

Adena, Thomas Worthington House
Just north of west end of Allen Avenue
approximately one mile northwest of
Chillicothe
Chillicothe Vicinity
Ross County
Ohio

HABS No. 0-645

HABS
OHIO
71-CHILC.V.
1-

PHOTOGRAPHS
WRITTEN HISTORICAL AND DESCRIPTIVE DATA

ADDENDUM
FOLLOWS...

Historic American Buildings Survey
National Park Service
Eastern Office, Division of Design and Construction
120 South Third Street
Philadelphia 6, Pennsylvania

HISTORIC AMERICAN BUILDINGS SURVEY

ADENA, THOMAS WORTHINGTON HOUSE

HABS
OHIO
71-CHILlicothe
1-

Location: Just north of west end of Allen Avenue, approximately one mile northwest of Chillicothe, Chillicothe Vicinity, Ross County, Ohio.

Present Owner: Ohio State Archaeological and Historical Society, Columbus, Ohio.

Brief Statement of Significance: This house, built 1806-1807, was designed by Architect Benjamin Henry Latrobe and was the home of Thomas Worthington, first United States Senator from Ohio and sixth Governor of that state. It was restored in 1953 to its 1827 condition.

PART I. HISTORICAL INFORMATION

A. Physical History

1. Original and subsequent owners: Original owner was Thomas Worthington, first United States Senator from Ohio and sixth Governor of Ohio. House was in Worthington family until 1903; then it was owned by Mr. and Mrs. George Hunter Smith, who extensively remodeled the house. It was presented to the state in 1946 by their daughter in their memory.
2. Date of erection: 1806-1807.
3. Architect: Benjamin Henry Latrobe /Reference: Page 502, Vol. 2, Historical Collections of Ohio by Henry Howe/.
4. Original plans, construction etc.: Not in existence.
5. Notes on alterations and additions: Restored in 1953 to its condition as in 1827.
6. Important old views: (1) Adena - drawn by Henry Howe in 1846, page 501, Vol. 2, Historical Collections of Ohio by Henry Howe. (2) Two photographs (1937) listed in Historic American Buildings Survey catalog. (These would precede the extensive restoration completed in 1953). (3) Photo, Page 52, Ohio Art and Artists, Edna Maria Clark, Prior to restoration. (4) Photo, page 135, A History of Ohio by Roseboom and Weisenburger (since 1953).

- B. Historical Events Connected with the Structure: House had numerous visitors including Aaron Burr and Tecumseh, and Henry Clay, Daniel Webster, Lewis Cass and President James Monroe, until death of Thomas Worthington in 1827. /Reference: Page 29, Chillicothe, Ohio's First Capital, W.P.A. Writers Project/.

C. Likely Sources Not Yet Investigated: None known.

Prepared by Perry E. Borchers
February 10, 1959

PART II. ARCHITECTURAL INFORMATION

A. General Statement

1. Architectural Character: This house is of national architectural interest because it is the work of Architect Benjamin Henry Latrobe. Though it was extensively remodeled in at least one point of its history, it has been carefully restored to its 1827 appearance by the Ohio State Archaeological and Historical Society.
2. Condition of Fabric: Excellent--since extremely careful restoration in 1953 by the Ohio State Archaeological and Historical Society.

B. Technical Description of Exterior

1. Overall dimensions: Two stories; 64' x 42' central mass with two projecting wings, 24' x 39' each.
2. Foundations: Stone.
3. Wall construction: Heavy stone exterior walls. Some wood stud partitions on second floor are hung from roof trusses.
4. Chimneys: Heavy and prominent stone chimneys--four in all.
5. Openings
 - a. Doorways and doors: Wood--under stone lintels.
 - b. Windows and shutters: Wood windows and exterior wood shutters. Meeting rails of windows in central block of House are at door head level, permitting use of two window-doors.
6. Roof
 - a. Shape, covering: Hipped roof of pitches 6 in 12 and 7 in 12, combined. Covering is slate, with wood shingles on restored porch roofs.
 - b. Cornice, eaves: Wood.
 - c. Dormers: None.

C. Technical Description of Interiors

1. Floor Plans: See measured drawings prepared by architecture photogrammetry by Ohio State University.
2. Stairways: Main stair hall, side stair hall, and steep steps beside kitchen fireplace leading to loft.
3. Flooring: Wood.
4. Wall and ceiling finish: Plaster and wallpaper.
5. Doorways and doors: Wood, panelled.
6. Trim: Wood.
7. Hardware: Heavy iron.
8. Lighting: Chandeliers.
9. Heating: Fireplaces in each major room.

D. Site

1. General setting and orientation: The entrance facade is to the North. Structure is set in open grounds on a height overlooking Chillicothe and the mountains, which are the inspiration for the great seal of Ohio.
2. Outbuildings: Attached smokehouse.
3. Walks: Stone paving.
4. Landscaping, gardens etc.: Garden to east of house has also been restored.

Prepared by Perry E. Borchers
February 10, 1959

ADDENDUM TO:
ADENA
(Mount Prospect Hall)
(Governor Thomas Worthington House)
Saint Margaret's Cemetery vicinity
Chillicothe vicinity
Ross County
Ohio

HABS No. OH-645

HABS
OHIO
71-CHILCO.V,
1-

PHOTOGRAPHS

PAPER COPIES OF COLOR TRANSPARENCIES

HISTORIC AMERICAN BUILDINGS SURVEY
National Park Service
U.S. Department of the Interior
1849 C St. NW
Washington, DC 20240

ADDENDUM TO:

ADENA

(Mount Prospect Hall)

(Governor Thomas Worthington House)

Saint Margaret's Cemetery vicinity

Chillicothe vicinity

Ross County

Ohio

HABS OH-645
OHIO,71-CHILC.V,1-

HABS
OHIO
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1-

WRITTEN HISTORICAL AND DESCRIPTIVE DATA

FIELD RECORDS

HISTORIC AMERICAN BUILDINGS SURVEY

National Park Service

U.S. Department of the Interior

1849 C Street NW

Washington, DC 20240-0001

HISTORIC AMERICAN BUILDINGS SURVEY
Addendum to
ADENA, THOMAS WORTHINGTON HOUSE

HABS
OHIO
71-CHILCO.
1-

HABS No. OH-645

Location: Ross County
Box 831 Adena Road
Chillicothe, Ohio 45601

The house is oriented to the north and sits on 294.742 acres located in the northeast corner of the Chillicothe West Quadrangle. The boundaries of the estate are contained within a quadrilateral with the following UTM coordinates: 17.326970.4357125 ; 17.325490.4357760 ; ~~147~~ 17.325840.4358670 ; 17.325555.4358335
17

Present Owner/Occupant: Ohio Historical Society, Columbus, Ohio

Present Use: Public museum open for tours

Significance: This house, built in 1806-07, was designed by architect Benjamin Latrobe and was the home of Thomas Worthington, one of Ohio's first United States senators and sixth governor. Adena is one of three Latrobe designed residences still standing in the United States and is a fine example of Latrobe's country house design. Adena was declared a National Historic Landmark in February 2003.

PART I. HISTORICAL INFORMATION

A. Physical History:

1. Date of erection:

1806-07. Correspondence indicates that Latrobe drew the first set of plans during the summer of 1805. Revisions made in consultation with the Worthingtons were completed by the spring of 1806. A diary entry by Worthington indicates construction began on 10 June 1806. The family moved into the house in the fall of 1807.

2. Architect:

Benjamin Henry Latrobe. Latrobe (1764-1820) is generally acknowledged as the first professional architect in the United States. Latrobe was trained in architecture in England. He migrated to the United States in 1796. Important commissions included the Bank of Pennsylvania in Philadelphia (1798); an engineering project, the Philadelphia waterworks (completed 1801); and the Baltimore Cathedral (begun 1804 and now a National Historic Landmark). Latrobe served as Surveyor of Public Buildings in Washington, DC, from 1803-1812 and 1815-1817. Latrobe is best remembered today for his work on the United States Capitol during this time. While working on the capitol, he also designed residences for politicians and other prominent people in Washington, including Thomas Worthington.

3. Original and subsequent owners:

The original owner was Ohio politician Thomas Worthington. After his death, the house remained in the Worthington family until 1903, when it was sold to George Hunter Smith, a Chillicothe businessman, and his brother Charles F. Smith. At some point, ownership passed

completely to George Hunter Smith.¹ In 1946, following the deaths Smith and his wife, Adena was presented to the state by their daughter and heir, Elizabeth Smith Fetterolf. The site has been owned by the state of Ohio since that time.

4. Original and Subsequent Occupants:

Members of the Worthington family occupied Adena through the end of the nineteenth century (over the years farmland was sold to pay off debts). Thomas Worthington, his wife Eleanor, and their ten children lived in the house from 1807 until Thomas's death in 1827. Eleanor and the younger children continued to reside at Adena. Eleanor died in 1848. The next occupant was the Worthington's eldest son, James T. Worthington and his family. James died in 1881. His widow (and second wife), Martha Piatt Reed Worthington, lived at Adena until her death in 1896. At that time, the Worthington heirs decided to sell the house. The mansion appears to have been unoccupied between 1896 and 1903 while it was for sale. In 1903, the Smith family purchased Adena and used the estate as a summerhouse. George H. Smith died in 1939. His wife, Clara Boggs Smith, continued to use the house until her death in 1946. The Smith's daughter, Elizabeth Smith Fetterolf, gave the site to the state in 1946. The Ohio Historical Society (OHS) has administered the site as a museum for the state of Ohio since 1946.²

5. Builder, contractor, suppliers:

A number of local craftsmen worked on Adena. We know many workers merely by a name and a wage. The following describes the work and suppliers about whom more specific detail is known.³ The house is constructed of locally quarried sandstone. Two of the stonemasons who built Adena were the brothers John and Presley Morris. Two other stone houses in the area were attributed to the Morris brothers.

Conrad Christman and George McCormick performed carpentry work for the house. The two worked on the framing, interior woodwork such as chair rails, mantelpieces, and stairs, and exterior cornices and shutters. Christman made and laid wooden water pipes around the house. Christman, who had a shop in Chillicothe, worked on the county courthouse and probably many of the other prominent buildings in town. George McCormick grew up in Kentucky, fought in the Indian Wars with St. Clair in the 1790s, and then moved to Washington to work on the capitol in 1802. McCormick family tradition has it that Latrobe recommended McCormick to Worthington as the best man to take charge of the carpentry, trim, and interior woodwork of Adena. McCormick also made several pieces of furniture for Adena.

Other artisans and journeymen also worked on the project. Hector Sanford made chairs and settees. George Haynes fabricated the ironwork around the courtyard; James English lathed and plastered the interior. Worthington purchased window glass from the factory of his friend Albert Gallatin in Pennsylvania.

¹ "Adena, The Historic Worthington Home, Now the Country Seat of Messrs. G. H. and C. F. Smith . . .," *The Scioto Gazette*, 9 July 1904, 2:1.

² " 'Adena,' Famed Chillicothe Showplace and Cradle of Statehood, Given to Ohio," *Columbus Dispatch*, 31 March 1946; "As State Accepted 'Adena' for Memorial," *Columbus Dispatch*, 14 July 1946.

³ The best introduction to the craftsmen who worked on Adena is contained in Mary Anne Brown, "Thomas Worthington's Adena: The Frontier Replication of a Virginia Gentry Establishment" (Master's Thesis, Ohio University, 1981), chapters III and IV. Most of what is known about these men comes from materials in the Worthington papers and a few miscellaneous printed sources; Brown quotes from several of them and her notes provide a bibliography.

6. Original plans and construction:

The house was constructed in the years 1806-07. The original plans do not survive, but the layout is vintage Latrobe. The house is the finest extant example of Latrobe's ideas about rational planning in domestic architecture. These ideas included notions about the placement of houses on their sites, and the separation of spaces for public and private and served and servant uses. Latrobe believed that the climate of the United States "imposed" as a "law" the placement of the house. To avoid cold north winds in winter and hot western sun in summer, Latrobe believed it best "to reserve the Southern aspects of every building in the erection of which the choice is free, for the inhabited apartments, and to occupy the Northern aspects by communications, as Stairs, Lobbies, Halls, Vestibules, etc."⁴ Adena reflects this principle exactly, with the entrance front on the north and public rooms on the south side. It is worth noting in this context that the first Worthington home on the site was oriented to the east. It seems probable that the change in orientation for the new house resulted from Latrobe applying his design theories to the site.

Latrobe also believed that the floor plan should separate public and private areas. "Business, domestic intercourse, and the visits of friends are all the purposes to which a private house is required to be adapted," Latrobe wrote. Houses should be designed, he said, "so that the parts devoted to each of these uses shall not interfere, though they communicate with each other."⁵ Latrobe attributed this notion to French design. While French houses may well have been part of his inspiration, such principles were also to be found in many Virginia plantations that shared a similar three or five part, Neopalladian, design with Adena. Not only did Latrobe spend his first few years in the United States in Virginia, but one of his earliest American commissions, for the Harvie-Gamble House, Richmond (1798-99, demolished, ca. 1890), followed just such a central block with wings plan.⁶ At Adena, the eastern third of the house constituted the family suite. Eleanor Worthington's parlor from which she managed the house was in the southeastern corner and her husband's office was in the eastern wing. The Worthington bedroom was also on the ground floor (a typical Latrobe design feature). A private staircase led to the second floor bedrooms. The family suite had limited access to the other, public rooms of the house. Public rooms such as the drawing room and dining room dominated the rest of the first floor. The central and western parts of second floor were taken up with large guest bedrooms, accessed through the public stair in the entry hall.

Latrobe also separated served and servant spaces in his houses. The west wing and adjacent areas on the western side of the house were reserved for servants. The revolving servers also limited servant presence in public spaces.

Latrobe's ideas could be embodied in a number of plans, but one form he used repeatedly was the U-shaped plan. This, of course, is the tradition of the Palladian Villa that influenced the design of

⁴ Talbot Hamlin, *Benjamin Henry Latrobe* (New York: Oxford University Press, 1955), 193.

⁵ Latrobe to William Waln, 26 March 1805, Benjamin Henry Latrobe, *The Correspondence and Miscellaneous Papers of Benjamin Henry Latrobe*, edited by John C. Van Horne and Lee W. Formwalt, *The Papers of Benjamin Henry Latrobe*, series IV (New Haven: Yale University Press for The Maryland Historical Society and the American Philosophical Society, 1984), vol. 2, 36.

⁶ Marlene Elizabeth Heck, "Building Status: Pavilioned Dwellings in Virginia," in Carter L. Hudgins and Elizabeth Collins Cromley, eds., *Shaping Communities. Perspectives in Vernacular Architecture*, IV (Knoxville: The University of Tennessee Press, 1997), 46-59; Benjamin Henry Latrobe, *The Architectural Drawings*, edited by Jeffrey A. Cohen and Charles E. Brownell, *The Papers of Benjamin Henry Latrobe*, Series II, *The Architectural and Engineering Drawings* (New Haven: Yale University Press for The Maryland Historical Society and the American Philosophical Society, 1994), part 1, 155-161.

many English country houses in the eighteenth century. In Latrobe's ideal version of the Palladian Villa, the U faced north, and the extending wings added extra protection from the wind. Often these wings included service areas. Examples include his plan (apparently unexecuted) for an English country house from 1792; the previously mentioned Harvie-Gamble House of 1799; a public building, Dickinson College from 1803; and of course, Adena.⁷

Other aspects of the design are vintage Latrobe. The arrangement of movement among the ground floor rooms through symmetrically placed doors in the inner bearing walls is a clear example of the sophistication of his planning. Smaller details, such as the chimneys rising through interior walls and the presence of a downstairs bedroom, also show the Latrobe influence.⁸

7. Alterations and additions:

It is not known that the building underwent any major alterations or additions until the death of Thomas Worthington in 1827. From 1827 to 1896, while the house was still owned and occupied by the Worthington family, the following changes are known to have occurred in the house. In 1829, a door was cut between the library and the servant room to the north.⁹ After Eleanor Worthington's death, her daughter Margaret Worthington Mansfield wrote in her diary, "alas her [Eleanor Worthington's] successors are building and altering so soon after she is gone."¹⁰ The precise nature of the changes she refers to are unclear. We know that James hired a man called Damian Ritter to repaint the woodwork in several rooms.¹¹ The kitchen appears to have been altered more than once in the nineteenth century, and it is likely that early in James Worthington's occupancy was one of those occurrences.¹² James also changed room usage in the house. For example, he used the old Worthington bedroom as a library, moving his and his wife's quarters to the second floor.¹³ These changes presumably constituted the "building and altering" Margaret referred to. No evidence has been found to date of substantial changes to the floor plan in this period. In 1877, a new porch was constructed on the north front, as indicated by documents and photographs.¹⁴ By the late 1800s, the servant room on the second floor had been turned into a hall bedroom, suggesting that during this period attic access was removed from this room to the adjacent closet, where it remains.¹⁵

⁷ Latrobe, *Architectural Drawings*, part 1, 8, and illustrations on 71, 156, 187. Giles Worsley, *Classical Architecture in Britain: The Heroic Age* (New Haven: Yale University Press for the Paul Mellon Centre for Studies in British Art, 1995), xi-xii.

⁸ Michael Fazio and Patrick Snadon, *Inventing the American House: The Domestic Architecture of Benjamin Henry Latrobe* (Johns Hopkins University Press, forthcoming).

⁹ Richard Snyder bill of work completed, 1829, Ohio Historical Society Archive, History Department, Curator's Files, Adena, State Archives, Ohio Historical Society (hereafter cited as Adena Archive), Box 529, Bills for Repairs on the House 1827-1839.

¹⁰ Margaret Mansfield diary, undated, Cincinnati Historical Society.

¹¹ James T. Worthington "To Papering, Painting, &c to wit Damian Ritter..." Swearingen Collection, Ross County Historical Society.

¹² Neal Hitch, Cheryl Lugg, and Stuart D. Hobbs, "Historic Structure Report: Adena, The Thomas Worthington Home, Chillicothe, Ohio" (Columbus: Ohio Historical Society Facilities Planning Division, 2001), 78.

¹³ Mrs. Samuel (Eleanor M.) Banks to OHS Staff, ca. 1946, discussed room usage at Adena in the late 1800s when she lived there as a girl with her mother, Julia G. Worthington MacDonald, Adena Archive, Box 527, File "Correspondence A-C."

¹⁴ See, for example, the photograph of the north porch labeled "Adena, ca. 1901," but probably dating from ten years earlier, in Adena Archive, Box 527, File "Exterior Photos."

¹⁵ Banks, 1946.

The house stood empty for several years after 1896. In 1903, Chillicothe businessman George Hunter Smith and his wife Clara Boggs Smith purchased Adena to use as a summer residence. The Smith family made several changes to the house, but these had limited impact on the basic integrity of Latrobe's contribution to the structure. The Smiths changed the window doors, turning that which had been in the Worthington bedroom into a window, and changing the window door in the drawing room into French doors. On the north front, the Smiths added a new porch and carved a large bay window into the former servant room in the eastern wing. The Smiths also added a colonnaded porch along the south front. Additional Smith changes to the exterior included the addition of terraces on the east side off the wing and the main body of the house, the transformation of some windows into French doors, and the replacement of the ground floor, double-hung windows with casement windows. Inside, bathrooms were added, typically by carving up the corner of a larger room. The Smiths also added decorative details, most importantly wainscot and frieze to the walls of the drawing and dining rooms. The area most changed was the first floor of the eastern section. The three original rooms here were converted to two rooms plus a hall and a bath. The Smith's also cut doors through the east interior bearing wall, one linking the servant room with the northeast bedroom, and another linking the southeast bedroom with the center south bedroom.¹⁶

The building was restored in 1953 to its state in the early 1800s. These renovations restored the original floor plan except for the retention of the Smith-era door between the northeast bedroom and the servant room off the stair hall, and the retention of the 1829 door in the library. In the kitchen, the original fireplace was uncovered behind a newer wall, and a bake oven was recreated to the west of the fire. The house underwent further renovations in 2002-2003 to make Adena look more like its early appearance. The major changes involved wallpaper and paint color. The following changes were made to the floor plan. The doorway cut into the library in 1829 was closed. A set of stairs added in the kitchen east of the fireplace in 1950 were removed. The original opening to the attic, and the access stair to this opening, in the servant room was restored (the ladder in the closet was retained as the main attic access). Jib doors were placed over the remaining doorway in the eastern bearing wall to better enable interpretation of Latrobe's original design.¹⁷

B. Historical Context:

1. Adena in the Context of the History of American Architecture

Architect Benjamin Henry Latrobe designed Adena in 1805-06. The house was built from 1806-07. Adena is one of three American houses designed by Latrobe that are still standing (out of about sixty houses that Latrobe designed or on which he performed significant work). The connection with Latrobe gives Adena national historic importance.

Stylistically, Latrobe belonged to the prevailing Neoclassicism but with a penchant for Greek over Roman models. In that sense, he was a precursor to the Greek Revival that dominated American architecture from the 1830s to the Civil War (indeed, two of the most influential American Greek Revivalists, William Strickland and Robert Mills, worked with Latrobe).¹⁸

¹⁶ The Smith changes are documented in Hitch, et al., "Historic Structure Report: Adena," passim.

¹⁷ The best sources for the results of the 2003 restoration campaign are Hitch, et al., "Historic Structure Report," and the extant house. Questions remain about the original configuration of the kitchen. Other than removing the 1953 stair, the kitchen has been left as is pending further research.

¹⁸ On Latrobe's neo-classicism and the role of Greek precedents, see, Charles E. Brownell, "Jefferson's

Latrobe's domestic architecture tended to Georgian or Federal styles, but even here included Greek elements, for example the Greek Doric porticos on his proposal for the John Tayloe House from the late 1790s.¹⁹ Latrobe was born in England, where he learned architecture in the firm of noted Neoclassicist Samuel Pepys Cockerel. Latrobe's work also sprang from the English Neoclassical school called the Plain Style. The Plain Style described buildings that were simply ornamented, relying on the geometry of proportion among the various parts to hold the design together. These designs also were functional, in that they were designed to be appropriate to the use intended. Such functionality did not preclude ornament, as in twentieth-century functionalism, but it did tend to produce a clean, simple design.

Thomas Worthington was a typical client for a Latrobe house. Latrobe's residential clients were wealthy men, often flush with new money earned in law or business. They built their houses when from 40 to 55 years of age to proclaim to all that they had made it. Thus, they required grand spaces for entertainment. The clients typically had large families that also had to be accommodated. These factors then established the limits within which Latrobe worked: a place for family and a stage from which to proclaim and practice social, economic, and political power.²⁰

Latrobe's connection to the house is well documented in the Latrobe papers, despite the lack of original plans. From Latrobe's office copies of letters to Worthington, the design process can be reconstructed. Exactly when Latrobe and Worthington first met is not known. About six months after Latrobe began working on the U.S. Capitol, Worthington came to Washington to assume his Senate duties. It is known that in January of 1805 Worthington served on a committee to review an appropriation for work on the south wing of the Capitol.²¹ Presumably, the committee met with Latrobe to discuss his plans for the building. Undoubtedly the senator and the architect had met earlier, however. Latrobe's ongoing labors on the building in which Worthington worked meant that the senator surely knew Latrobe by reputation and sight even before being personally introduced. Further, the positions held by the two men put them near the top of the small world of Washington society. Both were frequent guests at the president's house. There were, in short, many opportunities for them to meet and for the Ohioan to size up the Englishman. Worthington had, after all, been planning to build a countryseat since before he moved to Ohio. Several factors would have pointed to Latrobe as the man to design Worthington's house: observation of the architect's work, the recommendation of Jefferson, and Latrobe's reputation as the finest and most advanced architect working in the United States.

Latrobe probably received the commission for the Worthington home in the first few months of 1805. The congressional term ended in March and Worthington was back in Ohio by April. Latrobe probably began drawing plans during the spring and summer of 1805. On 7 August,

Architectural Models and the United States Capitol," in Donald R. Kennon, ed., *A Republic for the Ages: The United States Capitol and the Political Culture of the Early Republic* (Charlottesville and London: University Press of Virginia, 1999), 357-358; Jeffrey A. Cohen and Charles E. Brownell, "The Neoclassical, the Picturesque, and the Sublime in the Architecture of Benjamin Henry Latrobe," in Latrobe, *Architectural Drawings*, part 1, 3-5; Hamlin, *Latrobe*, 532 and passim.

¹⁹ Latrobe, *Architectural Drawings*, part 1, 120-121, Figs. B18 and B19. Tayloe chose another site and another architect and built what came to be called The Octagon.

²⁰ Leonard K. Eaton, *Houses and Money: The Domestic Clients of Benjamin Henry Latrobe* (Dublin, New Hampshire: W. L. Bauhan, 1988), 17-26.

²¹ *Debates and Proceedings in the Congress of the United States*, 8th Congress, 17 October 1803-3 March 1805, second session, columns 35-36.

Worthington wrote in his diary that he “hired a man to pick out sandstone at the river.”²² On 2 September 1805 Latrobe wrote to Worthington, who had just returned to Washington, “your plan is ready, and Mr. DeMun [Latrobe’s assistant] will give it you.”²³ Over the next few months Worthington, and probably his wife Eleanor, went over the plans Latrobe had drawn.

Latrobe’s correspondence suggests that architect and client met to discuss changes to the plans. Both men were in Washington during the month of December 1805, so the first such meeting probably took place during that time. On 25 March 1806, Latrobe wrote from Philadelphia to Worthington in Washington:

I sat down this morning with the intention of devoting a few hours entirely to the subject of your house, and to put the working drawings into such order as to enable a clerk to go regularly through with them. However, I was stopped on the threshold by the clear recollection of alterations agreed on between us, of which the drawing in my hands (made prior to my last conversations with you) contains no marks. I must therefore once more beg you . . . to forward to me the drawings you have. I have now the means of completely furnishing you with the information you want by detailed drawings, having a clerk who will for some time to come be at leisure to attend to it, and soon duplicate the drawings.²⁴

We do not have Worthington’s side of the correspondence, but, clearly, he got the materials to Latrobe. The architect completed the final plans over the next few weeks. The two men most likely met again in April 1806, the only month during that session of congress when both men were in Washington. On 10 June Worthington was back on his hill and wrote in his diary that he “commenced the laying of stone in the walls of my house with four masons.”²⁵

The house was constructed of locally quarried sandstone and retains integrity of material. The stone construction of Adena must have particularly pleased Latrobe. He frequently recommended stone to his clients (probably a reflection of his English origins, where masonry buildings were more common). For example, his design for the Pope house in Lexington called for stone, but the senator, like most Latrobe clients, rejected the expensive material in favor of stuccoed brick. With Worthington, however, Latrobe found a client who thought like the architect. Stone was a common building material for gentry estates in Berkeley County, Virginia, where Worthington was born. Stone was also plentiful and relatively affordable around Chillicothe. Many prominent buildings used the material, including the houses of Ohio Governor Edward Tiffin (Worthington’s brother-in-law) and Duncan McArthur, future governor and Worthington neighbor (both demolished). The state Capitol in Chillicothe (demolished), whose construction Worthington supervised, was also made of stone. It is very likely that Worthington intended a stone house from the beginning.²⁶

²² Thomas Worthington Papers in the Library of Congress, Diaries and Letterbooks. Citations from the microfilm edition, OHS A/L MIC 35. Hereafter cited as TW Diary.

²³ Latrobe to Worthington 2 September 1805, Latrobe, *Correspondence*, vol. 2, 138.

²⁴ Latrobe to Worthington, 25 March 1806, Benjamin Henry Latrobe, *Papers of Latrobe*, Edward C. Carter, editor-in-chief, Thomas E. Jeffery microfiche editor. (Clifton, New Jersey: Published for the Maryland Historical Society by James T. White & Co., 1976), microfiche.

²⁵ TW Diary, 10 June 1806.

²⁶ Fazio and Snadon, *Inventing the American House*.

2. Adena and the History of Ohio and the Nation

Adena is important to the history of Ohio because of the man who built the house: Ohio politician, Thomas Worthington (1773-1827). In 1798 Worthington moved his family from Berkeley County, Virginia (now Jefferson County, West Virginia) to the Northwest Territory. He was a leader in the movement for Ohio statehood, achieved in 1803. He served as one of Ohio's first United States senators, from 1803 to 1807, and again from 1810 to 1814. From 1814-18, Worthington was Ohio's sixth governor. In the 1820s, Worthington served in the state legislature and as a canal commissioner. He was one of the leading proponents of canals in Ohio. Worthington was also an enterprising farmer, land speculator, and businessman.²⁷

Adena was designed to be and used as a stage for Worthington's political and business activities. Worthington's daughter Sarah wrote, "Adena was the abode of hospitality at once genuine and elegant," and over the years, many prominent people visited the mansion. The two most famous visitors to Adena were undoubtedly the Shawnee leader Tecumseh and the sixth President of the United States, James Monroe.²⁸

In September 1807, Tecumseh and his companions Roundhead, Panther, and Blue Jacket spent about a week at Adena while attending a peace conference in Chillicothe. James Worthington later recalled that his mother told him, "Tecumseh was grave and reserved in his manners, very plain in his dress, and seemed to be looked upon with great reverence by his companions." Sarah recalled that "their inexperience of civilized usages caused no slight confusion in the house, but we were all strictly charged to take no notice of their eccentricities and manifest no displeasure at any accident; and thus, Riddle [sic: Ruddle], the interpreter, informed us our savage guests departed well pleased with their entertainment." Tecumseh presented Worthington with a ceremonial pipe in the form of a tomahawk and told translator Ruddle, "That is a good man and has treated us kindly. I would not lift my tomahawk against him in battle." This visit occurred just after the Worthingtons moved into the mansion, so Tecumseh and his companions must be listed as among the first guests at Adena.²⁹

In 1817 then President James Monroe stayed at Adena during the course of his tour of the West. Monroe was the first sitting president to visit the western states, and his tour was a major event of the time. Worthington traveled to Columbus to welcome Monroe to the city on the evening of August 25, traveled south with the President and his party the next day, then went ahead to see to preparations at Adena. It is worth noting that Eleanor Worthington was not home at the time, having gone to take a water cure in Kentucky; she did not return home until the day after the president's visit. On August 27, Worthington rode out to greet the president when he crossed into Ross County. According to one account, Monroe was welcomed by "a deputation from the corporation of Chillicothe, and a number of citizens on horseback, who escorted him to the residence of governor Worthington, at Prospect Hill [note that Worthington re-named his estate

²⁷ Alfred Byron Sears, *Thomas Worthington: Father of Ohio Statehood* (Columbus: Ohio State University Press for the Ohio Historical Society, 1958; reprinted Columbus: Ohio State University Press, 1998); Donald J. Ratcliffe, "The Changing Political World of Thomas Worthington" in Andrew R. L. Cayton and Stuart D. Hobbs, eds., *The Center of a Great Empire: The Ohio Country in the Early American Republic* (Athens: Ohio University Press, forthcoming).

²⁸ Sarah Anne Worthington Peter, *Private Memoir of Thomas Worthington, Esq. of Adena, Ross County, Ohio, by His Daughter* (Cincinnati: Press of Robert Clarke & Co., 1882), 68.

²⁹ Sears, *Worthington*, 179; Peter, *Private Memoir*, 54; James T. Worthington to Benjamin Drake, 13 February 1840, in the Draper MSS, Microfilm Edition, Reel 55, OHS A/L.

Adena in 1811 but local use does seem to have caught up with the change], in whose mansion he lodged.” With Monroe were Gen. Jacob Jennings Brown, commander of the army’s northern division; Gen. Alexander Macomb, commander of the Detroit military district; Michigan territorial governor Lewis Cass; and others. They dined at Adena and stayed the night. S. Putnam Waldo, in his account of the tour, described the Worthington home as “a delightful eminence . . . [that] commands a charming view of the picturesque country around it.”³⁰

Many other people prominent in their day visited Adena. Sarah noted that many of these guests “remained some days [at Adena] to rest from their fatigue.” Extended stays were typical of the time, because travel was slow and accommodations often primitive. After a long and sometimes arduous journey, guests would stay a number of days with their hosts. Some of those who visited Adena were Henry and Lucretia Clay of Kentucky, he of course one of the pre-eminent politicians of the first half of the 1800s. Sarah recalled that Eleanor and Lucretia were childhood friends and that the Clays “made us for many years an annual or semi-annual visit.” Another Kentucky politician who visited Adena was Sen. John Pope and his wife Eliza. The Popes commissioned a fine house from Latrobe, the Pope Villa that still stands in Lexington. (Clay commissioned Latrobe to design a scheme of remodeling for his Lexington estate, Ashland.) New York Governor DeWitt Clinton stayed at Adena in 1825 when he came to Ohio to inaugurate the construction of the Ohio and Erie and Miami and Erie canals. Clinton was the driving force behind New York’s Erie Canal, which inspired the Ohio, and indeed all other western canals.³¹

Methodist Bishop Francis Asbury (after whom Thomas and Eleanor named their youngest son) was a frequent guest under the “hospitable roof” of Adena from 1808 to 1814. Asbury traveled all of the Methodist circuits, and he came through Ohio every year or two. While in central Ohio, he invariably stayed with Edward Tiffin, the Worthingtons, or both. A friend of Mary Worthington Tiffin, he supplied Worthington with a suitable inscription for her gravestone while staying at Adena in September 1810. During what turned out to be his last stay at Adena in 1814, Asbury wrote in his diary, “From the 24th to the 30th of August 1814 we are at senator Worthington’s. The kind attentions I receive from this amiable family are greatly beyond my deserts. Mrs. Worthington has taught her boys and girls, servants and children, to read the Holy Scriptures, and they are well instructed.”³²

Political entertaining was common at Adena. In 1812, Worthington wrote in his diary that William Henry Harrison (a future president) “with his aids and twenty others dine with me and have considerable conversation on the war.”³³ While the state capital was at Chillicothe, Worthington made good use of his proximity to the center of political power. Worthington regularly went to town to watch legislative sessions and returned with six to twelve legislators to dine and plan party strategy. A typical diary entry read, “Sunday, 28th January 1810. Twelve

³⁰ Peter, *Private Memoir*, 72; *A Narrative of a Tour of Observation made During the Summer of 1817*, by James Monroe, *President of the United States, Thorough the North-Eastern and North-western Departments of the Union: with a View to the Examination of Their Several Military Defenses* (Philadelphia, 1818), 207; S. Putnam Waldo, *The Tour of James Monroe, President of the United States, through the Northern and Eastern States, in 1817* (Hartford, Conn.: 1820), 273; TW Diary, 23-29 August 1817.

³¹ Peter, *Private Memoir*, 53, 74. Peter mentions several other guests on page 53.

³² Sears, *Worthington*, 45.

³³ TW Diary, 18 October 1812.

members of the assembly and Governor Huntington spend the day with me.” Adena served as a public stage for Worthington’s ambitions.³⁴

Sarah remembered that in the early 1800s, European “visitors of distinction visited our western country frequently, on tours of observation, and, as every one brought letters to my father, we enjoyed many pleasures and advantages.” One such traveler was Karl Bernhard, the Duke of Saxe-Weimar-Eisenach, who visited Adena in May of 1826 and wrote about his stay in his travel memoir. Bernhard noted that “Mr. Worthington . . . lived at a country-seat two miles from Chillicothe where he enjoyed his rents and the revenue from his considerable property, in the midst of an amiable family and an agreeable old age, free from cares.” Given the financial problems and ill health that dogged Worthington’s last years, this account seems optimistic. It suggests that Worthington put up a brave front (or the Duke was obtuse). The duke recorded the following description of the house and grounds:

The governor’s house is surrounded with Lombardy poplars; it is constructed in the style of a Italian villa, of free stone, with stone steps on the exterior, is two stories high, and has two wings, having a court in front of the centre building, containing honeysuckles and roses: on one side of the house is a terrace with flowers and kitchen vegetables this garden was arranged by German gardeners who keep it in very good order: behind the house are large clover fields, and to the right the farm buildings.

Bernhard gives us a rare glimpse of hospitality at Adena. He reported that “the evening passed rapidly in instructive and interesting conversation, the hospitable governor insisted on our passing the night at his house; the house is very commodious, the furniture plain, but testifies the good taste and easy circumstances of the owner.” The next morning, Bernhard took a walk through the garden, one of the few references to the gardens beyond family records. He also described being shown to the roof: “I ascended to a platform on the roof, to take a view of the surrounding lands, but there is as yet nothing but woods covering the greater part of the country. Fires that were burning in some places were proof of the fact that new settlers were clearing the woods. From this platform the governor can overlook the greater part of his property, containing five thousand acres of land.”³⁵

These are only some of the better-known visitors to Worthington’s home. Worthington had innumerable callers. Entries in his diary record the names of otherwise unidentified guests—guests whose presence was sometimes a surprise to Worthington when he returned from a trip. In a diary entry from 1809, for example, Worthington wrote that he returned home to “Find my family well. . . Young man [name illegible] Shepherd at my house” (12 November). Two entries from the next year further illustrate the point: “Get home before sunset. Find company at our house” (12 July 1810); “Rode up to Cryders to look at feeding ground and returned home. Find Mr. Ladd at my house” (28 November 1810). After Worthington’s death, such visitors would become less frequent. Eleanor’s children and grandchildren would come to be the primary occupants of the guest rooms. However, during Thomas’s life, Adena served as an “hospitable roof” for visitors of all kinds, especially those with economic or political ties to their host.

³⁴ Sears, *Worthington*, 148-149; TW Diary, 28 January 1810; see also 27 May 1810.

³⁵ Karl Bernhard Duke of Saxe-Weimar-Eisenach, *Travels Through North America, During the Years 1825 and 1826*, translated from the German (Philadelphia: Carey, Lea & Carey, 1828), Vol. 2, pp. 149-150. Tax records describe the home place as being no more than 2,000 acres, though of course Worthington owned more.

3. The Name Adena

Diary entries indicate that in 1811 Worthington read a history of the world. The history began with a discussion of the Garden of Eden, “the seat designed for [Adam].” The definition of Eden struck Worthington, and he copied the following passage almost verbatim into his diary: “For Eden, or Adan, signifying pleasure, that name was given to places remarkable for the delightfulness of their situation, considered either in themselves, or comparatively with the adjacent country.” Of the variations of “Eden” that named places in the middle east, Worthington choose Adena for his renamed country seat. The choice demonstrates Worthington’s awareness of the aesthetics of the setting of his home and of the contributions made by his landscape efforts to the beauty of the setting.³⁶

PART II. ARCHITECTURAL INFORMATION

A. General Statement:

1. **Architectural Character:** This house is of national architectural interest because it is the work of architect Benjamin Latrobe. Though it was remodeled at least one point in its history, it has been carefully restored to its early nineteenth-century appearance through two extensive restoration projects in the last fifty years.
2. **Condition of fabric:** Adena is in excellent condition due to the extremely careful nature of the restoration projects completed in 1953 and 2003 by the Ohio Historical Society and the on-going maintenance of the site by OHS.

B. Description of Exterior:

1. **Overall dimensions:**
Two stories, 64' x 42' central mass with two projecting wings, 24' x 39' each.
2. **Foundations:**
Stone.
3. **Walls:** Heavy stone exterior walls, approximately two feet thick. The interior is divided into roughly equal thirds by two bearing walls running north to south that are almost two feet thick. Wooden partition walls further divide the interior space into rooms. Some wood stud partitions on second floor are hung from roof trusses. A plank wall was used to divide the library and servant room in the east wing (whether such walls were used elsewhere is at this time unknown).
4. **Porches, stoops, balconies, bulkheads:** A one-story porch along the north façade, supported by four slender Tuscan columns, links the wings.
5. **Chimneys:** There are four stone chimneys. Two interior chimneys rise through the roof of the main block and one in each wing.

³⁶ See TW Diary, undated entry after 18 September 1811, and *An Universal History, From the Earliest Accounts to the Present Time* (London, 1779),4-6.

6. Openings:

a. Doorways and doors:

On the north front, the two window bays and wings on either side of the door are balanced. The wall is blank above the rather low door. The south front is divided into three unequal but bilaterally symmetrical bays. The most prominent feature is the window door with sidelights and large keystone lintel.

- b. **Windows and shutters:** The windows are double-hung, six-over-six lights surmounted by keystone lintels with stone sills. The windows on the upper stories of the wings are smaller, having only six lights. There are a few original windows on the second floor, such as the north window in room 214. The ground floor windows were replaced with casement windows early in the twentieth century. Most of the second floor windows remained double-hung six-over-six, but subsequent owners replaced the glass. OHS staff does not believe that any Worthington era window glass remains.

There are louvered shutters on all the windows except those under the porch and on the upper stories of the wings. The shutters are original and have been repainted their original color based on paint analysis.

7. Roof:

- a. **Shape, covering:** The roof is wood shingle, scallop-edged, painted red. The roof sheathing is new, dating from the fall of 2001, but the design and color are based on the analysis of original shingles. OHS staff discovered original shingles during architectural investigations in 1950 and 2001.³⁷

b. Cornice, eaves:

Wood. The cornice throughout house, wings, and porch is shallow-molded and unadorned.

C. Description of the Interior

1. Floor plans:

The Adena HABS file includes floor plans prepared by staff from the Ohio State University in 1972.

The functions of most of the rooms are described in an insurance survey prepared in 1821 and found in the Worthington Papers.³⁸ The central and western sections comprise mostly public spaces. The central section on the first floor consists of two rooms. The central room on the north side is an entrance hall with an open newel staircase rising on the right to the second floor. Behind the entry hall is the large drawing room. A revolving server is located on the north wall to the east of the door. The server turns into a closet in the entryway. Latrobe included a similar device in his plan for the J. P. Van Ness House in Washington, D. C. (built 1816; since

³⁷ The older HABS documents identify the roof as slate because Worthington's son James put a slate roof on the house in 1872. OHS replaced that roof with a shingle roof in about 1978. That roof has now been replaced. On the Adena roof, see Hitch, et al., "Historic Structures Report: Adena," 140-145.

³⁸ "Survey of a Stone building about one and half-miles north west of Chillicothe. . ." in Thomas Worthington Papers, Early Ohio Political Leaders, OHS MIC 96 (hereafter referred to as TWP,OHS), Roll 14, Box 11, File 2. Microfilm.

destroyed).³⁹ The aforementioned window door to the south lawn is in the drawing room. In the southwest corner of the drawing room is a door to the large dining room. Off the east end of the drawing room is a small parlor that was doubtless designed to function as a ladies parlor, though the specific uses of this room are not well documented. Off the west end of the drawing room is the dining room, which also includes a revolving server. The server rotates into a room described in the insurance survey as a family room. This room probably served a number of functions. It was used for family meals and as a family sitting room. The server indicates that it was also a staging area for the large dinner parties. Note that the room is connected to the western service wing.

A small room on the north adjacent to the entrance hall was called in the late nineteenth century (and today) an anteroom, and in the insurance survey denoted a bedroom. It would appear to have been a multipurpose room, being in part a passage from the rest of the house to the eastern wing and the family rooms. In the early nineteenth century, the room may certainly have included a bed, either for sleeping or merely storage until needed elsewhere.

The eastern wing included the library and a small room at the front where Worthington's manservant slept. Storage rooms occupy the second floor of the wing. An excavated cellar beneath served at one time as quarters for a gardener. (The ground under the central block is unexcavated, consisting only of a crawl space).

The western wing contained the kitchen and servant quarters. The cellar beneath was used for storage on the south and quarters on the north.

According to the insurance survey, the rooms on the second floor were all used as bedrooms. Three large guest bedrooms occupy the center south, southwest, and northwest sides of the house. A smaller room off the stairway is interpreted as a servant area, though it might have been a dressing room. Investigation into the original function of the room is on going.

The east side of the house functions primarily as a family space. On the ground floor, south of the anteroom, is the Worthington bedroom (again with a window door). A staircase rising in the eastern wing connects with the central block to give access to two bedrooms on the second floor, which were occupied by Worthington children. The bearing wall separated these family rooms were from the other second floor rooms.⁴⁰

- 2. Stairways:** The central room on the north side is an entrance hall with an open newel staircase rising on the right to the second floor. A second stairway is located in the south end of the eastern wing, with a final flight crossing from the wing to the main block of the house.
- 3. Flooring:** Wood. Most floors are original and they are made of ash, or sometimes pine.
- 4. Wall and ceiling finish:** The walls were finished with unpainted plaster, paint, or wallpaper. The insurance survey from 1821 identified the rooms with wallpaper and an independent paint analyst working in 2002 confirmed a different wall finish on the wallpapered walls as well as details about the finishes throughout the house. Most of the plaster is original. Six

³⁹ Hamlin, *Latrobe*, 467; Latrobe, *Architectural Drawings*, part II, 561.

⁴⁰ The plans show a doorway, still extant, leading from the northeast family bedroom to the eastern section but this door was a Smith era addition that did not exist during Thomas Worthington's tenure.

rooms had wallpapered walls. These rooms were papered with period reproduction wallpaper for the 1953 restoration. For the 2003 restoration, all but one of these papers have been replaced. The drawing room and library feature reproductions of the original wallpaper design. The other papered rooms were the entrance hall, anteroom, parlor, and center south bedroom, where the 1953 paper has been retained.

The dining room and family parlor featured painted walls. All other rooms without wallpaper were whitewashed in Worthington's day and have been painted white.

The ceilings in rooms with painted or wallpapered walls were painted blue.

The Worthington's used Faux finishes at Adena that were popular in the early 1800s. All of the doors were grained to look like mahogany. In the entrance hall, the baseboards and risers on the stairs were painted to look like marble. This graining and marbling has been reproduced.

5. Openings:

a. Doorways and doors: Wood, paneled. Paint analysis showed that all of the doors were grained in imitation of mahogany. This graining has been reproduced.

b. Windows: Two ground-floor windows become doors when the window sash is raised and the wooden under sill opened. One of these is in the center of the south front opening out of the drawing room. The other window door is found on the east side of the house, opening out of the center east room, or Worthington bedroom. Both of these window doors can be seen in the earliest known photograph of Adena, taken in 1867. The photograph, taken from the garden, shows the east and south façades.

6. Decorative features and trim:

Much of the interior woodwork is original. It suggests that the interior decoration of the house was quite simple. There is no evidence that Latrobe had anything to do with decorative details other than to recommend a carpenter, one George McCormick, who is said to have worked on the U.S. Capitol. All of the surviving woodwork is well executed but of a design standard for the period. It would appear that Latrobe provided only a floor plan and general construction drawings. He apparently left interior details to the taste of the Worthingtons and the skill of their carpenters.

7. Hardware:

Heavy iron.

8. Mechanical Equipment:

a. Heating, air conditioning, ventilation: Fireplaces in each room. Modern HVAC has been installed. The equipment is located in the basement of the east wing and the attic of the main block. Vents were typically cut into baseboards.

b. Lighting: Candles and candelabra. There is no evidence of chandeliers used at Adena. While there are now electrical outlets at Adena, electric lighting is still not used.

D. Site

1. Historic Landscape Design:

The arrangement of roads and garden features at Adena reflects the Georgian notion of landscape designed for calculated effect as developed in Virginia. During Thomas Worthington's time, entrance was made at the southeastern corner of the property. The road followed the brow of the hill around to the north side, through an ornamental wood called the Grove. This was an area of original trees and newly planted shrubs and trees designed to create a picturesque landscape. The Grove appears to be comparable to the Wilderness areas of George Washington's gardens and the Grove at Jefferson's Monticello. About the latter, Jefferson wrote, "The canvas at large must be Grove of the largest trees . . . trimmed very high, so as to give it the appearance of open ground, yet not so far apart but that they may cover the ground with close shade." Jefferson at one time planned to plant small "thickets" of shrubs and bushes.⁴¹ Worthington accomplished something like this in his Grove. Among the trees, he planted shrubs and other plants in what appeared to be natural clumps but which on close inspection revealed themselves to be various geometric shapes. Archaeological testing in 1997 and 1999 determined that the area had been cultivated and no traces of original planting beds or other original constructed landscape features could be found. The Grove has been re-created based on a design by nineteenth-century landscape expert, Peter Hatch.⁴²

Past the Grove, the road then turned southeast and then south, taking one directly to the mansion. Lombardy poplars and shrubbery lined this drive, creating a formal approach in contrast to the naturalistic pretense of the Grove.⁴³ One's progress by carriage or horseback was checked directly in front of the house by the low stone retaining wall topped with a wrought iron fence. The final passage to the house was by foot up the stone steps into the forecourt between the wings. (The present entrance road curves up a hill on the north side of the property and connects with the original road where that lane made its sharp turn. The hill road first appears on a map from about 1840. By the 1860s, this hill road had become the main entrance and the old road was no longer extant, as shown by a map from 1869.⁴⁴)

In 1815, Worthington engaged German indentured servants to terrace his gardens east of the house.⁴⁵ Terracing was a common feature of Virginia plantation gardens in the eighteenth century. Though these Virginia terraces were often covered only in turf, with perhaps some small trees and shrubs, Worthington had something else in mind.⁴⁶ The gardeners created three terraces, each about 100' x 200'. The first terrace comprised the flower garden. The garden is located about three feet below the level of the house. Stonewalls mark the terrace on the east and west sides. This terrace has been in continuous use as a garden since the nineteenth century. The Victorian garden of James Worthington's tenure is described in a 1902 *Harper's Magazine* article. The

⁴¹ Peter Martin, *The Pleasure Gardens of Virginia: From Jamestown to Jefferson* (Princeton: Princeton University Press, 1991), 142-143, 155-158; Jefferson quoted, 155. See also Martin's Figures 77 and 82.

⁴² Peter, *Private Memoir*, 51-52. Craig S. Keener, "An Archaeological Survey of Portions of the Ohio Historical Society's Adena Site in the City of Chillicothe, Ross County, Ohio" (Columbus: Applied Archaeological Services, 1998), 81-88.

⁴³ Henry Howe, *Historical Collections of Ohio* (Cincinnati: Derby, Bradley & Co., 1847), 438; Karl Bernhard, Duke of Saxe-Weimar-Eisenach, *Travels Through North America, During the Years 1825 and 1826* (Philadelphia: Carey, Lea & Carey, 1828), vol. 2, 150.

⁴⁴ The originals of these maps are all in TWP,OHS, Roll 21, Box, 16, File 6.

⁴⁵ TW Diary, 2 October 1815; Peter, *Private Memoir*, 67. Worthington refers to work on the "new garden" in TW Diary, 27 November 1815 and 18 April 1816.

⁴⁶ Martin, *Pleasure Gardens of Virginia*, 101, 112.

Smiths added statuary to the plantings.⁴⁷ In about 1950, excavations by the OHS archaeologist Ray Baby located the main paths through the garden. A garden in the style of the early nineteenth century was then reconstructed in the area.

Immediately east of the flower garden and about three feet lower than the plane of the flower garden, is a terrace that in Worthington's time was the kitchen garden planted in vegetables and fruits.⁴⁸ On the eastern edge of the vegetable garden terrace is the ruin of a stonewall that marked the edge of the third terrace, again about three feet lower than the plain of the vegetable garden. This terrace was the Vineyard, an area presumably planted in fruit bearing vines and shrubs.⁴⁹ Beyond the Vineyard was the Grove. In 2003-04, the terraces were restored and representative plants cultivated in them to enable interpretation of the gardens based on designs by Peter Hatch.

On the western side of the house was a large orchard. Worthington grew a variety of fruit trees in this area. Diary entries mention apple, peach, cherry, plum, and pear trees. An 1825 bill for the trimming of 112 trees gives an indication of the size of the orchard. In area it roughly paralleled and balanced the garden areas to the east of the mansion.⁵⁰ The orchard is not extant. The area has been farmed and is presently a field.⁵¹

2. Outbuildings:

The layout of Worthington's estate reflected his Virginia origins. A characteristic of Virginia (and later Southern) plantations was the proliferation of outbuildings. The creation of separate physical spaces for various tasks, such as kitchens, dairies, and various barns, that took place in colonial Virginia was counter to English practice in the seventeenth and eighteenth centuries. Latrobe noted in his diary that in Virginia outbuildings clustered around the main house "as a litter of pigs their mother."⁵² The development of numerous outbuildings resulted from the warm climate of the southern colonies. Thus, kitchens located in the main house generated unwanted heat and odors. The heat also created a special need for spring houses, smoke houses, dairies and other sites for food storage and preservation. Moreover, the climate was ideal for the breeding of vermin, the colonial word for pests ranging from insects to rats. Food stores attracted vermin, so storing foodstuffs away from the residence kept the pests away from people.⁵³

Documentary evidence indicates that a typically wide array of outbuildings existed on Worthington's estate in the early nineteenth century: barns, servant cabins, carriage house, stable, carpentry shop, corn crib, cider press, sheepfold, still house, school house, hen house, and others.⁵⁴ Five of these structures have been reconstructed, in whole or in part, on the grounds of

⁴⁷ Jane W. Guthrie, "The Story of an Old Garden," *Harper's Monthly Magazine* CIV (May 1902), 980-986. The Smith garden can be seen in photographs in Adena Archive, Boxes 527 and 530.

⁴⁸ Peter, *Private Memoir*, 51.

⁴⁹ TW Diary, 2 October 1815. Worthington's son referred to potatoes grown in the Vineyard; see James T. Worthington to Thomas Worthington, 25 May 1820, Thomas Worthington Papers OHS MSS 1145.

⁵⁰ See for example, TW Diary 28 March 1811 and 15 April 1816. The 1825 receipt can be found in TWP, OHS Roll 19, Box 14, File 21.

⁵¹ Keener, "An Archaeological Survey of the Adena Site," 115-118.

⁵² Latrobe quoted in John Michael Vlach, *Back of the Big House: The Architecture of Plantation Slavery* (Chapel Hill: University of North Carolina Press, 1993), 77.

⁵³ Donald W. Linebaugh, "'All the Annoyances and Inconveniences of the Country': Environmental Factors in the Development of Outbuildings in the Colonial Chesapeake," *Winterthur Portfolio*, 29 (Spring 1994), 1-17.

⁵⁴ Scattered primary source references are conveniently brought together in Adena Archive, Box 525, various Files named after a different structure. See also, Keener, "An Archaeological Survey of the Adena Site," 22-55, 91-160.

the estate. Two reconstructed or partly reconstructed outbuildings are located immediately west of the house. These are the wash house and smoke house. Both are mentioned in the insurance survey. In the early 1950s OHS staff excavated the original foundations of the wash house and rebuilt the brick structure where it originally stood. Previous owners of the site had incorporated most of the walls of the adjacent stone smoke house into another building. OHS staff removed the new structure and reconstructed the smokehouse using the surviving portions of the original walls. A reconstructed covered flagstone terrace integrates these outbuildings with the kitchen wing of the mansion house.

The insurance survey mentions a “small frame stable and hen house” also on the west side of the house. Archaeological work in 1997 and 1998 uncovered portions of a foundation immediately south of the smokehouse. Artifacts found in conjunction with the foundation indicated a construction date in the 1810s.⁵⁵ Excavation during the summer of 1999 uncovered a foundation measuring 42' x 60'. Based on the size of the structure and the artifact assemblage, the archaeologists interpreted the building to have been of frame construction and probably used as a stable and storage facility.⁵⁶ This building has not been reconstructed.

Three additional reconstructed outbuildings are located on the site. All of these buildings were rebuilt in 1969 by OHS. They are all structures that existed during Thomas Worthington's occupation of the site and were identified using documentary sources and archaeology. About four hundred feet north-northwest of the house is a spring house. The structure was built on a downward slope and supplied with water from a spring.⁵⁷ This structure was rebuilt on its original foundations and incorporates original troughs through which spring water still flows. Approximately five hundred feet north of the house is a large bank barn. Again, this structure was rebuilt on its foundations. The design was based on period barns. About five hundred and fifty feet northwest of the house is a frame house originally used for a tenant's residence. Tenants farmed most of Worthington's land and several houses for them were located on the estate, especially in the bottomlands. Worthington's daughter Sarah remembered cabinet maker George McCormick living in “an adjacent tenant's house” while he finished his furniture making and thus the present tenant house is sometimes called the McCormick house. Worthington's son James referred to this structure as Klein's house in an 1857 survey. Little is known about who lived here or what the building looked like. OHS staff rebuilt this story and-a-half structure on its original foundations and based the design on typical structures of this type.⁵⁸

For discussion of typical outbuildings, see Vlach, *Back of the Big House*, and Camille Wells, “The Planter's Prospect: Houses, Outbuildings, and Rural Landscapes in Eighteenth-Century Virginia,” *Winterthur Portfolio*, 28 (Spring 1993), 1-31.

⁵⁵ See Keener, “An Archaeological Survey of the Adena Site,” 32-36, 51-53.

⁵⁶ Craig S. Keener and C. Edward Faber, “Archaeological Mitigation of the Smokehouse Area at the Adena State Memorial, the Thomas Worthington Estate, Chillicothe, Ohio” (Columbus: Professional Archaeological Services Team, 2000), 69-165, 190-191.

⁵⁷ Vlach, *Back of the Big House*, Figure 6.9 illustrates a very similar arrangement from early 19th century Kentucky.

⁵⁸ Peter, *Private Memoir*, 57. The survey can be found in James Worthington Account Book, 1849-1857, Worthington Family Papers, OHS MSS 54, Box 5, File 4. See also Keener, “An Archaeological Survey of the Adena Site,” 141-157.

PART III. SOURCES OF INFORMATION

A. Architectural drawings:

No originals in existence. See plans of the existing structure in the Adena HABS file prepared in 1972.

B. Early Views

Howe, Henry. *Historical Collections of Ohio*. Cincinnati, 1847. P. 438.

This line drawing of Adena in 1846 is the earliest image of the house.

P 365. OHS Properties File. Box 1. Files 1-9. Box 2. File 1.

Includes a photograph of Adena from the southeast, ca. 1867, the earliest photograph of the house. Also included are images of Adena from the 1880s and 1890s and of the restoration completed in 1953.

C. Bibliography:

Primary: Unpublished

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PART IV. PROJECT INFORMATION

This report was prepared by Stuart D. Hobbs, Ph.D., historian with the Ohio Historical Society, as part of the project to restore the Adena mansion. The report was written in 2004, drawing on material prepared earlier for the successful National Historic Landmark nomination of the site.