing and McMullin, p. 30-31.

³⁸ Ewing and McMullin, p. 29-30.

United States Department of the Interior
National Park Service**National Register of Historic Places
Continuation Sheet**Section number 8 Page 8

The John Doughty House
Atlantic County, New Jersey
(section 8 continued)

Of Edward's descendants, Enoch (1792-1871) son of Abner and Leah Risley Holmes, played the greatest role in shaping Absecon's 19th century history. The great-great-grandson of Edward, Enoch was an astute businessman who ran several thriving saw mills (none extant) in nearby Egg Harbor Township, operated a profitable charcoal business, and established a general store and a shipyard in Absecon. He also accumulated more than 25,000 acres of land in and around Absecon, making him one of the wealthiest and most influential men in South Jersey at the time.³⁹ By amassing such extensive land holdings, Enoch Doughty was assured that his lumber and charcoal businesses would always have plenty of raw materials. His foresight paid off handsomely during the Civil War, when tar and pitch from the southern states was not available, but could be supplied from pine knots gathered from Enoch's saw mills.⁴⁰

Enoch Doughty held all military ranks from lieutenant to brigadier general in the state militia, and was made Major General of the day so that he could properly escort the Marquis de Lafayette across New Jersey in 1824.⁴¹ From that day forward, he was known as "General Doughty." He was also appointed sheriff of old Gloucester County before Atlantic County was separated from it in 1837.⁴²

Along with Absecon resident Dr. Jonathan Pitney (who is considered the "father of Atlantic City") and other influential South Jersey residents, Enoch Doughty was one of the founders of both the Camden and Atlantic Land Company (incorporated in 1853) and the Camden & Atlantic Railroad (incorporated in 1852). The latter established a new rail line from Camden to the newly created resort of Atlantic City on Absecon Island, while the former was instituted to develop farms and villages in the wide-open spaces along the railroad's right of way. Much of this land was owned individually by the land company's board of directors, Enoch Doughty among them, who stood to profit by increased land values and more revenue for the railroad. They also purchased land on Absecon Island, which they subdivided into lots for both hotels and summer cottages.⁴³

Enoch Doughty also established, or took over, a shipyard on the edge of Absecon Creek, at the southernmost end of the John Doughty property, and the enterprise operated until the 1880s or 1890s. Said to have been a big man capable of lifting over 1,000 pounds, he lived just outside of Absecon in Egg Harbor Township, in a home (no longer extant) called "Locust Grove." He also established a general store in Absecon, on North Shore Road directly opposite the John Doughty

³⁹ Ewing and McMullin, p. 54.

⁴⁰ Robert McMullin, "Sarah N. Doughty," *Atlantic County Historical Society Yearbook*, Vol. 11, No. 3 (October 1990), p. 109.

⁴¹ Ewing and McMullin, p. 54.

⁴² *Ibid.*

⁴³ *Ibid.*

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet
Section number 8 Page 9

The John Doughty House
Atlantic County, New Jersey
(section 8 continued)

house, which he ran with his son, John.⁴⁴ [see historic maps #1, #2, and #4, and historic image #31]

Daniel Doughty (ca. 1795-1838), Enoch's brother, worked as a partner with his brothers Enoch and Nathaniel in a lumbering business known as Doughty's Mill, based in nearby Egg Harbor Township. In 1818, he became actively interested in the real estate in Absecon village, buying many tracts from the Ireland heirs, and giving the land for the present Absecon Methodist Church on Church Street. Daniel and his wife Emma lived on two properties in Absecon, opposite each other and on each side of the 1740 division line.

The first was on the east side of the dividing line, and all that remains of this building are the ruins located approximately 140' east of the John Doughty House. Daniel Doughty had been given this lot, which contained a house dating from at least 1784, in 1811 by his father, Abner (1755-1820).⁴⁵ The second house comprises the westernmost half of the present John Doughty House, which resulted from Daniel's doubling of the ca. 1770 "Edmund and Joseph Ireland house" in 1831 on the same foundation. When Abner Doughty, Revolutionary War veteran and father of Daniel and Enoch, died in 1820, he was buried in a small family cemetery behind the house.

Daniel purchased other properties near his two-story brick house, accumulating more than 16 acres on the site that had Absecon Creek for its east and south borders. Daniel soon overextended himself, however, and in the same year he expanded the house, he had three outstanding judgments against him.⁴⁶ Sometime after 1831, Daniel sold the homestead to Daniel and Ann Lake, who in 1834 sold it to Daniel's son, Samuel.⁴⁷ In 1835, Daniel's other properties were sold at a sheriff's sale. Samuel Doughty, living in Clermont County, Ohio at the time, then sold the homestead to Enoch Doughty in 1841.⁴⁸

After purchasing his brother Daniel's brick house, Enoch let his son John Holmes Doughty (1816-1898) move into it when John married Arabella Somers (1817-1891) in 1841. At the time, John was running a general store, located across the street, with his father.

John had been educated in private schools in Burlington and Haddonfield, New Jersey and in May 1840, started the Doughty Store with his father on the northeast corner of Station Avenue,

⁴⁴ Ibid., p. 53.

⁴⁵ Gloucester County Deeds, Book OO, p. 131.

⁴⁶ Robert McMullin Collection, Box 27, folder 58A, Atlantic County Historical Society, Somers Point, NJ.

⁴⁷ Gloucester County Deeds, Book K3, p. 262.

⁴⁸ Atlantic County Deeds, Book C, p. 318.

United States Department of the Interior
National Park Service

**National Register of Historic Places
Continuation Sheet**

Section number 8 Page 10

The John Doughty House
Atlantic County, New Jersey
(section 8 continued)

trading under the name Enoch Doughty & Son.⁴⁹ [historic image #31] This one-story frame building was where John Doughty wrote the first draft of the incorporation for the Camden & Atlantic Railroad for his father and Dr. Pitney. He also handled much of his father's legal affairs,⁵⁰ although it is not known where he received his legal training. On April 1, 1857, he was appointed a judge of the Inferior Court of Common Pleas for Atlantic County, and was reappointed in 1862. He was commissioned a Brigadier General in the state militia in May 1861 and was charged with enrolling other men for the Civil War militia reserve.⁵¹ Later, in November 1875, he became a Master in the Court of Chancery of New Jersey.⁵² In 1863, he purchased his Uncle Daniel's house from his father Enoch, and enlarged it to its present Gothic Revival appearance just before the Civil War.⁵³

Some of John Doughty's diaries and account books are now housed at the Atlantic County Historical Society and they detail daily weather conditions, cite marriages, deaths, and shipwrecks, note trials and shootings, and show that he often surveyed parcels of land for a variety of local clients, his father among them. Although his diaries for the years 1864 and 1865 survive, there is no mention in them of his expansion of the house which now bears his name. And, because only a handful of issues of the local newspaper survive for the pre-Civil War years,⁵⁴ the exact date of this expansion has not been confirmed. Until further research proves otherwise, the stated date of "before the Civil War," as handed down through oral history and family tradition, must be accepted.

After John's wife, Arabella, died in November 1891, he returned to the family home, "Locust Grove," (Egg Harbor Twp., no longer extant) and lived out his life with his unmarried brother and sisters who were living there.

The local newspapers published only scant obituaries after John Doughty's death in 1898, one of them commenting:

Ex-judge John Doughty of Absecon died Saturday at Absecon from injuries received in a runaway last week. He was over 80 years old. Years ago, for several terms, he was one

⁴⁹ Ewing and McMullin, p. 56.

⁵⁰ Robert McMullin, "Sarah N. Doughty," *Atlantic County Historical Society Yearbook*, Vol. 11, No. 3 (October 1990), p. 109.

⁵¹ Robert McMullin Collection, John Doughty Commission Papers, Atlantic County Historical Society, Somers Point, NJ.

⁵² Ewing and McMullin, p. 56.

⁵³ Atlantic County Deeds, Book R, p. 895; construction date is cited in Ewing and McMullin, p. 276.

⁵⁴ The *South Jersey Republican*; a weekly printed in Absecon from August 15, 1863 until January 27, 1866 when in moved to Hammonton, NJ.

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet
Section number 8 Page 11

The John Doughty House
Atlantic County, New Jersey
(section 8 continued)

of the lay judges of Atlantic county. He was a brother of the late Al Doughty and son of the late Enoch Doughty, whose large estate and well-known family was an important portion of Atlantic County many years ago. The funeral will be held tomorrow at his late residence at Absecon.⁵⁵

John H. Doughty had one son John Franklin (1854-1864), who died as a child, and one daughter, Martha (1842-1902) who married Charles T. McMullin on November 11, 1867.⁵⁶ Charles McMullin (1840-1915) had been ordained in 1864 and was installed pastor at Absecon Presbyterian Church the same year.⁵⁷ While boarding with the Doughty family, he oversaw the construction of the present church edifice in 1866 and fell in love with their daughter Martha. After marrying, he and Martha lived with her parents on North Shore Road, and he continued to serve the church as pastor until 1871 when he became administrator with the Presbyterian Board of Publications in Philadelphia.⁵⁸ After that time, he and his wife spent their summers in Absecon with her parents, although he appears in the 1880 Federal census for Atlantic County as "keeping a retail store" and living with his father-in-law, who has the same occupation.⁵⁹ In the 1900 Federal census, he and his wife are residents of Philadelphia and his occupation is listed as "clergyman."⁶⁰

After John Doughty's death in 1898, his daughter Martha McMullin had her father's store moved to the curve of Station Avenue to be nearer the town's commercial area. It was eventually used as a temporary home for the local American Legion and was finally used by the Boy Scouts. Needing major renovations, it was torn down in 1939.⁶¹ [see historic maps #6 and #7] She also commenced extensive repairs on the house which she inherited from her father, taking lumber from Doughty's Mills (in which she had inherited 1/5 interest) and using materials stored in the barn from a ca. 1820 mansion that had been dismantled by her grandfather, Enoch, in 1841.⁶² Martha and Charles McMullin continued to spend their summers in Absecon, returning to Philadelphia in the winter months. After Martha died in 1902, the house was rented until 1919.

⁵⁵ *Daily Evening Union* (Atlantic City), Monday, August 15, 1898, p. 1.

⁵⁶ Ewing and McMullin, p. 109.

⁵⁷ Lois MacFarland, *Worthy of Cultivation* (Vineland, NJ, 1988), p. 10.

⁵⁸ MacFarland, p. 10.

⁵⁹ 1880 Federal Census, Atlantic County, ED 3, p. 94.

⁶⁰ 1900 Federal Census, Philadelphia Co., PA; Roll 1469, Book 2, p. 178A.

⁶¹ Robert McMullin Collection, Notes (undated, for a talk?), p. 6, Atlantic County Historical Society, Somers Point, NJ.

⁶² New Jersey Court of Errors and Appeals, *McMullin vs. Doughty*, 1902, p. 485.

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet
Section number 8 Page 12

The John Doughty House
Atlantic County, New Jersey
(section 8 continued)

Charles and Martha had two children: John (1874-1954) and Mary B. (1872-after 1922). After Martha's death in 1902, they inherited the John Doughty House subject to their father's life estate interest until he passed away in 1915.

John McMullin bought out his sister's interest in the property in 1920, paying her \$7,500 for the farmstead and six other lots of land most of which were located in Absecon.⁶³ John McMullin was a lawyer who had graduated from the University of Pennsylvania in 1895, and later graduated from its law school. He was a member of both the Pennsylvania and New Jersey bars, and first practiced law in Philadelphia while living in Moorestown, New Jersey. He married his second cousin, Charlotte Sewell Glenn, in 1907.⁶⁴ In the 1920s he gave up his Philadelphia law practice, and moved into his parents' former house in Absecon in 1924 when his adopted son Robert (1919-2000) turned school age.

While a lawyer in Philadelphia, John McMullin represented his mother Martha in a prolonged civil court case which pitted her against her aunt, Sarah N. Doughty, in a disagreement over the division of Enoch Doughty's property which they had both inherited. Sarah had 4/5 interest in her father Enoch's estate, while Martha had a 1/5 interest in the estate which she had inherited from her father, John. Sarah Doughty held that her brother John had used up his 1/5 interest by using building materials from the dismantled ca. 1820 Joseph West Mansion that were stored in his barn when John enlarged and rebuilt his Absecon home before the Civil War. Although the materials were stored in John's barn, they were the property of his and Sarah's father, Enoch. Martha McMullin countered that these building materials her father used did not add up to 1/5 of Enoch's vast estate of 25,000+ acres, so a court case ensued.⁶⁵ John successfully argued the case for his mother, but the trial caused much angst among family members and Sarah explicitly willed that no direct lineal descendant of Martha's should ever receive any of her estate.⁶⁶

After moving to Absecon, John McMullin became city solicitor, and director and general counsel of the Absecon National Bank. His wife's diaries, dated 1925 and 1926, show that after moving to Absecon, he continued to travel to Philadelphia and Trenton in the course of his legal work. He was also solicitor for the Galloway Township Board of Education for an unknown period of time.⁶⁷ In the 1928 Absecon Directory, he is listed as an attorney.⁶⁸

⁶³ Agreement between John and Mary McMullin, Robert McMullin Collection, Atlantic County Historical Society.

⁶⁴ Charlotte McMullin Diary, 6-11-1942. [she notes that day as their 35th wedding anniversary]

⁶⁵ New Jersey Court of Errors and Appeals, McMullin vs. Doughty, 1902

⁶⁶ Robert McMullin, "Sarah N. Doughty," *Atlantic County Historical Society Yearbook*, Vol. 11, No. 3 (October 1990)

⁶⁷ Obituary, *The News* (Egg Harbor Township, NJ) 9-23-1954.

⁶⁸ Absecon Directory, 1928.

United States Department of the Interior
National Park Service

**National Register of Historic Places
Continuation Sheet**
Section number 8 Page 13

The John Doughty House
Atlantic County, New Jersey
(section 8 continued)

John's wife, Charlotte (1881-1969), was active in the local DAR chapter which had been founded by her great-aunt Sarah N. Doughty, and she attended card parties and garden club meetings with regularity.

In the court case between his mother and his aunt, John Doughty described himself as a "lawyer and small scale farmer,"⁶⁹ and his wife's diary entries for 1925 and 1926 show that he tended an orchard, raised sheep, turkeys, chickens and pigeons, built a root cellar, and grew a variety of vegetables—including asparagus, sweet potatoes, beets, and onions—on the property. He also owned a milk cow and a horse.⁷⁰ He died in Absecon in 1954.

John and Charlotte McMullin's son, Robert, lived almost all of his life on the farmstead in Absecon. He was educated at private schools, and graduated from Earlham College in 1941.⁷¹ In 1966, he married H. Virginia Janes McDade⁷² a senior medical assistant at the Atlantic County Hospital for Mental Diseases in nearby Northfield. They shared the house with Robert's mother Charlotte, who died two years later. Robert McMullin was an organist with the First Church of Christ Scientist in Atlantic City from 1947 to 1980, and over the years garnered an impressive collection of phonograph players and organs. Using the extensive collection of deeds, diaries, maps, historic photographs and personal papers saved by his Doughty ancestors, he co-authored the book of Absecon's history, Along Absecon Creek, with Sarah Ewing in 1965. In the 1970s, he re-introduced chickens and sheep to the farmstead, selling wool and eggs at a price well below his cost.

Virginia McMullin (b. 1913) died in 1994, and Robert McMullin died in April 2000. To preserve the house's historic character and to prevent the subdivision of the farmstead's 12+ acres, Robert McMullin willed the property to the National Trust for Historic Preservation under its Gifts of Heritage Program. Through this program, the National Trust will place protective easements on the house and acreage, and will sell the property to a private owner willing to abide by the easements.

The Property's Use as a Farm

The property was farmed by the Doughty and McMullin families until the Great Depression, when farming operations were suspended because the McMullins could not afford to hire the

⁶⁹ McMullin vs. Doughty, p. 606.

⁷⁰ Interview, Helen Greiss and Robert McMullin, 1996.

⁷¹ McMullin Scrapbook, Books & Ledgers #16, Atlantic County Historical Society.

⁷² *The Mainland Journal*, 8-11-1966.

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet
Section number 8 Page 14

The John Doughty House
Atlantic County, New Jersey
(section 8 continued)

necessary labor. The last private owner, Robert McMullin, returned the farm to active use, raising sheep and chickens from the early 1970s until shortly before his death in 2000.

John H. Doughty: Store Keeper and Farmer

It is not known to what extent Daniel Doughty, who owned the property from the early 1800s to 1834, farmed the land. His nephew, John Doughty, moved onto the farmstead in 1841 after it was purchased that year by his father, Enoch. In the Federal census records, John Doughty's occupation is listed as "merchant" (1850, 1860),⁷³ "retail grocer" (1870),⁷⁴ and "retail store" (1880).⁷⁵ Clearly, John Doughty did not consider himself primarily a farmer, yet he is enumerated in the Federal agricultural censuses of 1850 through 1880.

In the 1850 agricultural census for Atlantic County/Galloway Township, he claims to have 25 acres of improved land and 10 acres of unimproved land. According to that census, the cash value of his farm was \$1,500 and he had 2 horses, 3 milk cows, 2 working oxen, 4 other cattle, and 5 pigs. His farm products and their values were: Indian corn (\$400), wool (\$30), Irish potatoes (\$75), butter (\$250), and hay (\$50).⁷⁶ That year, he slaughtered \$50 worth of animals.

In the 1860 Federal agricultural census, he claimed 50 acres of improved land and 12 acres of unimproved land worth \$5,000. He had 1 horse, 4 milk cows, 4 other cattle, and 12 pigs at a total valuation of \$575. He raised 800 bushels of Indian corn, 150 bushels of Irish potatoes, 20 bushels of sweet potatoes, 100 tons of hay (likely salt hay--he was second highest producer of hay in the area that year), and produced 300 pounds of butter. He had no orchard, sheep, or wheat.⁷⁷

Enumerated in the town of Absecon in 1880,⁷⁸ he had scaled back his farming and claimed only 5 acres of improved land and 6 acres of woodland/forest with a farm value of \$500 that included the land, fences and buildings. This made him the second smallest farmer in town; the largest, Daniel Steelman, claimed 40 acres of improved land. John Doughty had \$100 in livestock (2 pigs, 3 milk cows, 1 other cow, and 25 chickens), and paid \$100 in farm labor wages for a total period of 15 weeks. One acre of land comprised mown grass, and he harvested 2 tons of hay that

⁷³ U.S. Census, Atlantic County, New Jersey, 1850: Galloway Twp., p. 33; 1860, Galloway Twp., p. 111.

⁷⁴ U.S. Census, Atlantic County, New Jersey, 1870, Galloway Twp., p. 104.

⁷⁵ U.S. Census, Atlantic County, New Jersey, 1880, Absecon, ED 3, p. 94.

⁷⁶ U.S. Agricultural Census, 1850, Atlantic County, NJ, Galloway Twp., p. 11.

⁷⁷ U.S. Agricultural Census, 1860, Atlantic County, NJ, Galloway Twp., p. 11

⁷⁸ Note that the 1870 agricultural census microfilm was too faded to read.

United States Department of the Interior
National Park ServiceNational Register of Historic Places
Continuation Sheet
Section number 8 Page 15

The John Doughty House
Atlantic County, New Jersey
(section 8 continued)

year. He had no orchard, four acres of Indian corn, made no butter or cheese on the farm, and sold no milk to a factory. His chickens laid 175 eggs.⁷⁹

John McMullin: Lawyer and Farmer

After John Doughty's wife died in 1891, he returned to his family homestead, "Locust Grove," where lived with his brother and sisters until he died in 1898. After his death, his daughter Martha McMullin and her husband Charles McMullin spent their summers there. Subsequent to Martha's death in 1902, the farmstead was rented for eighteen years. According to a letter written by Martha's son, John, he received monies for the "sale of grass" [salt hay] from the property, but it is unknown if other farming took place there while rented.⁸⁰

Martha's son, John, spent nine months of the year living on the farm from 1919 to 1924, and in 1924 moved into the house year round. He considered himself a "lawyer and small scale farmer,"⁸¹ and maintained a law practice in Philadelphia while living in Moorestown before moving to the farmstead in 1924. After the move, he remained a lawyer, and his wife's journals for the years 1925 and 1926 show that he "sprayed the trees and planted the garden" (4-16-1925), "sheared the sheep" (6-6-1925), "bought four new young turkeys" (6-4-1925), built a pigeon house (6-23-1925), built a "fruit cellar" (11-13-1925), "hayed in the meadows" (8-7-1926), cut asparagus (4-24-1926), had a garden of potatoes, beets, onions, string beans, and "elegant Lima beans" (7-8-1926), and "dug red skin potatoes" (10-21-1926).

In the years between his mother's death and his moving into the home for nine months of the year (1902-1919), John McMullin had tried to sell the farmstead, advertising it and giving it to various brokers in Atlantic City. He was willing to hold a mortgage, and claimed that "in the entire eighteen years [he had] never received a bona fide offer of purchase at any price whatever."⁸² In 1920, McMullin stated that he had received "a number of inquiries as to the purchase of small lots on the Shore Road front," but declined to break the farm into small sections because he "was not in the land development business and the sale of front lots would render the rear valueless, unless the land was mapped and sold on a comprehensive scheme."⁸³

⁷⁹ U.S. Agricultural Census, 1880, Atlantic County, NJ, Absecon, p.2.

⁸⁰ John D. McMullin, letter to Frank O'Connor, State Board of Taxes and Assessments, Trenton, NJ, dated 10-29-1920. [Atlantic County Historical Society, Robert McMullin Collection]

⁸¹ New Jersey Court of Errors and Appeals, McMullin vs. Doughty, 1902, p. 606.

⁸² McMullin letter to Frank O'Connor.

⁸³ Ibid.

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet
Section number 8 Page 16

The John Doughty House
Atlantic County, New Jersey
(section 8 continued)

According to Robert McMullin, his father John stopped farming the land during the Great Depression because they could not afford to pay additional laborers. However, a ca. 1935 photo of the rear pasture shows the field plowed in furrows, suggesting that farming of some sort continued, even if on a reduced basis. [historic image #20] Robert McMullin recalled that his family had a horse, sheep, and a milk cow when he was a child, and that they raised chickens, geese, turkeys, and pigeons for family consumption.⁸⁴

Robert McMullin: 20th Century Sheep and Chicken Farmer

When New Jersey passed a law in 1964 that allowed farms to be valued and taxed at a very low rate provided they were producing a minimal income of \$5.00 per acre,⁸⁵ Robert McMullin decided to return the land to farming, introducing first laying chickens then sheep to the property in the 1970s. In 1989, he commented:

The farm is really secondary, but it means that I can keep the old family place. I can still do the work, but I don't know what's going to happen when I'm not able to. You get too old to transplant.⁸⁶

As a farmer working within city limits, Robert McMullin was the subject of numerous newspaper articles, all of which included photos of the sheep. One writer commented that "the farm... was one of the first working farms in Absecon [and] it is now the last."⁸⁷ Robert McMullin's diary entries show that the sheep he raised generated the most curiosity and attention from local residents and passers-by. In 1979, he wrote "the interest in these sheep is remarkable,"⁸⁸ after six different groups of people stopped by unannounced one day to see them. His entries also show that numerous local school groups walked to the farm to see the animals and how they were raised. McMullin sold the eggs his chickens laid, and in addition to selling the wool from his sheep, he also sold many of their lambs.

In a 1987 article about Atlantic County farms (which did not, however, mention the Doughty-McMullin farm) entitled "Family Farms: Fading Fast," a Cook College spokesman summarized the reason behind all the interest:

⁸⁴ Videotaped interview, Helen Greiss and Robert McMullin, August 1996.

⁸⁵ NJ Public Law L1964, c. 48 § 5

⁸⁶ Daniel Kempner, "A Farm, and Farmer, Rich in History," *The Press of Atlantic City*. 11-23-1989.

⁸⁷ Ibid.

⁸⁸ Robert McMullin Diary, 4-22-1979.

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet
Section number 8 Page 17

The John Doughty House
Atlantic County, New Jersey
(section 8 continued)

Very many urban people don't have any understanding of agriculture because they're three or four generations away from any involvement with putting food on the table.⁸⁹

Today, the Doughty House is the last remaining operable farmstead, with barn and acreage, extant within the city limits of a bay front town along Shore Road in Atlantic County.

The Development of Shore Road

Shore Road, which runs parallel with and closely adjacent to the many bays laying between the mainland and the barrier island of Absecon Island was the major north-south transportation route between New York and Cape May, had been the site of the county's earliest development in 18th century.

By the mid-1800s in Atlantic County, this important transportation route was lined with both large and small farms that housed both farmers and those who earned their living from the sea—captains, oystermen, and clambers among them. Toward the close of the 19th century, Shore Road still offered “almost continuous outlooks across the meadows to Longport, Brigantine Beach, Atlantic City, Ocean City and Beasley's [sic] Point,” and the traveler could witness “the thrifty expanses of all the seasonable fruits and vegetables, not to mention the quaint old gardens, flower beds and wide-spreading trees that rally around the gray mansions built by Jersey skippers long, long ago.”⁹⁰ The same writer went on to comment about the road:

Its picturesque suggestion is almost constant, needing only an English[man] to find and paint its gnarled cedars, willows and oaks; its rounded maples, hickories and walnuts and all its confusion of underbrush. There are several old farmyards along the way, choked with sea junk of all sorts.⁹¹

Recognizing the road's tremendous development potential in 1899, that writer noted:

There is but one single shadow athwart this idyllic scene. It is in the danger that the Old Shore Road will become fashionable. Already the County Club of Atlantic City, duly mentioned elsewhere, has taken to itself an old time farm-house and a wide reach of land between the old highway and the sedge, and now the red coats of the ardent golfers fleck the scene so lately the undisturbed domain of the ruminative cow. The restless capitalist

⁸⁹ Martin DeAngelis, “Family Farms: Fading Fast,” *The Press of Atlantic City*, 12-27-1987, p. A14.

⁹⁰ no author cited, *Atlantic City And County, NJ.*, Alfred M. Slocum, Pub., Philadelphia, 1899, p. 30.

⁹¹ *Ibid.*, p. 31.

United States Department of the Interior
National Park ServiceNational Register of Historic Places
Continuation SheetSection number 8 Page 18

The John Doughty House
Atlantic County, New Jersey
(section 8 continued)

is turning his speculative eye hitherward, and it may be that the year is in sight when the Old Shore Road in its quaintness and simplicity will become a boulevard of modern estates, its peculiar charm for the lover of nature existing only as a fading memory of the days that were.⁹²

The writer did not have to wait long for his prediction to be realized. As towns eventually developed and incorporated along Shore Road around the turn of the last century—Absecon (1872), Pleasantville (1888), Northfield (1905), Linwood (1889), and Somers Point (1886)—the farms that lined Shore Road were subdivided, often several times, to provide building lots for the new generations of salesmen, carpenters, laborers, railroad workers, and others who did not farm the land or depend on the sea for a living. Accelerating the growth was the development of ancillary trolley and rail lines, which now provided easy access from the mainland communities to Atlantic City. By 1905, these five towns were strung like pearls along Shore Road, with one city limit ending where the next began.

Nearly every one of these bay front towns was experiencing a “boom time” in terms of expansion and real estate development in the first quarter of the 20th century, and each had a major housing development begun in the first decades of that century. *Bayview Place* was to be “Pleasantville’s fashionable residential quarter” comprised of “cottages and lots overlooking Lakes Bay.”⁹³ Its sales brochure also mentioned lots for sale outside of the city of sufficient size to be a small truck farm to supply Atlantic City hotels. Northfield had *Tudor Terrace* in the 1910s, and just beyond Absecon City limits *Absecon Highlands* offered villa sites for those wanting a place for the summer “where the wife and children can escape from the hot, crowded city.”⁹⁴ Absecon City had *The Oaks* and in the later 1920s *White Horse Village*.⁹⁵ The 1924 Aerialview of the city shows clustered residential developments along North and South Shore Roads, and near Rt. 30. [historic map #5]

Population statistics document the great rise in development in the first three decades of the 20th century among the towns along Shore Road. Absecon’s population rose 400% (from 530 in 1900 to 2,158 in 1930) and Linwood’s population tripled (going from 495 in 1900 to 1,514 in 1930). Northfield’s population also tripled (rising from 866 in 1910 to 2,804 in 1930), while Pleasantville’s population grew an astounding 500% in the thirty years between 1900 and 1930

⁹² Ibid., p. 32.

⁹³ Sales Brochure, *Snap Shots of Pleasantville* (1895). [Atlantic County Historical Society, vertical file]

⁹⁴ Sales Brochure, *Absecon Highlands* (ca. 1910) [Atlantic County Historical Society, vertical file]

⁹⁵ Videotaped Interview, Helen Greiss and Robert McMullin, August 1996.

United States Department of the Interior
National Park Service

**National Register of Historic Places
Continuation Sheet**

Section number 8 Page 19

The John Doughty House
Atlantic County, New Jersey
(section 8 continued)

(going from 2,182 to 11,580). The growth leader in percentage terms, however, was Somers Point: its 700% increase saw population go from 308 in 1900 to 2,073 in 1930.⁹⁶

A sales brochure for an unnamed residential development in Somers Point, dated ca. 1902, summarized the transition from landed estates to housing developments:

The thought has often been expressed that it has been surprising that Somers Point, with its manifold advantages, has not before this seen the advent of capital to open up new territory and generally develop the place as Atlantic City and Ocean City [in nearby Cape May County] have been developed. The fact is that available ground was mostly in control of large estates, of heirs of original settlers, and that the desire to keep inherited property intact was so strong as to effectually check improvements. Quite recently, however, we have been enabled to purchase the interests of one of the original heirs, and have secured sufficient property to allow large operations to be undertaken.⁹⁷

Despite the great rise in population from 1900 to 1930, parts of Shore Road within the county's bay front communities remained open. Although neighborhoods had been created, not all lots were built upon, resulting in scattered development, which remained stagnant after the Great Depression, within those communities. After World War II, development resumed but at a slower pace than that seen in the beginning of the century. Ranchers and Cape Cods were built next to Tudor and Colonial Revivals on the 50' x 100' lots resulting from the early 20th century subdivisions. Development was aided by the construction of the Garden State Parkway in the early 1950s, and again in the early 1980s with the advent of casino gaming in Atlantic City. By the late 1990s, almost every lot along Shore Road from Somers Point to Absecon had been built upon, and most of the residential developments laid out in the early 1900s now contained houses representing nearly 100 years of styles with split-levels, bi-levels, and a host of neo-revivals joining the mix. Shore Road had, indeed, become fashionable.

Today, there are only four open greenways located between Somers Point and Absecon with views from Shore Road to the bay: Linwood Country Club (3,000' frontage, Linwood), the former Atlantic City Country Club (1600' frontage, Northfield), the Stillwater County Preserve (600' frontage, Northfield); and the John Doughty Farmstead (329' frontage, Absecon).

Thus, had it not been for John McMullin's failed attempt to sell the Doughty farmstead as a whole in the 1910s, and for his later interest in cultivating the land as a gentleman farmer, the farmstead might have met the same fate as so many others which lined Shore Road.

⁹⁶ Harold Wilson, *The Jersey Shore*, New York: 1953, p. 1127.

⁹⁷ Sales Brochure, *Somers Point* (ca. 1902). [Atlantic County Historical Society, vertical file]

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet
Section number 8 Page 20

The John Doughty House
Atlantic County, New Jersey
(section 8 continued)

John McMullin's Subdivision of the Farmstead

Part of the farm was, however, subdivided by McMullin after 1920, reputedly to finance his purchase in 1922 of his sister's half interest in the property they inherited jointly. In 1922, he sold a little more than an acre located at the northeast corner of Creek Road (recently established at the time); this parcel was subdivided and a ca. 1850 house, which used to stand on the opposite side of North Shore Road near the Route 30 intersection, was moved onto the northernmost part of the site. This moved house still stands at that location.⁹⁸

One year later, John McMullin sold the choicest part of the farmstead--in terms of commercial value--at the northeast corner of the intersection of Shore Road and Route 30, to Sun Oil Company which established a gas station there.⁹⁹ In August 1925, he was granted riparian rights along the Absecon Creek frontage, allowing him to build docks (some extant), and a boathouse (not extant, see site plan.)¹⁰⁰ In 1940, he sold several building lots along the south line of his property, fronting what is now Creek Road; the lot at #2 Creek Road included a two-story house (extant) built ca. 1930 by John and Charlotte McMullin for use by Paul and Anna Woodburn, both of whom worked for the McMullins. In the mid-1950's, he sold the "store lot" and an adjoining lot across the street, both of which were subsequently built on.¹⁰¹

He never compromised, though, the majority of the house's main frontage on Shore Road, as early 20th century buyers had asked him to do. And he only divested four of the property's original 16 acres.

Historic Contexts and Significance, Criterion C—Architecture/House

Gothic Revival Architecture in the United States

Although Gothic derived churches, residences, and public buildings were erected in colonial America and in the several decades following the Revolutionary War, the Gothic style didn't

⁹⁸ Presently lot 22, block 170 on the current tax map.

⁹⁹ Atlantic County Deeds, Book 699, p. 309.

¹⁰⁰ Atlantic County Deeds, Book K1, p. 63.

¹⁰¹ Atlantic County Deeds, Book 1732, p. 227; Book 1740, p. 227.

United States Department of the Interior
National Park ServiceNational Register of Historic Places
Continuation SheetSection number 8 Page 21

The John Doughty House
Atlantic County, New Jersey
(section 8 continued)

become popular until the 1820s and 1830s. The romantic novels of Scottish novelist and poet Sir Walter Scott (1771-1832), with their detailed descriptions of Gothic buildings inhabited by heroic characters, captured the American imagination and gave the Middle Ages a romanticism that Americans sought to emulate.¹⁰² Scott transformed his small farmhouse into a baronial castle filled with antique furniture, weapons and other curiosities from an earlier time. Contemporary American authors, James Fennimore Cooper and Washington Irving followed Scott's lead, remodeling their farmhouses into picturesque country homes in the Gothic style in the 1830s and 1840s.¹⁰³

The chaste Greek Revival style, which was still in its ascendance in the 1820s and 1830s, was countered by the evocative charms of the Gothic and was soon championed by noted American architect A.J. Davis (1803-1892). Davis, who practiced in New York City, propelled residential Gothic to the forefront of American taste, designing scores of villas, cottages, townhouses, commercial building, and schools in the Gothic Revival style. His first fully developed example of Gothic Revival domestic architecture, Glenellen (Baltimore vicinity, 1832, demolished 1929)¹⁰⁴ was the prototype for many Gothic villas built across the country during the next thirty years. Similarly, his great Gothic mansion done in the "pointed style," Lyndhurst (Tarrytown, NY, 1847, enlarged 1866, currently a National Trust museum property), is considered by some as the peak of American Gothic Revival design.¹⁰⁵

Davis' Gothic cottage designs inspired Andrew Jackson Downing (1815-1852), an American horticulturist and author, who then collaborated with Davis in his books and in the *Horticulturist* magazine which Downing published. Davis supplied examples of his architectural designs and prepared drawings for Downing's books, in particular The Architecture of Country Houses (1850), which promoted the picturesque residential style and which had a profound and lasting effect on American taste. This book, which offered not only designs, but suggestions for interior finishings, furnishings, and ventilating, was kept in print long after Downing's untimely death by drowning in 1852 when the boat he was riding in caught on fire.¹⁰⁶

¹⁰² Calder Loth and Julius Trousdale Sadler, Jr., The Only Proper Style: Gothic Architecture in America (Boston, 1975), p. 45. Early American examples of Gothic architecture cited in this book include St. Luke's Church (1632?, Isle of Wight Co., Virginia), Second Trinity Church (1788-1794, New York), and Old Georgia State Capitol (1807, Milledgeville, GA).

¹⁰³ Peter D. Shaver, compiler, The National Register of Historic Places in New York State (New York, 1993), p. 183.

¹⁰⁴ Loth and Sadler, p. 45.

¹⁰⁵ Robert T. Packard and Balthazar Korab, Encyclopedia of American Architecture (New York, 1995), p. 158.

¹⁰⁶ *Ibid.*, p. 159; Loth and Sadler, p. 95-98.

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet
Section number 8 Page 22

The John Doughty House
Atlantic County, New Jersey
(section 8 continued)

By the onset of the Civil War, the great era of Gothic Revival architecture was beginning in the United States. A large number of majestic churches along with numerous houses and public buildings were erected in the style, in addition to modest wood Gothic churches—often inspired by a book of plans published by noted architect Richard Upjohn (1802-1878). Gothic buildings were found in even the country's smallest towns. After the Civil War, Gothic Revival competed with the other popular Victorian styles of Romanesque, Renaissance, Queen Anne, and Second Empire, collectively known as eclecticism.

Although pure examples of each style are found in this country, several styles were often combined in single buildings, leading to either a chaotic effect or to an architecture of an interesting *mélange* mixture, and sometimes of the highest excellence, depending on the architect.

Nineteenth century pattern books illustrated both Gothic and Italianate styles in their architectural designs. A.J. Downing, writing in Cottage Residences, noted: "The Rural Gothic style, characterized mainly by pointed gables, and the Italian, by projecting roofs, balconies, and terraces, are much the most beautiful modes for our country residences."¹⁰⁷ About the Gothic he observed:

Not a little of the delight of beautiful buildings to a cultivated mind grows out of the *sentiment* of architecture, or the associations connected with certain styles. Thus the sight of an old English villa will call up in the mind of one familiar with the history of architecture, the times of the Tudors, or of "Merry England," in the days of Elizabeth. The mingled quaintness, beauty, and picturesqueness of the exterior, no less than the oaken wainscot, curiously carved furniture, and fixtures of the interior of such a dwelling, when harmoniously complete, seem to transport one back to a past age...in which the shadowy lines of poetry and reality seem strangely interwoven and blended.¹⁰⁸

The Gothic identity of Downing's designs concentrated on a steeply pitched gable centered on the façade, and within this framework builders would add decorative elaboration in the form of intricate bargeboards and pointed windows as their client's budget would permit. Elaborate chimney tops, windows with wood tracery, bull's eye windows, and other gingerbread trim became the hallmark of Gothic Revival architecture.

¹⁰⁷ As cited in Robert P. Guter and Janet W. Foster, Building by the Book: Pattern-Book Architecture in New Jersey (New Brunswick, NJ, 1992), p. 85.

¹⁰⁸ A.J. Downing, Cottage Residences (New York: Dover Publications reprint of 1873 edition, 1981), p. 24.

United States Department of the Interior
National Park Service**National Register of Historic Places**
Continuation Sheet
Section number 8 Page 23

The John Doughty House
Atlantic County, New Jersey
(section 8 continued)

Gothic Revival's popularity faded toward the turn of the last century, as the ever-changing palette of American taste shifted to the more restrained Colonial, Georgian, and Classical Revival styles.

Gothic Revival Architecture in New Jersey

As elsewhere in the country, the Gothic Revival style found expression in New Jersey residences, both large and small. More than a few were faithful reproductions of designs found in the popular pattern books of the times, Downing's Cottage Residences and Samuel Sloan's The Model Architect (1852) among them. The steeply pitched gables were embellished with a great variety of sawn ornamentation, while the body of the house received the ornate chimney tops, roof crestings, and diamond-paned windows so crucial to the interpretation of the style. A Gothic cottage designed in 1859 by A.J. Davis for landscape architect, Edward Nichols, stands in Llewellyn Park (West Orange, Essex County), the first planned residential community of note in the United States which was based on the very principles of picturesque architecture and landscape that Davis and Downing had hoped would become commonplace.¹⁰⁹

Another significant New Jersey example is seen in the Gothic Revival transformation of an 18th century brownstone dwelling, known as the Hermitage (Ho-Ho-Kus, Bergen County). New York architect William Ranlett used multiple gables, decorative bargeboards, and aspiring finials to raise the mass of the existing house toward some semblance of Gothic verticality in 1848. He was so pleased with the outcome, that he included it as one of a number of designs in his 1851 pattern book, The Architect.¹¹⁰

True to the books that inspired them, these "pure" designs taken from popular pattern books of the day featured T-, L-, and other irregular shaped floor plans replete with bay windows and multiple porches. Also typical was the use of clapboard, or the Downing-espoused board and batten siding for exterior sheathing. Certainly wood exteriors were more cheaply built, but Downing also advocated masonry walls of brick and stone, an "ideal usually ignored by New Jersey builders."¹¹¹

As Guter and Foster point out in their landmark study of New Jersey's pattern book architecture, far more common than the faithful copy of a pattern book house was the more simplified version of Gothic Revival which arose during the later years of the style's popularity in New Jersey.

¹⁰⁹ Guter and Foster, p. 88-88.

¹¹⁰ Ibid., p. 91.

¹¹¹ Ibid., p. 99.

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet
Section number 8 Page 24

The John Doughty House
Atlantic County, New Jersey
(section 8 continued)

This variation often used a less steep gable applied to what was more ordinarily recognized as a federal derivative farmhouse with a rectangular footprint. Also common was a Gothic-Italianate hybrid, which combined a bit of both styles, typically a modestly pitched cross gable with a circular and/or round-arched windows. These houses held only tenuous connections with historical precedent, but because of their affordability, were popular. This was particularly important in New Jersey: its growing market for suburban housing needed to accommodate the pocketbook of the average householder, rather than the affluent builder who had no trouble executing the grandiose villas proposed by Downing and others.¹¹²

Gothic Revival Architecture in Atlantic County

The majority of extant examples of the style in Atlantic County are best categorized as vernacular "cottages." Like the more simplified versions of Gothic Revival cited by Guter and Foster, they often resulted from the addition of a cross gable (steeply or modestly pitched) and gingerbread ornamentation to the façade of a vernacular Federal style house. While the county holds numerous examples of Gothic Revival houses (including the vernacular Gothic/Italianate style Captain Francis Babcock House, ¼ mile south of the John Doughty House on South Shore Road, listed in the National Register), most are 2-story frame structures, rectangular in plan, with a cross gable in the front and later additions to the rear. None are as large or as imposing as the John Doughty House, and most occupy small, "city-sized" lots. Although miter-arched windows were commonly used in Atlantic County in the last half of the 19th century on Gothic Revival houses, they were usually single instead of paired as in the Doughty House.

In addition to its massing and verticality, which set it apart from other domestic examples of Gothic Revival in the county, the Doughty House is one of only two extant historic houses in the county with a scored-stucco exterior. The other example is the Daniel Estell House in Estellville, built in 1832 and extensively altered ca. 1920 to its present Colonial Revival appearance.¹¹³ Not too far away, but located in the southeastern part of Burlington County near the Mullica River, is another scored-stucco (over stone) mansion at Batsto. It was built ca. 1800 and greatly altered in the Second Empire style in 1876.¹¹⁴

While the Doughty House enjoys its status as the most imposing Gothic Revival residence in Atlantic County, its square footprint and lack of Gothic ornamentation set it apart from the

¹¹² Ibid., p. 97-99.

¹¹³ Survey of Historic Sites Along the Great Egg Harbor Watershed (NJ Dept. of Env. Protection, Green Acres, 1982), p. 289.

¹¹⁴ John Pearce, Heart of the Pines: Ghostly Voices of the Pine Barrens (Woodbine, NJ, 2000), p. 82.

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet
Section number 8 Page 25

The John Doughty House
Atlantic County, New Jersey
(section 8 continued)

mainstream of high-style Gothic Revival. Where more sophisticated versions of the style had decoratively sawn vergeboards, diamond-paned windows, and carved spires, the Doughty House has none. The rejection of such ornamentation had to be an informed decision on John Doughty's part, because his diary entries show that he traveled to Philadelphia where he would have seen full-blown examples of the style. He could also have merely added a cross gable to the roof of the rectangular shaped house his uncle built in 1831, and placed an addition or two to the rear to create the more-common, irregular shaped footprint, but chose, instead, a square footprint which was clearly outside of the mainstream in Gothic Revival design. Also unusual was his choice of a hipped roof, which would have been more common on an Italianate villa.

Despite these variances, the John Doughty House clearly exemplifies the villa or country house popularized by A.J. Downing in the mid-1800s, albeit as a local, vernacular interpretation. Downing's summary definition of the villa, or country house, accurately describes the house John Doughty built shortly before the Civil War:

The villa, or country house proper, then is the most refined home of America—the home of its most leisurely and educated class of citizens. Nature and art both lend it their happiest indulgence. Amid the serenity and peace of sylvan scenes, surrounded by the perennial freshness of nature, enriched without and within by objects of universal beauty and interest—objects that touch the heart and awaken the understanding—it is in such houses that we should look for the happiest social and moral development of our people.¹¹⁵

Downing specified no less than three or four “apartments” of good size on the first floor, a flight of back stairs for the servants, and a “good height of the stories,”¹¹⁶ all of which are found in John Doughty's house. Although Downing advocated the use of a cistern to provide water to bathrooms (also encouraged by Downing) and the kitchen, no evidence of a holding tank is seen in the attic, and physical evidence suggests that the second floor hall bathroom was a later addition, not present in the original construction. John Doughty did incorporate Downing's advice for closets in the bedrooms, at least in those rooms contained in the 20' addition he placed on the rear.

Downing also noted that the practice of placing kitchens in the basement was “giving way to the more rational and convenient mode of putting it on the first floor,” usually in a wing.¹¹⁷ The easternmost part of the Doughty House, added by John Doughty, contains a kitchen in both the

¹¹⁵ A. J. Downing, The Architecture of Country Houses (1853, Dover Reprint, 1969), p. 258.

¹¹⁶ *Ibid.*, p. 272-273.

¹¹⁷ *Ibid.*, p. 272.

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet
Section number 8 Page 26

The John Doughty House
Atlantic County, New Jersey
(section 8 continued)

basement and the first floor, suggesting that he was reluctant to entirely embrace the new practice, and decided to have both.

In summary, the John Doughty House is significant as a rare example, in Atlantic County, New Jersey, of vernacular high style, Gothic Revival domestic architecture. While not a faithful copy of the Gothic Revival designs found in the many popular pattern books of the times, the Doughty House nevertheless embodies many of the style's hallmarks—steeply pitched cross gables, miter-arched windows, scored stucco exterior, and spacious rooms. These elements, combined with its massing, make the John Doughty House a rare, surviving example in Atlantic County of the country villa as popularized by Downing in the mid-19th century. When compared with other examples in the state, the John Doughty House emerges as a good vernacular interpretation of the Gothic Revival style, but one that can only be considered “high style” within a local context.

Historic Contexts and Significance--Criterion C: Barn and Root Cellar

Until the 1850s, which saw the establishment of Atlantic City in 1854 and the building of a railroad from Camden to serve it, Atlantic County's economy was based predominantly on agriculture and the sea. Like other south Jersey counties, the majority of Atlantic County's national stock was English, as borne out by some of the county's earliest surnames—Cordery, Smith, Ireland, Strickland and Lake among them. Given their heritage, these farmers would most likely have built English-type barns, a simple style known to have existed in 17th century England. This modest, one-story barn was brought to the New World by the English who introduced it to New England, and its usage spread from there to the Midwest and Canada.¹¹⁸

By 1797, this barn was so well established in England that it was illustrated in a British agricultural report that year and given the title “English barn.”¹¹⁹ In England, the barn was typically made of stone while in the United States and Canada it was almost always constructed of wood.

The English barn is side gabled and has a central runway with usually equally-sized spaces, or bays, on either side. The bays are sometimes divided by lightweight construction, and the rectangular footprint often followed a 2:1 formula. The barn has a single story with a loft for hay storage, and early examples have steeply pitched (over 45°) gable roofs.¹²⁰ Windows were rarely used, but it was common to have a central pair of doors on the front and back. Noble and Cleek

¹¹⁸ Eric Arthur and Dudley Witney, The Barn: A Vanishing Landmark in America (Ontario, Canada 1972), p. 59.

¹¹⁹ Ibid.

¹²⁰ Allen G. Noble and Richard Cleek, The Old Barn Book, (New Brunswick NJ 1995), p. 77.

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet
Section number 8 Page 27

The John Doughty House
Atlantic County, New Jersey
(section 8 continued)

state that these barns, also known as “3-bay threshing,” “New England,” or “Yankee” barns, are typically timber-framed with post and beam construction, and stand on either a low stone foundation or on individual large rocks. On small farms in Canada and the United States, they contained livestock on one side and storage on the other.

Some were constructed with a swing beam, a beam larger than the others which extends, unsupported, from front to back on one side of the threshing floor. It permitted the threshing of grain and turning of teams, unhindered by a support post.

English barns met the most basic needs of shelter for animals and harvested crops until farming became less traditional and more scientific in the last half of the 19th century. New forms of energy—steam, gasoline, and electricity—had radical implications for farm operations, fostering the invention of the hay baler, thresher, and silo. By the early 1900s, barn plans and even whole barns could be ordered by catalogue, and their designs featured gambrel or Gothic roofs instead of gabled ones, and had plank framing instead of timber framing. New barn shapes were introduced (and included round and polygonal forms), as were special purpose barns for dairy, horses, potatoes, and hops. All of these took advantage of new building technologies such as balloon framing with dimensional lumber, and new machinery.¹²¹

In Atlantic County, English barns disappeared from the landscape most rapidly in those towns along Shore Road where farmsteads were sold and subdivided for residential developments beginning in the first three decades of the 20th century. Although the farmhouse might remain—surrounded by “new” Tudor and Colonial Revivals—the barn no longer served a useful purpose and was leveled in the name of progress.

Generally, that part of Atlantic County west of Shore Road remained more rural through the 20th century. However, the type of farming carried out there changed from general to specialized, (e.g. chickens, blueberries, or sod) and new barns were built to accommodate the change. Thus, because of residential development, changes in technology, and specialization in farming, few examples of English barns remain in Atlantic County: it is estimated, through surveys and queries, that less than five English barns from the early to mid-19th century survive in the county.

Within the context of English-type barns, the Doughty barn is a typical example with its rectangular plan, gable ends, paired doors on the front and back, shallow stone foundation, and center runway with equally-sized bays on each side.

¹²¹ Ibid., p. 25.

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet
Section number 8 Page 28

The John Doughty House
Atlantic County, New Jersey
(section 8 continued)

Root cellars, which were used to store such perishables as apples and potatoes and protect them from freezing during the winter months, were also a common farm outbuilding. Typically square or rectangular in plan, they were built into a hillside, carved out of the ramp under a barn, or merely excavated five or more feet into the ground and protected by a masonry or frame shelter placed over the hole. Almost all provided some form of ventilation, typically through a shaft, that carried off natural gasses emitted from the stored vegetables or fruits.

With the introduction of domestic refrigerators by General Electric in 1927,¹²² root cellars also became obsolete. It is not known how many root cellars are extant in Atlantic County; none were identified in the two "windshield" surveys of historic sites conducted in the early 1980s and it is likely that less than ten examples remain. Nevertheless, the Doughty root cellar, with its brick-lined walls, rectangular plan, and ventilation shaft, is a good example of its type and represents a farm building that was popular from colonial times until rendered obsolete in the late 1920s.

¹²² Bernard Nanengast, "The History of Sealed Refrigeration Systems," *American Society of Heating, Refrigerating and Air Conditioning Engineers Journal*, October 1966. (as found at <<http://www.phenex.com/history/history.htm>>)

United States Department of the Interior
National Park Service

**National Register of Historic Places
Continuation Sheet
Section number 9 Page 1**

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Atlantic County, NJ

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Continuation Sheet
Section number 9 Page 5

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United States Department of the Interior
National Park Service

**National Register of Historic Places
Continuation Sheet**
Section number 10 Page 1

The John Doughty House
Atlantic County, New Jersey

Geographical Data

Verbal Boundary Description

The boundary comprises block 170, lot 13, as shown on the City of Absecon tax map.

Verbal Boundary Justification

The boundary of the nominated property is the one with which it has been associated since the last subdivision in 1956.

United States Department of the Interior
National Park Service

**National Register of Historic Places
photographs**

John Doughty House
Atlantic County, NJ

Typical Information for All Photographs

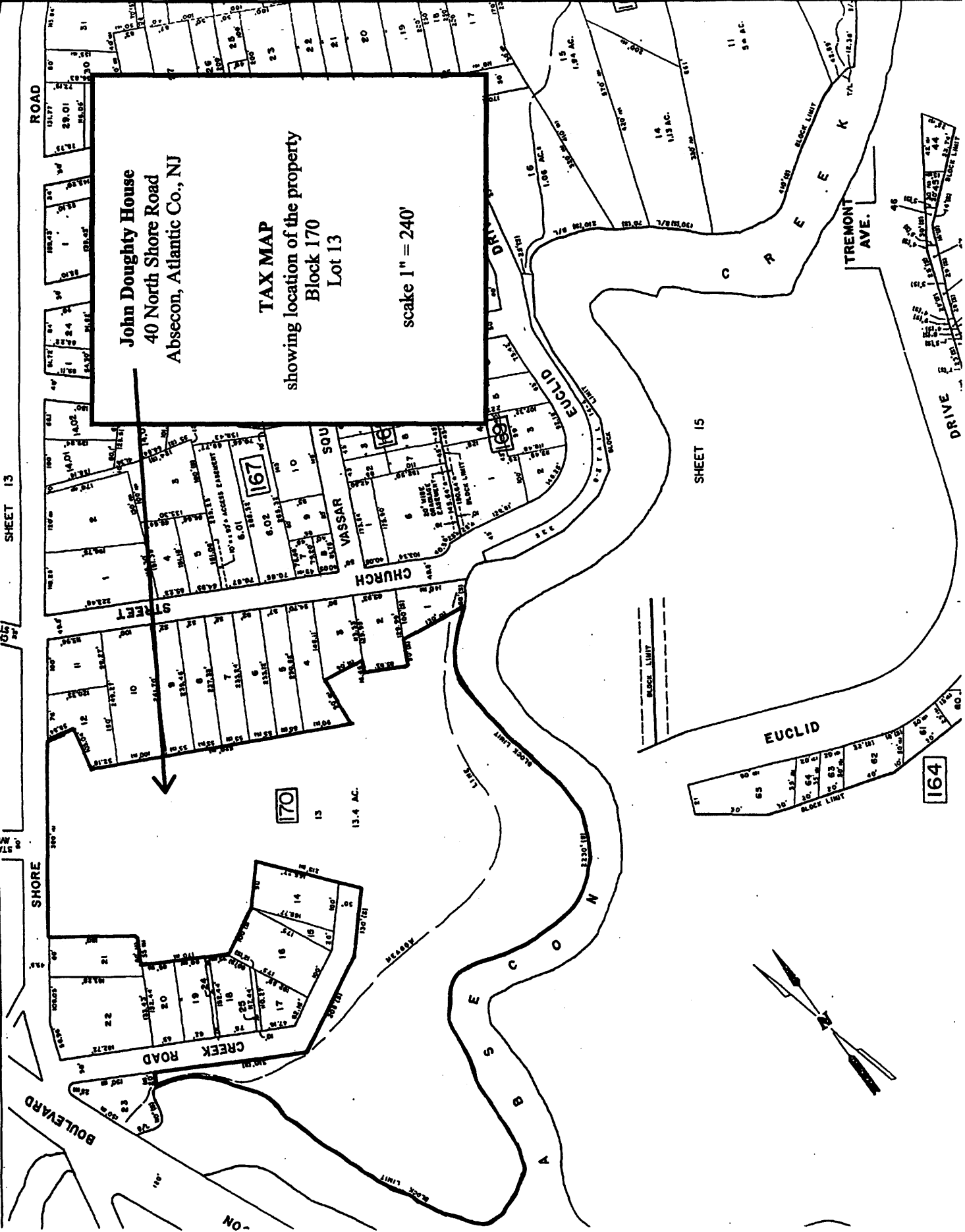
1. Name of Property	John Doughty House
2. County and State	Atlantic County, New Jersey
3. Photographer	Joan Berkey
4. Date of Photograph	Spring 2001
5. Location of Negatives	Joan Berkey 1003 Bartlett Avenue Linwood, NJ 08221

Photo # and Description of View

1. Exterior view showing setting and streetscape; looking northeast along North Shore Road
2. Exterior view showing spatial relationship of barn and house; looking east
3. Exterior: north and west (façade) elevations; looking southeast
4. Exterior: east (rear) and south elevations; looking northwest
5. Interior: first floor hall; looking west
6. Interior: mantel in front parlor; looking southwest
7. Interior: front parlor; looking west
8. Interior: kitchen; looking northeast
9. Interior: dining room; looking northeast
10. Interior: second floor, northeast bedroom; looking southwest
11. Interior: third floor, northeast bedroom; looking northwest
12. Interior: basement, ca. 1770 kitchen, showing infilled fireplace and bake oven opening; looking southeast
13. Barn (contributing): north (façade) and west elevations; looking southeast
14. Barn (contributing): east and south (rear) elevations; looking northwest
15. Root cellar (contributing): east (façade) and south elevations; looking northwest
16. Barn (contributing): interior showing runway and framing; looking southwest

John Doughty House
40 North Shore Road
Absecon, Atlantic Co., NJ

TAX MAP
showing location of the property
Block 170
Lot 13
scale 1" = 240'



SHEET 13

SHEET 15

EUCLID

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CHURCH

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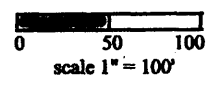
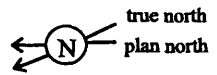
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493

494

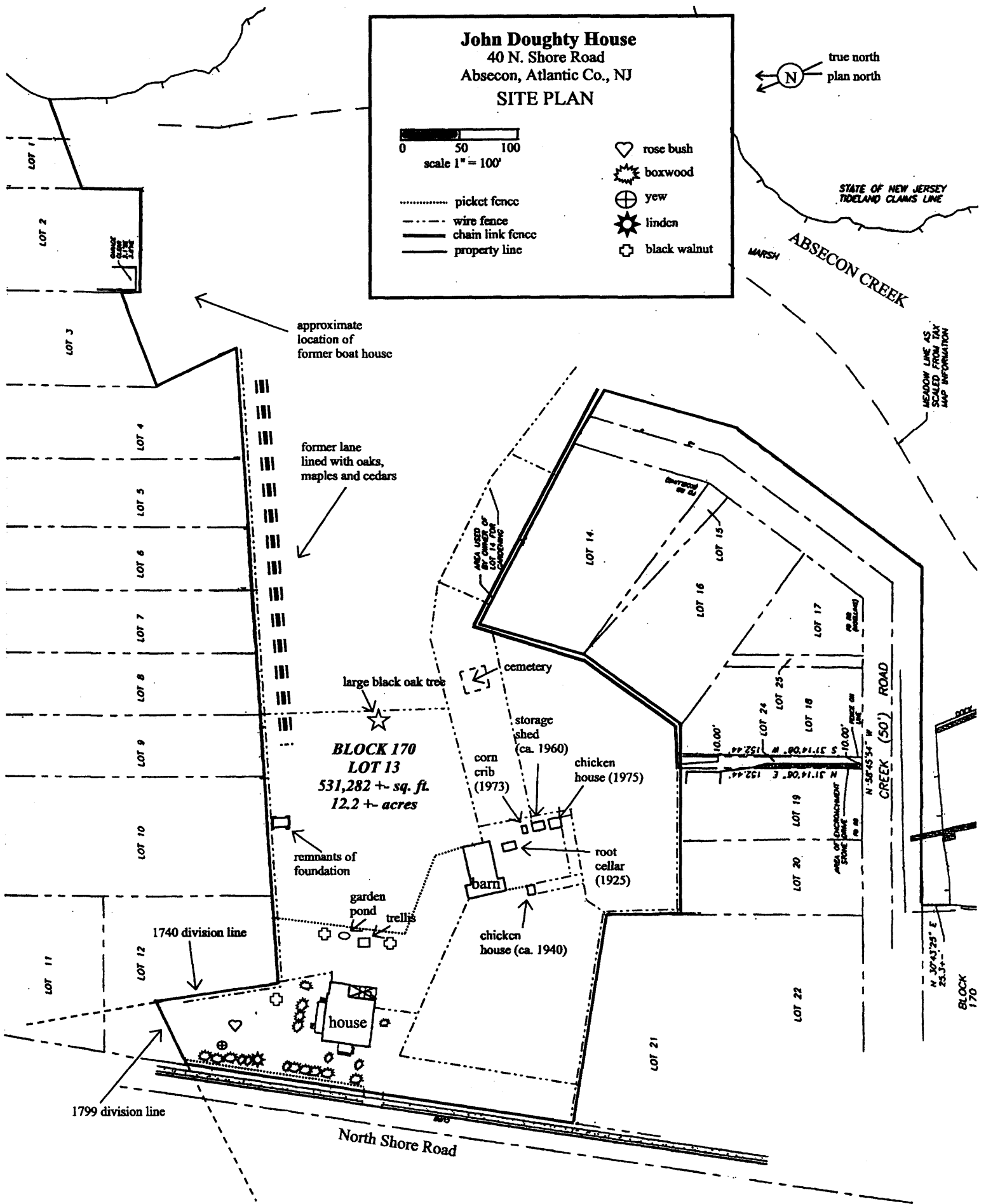
495

John Doughty House
 40 N. Shore Road
 Absecon, Atlantic Co., NJ
SITE PLAN



- picket fence
- - - - - wire fence
- chain link fence
- property line

- ♡ rose bush
- ☼ boxwood
- ⊕ yew
- ☼ linden
- ⊕ black walnut



approximate location of former boat house

former lane lined with oaks, maples and cedars

BLOCK 170
LOT 13
 531,282 +/- sq. ft.
 12.2 +/- acres

large black oak tree

cemetery

storage shed (ca. 1960)

chicken house (1975)

root cellar (1925)

barn

chicken house (ca. 1940)

remnants of foundation

garden pond trellis

house

1740 division line

1799 division line

North Shore Road

STATE OF NEW JERSEY
 TIDELAND CLAIMS LINE

MARSH
 ABSECON CREEK

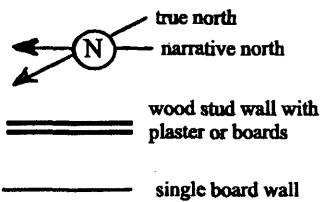
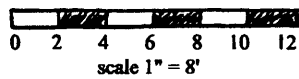
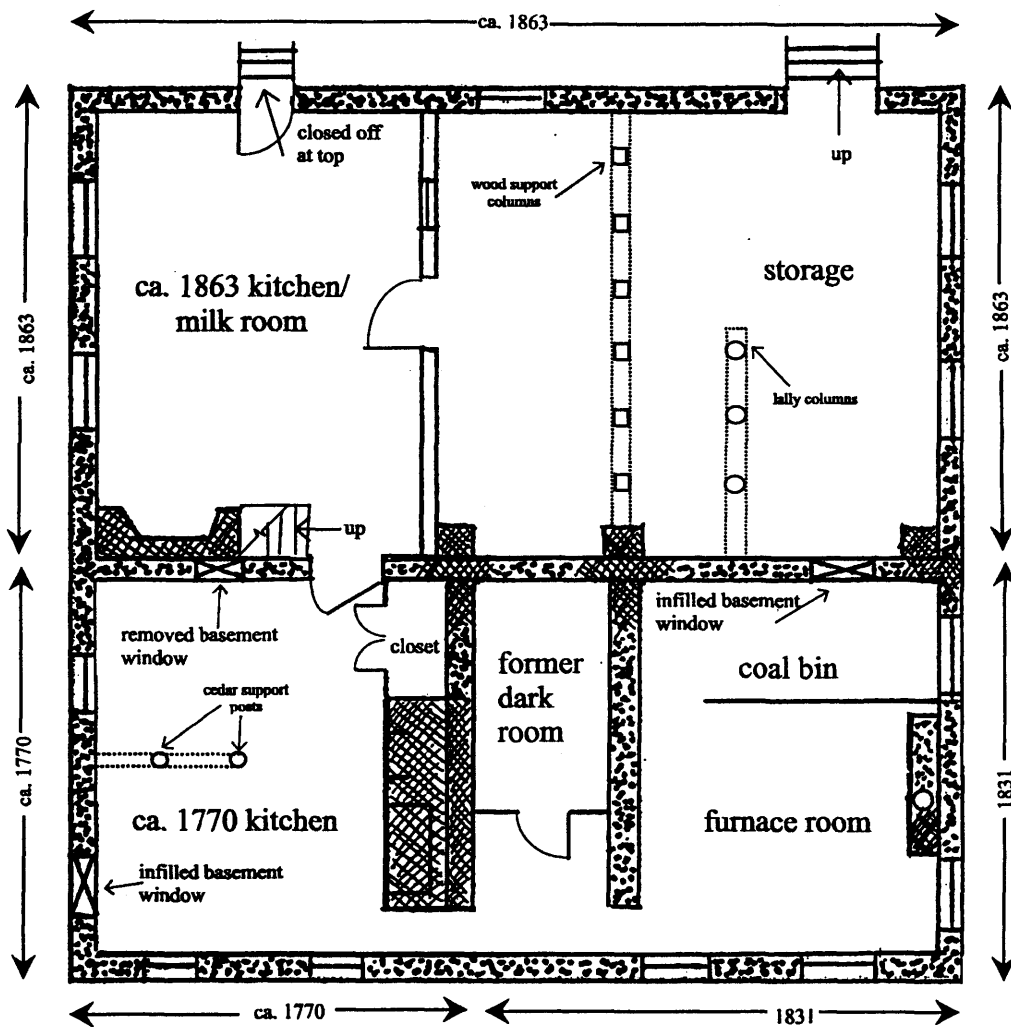
MARSH LINE AS
 SCALED FROM TAX
 MAP INFORMATION

N 30°43'25" E
 25.34'

BLOCK 170

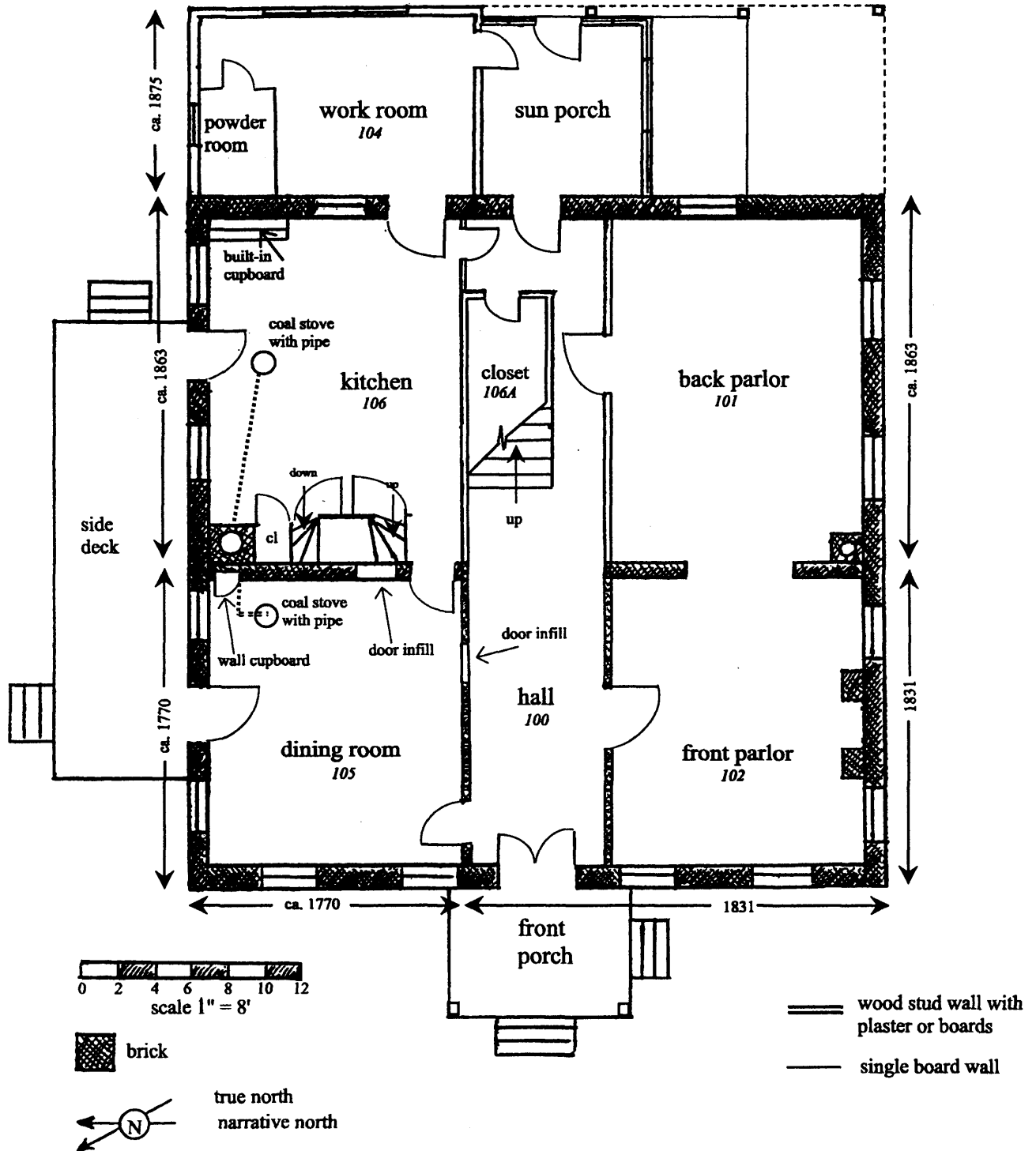
John Doughty House
 40 N. Shore Road
 Absecon, Atlantic County, NJ

BASEMENT FLOOR PLAN



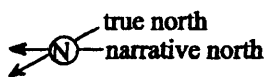
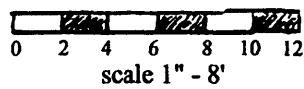
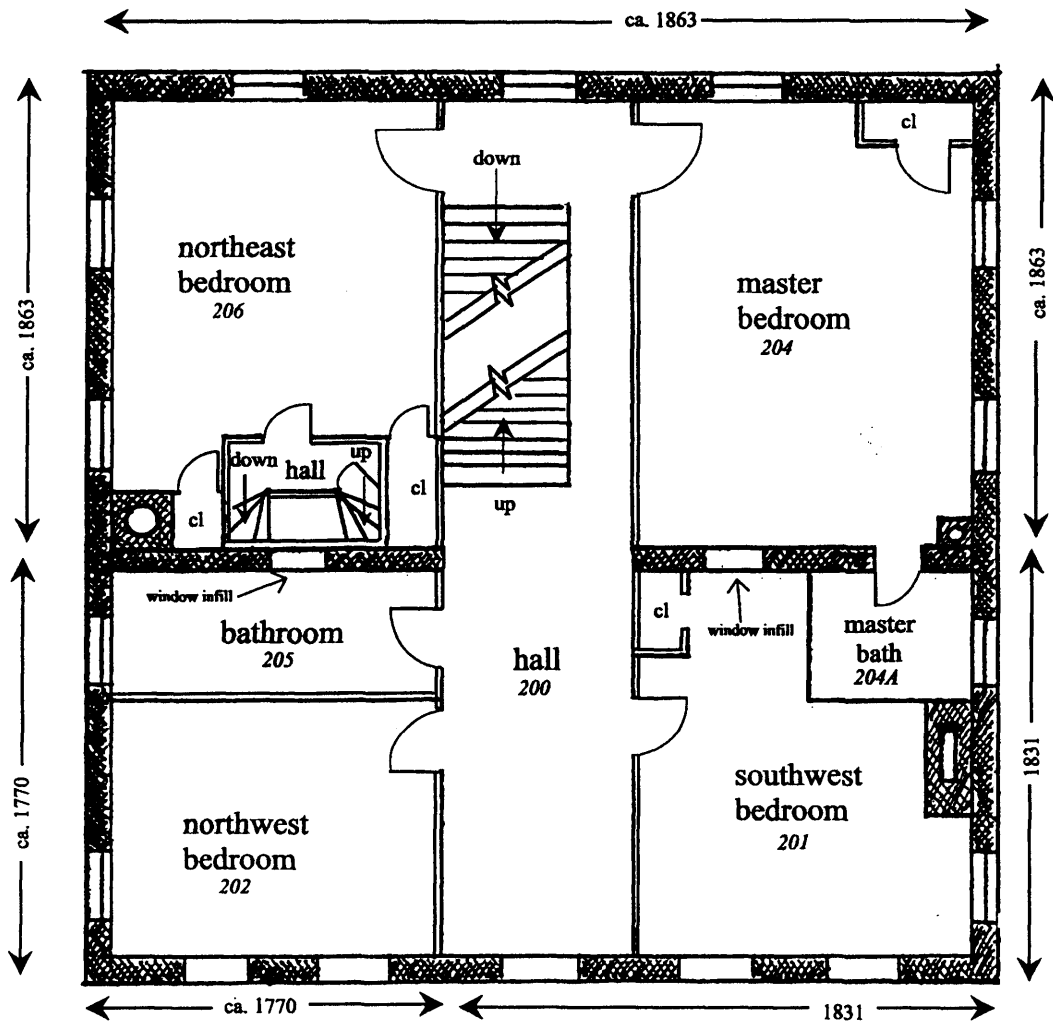
John Doughty House
 40 N. Shore Road
 Absecon, Atlantic County, NJ

FIRST FLOOR PLAN



John Doughty House
 40 N. Shore Road
 Absecon, Atlantic County, NJ

SECOND FLOOR PLAN

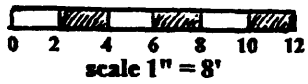
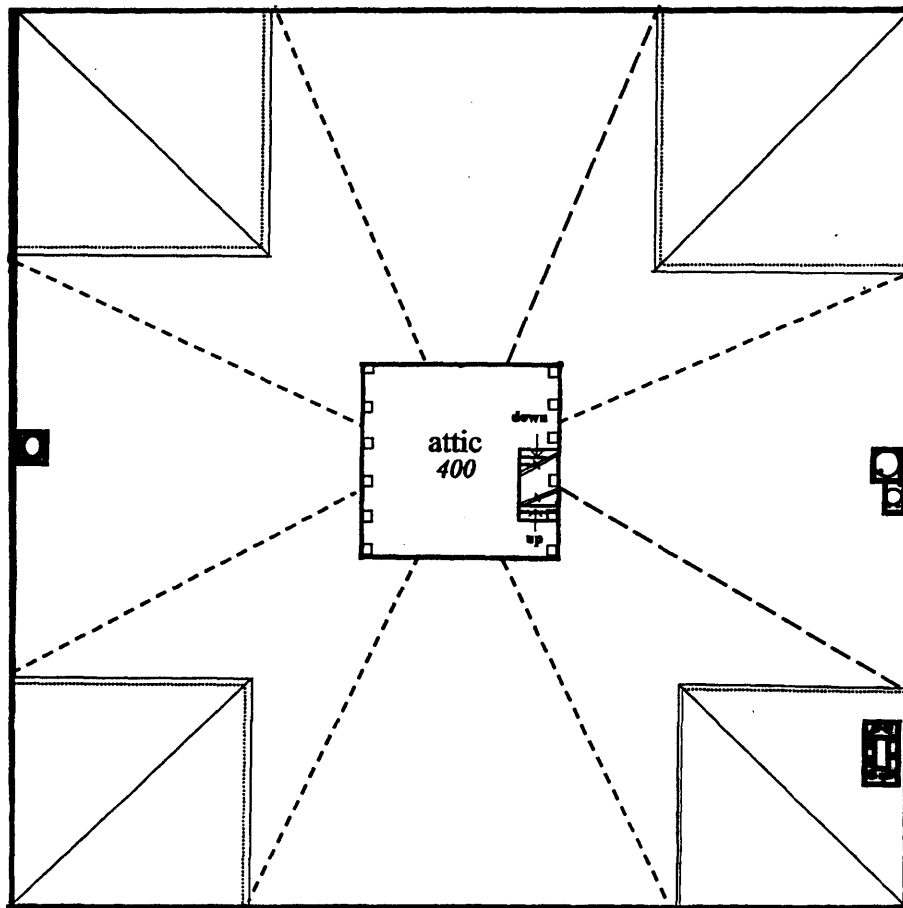


==== wood stud wall with
 plaster or boards

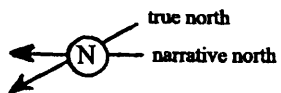
S=supplemental photo

John Doughty House
40 N. Shore Road
Absecon, Atlantic County, NJ

ATTIC PLAN

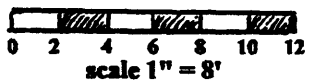
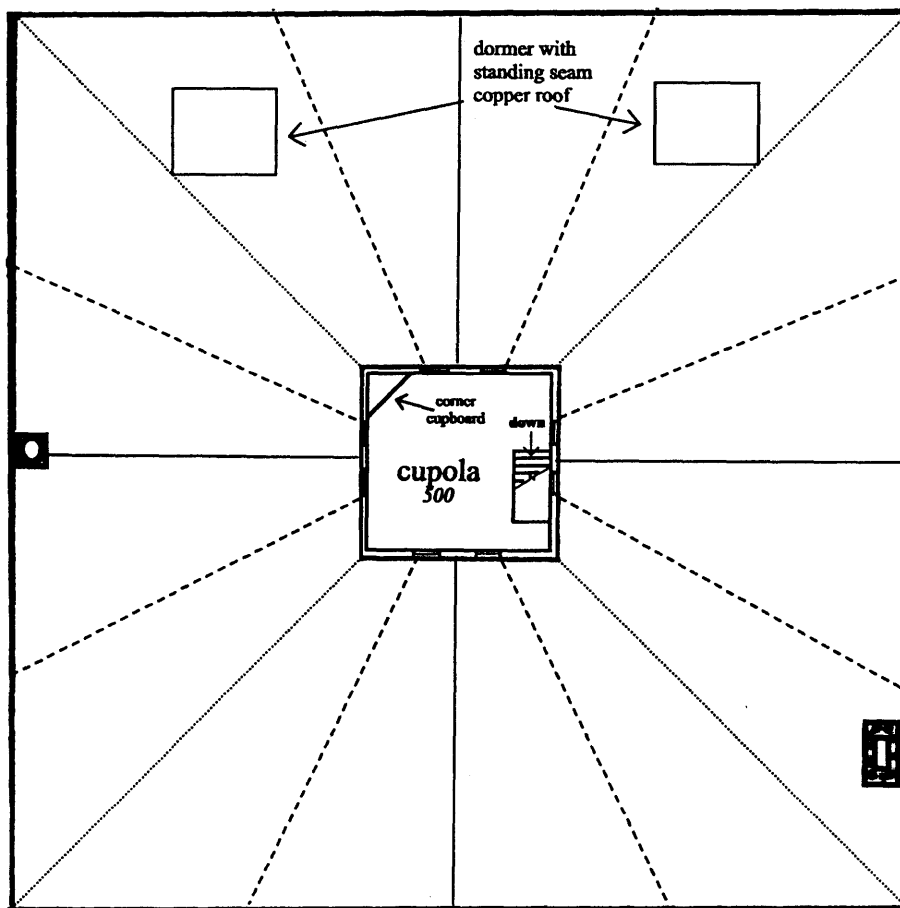


- gable valley
- ==== limit of floor in corners
- hip roof ridge

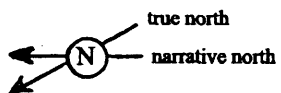


John Doughty House
40 N. Shore Road
Absecon, Atlantic County, NJ

CUPOLA PLAN



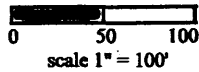
- gable valley
- gable ridge
- hip roof ridge



John Doughty House

40 N. Shore Road
Absecon, Atlantic Co., NJ

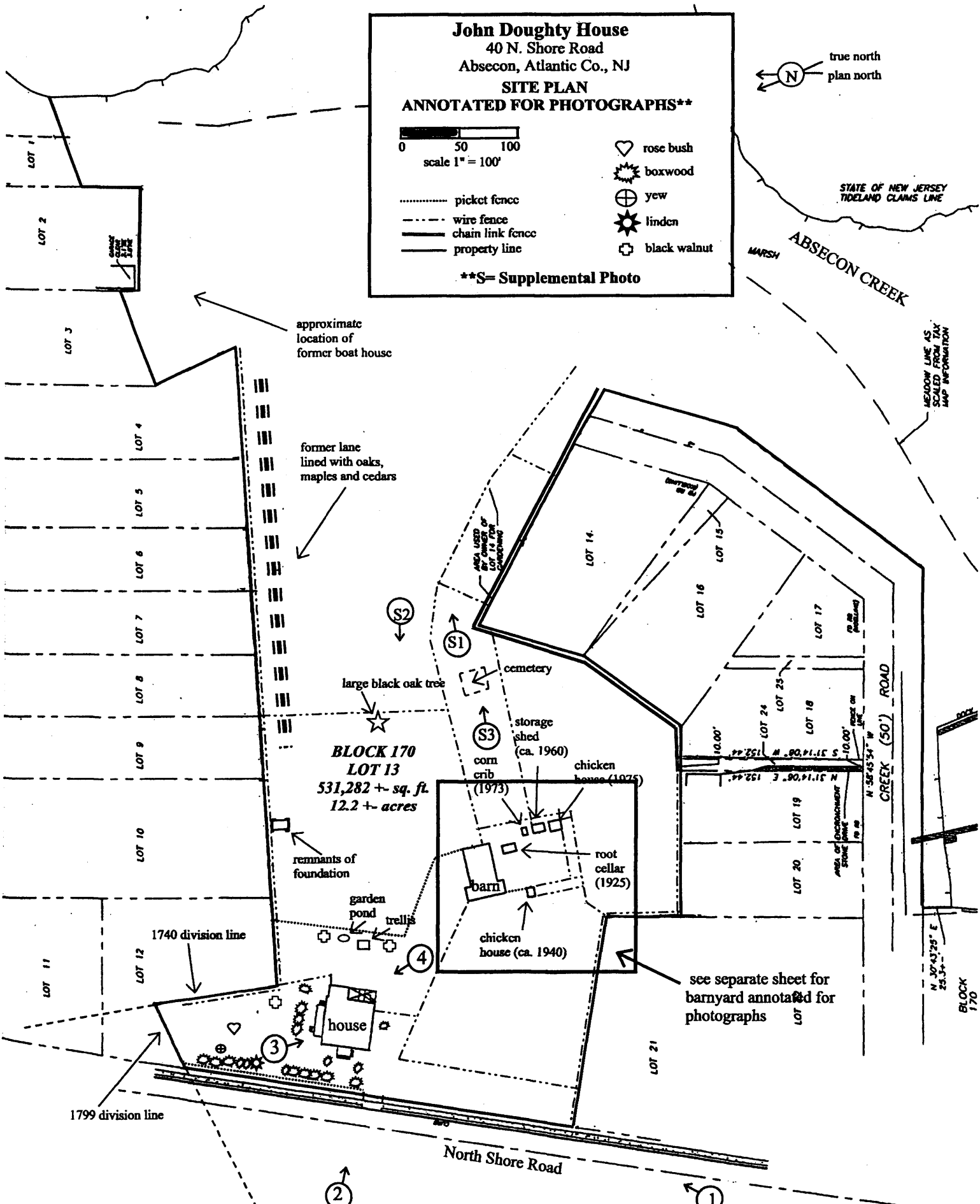
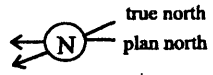
SITE PLAN ANNOTATED FOR PHOTOGRAPHS**



- picket fence
- - - - - wire fence
- chain link fence
- property line

- ♡ rose bush
- ☼ boxwood
- ⊕ yew
- ☼ linden
- ⊕ black walnut

**S= Supplemental Photo



approximate location of former boat house

former lane lined with oaks, maples and cedars

BLOCK 170
LOT 13
531,282 +/- sq. ft.
12.2 +/- acres

see separate sheet for barnyard annotated for photographs

STATE OF NEW JERSEY
TIDELAND CLAIMS LINE

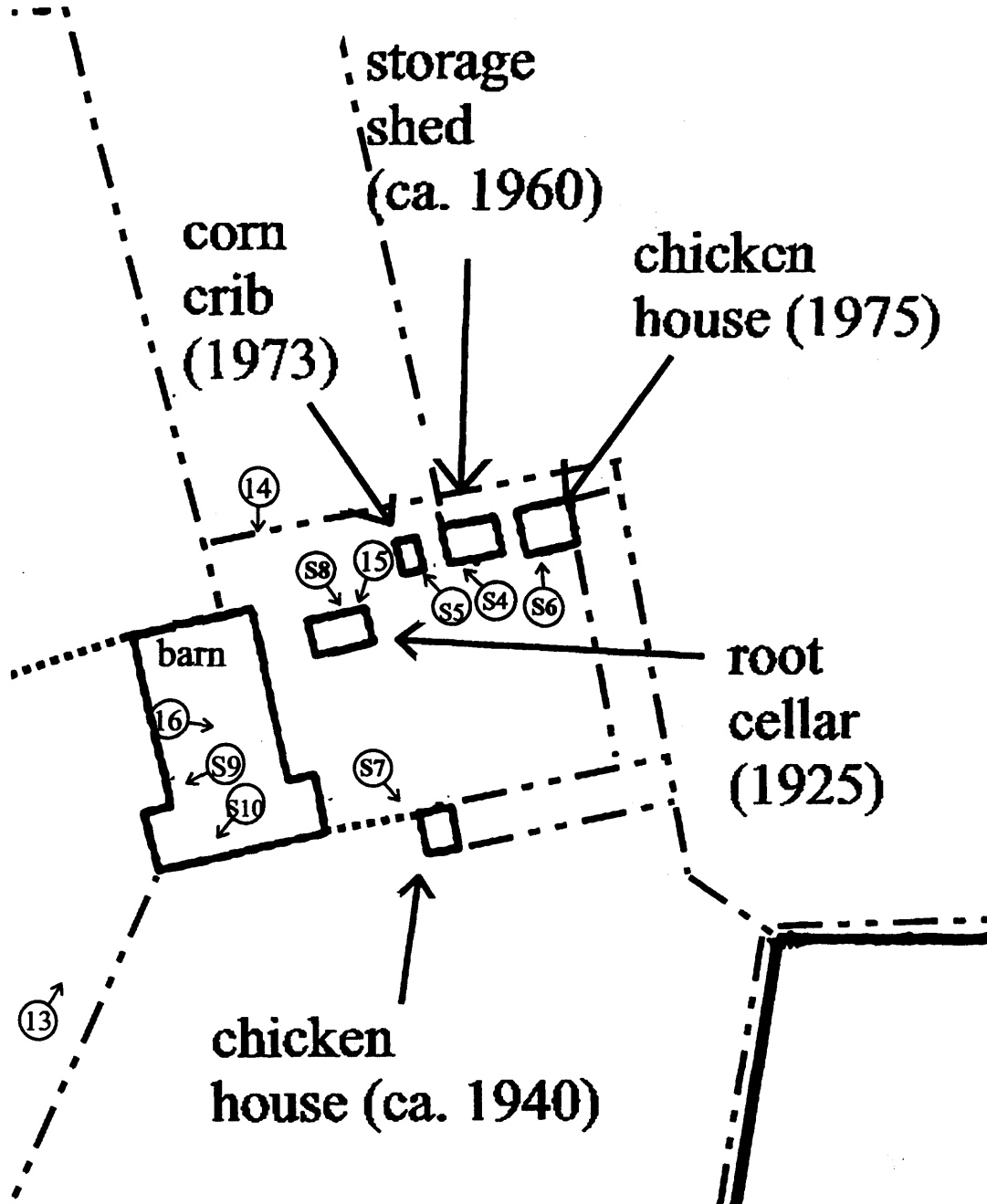
MARSH

MEADOW LINE AS
SCALED FROM TAX
MAP INFORMATION

CREEK (50') ROAD

North Shore Road

BLOCK 170

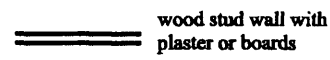
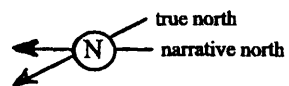
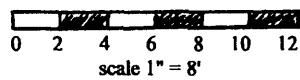
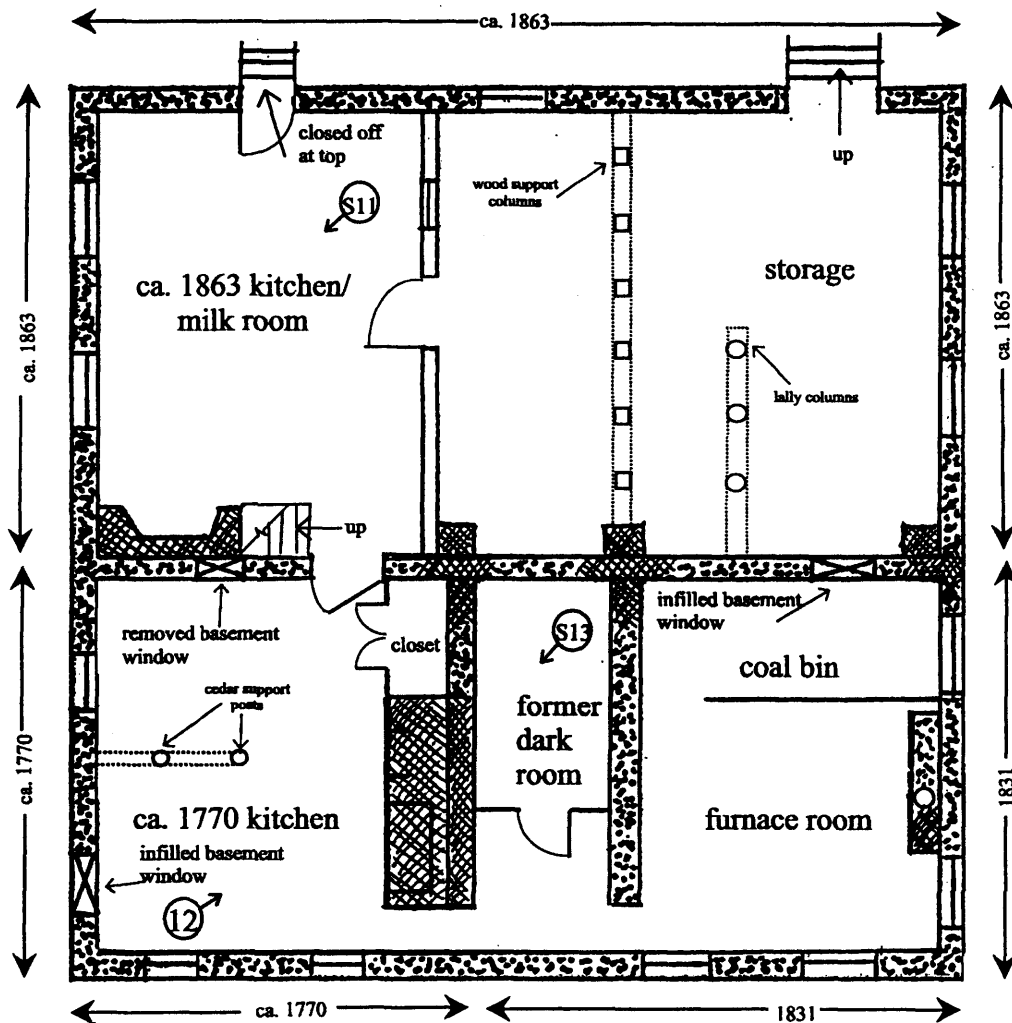


**John Doughty House Barnyard
Enlarged Site Plan
Annotated for Photographs**

S=supplemental photo

John Doughty House
 40 N. Shore Road
 Absecon, Atlantic County, NJ

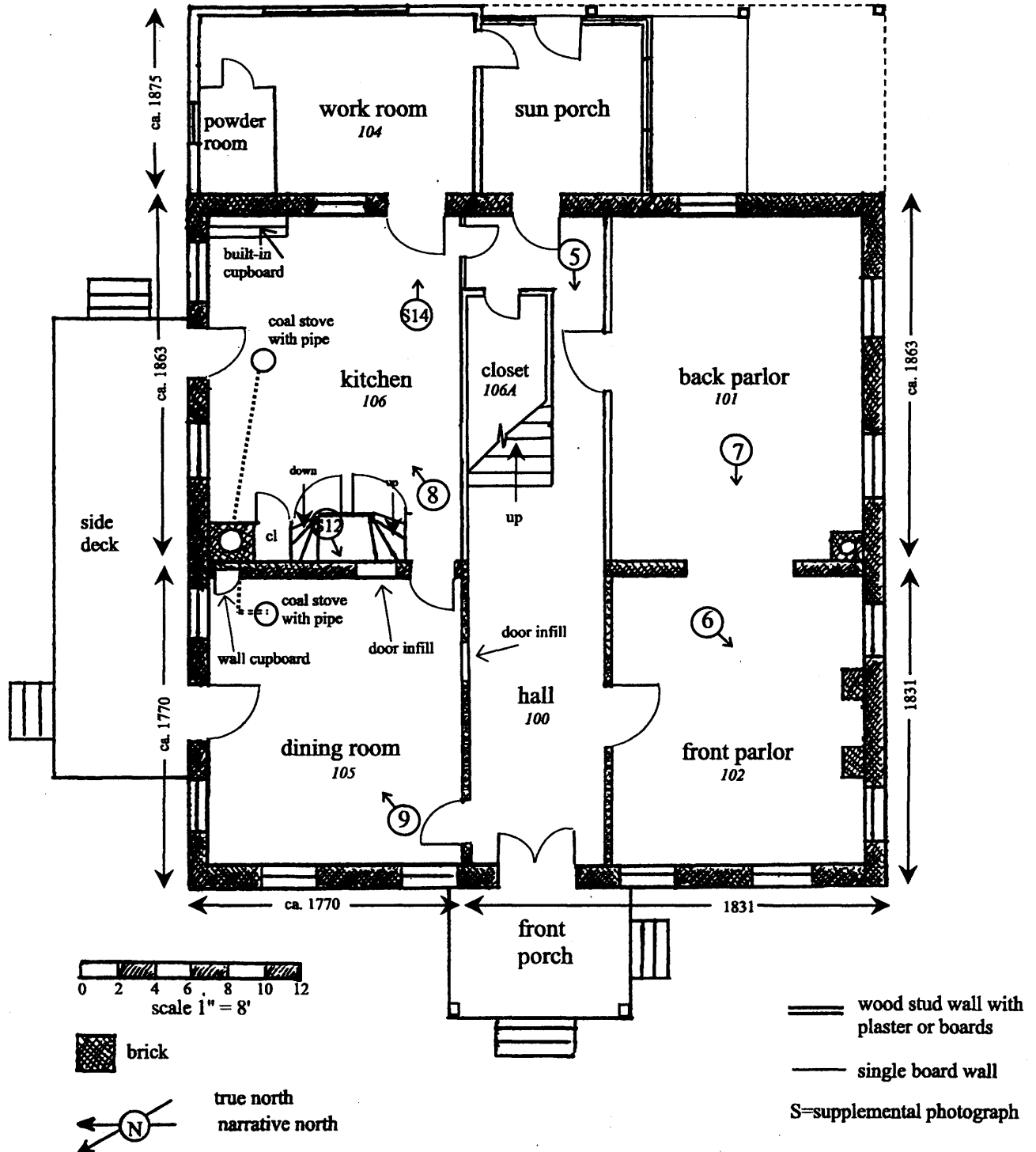
**BASEMENT FLOOR PLAN
 ANNOTATED FOR PHOTOGRAPHS**



S=supplemental photograph

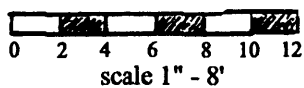
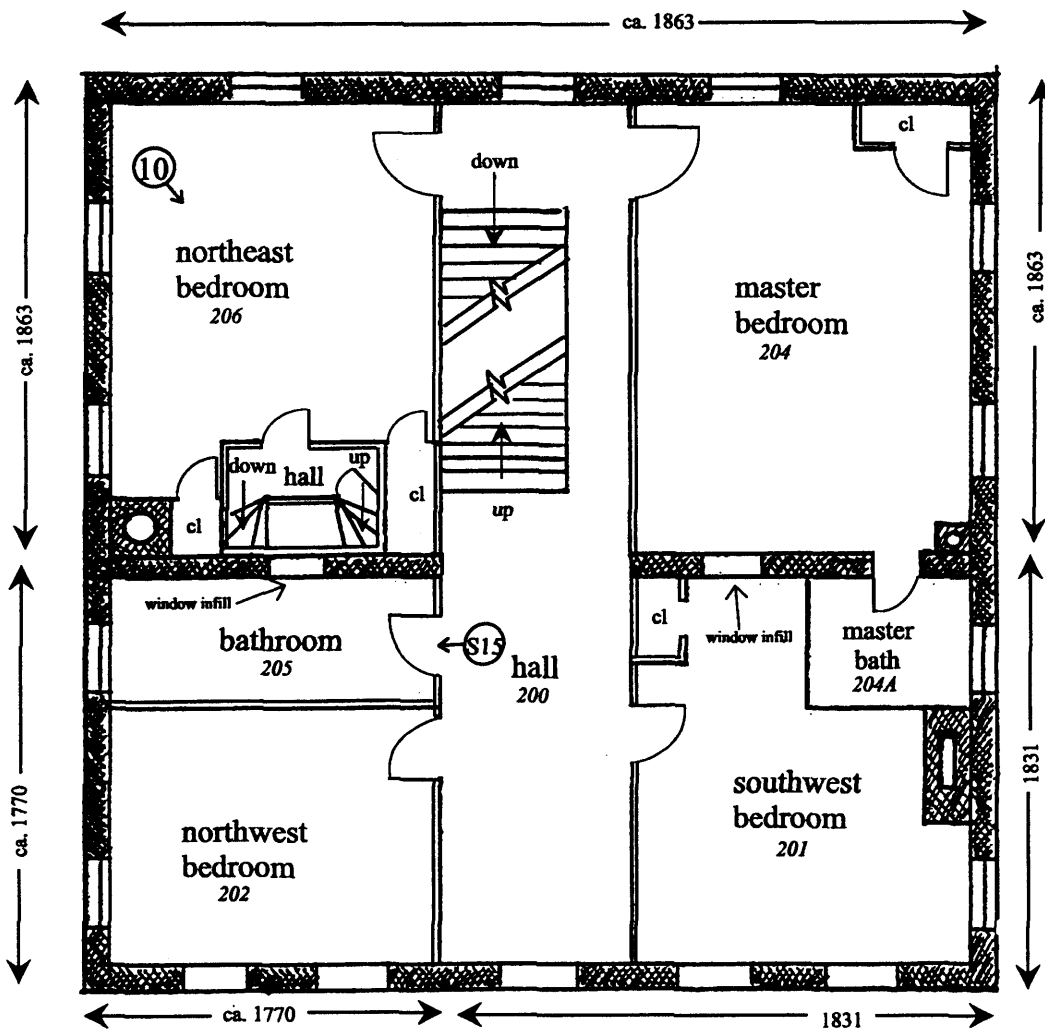
John Doughty House
 40 N. Shore Road
 Absecon, Atlantic County, NJ

FIRST FLOOR PLAN
ANNOTATED FOR PHOTOGRAPHS





John Doughty House
 40 N. Shore Road
 Absecon, Atlantic County, NJ

**SECOND FLOOR PLAN
 ANNOTATED FOR PHOTOGRAPHS**



 brick

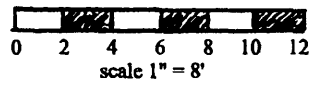
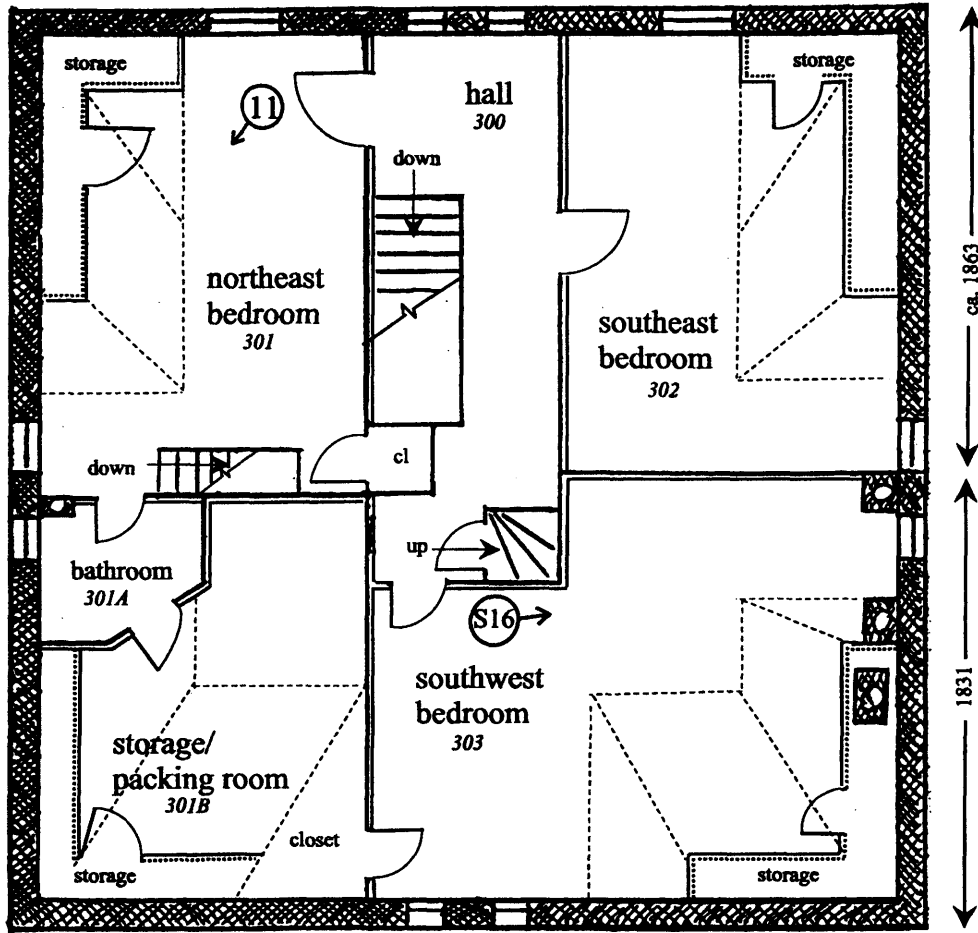
 true north
 narrative north

 wood stud wall with
 plaster or boards

S=supplemental photo

John Doughty House
40 N. Shore Road
Absecon, Atlantic Co., NJ

THIRD FLOOR PLAN
ANNOTATED FOR PHOTOGRAPHS



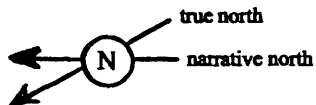
brick

— — — — — knee wall

- - - - - ceiling angles and slopes

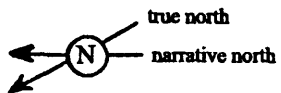
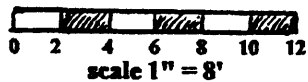
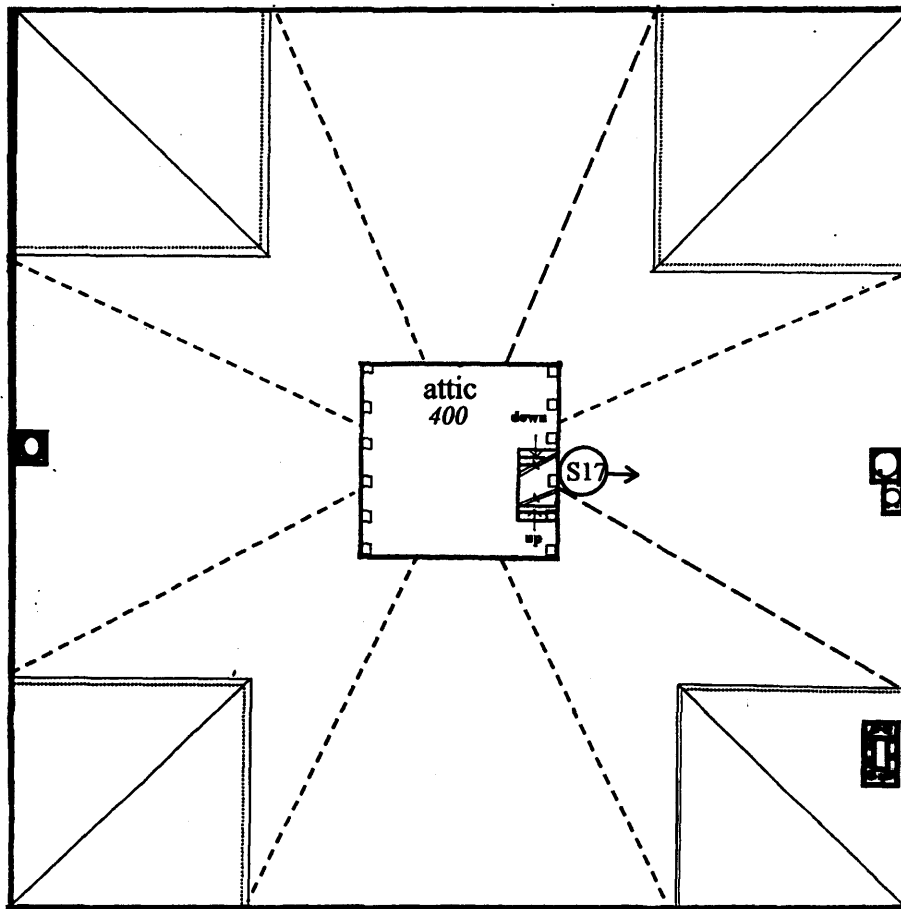
==== wood stud wall with
plaster or wallboard

S=supplemental photograph



John Doughty House
40 N. Shore Road
Absecon, Atlantic County, NJ

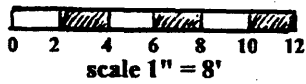
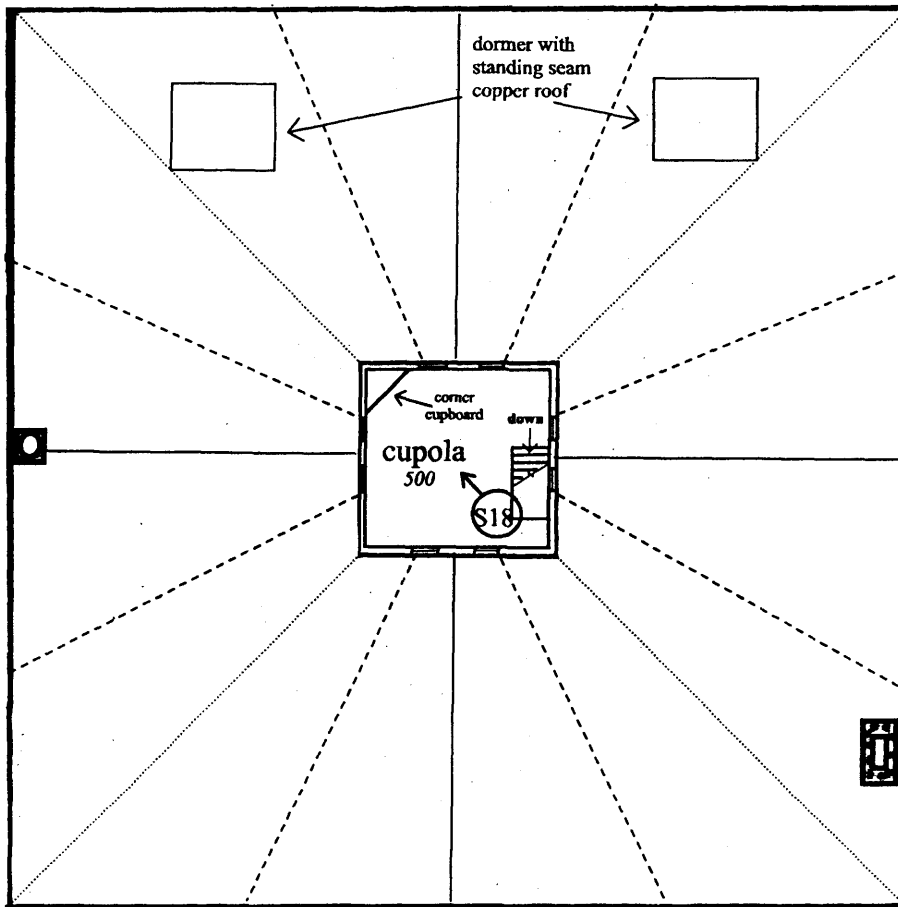
ATTIC PLAN
ANNOTATED FOR PHOTOGRAPHS



- gable valley
- ==== limit of floor in corners
- hip roof ridge
- s=supplemental photograph

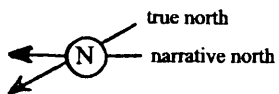
John Doughty House
40 N. Shore Road
Absecon, Atlantic County, NJ

**CUPOLA PLAN
ANNOTATED FOR PHOTOGRAPHS**



- gable valley
- gable ridge
- hip roof ridge

S=supplemental photograph



Supplemental Photos
John Doughty House,
City of Absecon, Atlantic County, NJ



Supplemental Photo #1

**View east from cemetery
pasture toward Absecon
Creek.**



Supplemental Photo #2

**View from rear
pasture, looking west
toward house, barn and
outbuildings.**



Supplemental Photo #3

**Doughty Family
Cemetery**
Looking east



Supplemental Photo #4

Cornercrib, built in 1973
(noncontributing) looking northeast

Supplemental Photo #5

Ca. 1960 metal storage shed
(noncontributing) looking east



Supplemental Photo #6

Chicken Coop, built in 1975
(noncontributing), looking southeast



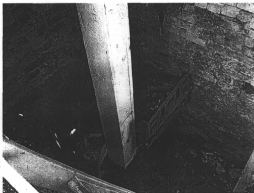
Supplemental Photo #7

Chicken Coop, built ca. 1940
(noncontributing) looking southwest

Supplemental Photo
#8

**Interior, Root
Cellar**

This view shows the end of the ventilator shaft and the brick headers (on the back wall) which jut out to provide support for shelves no longer extant. Looking southwest.





Supplemental Photo #9

Interior of Workshop in Barn

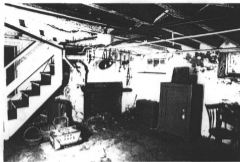
This shows the re-use of doors from the ca. 1820 West Mansion. These doors are covered with clapboard on the exterior, so they are only visible from the inside. Looking north.



Supplemental Photo #10

Garage, looking northwest

This photo of the front (northernmost) part of garage shows the reuse of adzed beams.



Supplemental Photo #11

Basement Kitchen
in ca. 1863 part of
the house. Looking
northwest

Supplemental Photo #12

Door Infill from ca. 1770 House

This view, looking west, shows the door located on what was the first floor front (east) wall of the ca. 1770 house. This view was taken looking through the kitchen doorway leading to the basement stairs.



Supplemental Photo #13

**Rear of Basement Kitchen
Fireplace (left)**

This view shows the rounded opening, now infilled, of former beehive oven. Looking northwest.





Supplemental Photo #14

West Mansion Door

A typical door from the West Mansion that was re-used when the house was enlarged ca. 1863. This one is on the east wall of the kitchen, and it leads to the workshop in the rear addition. Looking east.



Supplemental Photo #15

Bathroom, Second Floor, looking east



Supplemental Photo #16

Third Floor, Southwest Room

This view, looking south, shows how the flue from the ca. 1831 endwall chimney was re-routed to join with the smaller ca. 1863 chimney.



Supplemental Photo #17

Attic, looking south

This view shows how the chimney flue from the 1831 chimney was redirected to join with the ca. 1863 chimney in the attic. As seen in this photograph, both have been capped off. Also seen toward the bottom of the photo are the floor joists with open notches that serve no purpose now and were likely re-used from another building.

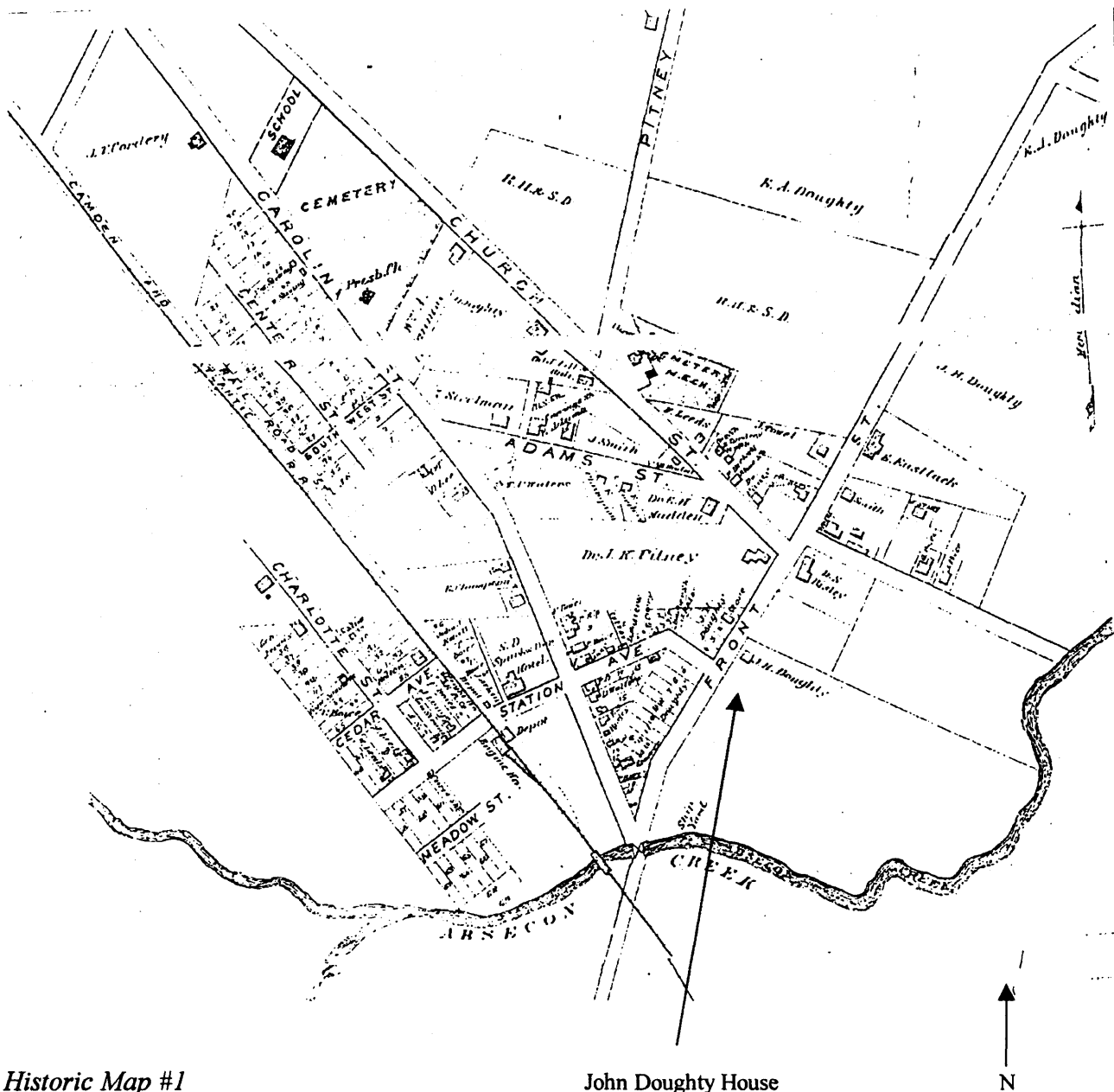
Supplemental Photo #18

Cupola, looking northeast

The cupola was added to the house in 1967. This view shows the two built-in cabinets and the beaded board wall sheathing.



Historic Maps



Historic Map #1
1872 Beers Map of Absecon

John Doughty House

N

This inset map of Absecon, part of a larger map of Atlantic County published in 1872, clearly shows the John H. Doughty House and a shipyard along Absecon Creek. Carolina Street became New Jersey Avenue, now a commercial area. Note that John Doughty also owns other land a few blocks further north on North Shore Road, and the shipyard appears at the south end of his property. The footprint of the house does not show the rear addition. John Doughty is cited on the map as “general trader” in the list of Absecon businesses.

ABSECON

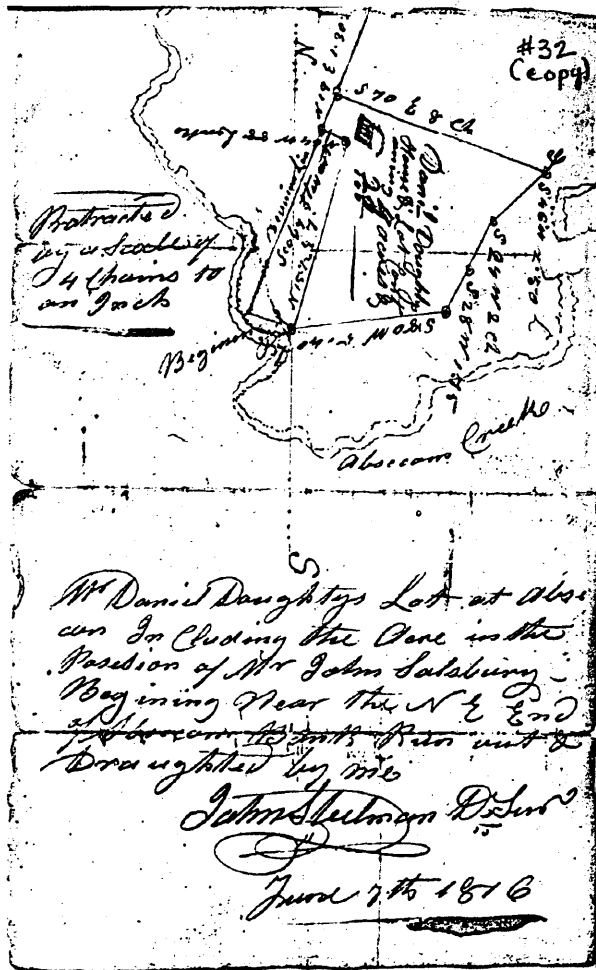
Scale 300 ft. per inch.



Historic Map #2

1878 Woolman & Rose Map of Absecon

In this map, John Doughty's house appears with a back addition; also seen is the shipyard near the creek, and the properties he owned, including his store, across the street. The driveway or road that appears to the south was probably the access road, now known as Creek Road, to the shipyard. Development is most concentrated near the train station on Station Avenue.



Historic Map #3

1816 Survey Map Showing Location of Daniel Doughty's First House on the Property

This map shows the location of the first house on the property in which Daniel Doughty resided. It had been acquired by Richard Price in 1784 from Amos Ireland's vendue, then purchased by Abner Doughty in 1804 who allowed his son Daniel to live there. Although the house no longer stands, remnants of its foundation are found along the north lot line, approximately 140' east of the house. This early house does not appear on the 1872 Beers Map.

Atlantic County Historical Society

Historic Map #4

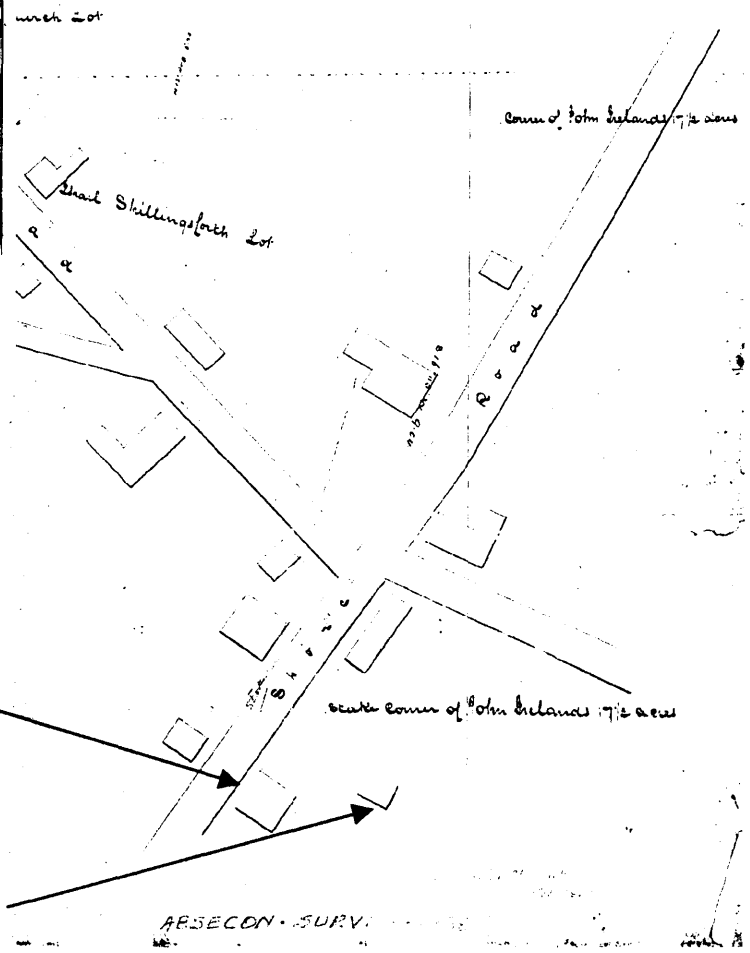
1868 Survey Showing both the John Doughty House and Daniel Doughty's First House

This map was drawn by John Clement in 1868 to show 17.5 acres quit claimed by Ireland family heirs in 1799.

The John H. Doughty House is here; And his store appears directly across the street.

His Uncle Daniel's first house is shown here. Only the ruins remain on the property.

Atlantic County Historical Society





Historic Map # 5

Aeroview Map of Absecon, 1924

The top image shows the entire map, roughly centered on the intersection of Shore Road with Route 30.

(looking southeast)



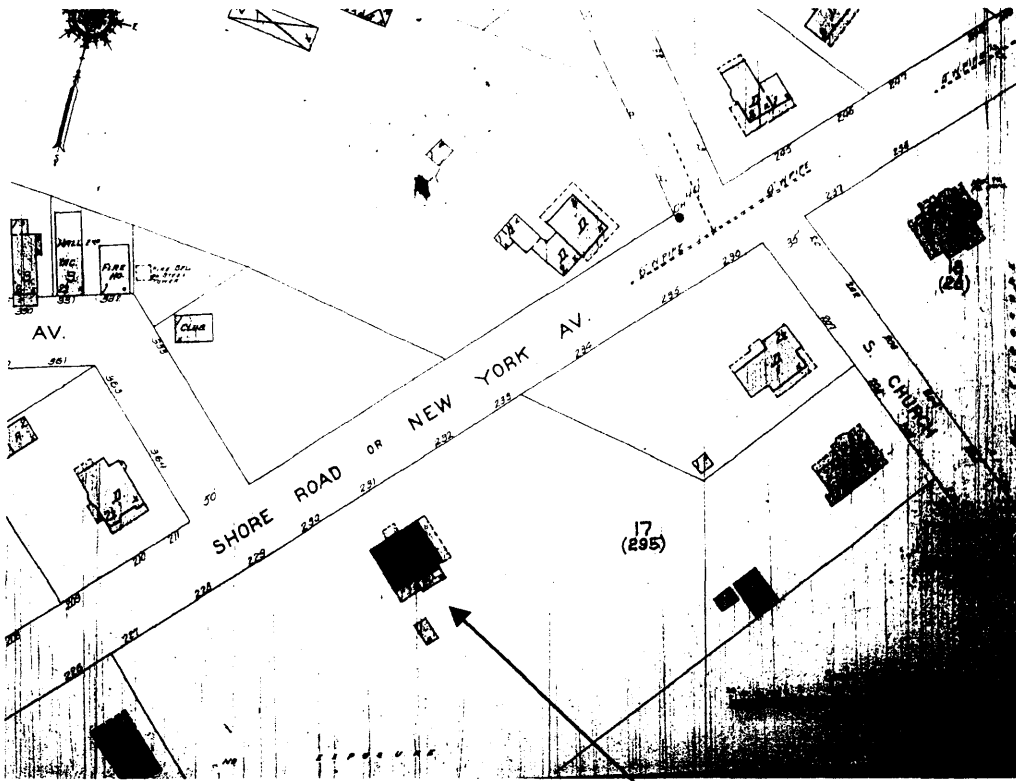
The middle image shows a closer view of that intersection.

The Doughty House is here



This close-up shows the house, barn, and stable/storage building. It is not entirely accurate: only one chimney is shown (on the wrong gable peak) and the roof is missing the square base which later became the floor for the cupola.

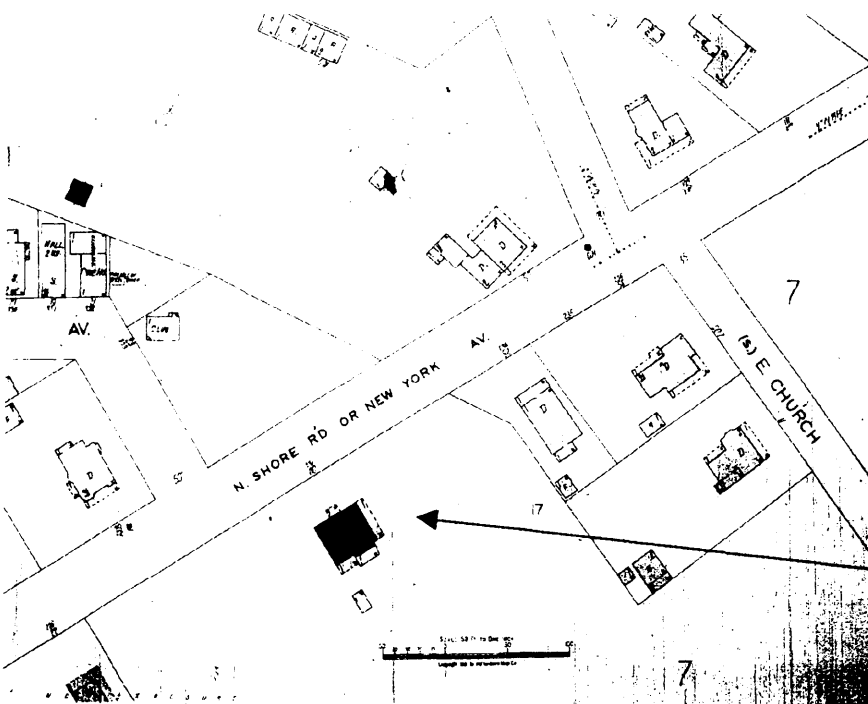
Note the house seen to the right of the Doughty House in all views; it was moved to this site after the southwest corner of the property was sold in 1922 by Charles McMullin.



Historic Map #6

Sanborn Map of October 1928

Although the north lot lines are incorrectly drawn, the house appears with its three porches. The building to the rear was probably a stable. The map was not drawn far enough east to show the barn or Absecon Creek. Note the building across the street labeled "club," this was John Doughty's former store, moved back to this location by his daughter Martha ca. 1898.



Historic Map #7

Sanborn Map of January 1931

Although the footprint of the house remains the same as in the 1928 Sanborn Map, the north lot lines are still not accurately drawn.

LAW OFFICES
OF
JOHN D. McMULLIN

230 GUARANTEE TRUST BUILDING
ATLANTIC CITY, NEW JERSEY

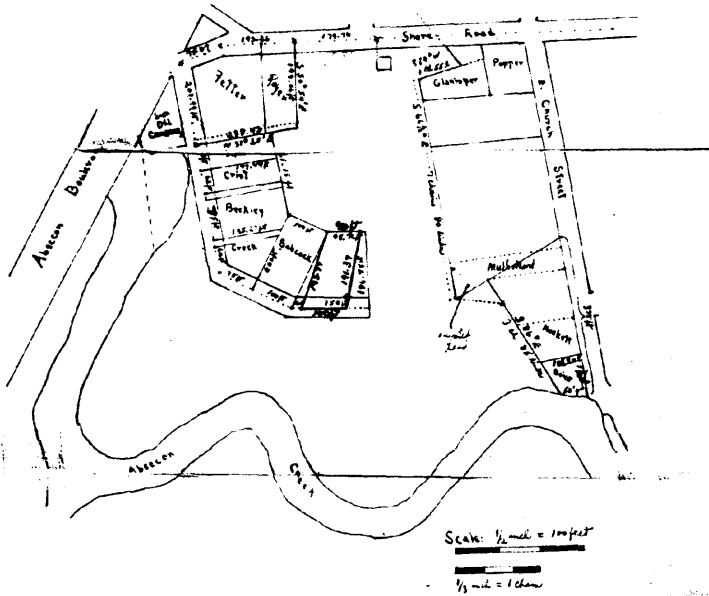
Historic Map #8

Hand-drawn Site Plan of 1954

This map, drawn by Robert McMullin, shows the lots that were subdivided and sold off between 1922 and 1955 along Creek Road to the south.

The lot outlined in darker black was the last one to be sold (in 1955).

Atlantic County Historical Society



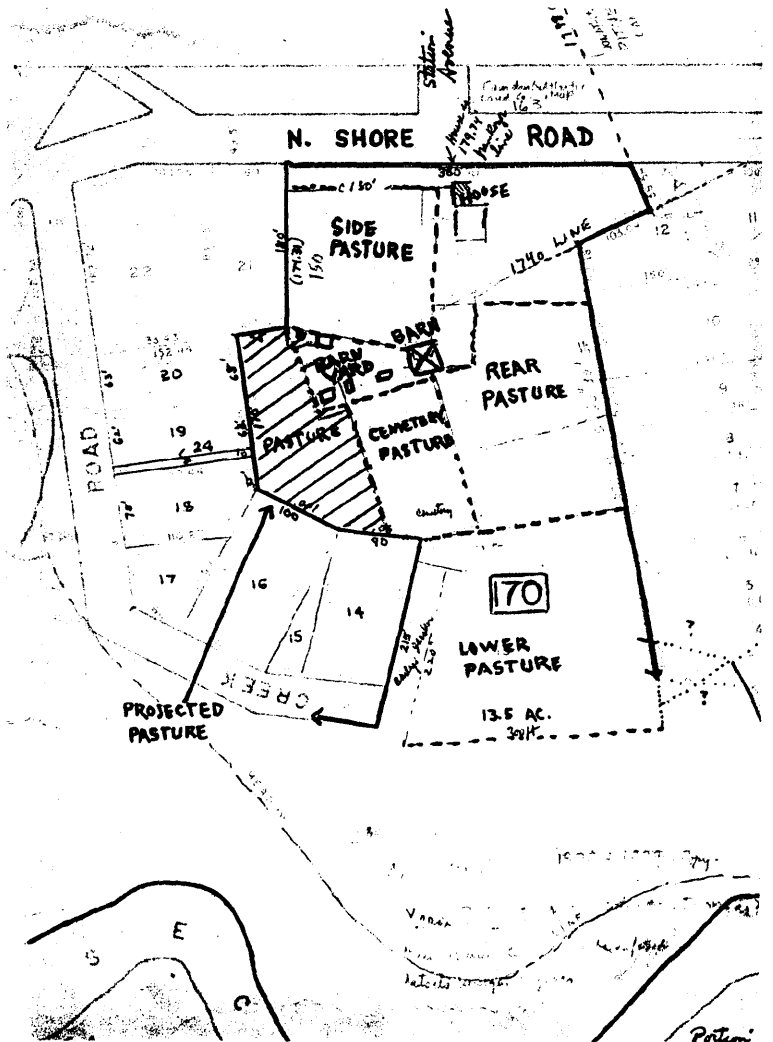
*Map of McMullin homestead
in Absecon showing proposed
lot next to Babushka. Dec. 1954
R.M.M.
note: Lot as actually sold to Dr. Bailey in Feb. Dec. 1955
R.M.M.*

Historic Map #9

Pastures as Delineated in 1978

This map, drawn by Robert McMullin in 1978, identifies all of the pastures extant today. McMullin also noted the 1740 and 1798 division lines where Ireland family lands were divided on two separate occasions.

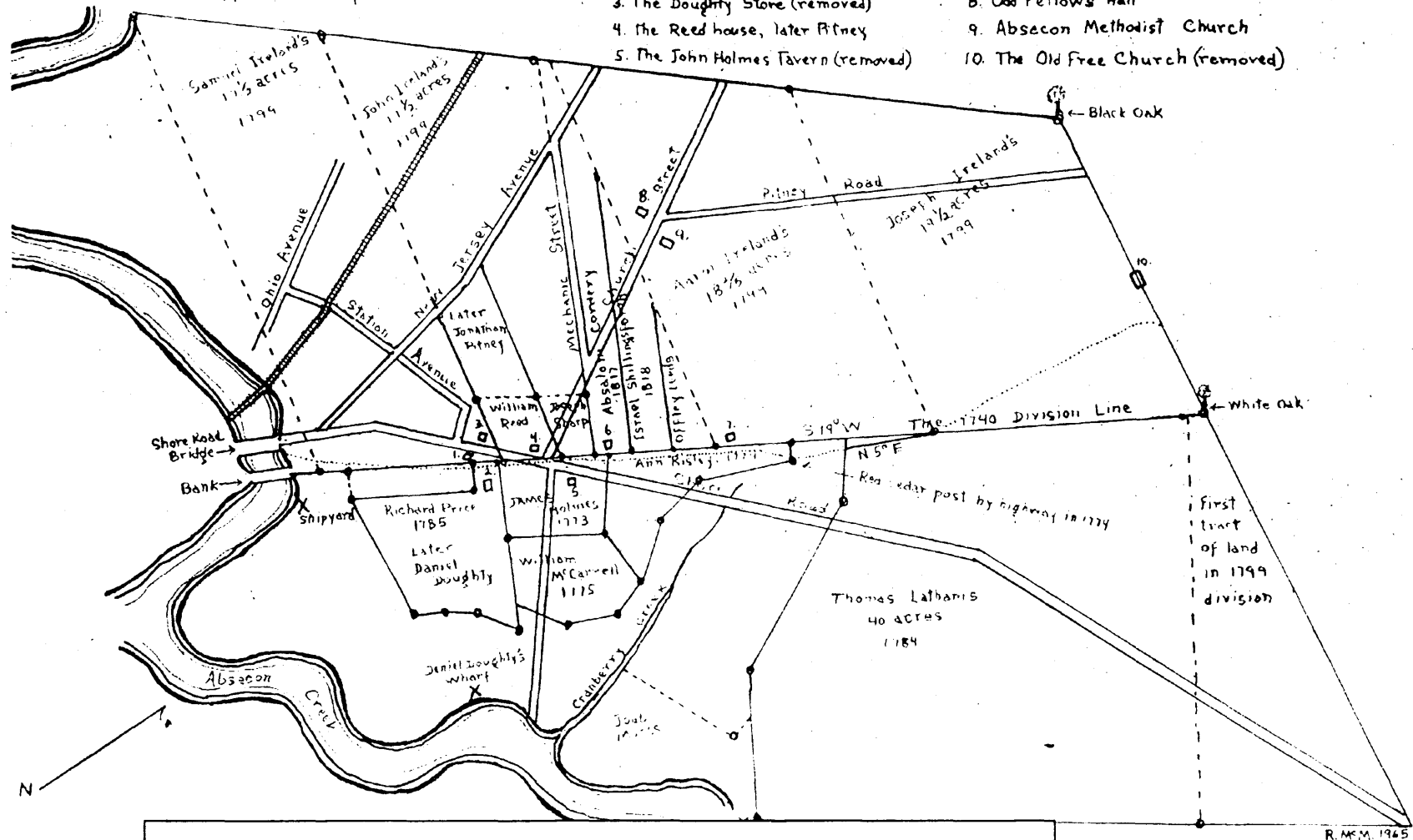
Atlantic County Historical Society



Sketch of the Ireland Farm, Absecon, N.J.
 Showing some of the later sub-divisions.
 Dotted line supposed route of old Shore Road.

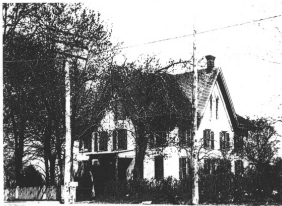
Key To Buildings - □

- | | |
|---|------------------------------------|
| 1. Daniel Doughty's later house | 6. The Absalom Cordery house |
| 2. Daniel Doughty's earlier house (removed) | 7. The Ann Risley Tavern (removed) |
| 3. The Doughty Store (removed) | 8. Odd Fellows Hall |
| 4. The Reed house, later Pitney | 9. Absecon Methodist Church |
| 5. The John Holmes Tavern (removed) | 10. The Old Free Church (removed) |



Historic Map #10
Sketch Map of the Ireland Farm and its Subdivisions
 As drawn by Robert McMullin in 1865 and printed in Along Absecon Creek.
 Atlantic County Historical Society

Historic Images



Historic Image #1

Photograph of the John H. Doughty House in 1914

Although the front porch is most easily seen, the side and rear porches are also visible. Also seen is the chimney (now removed) on the south gable end, a white picket fence, and a cedar shake roof. The eaves, window trim, and shutters also appear to be painted a darker color than the body of the house. (looking northeast)

*Atlantic County Historical
Society*

Historic Image #2

Undated Photograph, before 1924, of the John H. Doughty House

There is no date for this photograph, but the shrub on the right by the porch has been trimmed, and the large tree south of the front porch (seen full height in image #1) has been partially cut down (looking east, reproduced its original size)

Atlantic County Historical Society



3rd in front yard - 1922

Historic Image #3

Front Yard, 1922

Robert McMullin, age 3, is standing on top of what appears to be a concrete or metal urn. Note the height of the boxwood behind him. The urn is no longer extant. (looking northwest)

Robert McMullin Scrapbooks

Historic Image #4

Robert McMullin's Playhouse, ca. 1938

Robert's father, John, built this playhouse for him in the winter of 1924, possibly as a Christmas present. It appears to have been sited in the back yard; it is not known when it was torn down.

Robert McMullin Scrapbooks



The little house about 1938



Historic Image #5

Side (North) Porch, 1923

Reproduced in its original size as found in a McMullin scrapbook, this photo shows the side porch that was probably erected around 1900 when Charles and Martha McMullin owned the house. Note the scored stucco exterior and fieldstone foundation, both unpainted. (looking east)

Robert McMullin Scrapbooks



Historic Image #6

Side (North) Porch, 1931

This photograph, taken after a tree knocked over the westernmost portion of the side porch, shows the porch had been extended to the west and given a new railing across the front; the house also appears to have been painted white. The hand-written notation was added by Robert McMullin. (looking east)

Robert McMullin Scrapbooks

*When tree knocked down
the porch*



Historic Image #7

Façade and Side Elevation, 1931

By that winter, the side porch had been repaired, but its roof appears to have been shortened. (looking southeast)

Robert McMullin Scrapbooks

The McMullin House

Historic Image #8

Front Porch, 1937

John and Charlotte McMullin are seen here standing on the front porch. The shed roof was replaced with a hipped roof before 1952 (see below), but the columns were retained. (looking northeast)

Robert McMullin Scrapbooks



*Father + Mother
June 11, 1937*

Historic Image #9

Façade, March 1952

According to Martha McMullin's diaries, the side porch was removed in 1946 and rebuilt (apparently as a deck) in 1949. The front porch roof has also been changed. Note the removable glazed panels used to enclose the front porch in the winter. (looking east)

Robert McMullin Scrapbooks





Historic Image #10

Front Porch and Side Deck, 1966

This view, looking almost north, clearly shows the side deck as extending beyond the north wall.

Although the front porch columns have since been replaced, the steps, rail, and porch light remain.

The woman pictured is Virginia McMullin, Robert McMullin's wife. (looking almost north)

Robert McMullin Scrapbooks

Historic Image #11

Side Porch, 1970

The side porch was shortened in 1969 to its present length, and the Daniel & Emma Doughty chimney stone was placed in a former basement window opening. (looking southeast) *Robert McMullin Scrapbooks*



Historic Image #12

Front Porch, 1990

Robert McMullin remodeled the front porch in 1990, keeping the same footprint but adding more "Victorian" style posts. (looking northeast)

Robert McMullin Scrapbooks





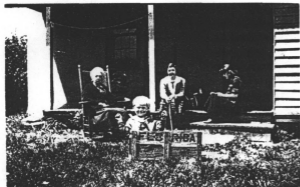
Historic Image #13

Rear Yard Arbor, 1934

This arbor was located east of the house, approximately where the present modern arbor stands. Note the picket fence, with its pointed gate painted two tones, in the background. Other photographs from this time period in the McMullin scrapbooks show several two-tone gates in rear yard fences. The woman pictured is Charlotte Glenn McMullin, John McMullin's wife. (looking east)

Robert McMullin Scrapbooks

*mother in knitted dress - wool
made by Aunt Mary McMullin*



Historic Image #14

Back Porch and Addition, 1922

This photograph shows the enclosed portion of the back (east) addition originally had clapboard siding and the open part of the porch was entirely floored. The flooring under the window was removed when the basement doors were relocated to this area, and the ground paved with brick. Robert McMullin, age 3, appears in the foreground. (looking west)

Robert McMullin Scrapbooks

*Mrs. Keuch, mother of Aunt Grace Keuch
May — 1922*



Historic Image #15

Back Porch and Yard, ca. 1932

In this view, the enclosed portion of the back addition appears to be a sunroom with glazed 6/6 windows. Note the wood arbor in the background. (looking north)

Robert McMullin Scrapbooks

The Surley family, visiting Abbeon

August, 1968 - Senior

Historic Image #16

Enclosed Portion of Back Porch, 1968

It is not known when between 1932 and 1949 the fenestration and siding of this part of the back porch were changed. Note the exterior light over the back door (extant) and the paved walk leading to the driveway. The walk is extant, but partially grown over with grass.

(looking northwest) *Robert McMullin Scrapbooks*



Historic Image #17

South Side Yard, 1922

The Judas trees are clearly seen next to the foundations of the house in this photograph. There also appears to be a walkway to the back yard, and a dirt drive (extant) to the barn. (looking northeast)

Robert McMullin Scrapbooks



Charlotte Ray shortly before her death



Historic Image #18

Concrete Pool or Pond in the Back Yard, ca. 1929

The young boy is Robert McMullin, posing with his dog. A picket fence still stands in this location, but the pool was filled in in 1977 because it had too many cracks and wasn't holding water. The existing one built was built in 1975.

(looking northeast)

Robert McMullin Scrapbooks

When pool was new

Historic Image #19

Doughty Family Cemetery, 1936

This photo was taken to commemorate the marking of Abner Doughty's grave with a plaque and flag. Note the absence of the cedar trees which now mark the cemetery. (looking northwest) *Robert McMullin Scrapbooks*



Historic Image #20

Lower Pasture, ca. 1935

This photo was taken during an Easter sunrise service that was held in the lower pasture, probably near the family cemetery. Note the creek in the background and the furrows in the field. (looking east) *Robert McMullin Scrapbooks*





Historic Images #21 and #22
Rear Pasture, 1949 and 1980

The photo on the left shows a view of the rear of the house as seen from the back pasture in 1949; that same view is repeated in 1980, in the right hand photograph. Note that the enclosed sunroom in the middle of the rear addition appears in the 1949 photograph as does what appears to be a fruit tree to the left. (looking west)
Robert McMullin Scrapbooks

Historic Image #23
Doughty Barn, 1921

Young Robert McMullin is riding on his father, John's, shoulders. This view shows the barn façade (north elevation) before the garage was added. The photo was taken from a scrapbook compiled by Robert McMullin and is reproduced here in its original (small) size. (looking southeast)
Robert McMullin Scrapbooks



Historic Image #24
Barn and Original Cornerrib
ca. 1931

This view, looking almost north, shows the barn is painted white, the garage has been added (but the rear part seen here is not yet enclosed), and the rear doors are on sliding tracks. The cornerrib to the rear and the stable to the right are no longer extant.
Robert McMullin Scrapbooks



Barn + cornerrib in the snow



Historic Image #25

Barn, 1950

Most of the trees and shrubs in this photograph are no longer extant. (looking southeast)

Atlantic County Historical Society



Historic Image #26

Barn (Rear) and Outbuildings, 1952

This view clearly shows the westernmost chicken house (to the left, built ca. 1940), the stable to the right of the barn (no longer extant), and the 1925 root cellar with its gable end trim, now removed. Also note the rear portion of the garage has not yet been enclosed. (looking north)

Atlantic County Historical Society

Late Summer - 1971



Historic Image #27

Barn, Garage, and Outbuildings, 1971

By this time, the rear portion of the barn has been enclosed, and the corrugated metal storage shed has been added. Note the white picket fence, with gate, that stretches between the garage and the hen house; it is still *in situ*. (looking almost east)
Robert McMullin Scrapbooks

Historic Image #28

Barn and Outbuildings, 1974

Showing the addition of the corn crib to the collection of outbuildings. (looking almost east)

Robert McMullin Scrapbooks



Winter scene after corn crib built
(Picture actually dated Feb 8, 1974)



Historic Image #29 (above)

Barn, Cornercrib, and Root Cellar, 1986

In this year, Robert McMullin repaired parts of the barn exterior, reshingled the root cellar roof, and built a new Dutch door on the rear elevation. Note the pigeon fly at the westernmost end of the barn; it was added by Robert McMullin in 1974, but is no longer extant. (looking northwest)

Robert McMullin Scrapbooks

Historic Image #30 (left)

Parlor and Mantel, 1922

While a wealth of historic photographs exist for the exterior of the house and grounds, very few early photographs of the interiors survive. This one, taken in 1922, shows the front parlor mantel which came from the ca. 1820 Joseph West Mansion in nearby Hamilton Township. (looking southwest)

Robert McMullin Scrapbooks



Fireplace at Abasco



Historic Image #31

John Doughty Store, 1898
John Doughty's store stood nearly opposite his home on North Shore Road. The Pitney House is visible to the right; the bicycle rider is John McMullin, John Doughty's grandson. (looking northwest)
From Along Absecon Creek



Historic Image #32

John H. Doughty
This photograph, found in Robert McMullin's collection, was probably taken ca. 1865-1870.
Atlantic County Historical Society



Absecon Creek, Absecon, N. J.

Historic Image #33

Absecon Creek, ca. 1900

Taken from the Rt. 30 bridge that spans the creek, this postcard view shows remnants of the former boat works on the Doughty property south of the house. The house seen here was torn down in the early 20th century and its site is now occupied by a ca. 1950 house.

(looking northeast)

Atlantic County Historical Society



Historic Image #34

Bedroom Mantel, 1973

This mantel (no longer extant), seen here on the chimney wall in the second floor southwest bedroom, might have dated to the 1831 expansion. (looking south) *Robert McMullin Scrapbooks*

Historic Image #35

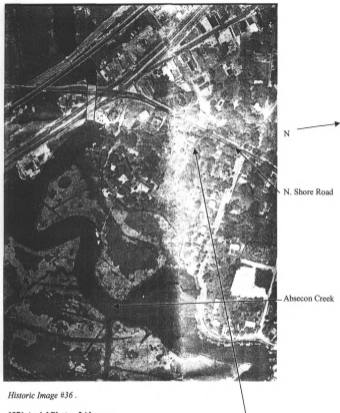
Façade, 1969

This photo, used on the McMullins' holiday card in 1969, shows the large boxwoods in front of the house, a large evergreen where the current yucca is planted, and the two Judas trees. The wood picket fence is seen bordering part of the driveway. This fence was replaced in 1978.

(looking northeast)

Robert McMullin Scrapbooks





Historic Image #36 .

1971 Aerial Photo of Absecon

Although this blueprint copy is faded, it does show the John Doughty House and environs as it appeared in 1971. *Atlantic County Historical Society*

Catawba



pair of doors - raised panels both sides
 Panel Height of 9'4" - large bottom
 panel has since been removed & upper part
 from jerry door in McMillin house -
 panels seen to have been painted light blue
 or light green - rest of door white.

lock was originally counter sunk, keyhole on same line (horizontal)
 as lock. (1 3/4" thick - 3'2 1/4" wide door)

Doors in McMillin house. (all have 4 panels only)

- 2 doors - raised panel one side, raised other.
- 3 doors - raised panel both sides. (~~one thick & one thin~~)
- 1 door - smaller - raised panel one side - inner side unfinished (plain)
- 3 narrow closet doors - raised panel one side - inner side plain.
- 1 extra door that is somewhat different - raised panel - inner plain



- upper two panels vertically instead of horizontal

found remains - Catawba door had large panel at bottom followed
 by smaller panels ^{arranged} vertically. Whether all doors had originally 5 panels
 as the pair of doors ~~is~~ not known. Top panel could have been cut off,
 but it is quite doubtful door generally 9' high. The pair that higher was
 either the main entrance to the house or entrance from hall to reception
 room, probably the former.

(only pair in western building)

Historic Image #37

Details, Doors from Catawba Mansion

Robert McMullin compiled three pages of data on the doors used from the ca. 1820 Joseph West mansion in Catawba. The entire set is found at the Atlantic County Historical Society.
 Atlantic County Historical Society



Clifford Allen and potatoes

Historic Image #38

Barn rear, ca. 1926

This photo shows one of Robert McMullin's young friends playing in a pile of potatoes behind the barn. Note the sliding barn door (extant) and the window and door to the left; both are extant. (looking north)

Robert McMullin Scrapbook

Historic Images #39 and #40 (below)

Two Designs for Gothic Villas by A.J. Downing

These two designs for Gothic style villas appeared in A.J. Downing's The Architecture of Country Houses published in 1850.



[Fig. 139. Cottage 1390 in the North-Central style.]



[Fig. 140.]