

## ABSTRACT

Title of Document: HISTORIC STRUCTURE ASSESSMENT:  
JOSEPH R. POFFENBERGER HOUSE  
ANTIETAM NATIONAL BATTLEFIELD  
SHARPSBURG, MD

Sara J. Baum, Master of Historic Preservation,  
2020

Directed By: Dennis J. Pogue, PhD  
Interim Director, Historic Preservation Program

The Joseph Poffenberger House at Antietam National Battlefield Park has strong potential to be used as an interpretive element for a proposed program to host overnight guests in battle-era homes. Unfortunately, aside from the battlefield's National Register Nomination form and a landscape study carried out in 2008, the park managers lack the detailed documentation to guide their planning and to interpret and safeguard the building's character defining features. Therefore, this report provides a detailed investigation carried out to document the current conditions, define and assess character defining features, and offer recommendations to equip the park with a course of action to provide their prospective guests with suitable and historically accurate accommodations.

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By

Sara J. Baum

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Advisory Committee:

Dennis J. Pogue, PhD, Interim Program Director, Chair  
Donald W. Linebaugh, PhD, Interim Dean

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## Chapter 1: Introduction

Civil War battlefields are among some of the most visited historic sites in America. Although the details of the engagement are the dominant interests, it is crucial that parks maintain the setting where these events took place to support the military history. Settings require authenticity in the landscape and architecture beyond the scope of the battle itself. The administrators of the Antietam National Battlefield take great pride in the accuracy of their resources, both natural and cultural. Many of the farmstead houses have retained their essential character, either as it was at the time of the battle or as it evolved during the development of the park. The park administrators hope to increase the interaction that visitors have with the houses through the implementation of an overnight residence program where patrons are able to rent historic houses. Although the park would like to offer accommodations in several of their houses, this paper highlights the Joseph Poffenberger house as a potential early contributor to this proposed program.

The Poffenberger farm is located in Sharpsburg, Maryland, and is situated along Hagerstown Pike within the northern boundaries of Antietam National Battlefield Park. The house on the property was present at the time of the battle and played a role in the Union's victory, but it is perhaps more significant for the abundant surviving historic fabric which clearly illustrates typical architectural trajectories of the time and place. The house was built several decades before the battle and reached its fully evolved state only many decades later. The structure currently exhibits a high level of integrity relating to the last historic period of

construction, which occurred in the late nineteenth century. Based on the physical investigations and documentary research conducted for this study, the house was constructed as a simple log, one-and-one-half-story hall-plan house, which was transformed into a more commodious two-story dwelling with a hall-parlor plan, and finally was enlarged with a two-story rear wing addition.

The Battle of Antietam has been exhaustively studied, and extensive research has been carried out on the Poffenberger family and the role they played in the conflict, and on their life at the farm in the decades that followed. But the house Joseph Poffenberger occupied has not been afforded the same level of attention, either in terms of tracing the development of the structure over time, or in interpreting the changing uses of the spaces. This study has aimed to rectify the lack of information by focusing on the fabric of the building, primarily by closely examining the surviving physical evidence and comparing those findings with important graphic and documentary sources. The study was limited to observations that were possible without undertaking invasive procedures -- and was further hampered by the constraints imposed by the impact of the Covid-19 pandemic -- and thus questions remain about the date of certain structural elements and changes. Nevertheless, it has been possible to ascertain a series of chronological phases, which will serve as the basis for determining the level of integrity and considering the nature of the character defining features of the house. These findings will serve as the basis for recommendations made to inform the planning for any future uses of the structure that may be proposed.

The Superintendent at Antietam National Battlefield, Susan Trail, has expressed her hope to use the Poffenberger farmhouse in an overnight program similar to the lockhouse quarters program at the neighboring C&O National Historic Park. This program offers structures that have been preserved in different eras, and they range in level of restoration and available amenities. This type of program engages in the first-person perspective in order to tell the story of the canal's development. The Joseph Poffenberger house, along with several other houses located on the park, would also be amenable to offering such a perspective. The Poffenberger house played a role in the eras that have been determined to be significant for the history of the park: the period of western expansion, the Battle of Antietam, and the commemoration and preservation of battlefields undertaken by the U.S. War Department.

The prospect of renovating the interior of the Poffenberger house comes with a number of familiar questions. The park officials have already made it clear that they have decided to maintain the house in its fully evolved state, and to respect the historic fabric. But the lack of any detailed investigation of the interior spaces hampers any planning for treating the interior and for accommodating any new amenities. The scarcity of information on the interior is problematic, but this project has aimed at identifying defining interior features that most likely relate to the final phase, and encourages their protection if alterations to historic fabric are determined to be required to provide for suitable living space.

Chapter 1 begins with a comprehensive history of the property. This chapter provides the context for evaluating significance by creating a timeline for how the

land developed during the western expansion of Maryland. Chapter 2 explores the architectural trends and trajectories of the dominant cultural groups in the Chesapeake and Appalachian regions, and traces how the building styles evolved over time into more proper and segmented space. Chapter 3 takes on the construction chronology of the house, which occurred over a span of roughly 60 years. Chapter 4 provides a brief overview of the results of the conditions survey and an inventory of the building. This chapter is complemented by Appendix A, which provides summaries of the field assessment sheets. The final chapter identifies and evaluates the character defining features of the evolved Poffenberger house, with reference to guidance offered by NPS *Preservation Brief* #17, and concludes with recommendations for treating the historic structure according to the possible scenarios of reuse.

## Chapter 2: Property Background

This discussion of the Poffenberger farm will place the property within the context of the development of western Maryland. A timeline of settlement in the area will begin to paint a picture of how the house may have been initially constructed according to early building tradition, and then follows the property's evolution until the National Park Service took ownership in the year 2000. This evaluation also takes into consideration the farm's role in the Battle of Antietam as well as its participation with the War Department's commemoration and preservation efforts. Along with the architectural context that is introduced later, this collection of accounts provides a solid foundation that along with the physical investigation will help provide informed recommendations for the treatment of the property in the future.

The property most commonly referred to as the Joseph R. Poffenberger farm, sits atop a hill off Hagerstown Pike, just outside of the small town of Sharpsburg in Washington County, Maryland. Despite its simplicity and modesty, the house is quite distinct, catching the eyes of passersby. It is actually quite remarkable how much of the structure's original exterior has been maintained; it appears very close to how it looked c. 1890, after the rear addition was installed. The house has witnessed three significant phases of construction which all contributed greatly to its current composition. Each phase reflects the state of the living expectations at the time as well as the evolution of the world around it. In many ways, it is a typical example of how a simple log dwelling could be transformed over time into a more proper home with multiple rooms.

The house that currently stands on the property is a two-story, weatherboard-clad, combined log-and-frame structure. The original log house is joined on the rear by a perpendicular frame addition. The interior of the log space is a hall and parlor layout with an end fireplace on the first floor and two rooms on the second. The framed addition affixes two additional rooms on both stories, including a kitchen in the furthest room on the ground floor, along with a two-story porch. The original building, c. 1829, was a one-and-a-half-story log house presumably built by Daniel Finfruck when he claimed the land. The house was transformed to its current state by two generations of the Poffenberger family. Joseph Poffenberger was the owner from 1852-1888, giving the home its name, and it was he who raised the roof on the structure. His nephew, Otho Poffenberger, purchased the house in 1888, and finished the building with the reconfiguration of the rooms in the log component and added the ell.

What makes this house and property significant is not only that it survived the Battle of Antietam, but that it expresses how life evolved in western Maryland from open land to small family farm tracts. It also represents the assortment of building styles brought by cultures immigrating to the area that eventually created a typical regional building form. Early in the development of the Maryland colony, European settlers flooded to the lands along the Atlantic seaboard and Chesapeake Bay, leaving much of western Maryland uninhabited by white settlers until around 1735, when Charles Calvert issued a proclamation permitting settlement between the Potomac and



Susquehanna rivers.<sup>1</sup> Claiming and developing western land proved to be challenging, however. As settlers arrived they not only faced hostility from Native American tribes in the area, but they were forced to adjust to living in uncleared and unfamiliar terrain.

At this point in the development of the Mid-Atlantic colonies, log buildings were one of a number of construction options that were familiar to both English and German settlers.<sup>2</sup> The style of the Joseph Poffenberger house, and its log construction and simple floor plan, was not unusual (Figure 1). As immigrants from England and Germanic Europe made up the majority of the settlers in the region, it was their traditional architectural styles that were adapted early on to the novel New World conditions. Although there were many similarities between the two, there were important differences, ranging from room arrangements and chimney locations to decorative treatments and ornamentation. Over the course of the eighteenth century, the two traditions blended to create a loosely hybridized architectural vernacular.

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<sup>1</sup> Patti Kuhn Babin, *National Register of Historic Places Nomination: Antietam National Battlefield, Washington County, Maryland*. Sharpsburg, MD: Maryland Historical Trust, 2017. Section 8 Page 5.

<sup>2</sup> Carl R. Lounsbury, "The Design Process," in *The Chesapeake House*, ed. Cary Carson and Carl R. Lounsbury (Chapel Hill, NC: The University of North Carolina Press, 2013), 67.



**Figure 1. A traditional frontier log structure in downtown Sharpsburg, MD. Source: Alexander Gardner, 1862.**

Joseph Chapline, an Englishman enticed by the chance to acquire extensive land holdings, capitalized on Calvert's proclamation by purchasing land in western Maryland as early as 1734. He accumulated over 2,000 acres in what was known as the Antietam Hundred. Chapline gradually sold land to others and in 1768, the year of his death, he devised his patented 1168 ½-acre tract, known as *Loss and Gain*, to his son, James.<sup>3</sup> James Chaplin subsequently leased family farm-sized tracts from 100-300 acres. Robert Smith purchased a number of those tracts early in the 19<sup>th</sup> century, and sold 272 acres to Christian Middlekauff in 1813; he then divided his land further by partitioning a 97-acre lot which was sold to David Neikirk, sometime around

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<sup>3</sup> Edie Wallace, Lee Graff, Andy Macomber, and Brent Rowley. *Maryland Historical Trust Site Nomination: Joseph R. Poffenberger Farm, Washington County, Maryland*. Sharpsburg, MD: Maryland Historical Trust, 2002. Section 8 Page 1.

1828.<sup>4</sup> Neikirk spent very little time on the property, and sold it to Daniel Finfruck for \$2,000 in 1829.<sup>5</sup>

Daniel Finfruck was the first recorded occupant of what became the Poffenberger farm, and therefore he was likely the builder of the original log house. In 1833, Finfruck recorded a \$7200 mortgage on the property with Jacob Kaufman, which may have provided the money to construct the house, along with other farm outbuildings to assist in the daily operations. There was an agreement attached to that mortgage, obligating Finfruck to pay \$3,600 to Kaufman within a 10-year term, but Finfruck defaulted on the loan and relinquished the farm in 1843.<sup>6</sup>

On February 8, 1838, Jacob Kaufman's daughter, Mary Ann, married Joseph Poffenberger, a member of the well-established Poffenberger family in Washington County, whose patriarch had emigrated from Germany and settled in Pennsylvania. The couple lived on the property with Jacob, and subsequently purchased it in 1852. The couple never had children of their own, and they relied on an abundant extended family to help with the labor on the farm. Several census records show children of other Poffenberger family members living with Joseph and Mary Ann. In addition to the nieces and nephews living in the house, Jacob Kaufman remained on the property.<sup>7</sup> The number of people living in the house likely prompted Joseph to raise the roof to create more living space. Confirmed by evidence revealed in the attic, the

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<sup>4</sup> David Neikirk was the brother of Elizabeth Neikirk and the brother-in-law to John Middlekauf. The researcher on the National Register team indicates in their notes that it isn't clear if there is family relation, but it is an assumption. Therefore, David was either given or sold the land by his brother-in-law.

<sup>5</sup> Wallace, et al, *Joseph R. Poffenberger Farm*, Section 8.

<sup>6</sup> Ibid.

<sup>7</sup> Ibid.

one-and-one-half-story structure was raised to a full two stories sometime after 1840, and likely in the 1850s. If the building started as a one room house, this is most likely when the interior was altered to a hall and parlor plan. This was the first step in adopting a more refined living style by providing separate private quarters instead of all activities occurring in one room.

Joseph and Mary Ann Poffenberger had a particularly successful growing season in 1862, but they were forced to abandon their land when troops stormed the area preparing for the coming Battle of Antietam. On the evening of September 16, 1862, Union Major General Joseph Hooker and his troops strategically camped out on the northern end of the Poffenberger farmstead. Hooker made the barn his personal headquarters in preparation for his troops' advance in the morning. As the dawn broke, Hooker's force moved southward, meeting heavy artillery fire from the Confederate units at Dunker Church and Nicodemus Hill. Nine batteries of Union artillery responded to the blitz with fire from their position just behind the Poffenberger farm. Their post became known as Poffenberger Hill and remained an important position as the combat proceeded (Figure 2).



Figure 2. Placement of troops during the Battle of Antietam. Poffenberger Farm is circled in red.  
Source: Robert Knox Sneden, c. 1862.

Hooker's northern position aided in the disruption of Confederate movements, but the line was subjected to heavy enemy fire. The Poffenberger farm was fully exposed to cannonry but was left nearly unscathed in comparison to several of their neighbors. The Mumma family, for example, suffered greatly as their house was left in ruins and many others sustained significant damage to their properties (Figure 3). Although a number of substantial damage claims were submitted following the battle, Joseph Poffenberger submitted a surprisingly low claim of \$34 for damage to his

barn, icehouse, tenant house, and dwelling house.<sup>8</sup> Most of the damage came from the looting of his fruitful harvest. Just two years before his death the claim was “disallowed,” which was viewed as an unfair outcome by the community. According to folklore, Joseph was never compensated because he was known to be a “zealous Democrat,” and apparently was unable to prove his loyalty to the Union.<sup>9</sup>



**Figure 3. Mumma Farm in ruins after the battle. Source: Alexander Gardner c. 1862.**

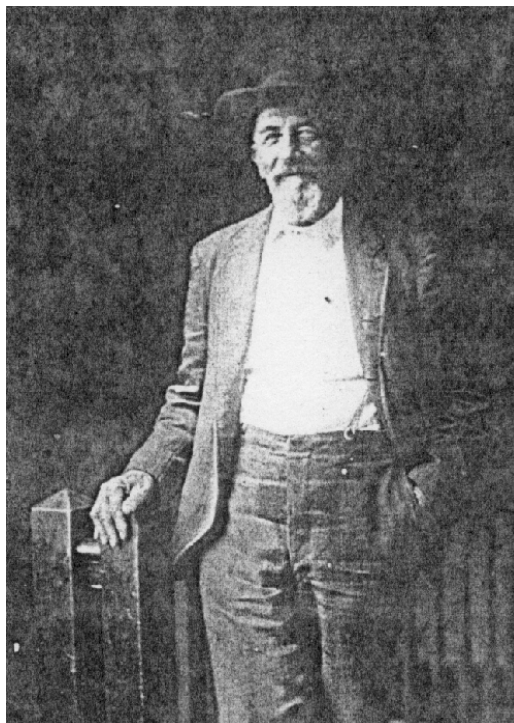
Disease ran rampant in Washington County in the years following the war, and the fields were not suitable for planting, leaving many families sick, hungry, and with no means of support. Just two years after the battle, Mary Ann passed away at the age of 46. The cause of her death is not disclosed, but it is possible that she succumbed to disease present in the Sharpsburg area. Joseph never remarried and

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<sup>8</sup> Joseph Poffenberger Quartermaster Claim, #54/1484, RG 92, Box 15, National Archives, Washington, D.C.

<sup>9</sup> Wallace, et al., *Joseph R. Poffenberger Farm*, Section 8, Page 3.

remained childless, so by 1870 he had enlisted the help of his nephew, Alfred Poffeberger, to work the farm. It was during Alfred's stay that the acreage was increased, but in 1880 he moved to Iowa, leaving Joseph behind.<sup>10</sup> Joseph then turned to another nephew, Otho Poffenberger, to lease and work the land. During this time, Otho and his family lived in the house with his uncle, and Otho improved the house that had fallen into a state of disrepair to make more comfortable living arrangements for his growing family (Figure 4). For about eight years Otho lived with his uncle, but at the age of 76, 14 years after his wife, Joseph died.



**Figure 4. Photograph of Otho J. Poffenberger. Source: Terry Connolly, Find-A-Grave.**

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<sup>10</sup> Wallace, et al., *Joseph R. Poffenberger Farm*, Section 8, Page 3.

In his will, Joseph Poffenberger entrusted his belongings to be divided among his nieces and nephews, and on November 23, 1888, the land was listed for public sale. Otho purchased the property on April 15, 1889, for \$7,761.80.<sup>11</sup> Otho had a growing family and a bountiful farm, and to accommodate his family, and display his financial means, he further updated the house. By c. 1890 he constructed an addition to the rear of the house, which aligned with similar improvements to farm houses in the area that were being made at the time (Figure 5). This second phase addition added two rooms to each floor: on the first floor a kitchen and a dining room and on the second floor two sleeping spaces. Although seemingly it was to provide extra room for his family, Otho made sure to add features that reflected his financial means and an awareness of fashion. These included the two-story porch on the addition, the gingerbread decorative railings, and fresh weatherboard siding to seamlessly connect the two structures.

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<sup>11</sup> Wallace, et al., *Joseph R. Poffenberger Farm*, Section 8, Page 3.





**Figure 5. Image of the Phillip Pry farmhouse. Source: Historic American Building Survey.**

At the same time that Otho Poffenberger began to improve the house and land, the War Department initiated plans to preserve and commemorate the Battle of Antietam. In 1895, Otho conveyed two acres to the War Department, presumably for the creation of Mansfield Avenue, a looped route for visitors from Hagerstown Pike through North Woods, connecting them to Smoketown Road.<sup>12</sup> The creation of this thoroughway also established a new entrance to the property along Mansfield Avenue, in addition to the farm lane that was directed to Hagerstown Pike, which was used less frequently over time (Figure 6).

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<sup>12</sup> Wallace, et al., *Joseph R. Poffenberger Farm*, Section 8, Page 5.

Despite these changes to the landscape, the Poffenberger property continued as a functioning farm, and remained in the family for several more generations. In 1932, after Otho's death, his son Joseph W. Poffenberger received 152 acres and the farmstead, and later (1944) conveyed it to Elmer Poffenberger. It wasn't until 1966, that the property left the family, when Elmer conveyed 120 acres to Fred and Renee Kramer. Until the Kramers there were no known changes made to the interior or the exterior of the house, but the Kramers did update the kitchen with a modern sink and a half bathroom in the closet under the stairs in the log core. They lived on the property until June 2000 when the National Park Service purchased the entire property for \$384,000.<sup>13</sup>



**Figure 6. Newly constructed Mansfield Avenue. Source: Kerns Photographic Collection, courtesy of Montgomery County Historical Society, Dayton, Ohio.**

The Joseph Poffenberger farm is currently nearly the same size as it was at the time of the battle, consisting of a 120-acre tract of land located just two miles up

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<sup>13</sup> Wallace, et al., *Joseph R. Poffenberger Farm*, Section 8, Page 5.

Hagerstown Pike from the town of Sharpsburg, and comprising a group of period outbuildings that contribute to the cultural landscape. The property contains an equipment shed, a storage shed, a wash house with a spring, a corn crib/wagon shed, a bank barn, and the two-story farmhouse. Generally speaking, the exterior envelope of the building is in excellent condition and remains aesthetically how it did after Otho Poffenberger constructed the addition. The interior of the building, however, has been retrofitted to accommodate a half-bathroom with toilet and sink, and also has an early-to-mid-twentieth-century kitchen sink. The NPS cultural management team has made efforts to preserve the interior, but unfortunately moisture in the building has caused mold growth, peeling wallpaper, and disintegrating plaster.



**Figure 7. The Poffenberger farm complex. Image taken from Mansfield Avenue Entrance.  
Source: Sara Baum, 2020.**

The Poffenberger house was a contributing structure to the early Washington County landscape, and is marked by its log construction methods. Over the years improvements were made to the house and the floorplan became more complex. This chapter provides a foundation for examining how the migrating cultures assimilated

into western Maryland communities through their architectural styles and distribution of space. This timeline allows us to engage the architectural context with a more acute sense of how the Poffenberger house, specifically, changed over time and how it dovetails into the regional architectural trends.

## Chapter 3: Architectural Context

The context for interpreting the design of the Poffenberger house relies on tracing architectural trends at the regional, national, and international scales. Charles Calvert's proclamation of 1732 was aimed at promoting expansion into western Maryland, which succeeded in attracting substantial numbers of German immigrants who traveled from Pennsylvania, along with men of English descent who relocated from eastern Maryland. These groups made up the overwhelming majority of settlers in the area.<sup>14</sup> This context will assist in the identification of trends specific to those two communities, such as construction methods, the organization of space, and the selection of materials used to ornament both the interiors and the exteriors of their houses. Both groups brought with them well developed vernacular traditions from their homelands, but which were already in the process of adaptation to the conditions of the New World. Comparing the trajectory of the architectural developments of each group and considering how those choices overlapped in a pan-cultural vernacular expression, provides the background for analyzing the multiple phases of development of the Poffenberger house over a period of roughly 60 years.

The clearest architectural expression of cultural norms comes in the form of the layout of house plans. Therefore, the basic house forms that were typical in the colonial period, regardless of ethnicity, are presented in order to establish a foundation from which to explore later developments. Once the basic forms have been identified and interpreted, the purpose for transformations over time will

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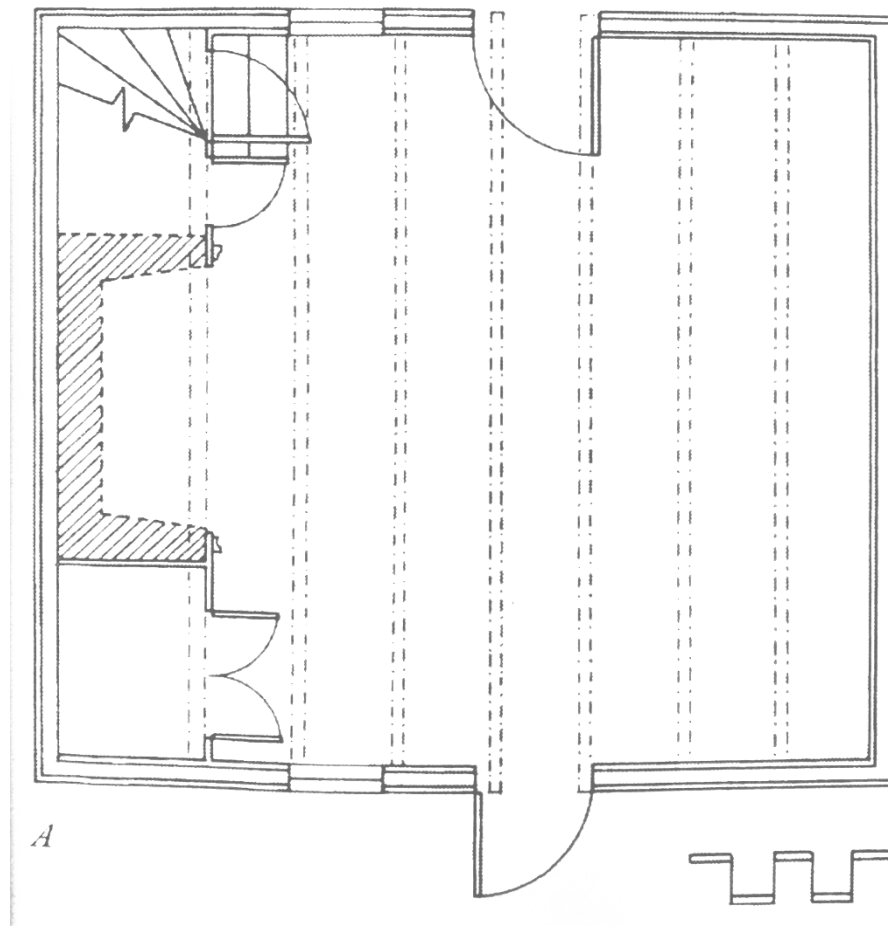
<sup>14</sup> Babin, *Antietam National Battlefield, Washington County*, Section 8, Page 5.

become clearer. One of the most defining characteristics of house plans is the distinction of open versus closed access, and the progression from open to closed plans was common for individual structures and for broader architectural norms. The open plan is characterized by direct access from the outside into a heated space that served as the center of household activity, while closed plans placed a buffer – in the form of a room, passage, lobby, or porch – that restricted access and created greater privacy for the occupants.

Open plans usually exhibited the simplest of forms and are associated with the earliest period of settlement, although they continued in use as a low-cost housing option. They are characterized primarily by their access points and distribution of space.<sup>15</sup> In its most basic form this plan consisted of just one room where all day-to-day activities were carried out (Figure 8). In English houses, this room was commonly referred to as the hall, which would most likely have a large fireplace centered on one wall, used for cooking, and serving as the only source of heat. A more popular plan consisted of two rooms, with the second space, referred to as the parlor or chamber, accessed from the hall, granting some privacy to occupants in a space that was not freely accessed by guests. Although these structures were typically only one-story in height, the unheated attic may have served as a sleeping chamber and/or for storage.

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<sup>15</sup> Gabrielle M. Lanier and Bernard L. Herman, *Everyday Architecture of the Mid-Atlantic: Looking at Buildings and Landscapes* (Baltimore: Johns Hopkins University Press, 1997), 12.

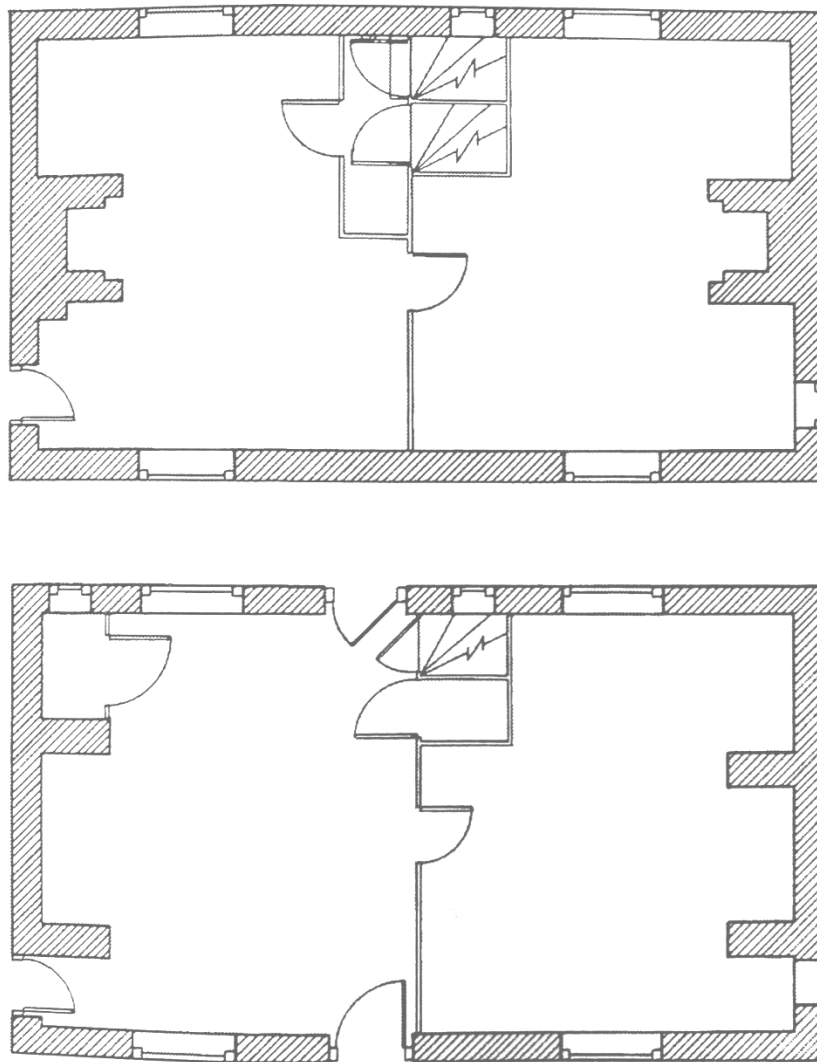


**Figure 8. Lowe House plan, c. 1800 in Sussex County, Delaware. Source: Lanier and Herman, 1997, 13.**

The most popular open plans consisted of two rooms on the first floor, but the relationship that each room had with the other varied and can be categorized in three ways. The most traditional and regularly used in the Chesapeake was the hall-parlor plan (Figure 9), where the two rooms were arranged side-by-side under one continuous ridgeline. Likely depending on the economic standing of the owner, the parlor may or may not have had its own fireplace.<sup>16</sup> Access to the space above, either

<sup>16</sup> Lanier, and Herman, *Everyday Architecture of the Mid-Atlantic*, 16-17.

an attic or more finished spaces in houses of one and one-half and two stories, could be from the hall in a corner adjacent to the fireplace, or from a stair against the rear wall.

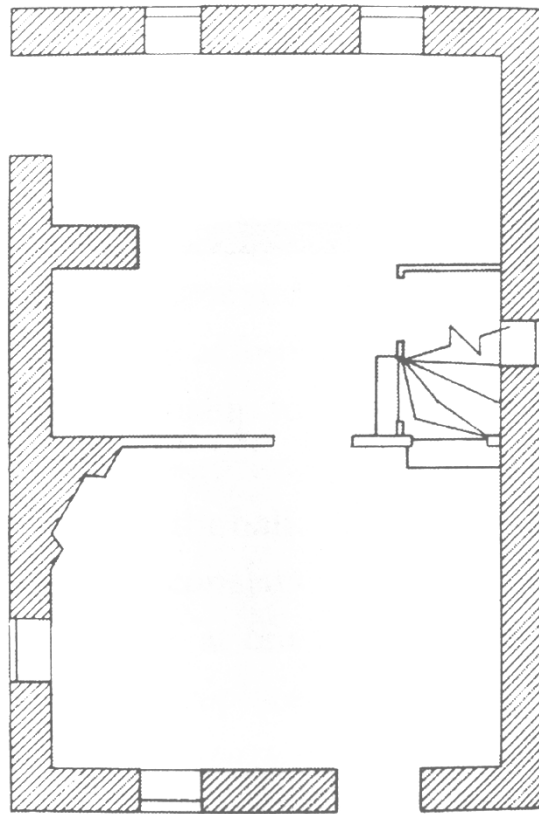


**Figure 9. Ashton House plans, c. 1705 in New Castle County, Delaware. Source: Lanier and Herman, 1997, 17.**

Another arrangement of these rooms is known as a double-cell plan, where the rooms are arranged front to back rather than side-by-side (Figure 10). Although this



form has been identified in agricultural settings, it was more frequently found in urban areas where houselots were narrow and deep. Another reason why the plan was popular in towns was because this arrangement could accommodate dedicated spaces for both business activities and for dwelling.<sup>17</sup> In these situations, the space a customer walked into would be designated as a shop and meant for business while the back room and second floor were reserved for living quarters. In a hall-parlor plan the stairs are likely to be found in the hall, but in a double-cell the stairs could be in the rear parlor, which restricted access to the private chambers above.



**Figure 10. Farm house, c 1800 in Chester County, Pennsylvania. Source: Lanier and Herman, 1997, 18.**

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<sup>17</sup> Lanier and Herman, *Everyday Architecture of the Mid-Atlantic*, 19.

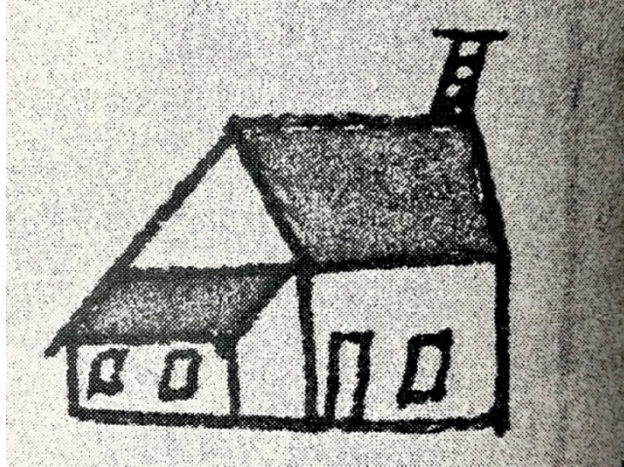
Although partitions made under one roof is most common, lean-tos or sheds were another option to create separate space (Figures 11 and 12). Lean-tos attached to the gable end or rear of a building were often unheated and meant for rough storage and sometimes for sleeping. These spaces usually had exposed framing and were rarely finished.<sup>18</sup> Open plan houses were regularly altered to keep up with evolving fashions and to improve privacy, and generally reflected the social and economic standing of the family.



**Figure 11. Tenant house, c. 1900 in Northampton County, Virginia. Source: Lanier and Herman, 1997, 20.**

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<sup>18</sup> Lanier and Herman. *Everyday Architecture of the Mid-Atlantic*, 20.



**Figure 12. William Percy's House, Sussex County chancery Partition Docket, 1824. A simple sketch featuring a lean-to in the gable. Source: Lanier and Herman, 1997, 20.**

A closed plan is also characterized by the degree of access to the heated space, but, as the term suggests, a closed plan inserts an unheated space, such as a lobby or a passage, to create more privacy. Along with the increased privacy, rooms in closed plan houses often became more specialized in their uses. Another benefit of closed plans is that they were amenable to organizing the exterior to achieve the symmetry that became increasingly prized over time, and was a hallmark of the Georgian house.<sup>19</sup> It is important to note that as closed plans became more popular, it did not replace the simpler open plan houses, as they both continued to offer benefits according to the means of the occupants.<sup>20</sup>

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<sup>19</sup> Lanier and Herman, *Everyday Architecture of the Mid-Atlantic*, 21; Mark R. Wenger, "Town House & Country House: Eighteenth and Early Nineteenth Centuries," in *The Chesapeake House*, ed. Cary Carson and Carl R. Lounsbury (Chapel Hill, NC: The University of North Carolina Press, 2013), 120-156.

<sup>20</sup> John C. Allen, Jr., *Uncommon Vernacular: The Early Houses of Jefferson County, West Virginia* (Morgantown: University of West Virginia Press 2011), 35-75.

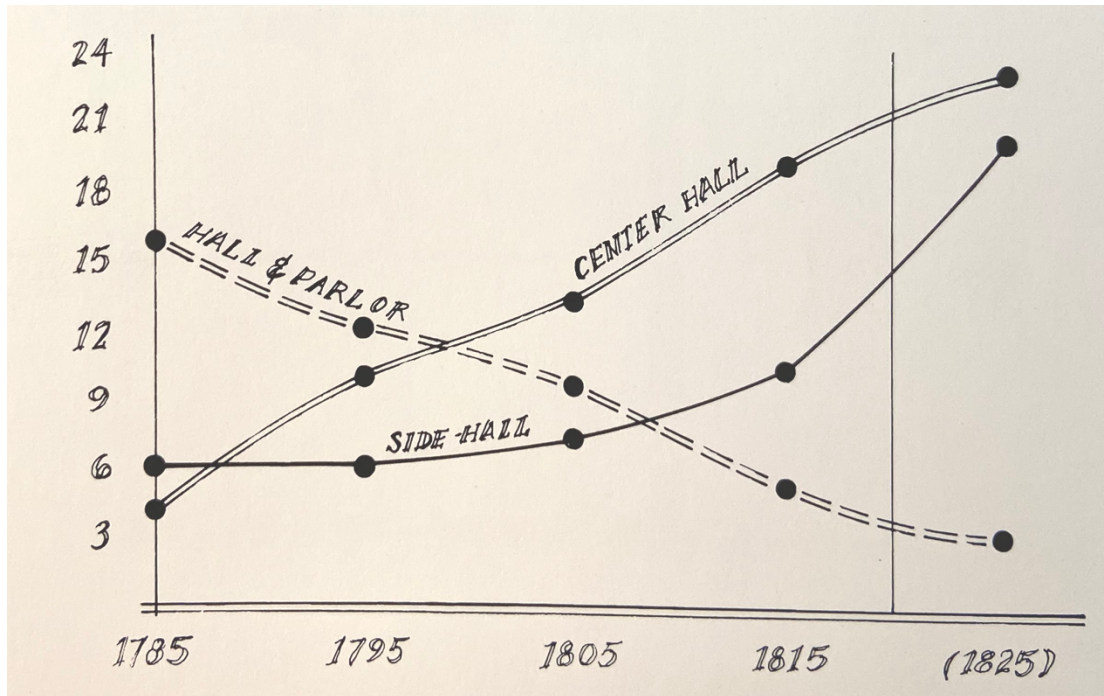


Figure 13. Survey of houses in Jefferson County, West Virginia, by type and decade. Note that as new designs were introduced the others continued to be built. Source: Allen, 2011, 75.

The most ambitious closed plan design incorporated a center passage, which grants access into the house with a centered door leading into a stair hall, with two or more rooms flanking that space. As all of the rooms were generally accessed from the passage, it was possible to enter each of the rooms without passing through another. Furthermore, a visitor could be detained in the passage to transact business without entering any of the private household spaces. The center passage also served another purpose, as a means of ventilating the house during oppressive Mid-Atlantic summer months. As in an open plan, second stories often reflected the same plan as on the first floor.<sup>21</sup>

Homes with passages were more expensive than open plan alternatives, and thus reflected the economic position of the owner. Center passages were the most

<sup>21</sup> Lanier and Herman. *Everyday Architecture of the Mid-Atlantic*, 28.



popular, but double pile, side-passage plans were also common, especially in urban settings.<sup>22</sup> The Sully plantation home of Richard Bland Lee, erected in 1795 in Fairfax County, Virginia, follows this design.<sup>23</sup> When adapted for commercial purposes, the business would be conducted in the front office with a formal dining room behind that, and upstairs was meant for formal entertainment, or private chambers. Several of the earliest high-style residences in Alexandria were constructed with this dual purpose in mind.<sup>24</sup>



**Figure 14. Sully, side passage, double parlor (1795) with later wing. Source: Dennis J. Pogue, 2015.**

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<sup>22</sup> Lanier and Herman, *Everyday Architecture of the Mid-Atlantic*, 32.

<sup>23</sup> Robert S. Gamble, *Sully: The Biography of a House* (Chantilly, VA: Sully Foundation, 1973).

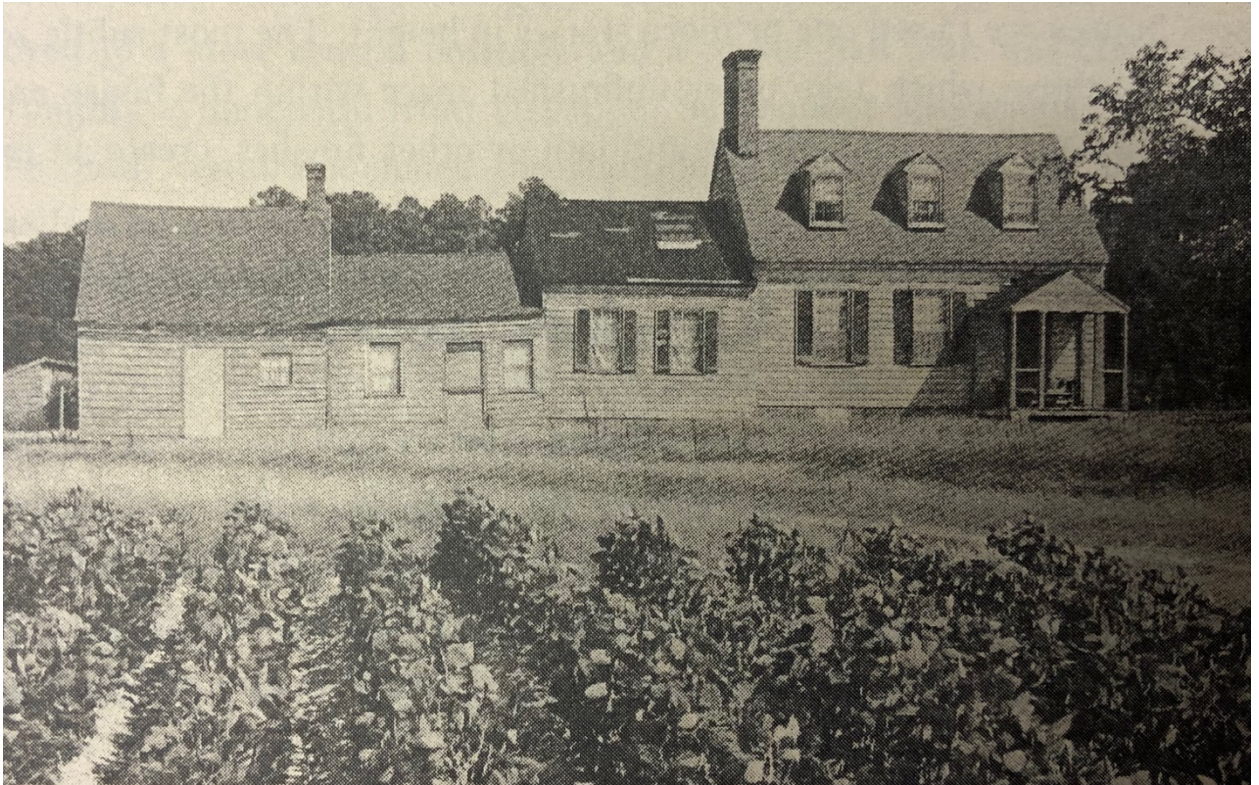
<sup>24</sup> Gay Montague Moore, *Seaport in Virginia: George Washington's Alexandria* (Richmond: Garrett and Massie, 1949).



**Figure 15. Fairfax-Moore house, c. 1785 (207 Prince St.), Alexandria, Virginia. Source: Historic American Building Survey.**

Closed plans also lent themselves to greater specialization of room use, and often incorporated service wings to accommodate a variety of functions. These wings allowed various activities that may have been contained in separate structures—such as kitchens, meathouses, and dairies – to be more closely tied to the main house. Not all homes evolved in the same way, as some builders attached kitchens, dining rooms, and other dwelling spaces directly to the already existing structure. Some families decided that they would retain the out-kitchen and connect it directly to the house (Figure 16). These extensions range from the seemingly haphazard, without any

unifying design, to carefully considered treatments that were intended to improve the public opinion of a homeowner.<sup>25</sup>



**Figure 16. Farm house on Eastern Shore of Virginia which exhibits a connected farm plan.  
Source: Lanier and Herman, 1997, 41.**

This general trend of open to closed plans occurred across many cultural groups, but there are a few key details that differentiate German and English structures. Usually these differences revolve around the way a house is managed; for example, German life surrounded the cooking space, making the kitchen most essential and the most accessible.<sup>26</sup> This cultural desire for a center kitchen eliminates the need for a separate kitchen building. Erecting structures outside of the house to

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<sup>25</sup> Lanier and Herman, *Everyday Architecture of the Mid-Atlantic*, 39-43.

<sup>26</sup> Charles Bergengren, "Pennsylvania German House Forms," in *Guidebook for the Vernacular Architecture Forum Annual Conference (2004)*, 23-38.

accommodate utilitarian functions was more traditional in plantation landscapes and was a dominant characteristic of English settlement in the Chesapeake region.<sup>27</sup>

What became “English” architecture in America is not what English settlers would have built back home. Instead, it represents a series of adaptations, which had its roots in English vernacular traditions, but which was distinctive overall and with many regional variations. The English were accustomed to building a well framed timber house, but had to adapt to the unfamiliar terrain, weather, available materials, and economic conditions of America. There was a sense of experimentation in the early decades of settlement to explore different architectural styles which caused the early deviation from “English houses.”<sup>28</sup> In the Chesapeake, builders experimented with less robust framing members and simplified techniques, which were less labor intensive, and adopted earthfast construction for houses that were not intended to last for more than a few decades (Figure 17). During the frontier years there was also some experimentation with log construction, although it wasn’t until the integration of other immigrants from Northern and Central Europe that it became a popular method. This experimentation was an ongoing process, and, according to Lounsbury, “the Chesapeake dwelling was not a linear development in which each new plan form succeeded and then vanquished the one before. It proceeded instead like the branching of a tree and so produced an ever-growing repertoire of concurrent planning options.”<sup>29</sup>

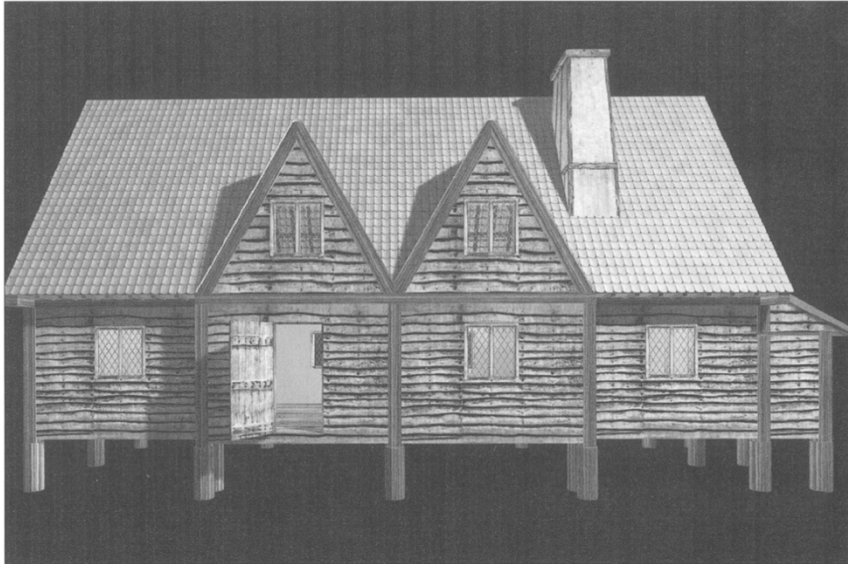
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<sup>27</sup> Wenger, “Town House and Country House,” 120-155.

<sup>28</sup> Lounsbury “The Design Process,” 67.

<sup>29</sup> Ibid, 64-70.





**Figure 17. Artist reconstruction of Robert Burle house, with earthfast construction, based on archaeological evidence. Source: Tracy Corder and Carl Gehrman.**

When planning options became more regular and recognized as a hall and parlor or center passage for the main house, the distinguishing traits of an English home were in the decorative features and how the home was adorned according to the hierarchy of the space. Referring back to the discussion on the general hall and parlor house, the purpose of the parlor was more privacy, just as the upper floors were meant only for family use, and thus each of those spaces in an English house would be decorated differently because only some of the spaces were in the public eye. Those rooms used for entertaining guests or business meetings were more likely to have been covered in plaster, paneling, and paint, and the floorboards tightly assembled, while the upper floors or more private spaces would not have been so well

appointed. Certain elements, such as fireplace mantels and staircases, became focal points, and received special decorative treatments.<sup>30</sup>

For houses that were meant to be tangible expressions of the status of the owners, real or only aspired to, exterior features were just as distinctive as those on the interior. Tidy weatherboards with trimmed corners replaced irregular clapboard, and fashionable details such as multiple sash windows, brick chimneys, and regular fenestration, all added to the symmetry of Georgian architecture. Porches to further define the symmetry of a house were also a key feature, and like the staircases inside, the railings and posts could be just as decorative. As on the interior, different colors of paint added distinction over the traditional whitewash. These distinctions were also reserved for the main house, and outbuildings such as an out kitchen, a dairy, or smokehouse would have been left unfinished or simply whitewashed.<sup>31</sup>

Immigrants from Germanic Europe came to America having experience with a wide range of traditional house plan types. As they adapted to life in the New World, these formed the basis for their architectural repertoire, but as with their fellow English settlers, they were modified to fit the new constraints and opportunities. Given the overall dominance of English culture, Germans faced both overt and subtle pressures to accommodate and assimilate their culture with the developing American norms. Just as their English neighbors increasingly favored houses with closed plans, greater specialization in room use, and Georgian symmetry, the German community

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<sup>30</sup> Willie Graham, "Interior Finishes," in *The Chesapeake House*, ed. Cary Carson and Carl R. Lounsbury (Chapel Hill: The University of North Carolina Press, 2013), 312-355.

<sup>31</sup> Willie Graham, "Exterior Finishes," in *The Chesapeake House*, ed. Cary Carson and Carl R. Lounsbury (Chapel Hill, NC: The University of North Carolina Press, 2013), 286-311.

also embraced these trends.<sup>32</sup> The trajectory was also not new when Germans arrived in the colonies, as similar developments had been playing out in Europe over the course of the Renaissance.

Traditional Germanic architectural forms offered a range of distinctive options for choosing among open and closed house plans. There are very few examples in America of pure early Germanic construction that represent the spatial organization of a German household, but a number survive in Schaefferstown, Pennsylvania. The homes in Schaefferstown provide a limited geographic area where examples survive for the three most popular German layouts: the flurkuchenhaus, or a hall-kitchen house; the kreuzehaus, or a cross house; and the durchgangigen, or center-passage house.<sup>33</sup> The flurkuchenhaus is the simplest of the three, with an open plan and retaining the most definitively German characteristics. The kreuzhaus and the durchgangigen are more complex, closed plans, with more rooms, offering greater specialization. What remains consistent among the three is the centrality of the chimney, because culturally the hearth was the heart of a German home. Several aspects of change to the German layout are a result of the influence of their Anglo-American neighbors. Early on, these changes were most noticeable on the exterior, with the adoption of weatherboards and more regularized roof forms and fenestration, but the overall symmetry of Georgian style would remain elusive. At the same time

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<sup>32</sup> Bergengren, "Pennsylvania German House Forms," 23-38.

<sup>33</sup> Charles Bergengren, "The Cycle of Transformation in Schaefferstown, Pennsylvania, Houses," in *Perspectives in Vernacular Architecture*, IV (Columbia: University of Missouri Press, 1991), 98-107.

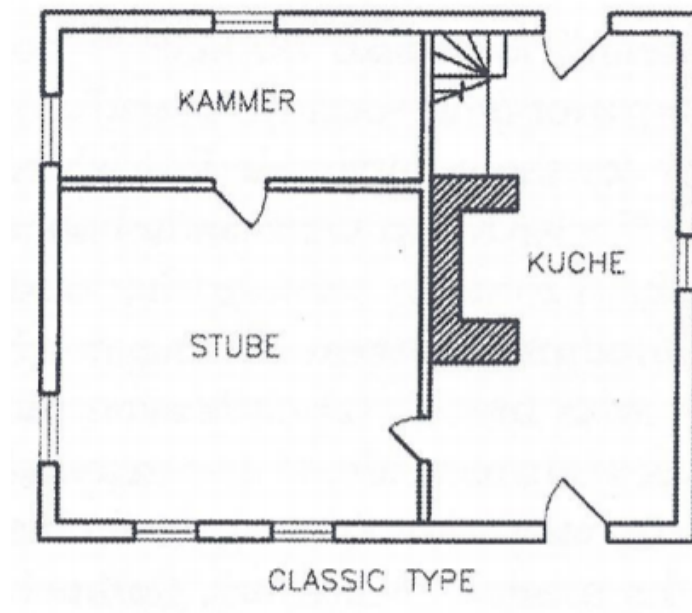
that these changes to the exterior were aimed at achieving a more English appearance, on the interior the traditional German plans and functions may have been retained.<sup>34</sup>

The flurkuchenhaus style was built of stones or logs and is easily identified by its massive hearth, which occupies the center of three rooms that were arranged around it (Figure 18). The principal room contains the large fireplace used for cooking and was known as the kuche, or kitchen. This room was typically deep and narrow, stretching from the front of the house to the rear, and functioned as a kitchen, the primary living space, and working space. If a loft or half-story were present, it would be accessed from stairs in the corner of this room. Entry into the house was by a doorway in this room, and thus the kuche was the most public space. On the other side of the chimney stack was a square-shaped stube, or parlor, functioning as a more private formal space and typically heated by a tile or five-plate cast iron stove attached to the kitchen fireplace.<sup>35</sup> Beyond the stube was a small unheated kammer, or bedroom, which was routinely placed on the other side of the chimney stack and accessed only from the stube.

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<sup>34</sup> Kenneth R. LeVan, "Building Construction and Materials of the Pennsylvania Germans," *Vernacular Architecture Forum Annual Meeting 2004* (Harrisburg, Pennsylvania), 10-11.

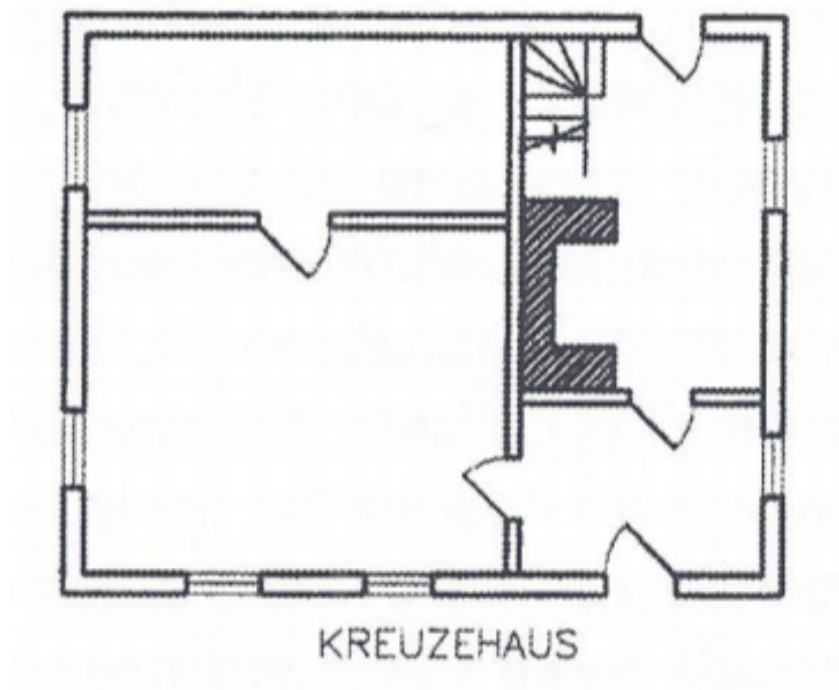
<sup>35</sup> Ibid.; Bergengren, "The Cycle of Transformation," 98.



**Figure 18. Classic Flurkuchenhaus floorplan. Source: Bergengren, 2004, 25.**

The second most common floorplan in the Schaefferstown survey was the kreuzehaus, or a “crossplan” house<sup>36</sup> (Figure 19). This style is a slight, but culturally meaningful, variation of the flurkuchenhaus, and is characterized by a partition in front of the hearth creating a fourth room surrounding the chimney stack. The new room varied in use and location. The partition was either used to create a new entry space, closing off the room with the large hearth, or the partition created a pantry in the back. In either instance, the kuche remained the multipurpose space while the adjacent rooms corresponded to those in the flurkuchenhaus. The addition of a space that served as the point of access from the exterior meant that this version of the kreuzehaus was a closed plan, acting as a buffer to the kuche.

<sup>36</sup> Bergengren, “The Cycle of Transformation,” 99.



**Figure 19. Example of a kreuzehaus floorplan. Source: Bergengren, 2004, 25.**

The final Germanic plan that can be identified in Schaefferstown are variants of the *durchgangigen* style, which translates literally as “through-hallway.” As with its English counterparts, the hallway acts as a center passage, which further insulates the private activities of the household from the intrusions of visitors. The *durchgangigen* plan also allowed greater specialization of room use and leant itself to more Georgian forms of external and internal symmetry. As in English center passage houses, the stairway to the rooms above was generally located in the hallway. The adoption of the *durchgangigen* meant that the house was substantial, and that the owners likely were aspiring to adopt Georgian ideals of privacy and symmetry, and

thus was reserved for the relatively wealthy. The plan also accommodated public uses such as churches, markets and other gathering spaces.<sup>37</sup>

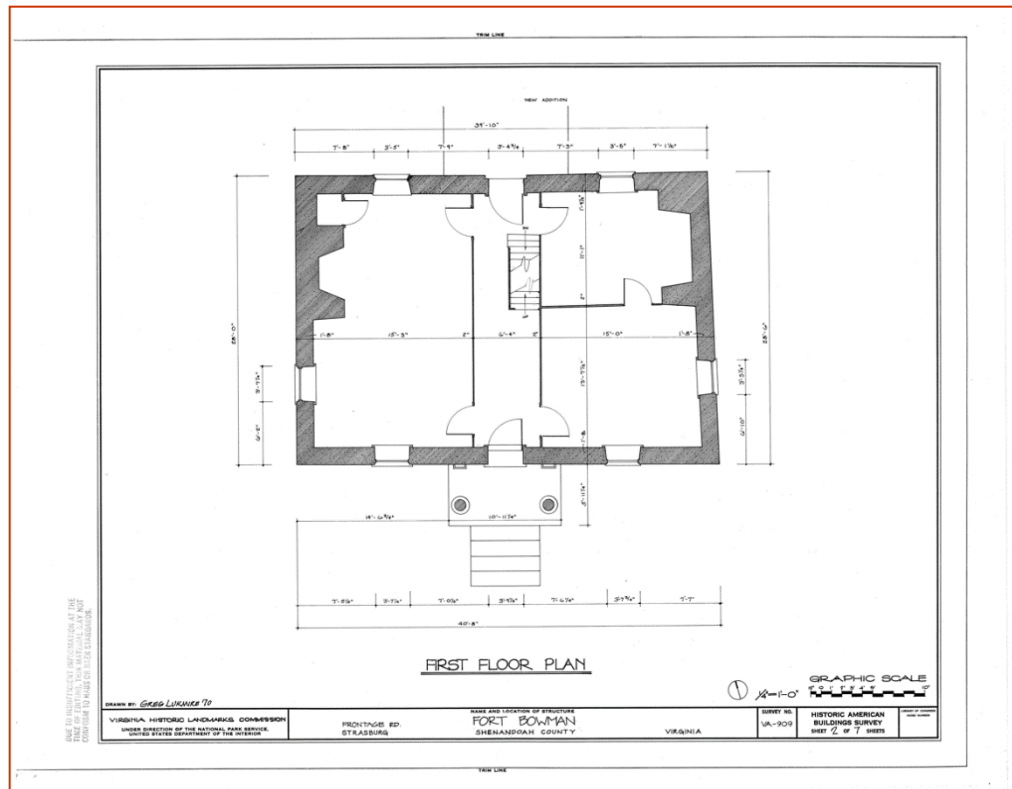


**Figure 20. Fort Bowman, 1771, Shenandoah County, Virginia, an example of a hybrid "German Georgian" façade.<sup>38</sup> Source: Historic American Building Survey.**

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<sup>37</sup> Bergengren "The Cycle of Transformation," 99.

<sup>38</sup> Dennis J. Pogue, *Fort Bowman, Shenandoah County, Virginia: Report on Physical Investigations and Documentation* (Report to Belle Grove, Inc: 2013).



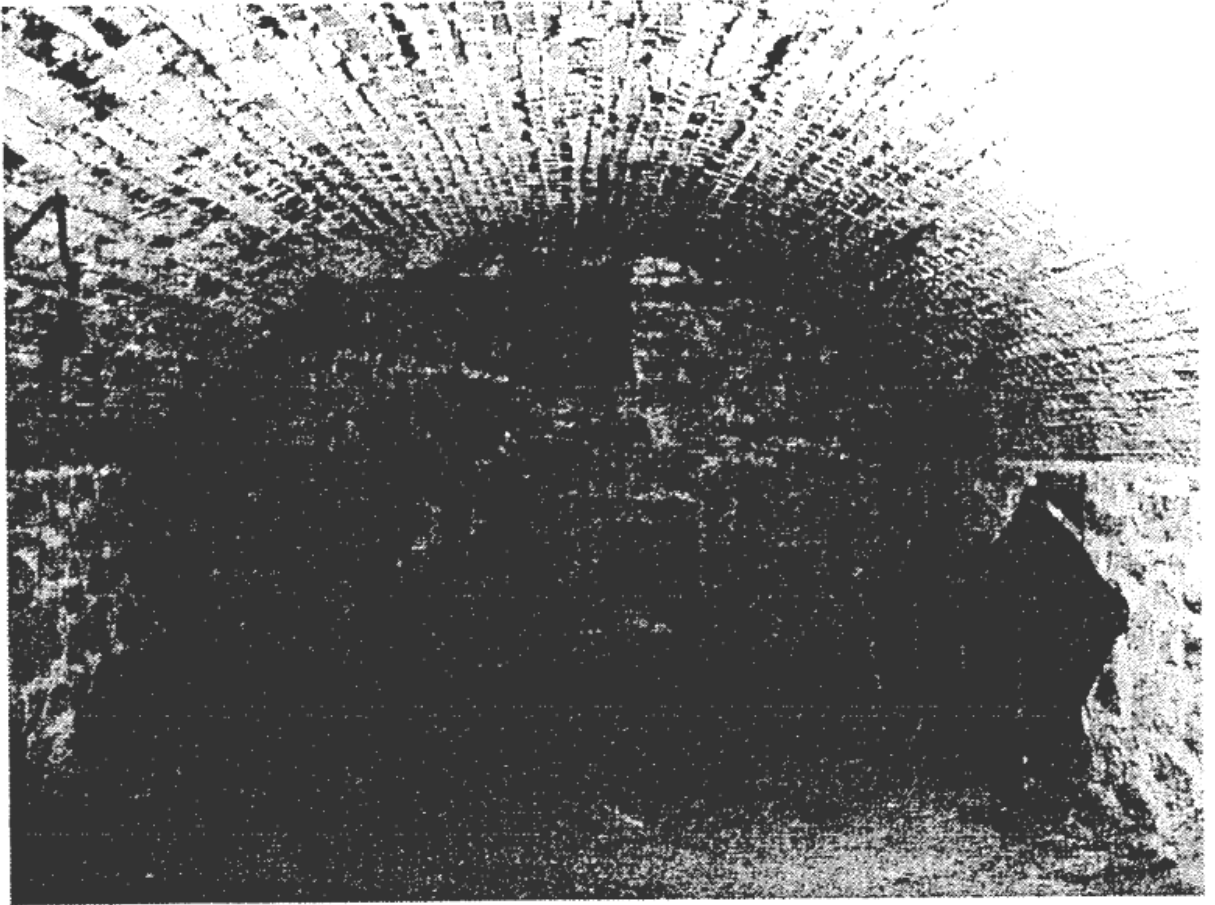
**Figure 21. Fort Bowman, 1771, Shenandoah County, Virginia, first floor plan; an example of "German Georgian" architectural development (HABS).<sup>39</sup> Source: Historic American Building Survey.**

In addition to the floor plans and large central hearth, there are other characteristics that are regularly used to identify German architecture. For example, cellars in German buildings usually incorporated a spring for the purpose of protecting the water source. The cellar construction is also quite impressive, usually featuring a barrel vaulted ceiling with a segmental arch<sup>40</sup> (Figure 22).

<sup>39</sup> Pogue, *Fort Bowman*.

<sup>40</sup> LeVan. "Building Construction and Materials of the Pennsylvania Germans," 5.

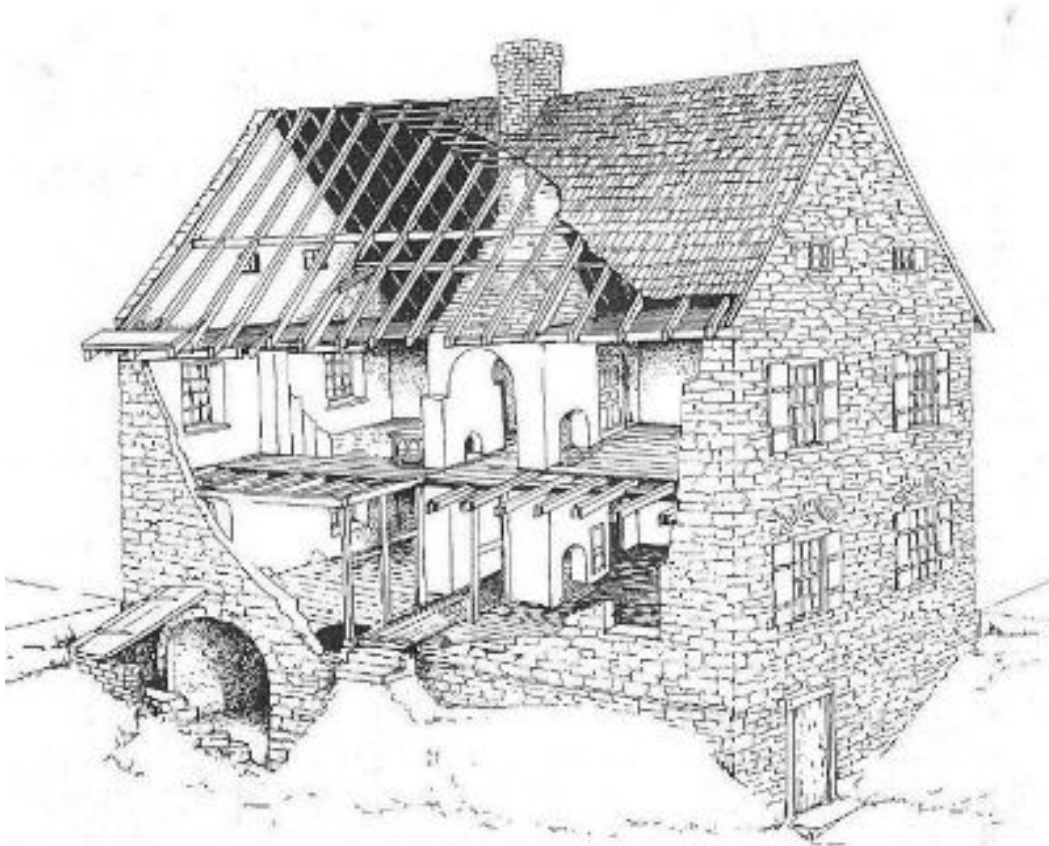




**Figure 22. Example of a barrel vault ceiling. Leshner House, c. 1750 in Oley, Pennsylvania.  
Source: LeVan, 2004, 5.**

There are few examples of any of these house types in their pure form that survive in Sharpsburg, Maryland, but one that exhibits strong characteristics is the Scheifferstadt house in neighboring Frederick (Figure 23). The original fieldstone house, now known as Scheifferstadt, is presumed to have been built by Josef Brunner, a German immigrant from Scheifferstadt, Manheim, Germany. Brunner first immigrated to Pennsylvania in 1728, like many Germans before him. It is not clear

when he made his move to Maryland, but he acquired the land in 1746.<sup>41</sup> Brunner's home is believed to be the first of its kind in that part of Maryland marking German settlement, and reflects the more complex *durchgangigen* style, composed of a center passage that passes through a vaulted chimney stack, flanked on one side by a kitchen, or *kuche*, and on the other by a stube, or parlor. It wasn't until later that a second room, or a *kammer* was added to the rear of the stube. Another feature present is the vaulted cellar ceiling and the bulky roofing that are a feature of much German architecture.



**Figure 23. Cut-away drawing of Scheifferstadt House, Frederick, Maryland. In this drawing the barrel cellar and the vaulted centered fireplace appear clearly. Source: Preservation Maryland.**

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<sup>41</sup> Richard Riviore, *Maryland Historical Trust Site Nomination: Scheifferstadt., Frederick County, Maryland*. Frederick, MD: Maryland Historical Trust, 1973, 4.

It is clear that although there are significant differences between traditional German and English architecture, the two have evolved similarly around the development of more private space and sophisticated living. This is most indicative by eliminating sleeping in the same space used for cooking and dining. But where does the Joseph Poffenberger house fit on this evolving architectural spectrum? Despite the Poffenberger family's Germanic origins, the home they purchased provides no definitive evidence for distinctively German elements.<sup>42</sup> Rather, upon physical examination it is clearly English, and is a textbook example of an English hall house that was transformed into a hall-parlor plan, and which adopted an extension and was adapted over time to accommodate life's circumstances and styles.

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<sup>42</sup> Wallace, et al., *Joseph R. Poffenberger Farm*.



**Figure 24. South and east elevations of the Joseph Poffenberger House. Source: Sara Baum, 2020.**

## Chapter 4: Construction Chronology

The Joseph Poffenberger farm began as a 97-acre parcel, cut out from a much larger tract of land, which was purchased by David Neikirk in 1829. Neikirk sold the property to Daniel Finfruck later that year, who is presumed to have been responsible for erecting the log building.<sup>43</sup> The structure has undergone two distinctive subsequent periods of construction, and each altered the composition of the house in significant ways. The first major alteration was raising the roof to bring it to a full two stories, which was most likely carried out by Joseph and Mary Ann Poffenberger, in the 1850s. Physical evidence for this change is found primarily in the attic, where the roof frame and the chimney were both altered. The second phase is characterized by the construction of the two-story ell addition on the rear of the building. The original stairway was also relocated from the corner to the rear wall of the hall. Although no precise dates have been determined for any of these changes, the trajectory matches well with the region's overall architectural development, and is supported by the chain of land ownership and transfers, historic photographs, and physical evidence.

In 1829 David Neikirk obtained ownership of the 97-acre property that was divided from a 272-acre tract owned by Christian Middlekauff. Given the brief period of time that Neikirk owned the property, he is unlikely to have built the first dwelling, which more reasonably was carried out by the next owner, Daniel

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<sup>43</sup> David Neikirk was the brother of Elizabeth Neikirk and the brother-in-law to John Middlekauf. The researcher on the National Register team indicates in their notes that it isn't clear if there is family relation, but it is an assumption. Therefore, David was either given or sold the land by his brother-in-law.

Finfruck.<sup>44</sup> Daniel Finfruck was the first long-term resident and took out a mortgage in 1829 for \$7,200, which was presumably used to make improvements to the land and build a farm with a house and working outbuildings. What we know of the original house is limited, but physical evidence indicates that it was of log construction, which was a common practice at the time and in this area, and one and one-half stories in height.<sup>45</sup>

The distribution of space within the original log building is not entirely clear, but may be deduced from close examination of the historic fabric and interpretation of the fenestration. The plan of the first floor currently consists of a two-room, hall-parlor layout, but it is uncertain whether that was how it was originally built. Despite the popularity of the hall-parlor plan, one-room hall construction remained a common style during the first half of the nineteenth century, especially in rural and more remote areas. The pattern of the doorway and window openings on the façade suggests that it could have started out as a one-room house, later divided by installing the partition. The arrangement of the fenestration (Figure 25) is shifted slightly off center, a condition that is made readily apparent in comparison with the symmetrical layout of the porch. If the plan was originally in a hall-parlor format the fenestration could have been shifted so the windows were placed in the middle of the walls in each room, with the doorway centered in between. Another possible scenario is that the building consisted originally of one room, and the fenestration was shifted to accommodate the original stairs in the corner, and the hall partition was a later

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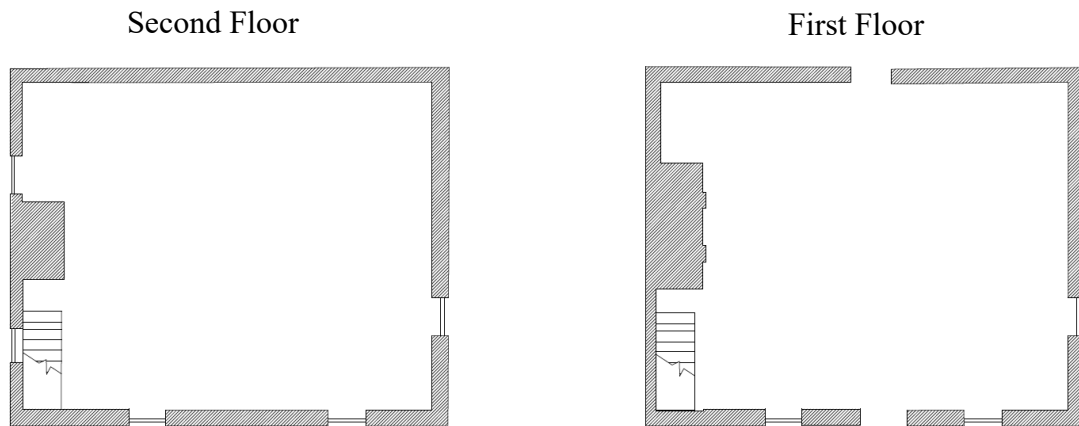
<sup>44</sup> Neikirk could have been responsible, but as he only owned the property for a year that diminishes the likelihood of him settling on the land in any way.

<sup>45</sup> Lanier and Herman, *Everyday Architecture of the Mid-Atlantic*, 71-76.

addition (Figure 26). Either scenario is possible, which could only be determined by removing historic material.



**Figure 25. South facade of Joseph Poffenberger House. The blue line indicates the approximate location of the parlor partition, and the red for the original stair. Source: Sara Baum, 2020.**

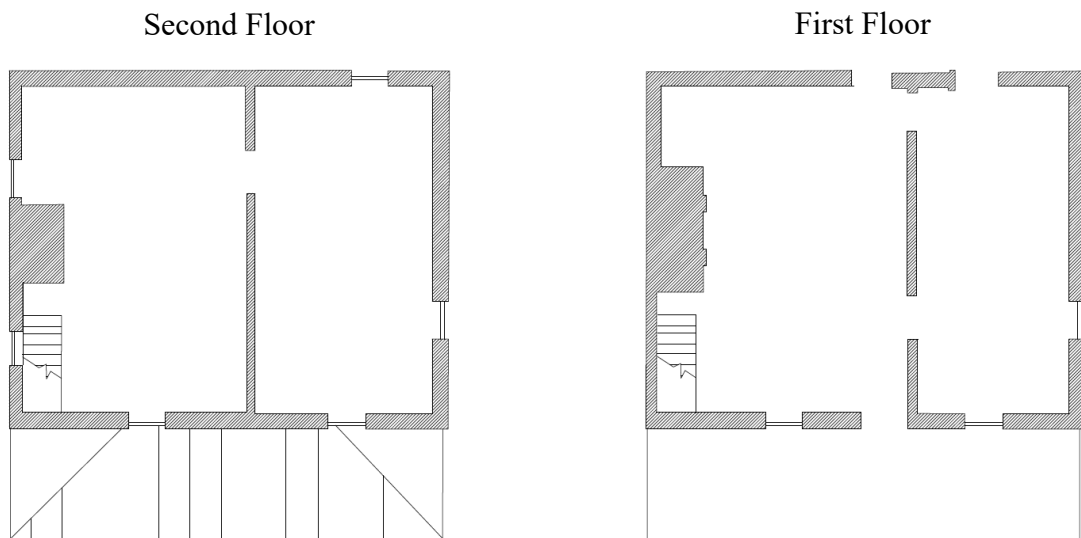


**Figure 26. Phase One: Hypothesized layout for original construction by Daniel Finfruck. Source: Overlay of HABS Drawing, Sara Baum, 2020.**

The major alteration to the original house consisted of raising the roof from one and one-half to two stories (Figure 27). Although it is uncertain when this occurred, this significant alteration most likely was undertaken by the first Poffenberger residents, Joseph and Mary Ann. The young couple purchased the farm in 1852 from Mary Ann's father, Jacob Kaufman, who remained in the house. This likely led to raising the dwelling to provide the multigenerational household with more commodious living space. The conclusion that the house was raised consists of a combination of physical and photographic evidence.

If the house had originated as a one-room structure, it is likely that when the roof was raised, the parlor partition and the wall that sections off the east room on the second floor were installed at the same time. In this scenario, both of the added rooms would have been sheltered from direct access via the exterior doorway and the staircase, which would have improved the level of privacy significantly. If the house was constructed as a hall-parlor, and if the half-story consisted of one room, then the east room likely was created at this time, to match the first-floor plan. The partitions on both floors are frame rather than log, which supports the interpretation that neither of the walls are original to the first phase of construction (Figure 27). The stairway that was originally located in the southwest corner of the Phase One house was removed and shifted to the north wall. The physical evidence does not clearly indicate whether the change occurred when the house was raised, in Phase Two, or when the ell was added in Phase Three.





**Figure 27. Phase Two: Hypothesized layout of the house after Joseph Poffenberger raised the roof and added the partitions and the porch. Source: Overlay of HABS Drawing, Sara Baum, 2020.**

The interpretation of when the stairway was moved, along with the phasing of other alterations to the interior of the Phase One house, is complicated by the presence of three doors that exhibit early characteristics, but which are in at least two locations that cannot be original. All three of the doors are made of vertical boards and tapering horizontal battens, which are joined together using clinched nails, and are hung from wrought HL hinges. It is unlikely that these doors could have been made after the c 1850s. The doors are located in the first-floor partitions -- for the closet in the southwest corner and separating the hall from the parlor -- and on the second floor stairway leading to the attic.

The similarity of the doors suggests that they were installed at the same time, and the closet and the attic doorway were clearly added. It is not certain whether the partition separating the hall and parlor was added, but the narrow dimension of the wall indicates that it is frame, rather than log. Therefore, the evidence of the doors suggests that the closet, the partition, and the attic doorway were installed at the same

time, which must have occurred after the structure was raised to two stories. This points to the stairway being relocated at the same time, as the closet is positioned where the original stairway was located. The framing for the closet is composed of dimensional lumber, however, which could not have been installed before the 1880s. Alternatively, the doors could have been salvaged from elsewhere and reused in these locations during the Phase Three renovations. The answer to when the stairway was removed from the southwest corner and relocated along the north wall of the log house would require additional investigations of the building fabric that could not be carried out for this study.

The physical evidence for raising the roof consists of the addition of a brick stack on top of the original stone chimney, along with ghost marks indicting the original roofline, and changes made to the roof frame. The stone chimney terminates in a decorative, flared cap that does not extend beyond the ridgeline (Figure 28A and B). Below the cap are surviving remnants of mortar attached to the stone, which forms a steep angle, indicating the pitch of the original roof.



**Figure 28A and B. A. Stone chimney in the attic in the west gable, with the brick extension, and original stone cap. B. Remnant of mortar. Source: Sara Baum, 2020.**

The rafters and collars for the current roof survive from the original construction, but were removed and reinstalled. The collars are attached to the rafters with a half-dovetail joint and are pegged. However, empty lap joints and peg holes indicate that the collars were repositioned (Figure 29A and B). Two sets of scribe marks are cut into the collars and rafters, indicating that each of the rafter pairs was removed and reassembled when the roof was raised (Figure 30). The collars were repositioned several inches upward, with new lap joints and peg holes, and were shortened to align with the new location. Shifting the collars upward would be an unusual circumstance, and therefore may relate to changing (lowering) the pitch of the roof. Reusing the roof frame while lowering the pitch would have entailed

shortening the rafters and reattaching them at the peak, along with shortening and reattaching the collars.



**Figure 29A and B. Details of a rafter and collar connection in the attic, showing empty collar joints. Source: Sara Baum, 2020.**





**Figure 30. Two sets of matching scribe marks on the collar and rafter, outlined in red. Source: Sara Baum, 2020.**

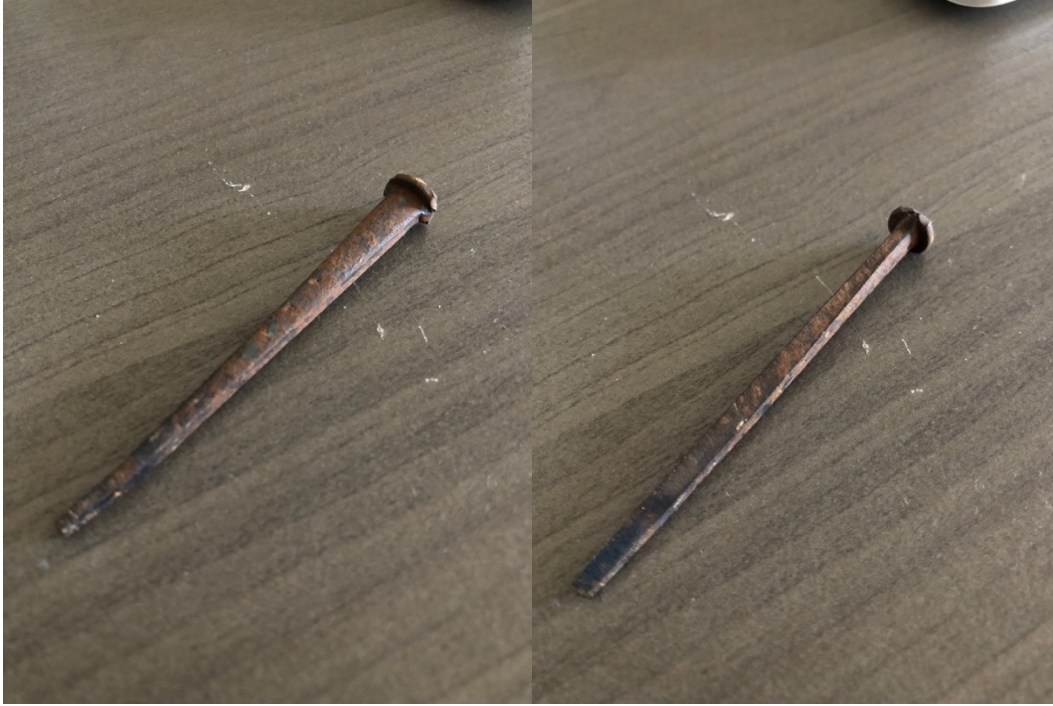
Lowering the pitch of the roof presumably was related to changing the roofing material. Steeply pitched roofs were the norm in combination with wood shingles, which was aimed at promoting water run-off. Given the period of construction, the roof of the Poffenberger house was certain to have been covered originally with wood shingles, either using long, side-lapped shingles, or shorter, horizontally overlapping versions. By the 1850s, shallower pitched roofs were becoming more common, especially in concert with installing more water resistant metal roofs to replace the original wood shingles. An image of the building from the 1880s clearly indicates

that the roof was covered in horizontal wood shingles, however, which precludes installing a metal roof as the reason for the change in pitch (Figure 33).

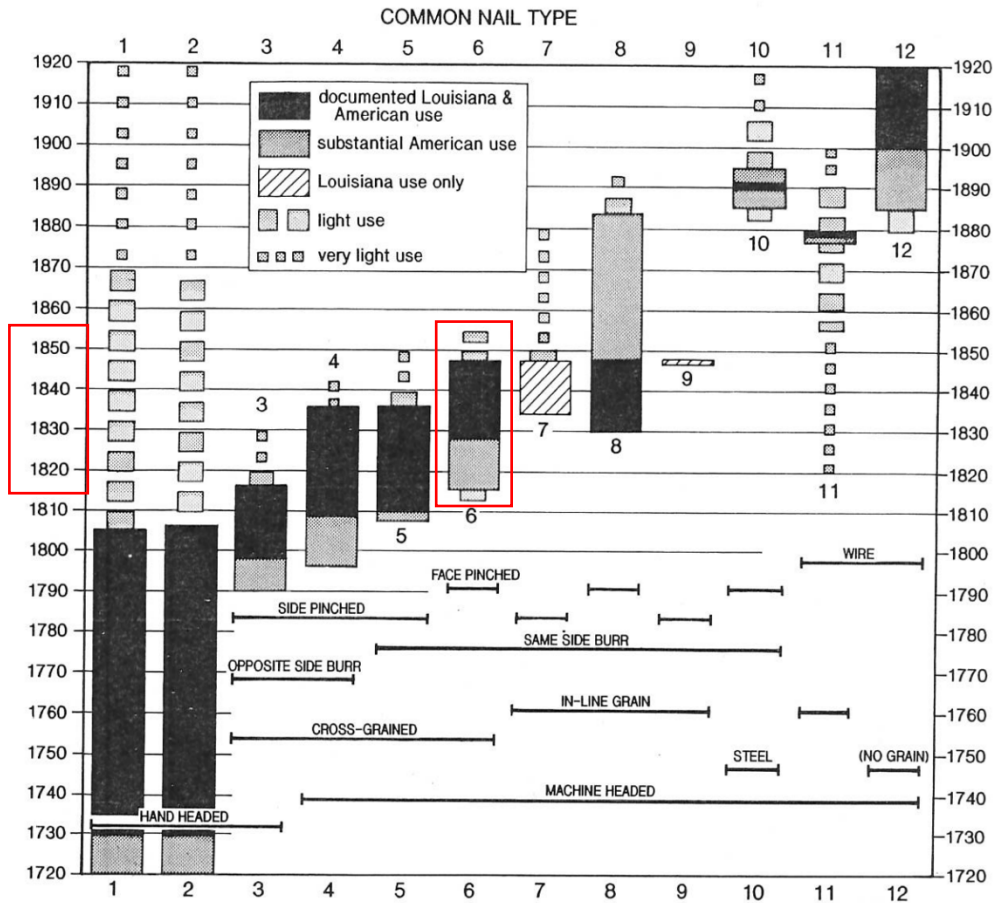
Along with the evidence of older fabric and materials, new material was identified which had been integrated into the roof's construction. The first is the brick extension of the original stone chimney to create a longer flue and accommodate a higher roof. The brick extends to the outside of the roof and is roughly centered in the peak. The second piece of new fabric are the nails attaching the battens running across the rafters. These materials strengthen the claim that the roof was raised in the second phase, because they were added as a result of the alterations made to the original fabric. The hand-made bricks in the chimney are not particularly diagnostic, but the nails can assist in dating the changes to the roof (Figure 31). The nails are face-pinched, cut iron fasteners that were used as early as 1830 but were frequently in use until the Civil War (Figure 32).<sup>46</sup>

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<sup>46</sup> Jay D. Edwards and Tom Wells, *Historic Louisiana Nails: Aids to the Dating of Old Buildings* (Baton Rouge: Louisiana State University, 1993), 52-57, 65.



**Figure 31. Side and face of the nail found in the attic, indicating that the nail was face-pinned in the heading machine. Source: Sara Baum, 2020.**

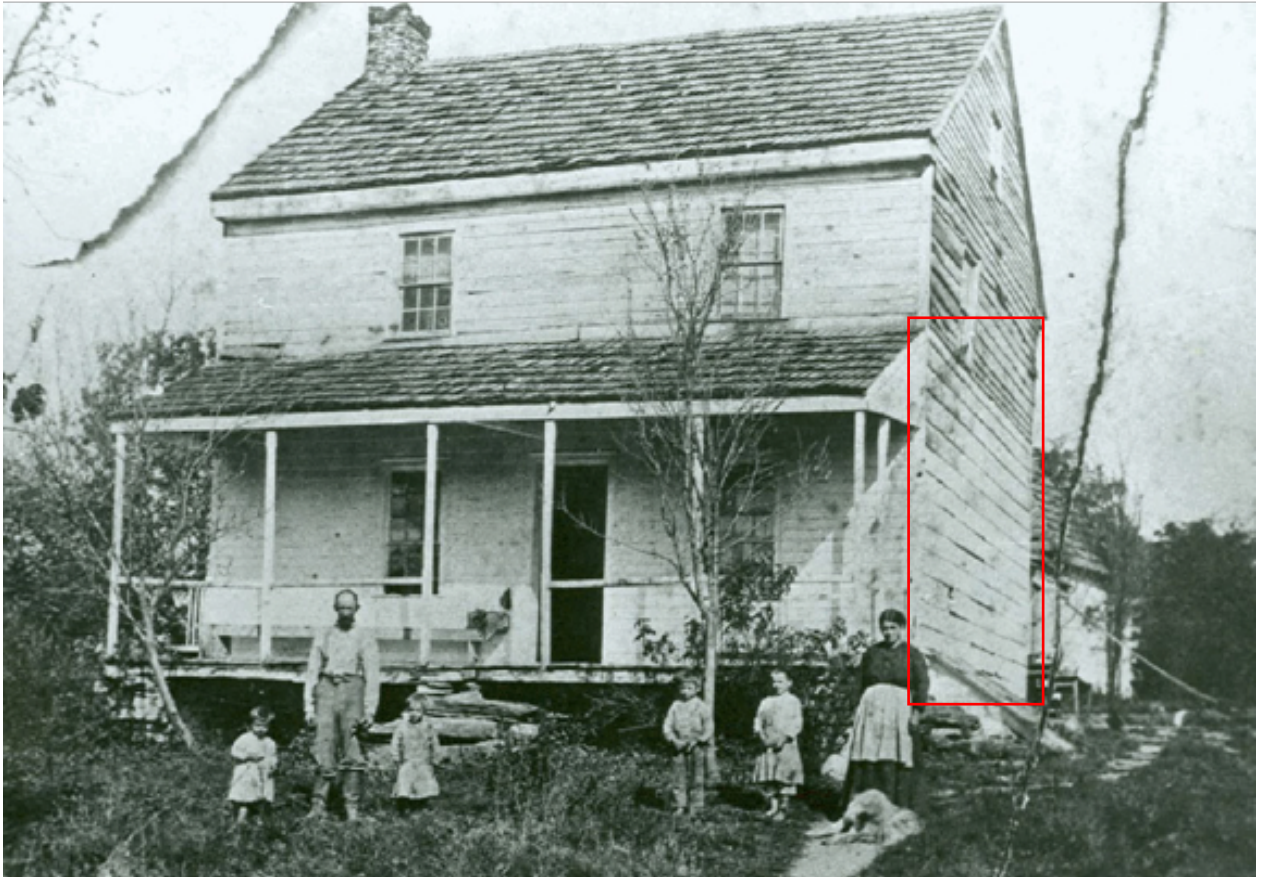


**Figure 32. Seriation of historic nail types, with the range of early face-pinched nails indicated.**  
**Source: Edwards and Wells, 1993, 63.**

Beyond the evidence found in the fabric, the proposed change to the roof line is confirmed by the photograph dating to c. 1880 (Figure 33). A clear difference in the weatherboard siding on the east end of the house occurs precisely at the point where the original one and one-half story walls terminated. The weatherboards below the separation are much wider and appear to be relatively flush, while those above and on the front of the house are narrower and are clearly overlapping. This photograph also demonstrates that a porch of this height almost certainly did not exist



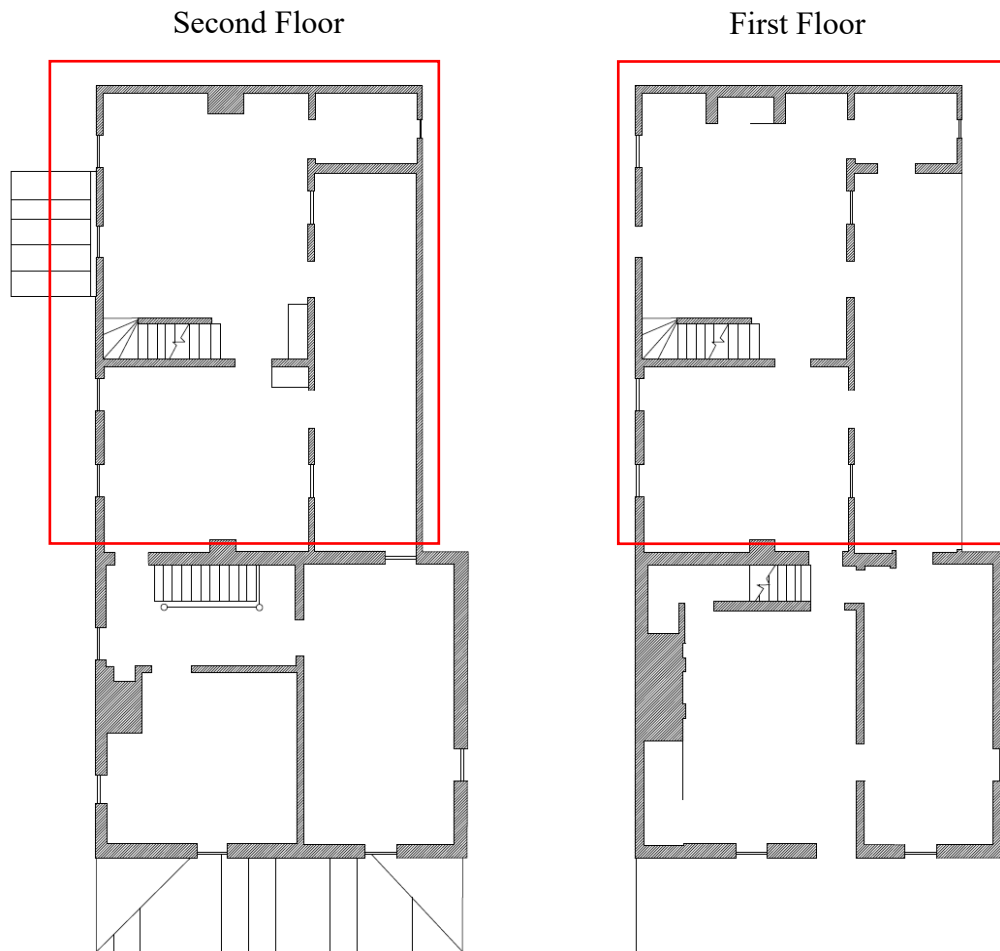
before the house was raised. The weathered condition of the narrow siding boards indicates that the Phase Two alterations were likely carried out before the Civil War.



**Figure 32. Image c. 1880 of Otho Poffenberger with his family outside of the house, with the wider weatherboard on the lower portion of the end wall outlined in red. Source: Library of Congress.**

The final phase of construction occurred during the early years of the Otho Poffenberger ownership, which spanned between 1880 and 1896. These alterations were extensive and changed the house's configuration dramatically (Figure 34). There are two significant episodes, each contributing in similar ways and over a short period of time. The first subphase most likely occurred not long after Otho Poffenberger and his family took joint residence with his uncle in 1880, to better accommodate the multi-generational family, just as his uncle had done a generation

earlier when he added the full second story. Based on photographic evidence, the second changes occurred between 1885 and 1896. This phase is defined by the addition of the ell in the rear that extends the building to the north, and includes a two-story porch on the east side, as well as an interior dining space, kitchen, staircase, and two dwelling rooms above.



**Figure 33. Layout of the house as it stood after Phase Three. Source: Overlay of HABS Drawing, Sara Baum, 2020.**

The first subphase is the reconfiguration of the hall-parlor plan in the log core. Whether the house originated as a one-room plan, by Phase Two both floors likely

were subdivided into two rooms. The stairway may have been shifted to the north wall in Phase Two, but if it had not, the relocation occurred in Phase Three. The stair hall on the second floor was enclosed in Phase Three, and the connection was made to the rear ell.

The strongest evidence to indicate that the stairway was relocated in Period Three consists of the character of the framing for the first-floor closet partition. The closet closed off the gap between the chimney and the southwest corner of the log structure. The partition is framed with dimensional lumber and with circular sawn plaster lath, both of which were widely used beginning in the decades following the Civil War (Figure 35). The dimensions of the original stairway are reflected in a patch in the floorboards in the room above the closet. The floorboards above the closet are of a different dimension than the other floorboards on the rest of the second floor (Figure 36).



**Figure 34. Interior view of the closet left of the fireplace in the main floor hall. Note the dimensional balloon framing and circular sawn lathes and plaster. Source: Sara Baum, 2020.**



**Figure 35A and B. The patch in the floor indicating the location of the original stairway (A), extending from the chimney stack to the outer wall (B). Source: Sara Baum, 2020.**





**Figure 36. The upper hallway, likely installed in Phase Three. Source: Sara Baum, 2020.**

The trim of the staircase against the north wall matches with that found in the rear ell, indicating that the stair was likely relocated in this phase, or underwent major renovations. Removing the original stairway, installing a more moderately pitched staircase, and creating an enclosed stair hall all would serve to allow greater privacy for the second floor chambers, which would complement the addition of the rear ell.



**Figure 37. West wall of the hall, showing the log walls with the closet and the applied faux mantel; the red line indicates the west side of the stone chimney. Source: Sara Baum, 2020.**

Improvements were also made to the first-floor rooms. New floorboards were installed over the original flooring in the hall, which raised the surface by approximately two inches. The original floor is visible in the closet and in the parlor, which match in size, material, and direction (Figures 39 and 40). The floorboards in the hall are much thinner and run at a 90% angle (south to north) to the original flooring, which runs west to east.



**Figure 38. Junction of the original floorboards visible in the closet with new flooring laid in the hall. Source: Sara Baum, 2020.**

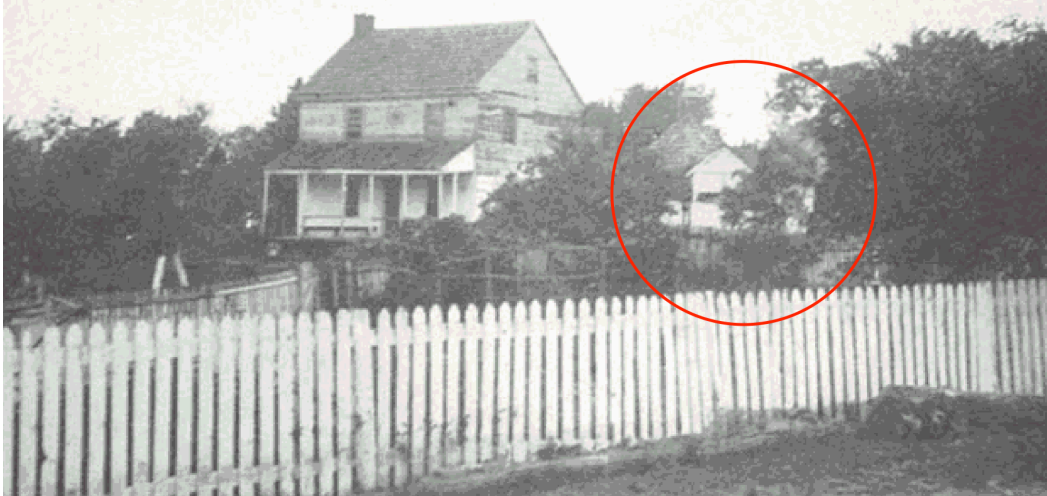


**Figure 39. Detail of the doorway threshold in the parlor, indicating the difference in height. Source: Sara Baum, 2020.**

The second episode of construction in Phase Three was the addition of the wing to the rear of the house. Although unable to perform invasive investigations to date the addition, documentary sources and photographs assisted in piecing together a narrow range of roughly 10 years (c. 1885-1896) when the wing was added. A photograph dated to c. 1885 clearly depicts the south and east elevations of the house, absent the wing and with two small outbuildings to the north of the log structure (Figure 41). The function of the outbuildings is uncertain, but neither exhibit chimneys. The building to the rear appears to be unpainted, and the tall pyramidal roof suggests that it may have served as a smokehouse. The second structure appears to be painted white, and has a much lower-pitched gable roof, and could have accommodated a variety of household functions, such as a chicken coop, or work shop. In addition to depicting these structures, the image forecloses the possibility of another, larger structure that could have accommodated an out-kitchen. Thus, this evidence confirms that cooking with the fireplace in the hall likely continued up until Phase Three.

The second image is dated to c. 1896, in which the two-story wing is in place, and the surrounding farmstead has undergone a number of changes as well. The two sections of the house appear to have been well integrated, with matching window shutters and what appears to be homogenous siding, painted white. At least one window was installed in the west elevation of the log house, which served to regularize the fenestration. This attention to unifying the elements of the evolved structure accords with the physical evidence revealed on the interior.





**Figure 40. Image taken c. 1885. Note the two outbuildings behind the house there before the addition. Source: Library of Congress.**



**Figure 41. Image c. 1896 indicates the latest date for construction of the addition. Source: Library of Congress.**

The addition of the wing and the overall improvements to the appearance of the house undoubtedly were meant to signal the self-image of the Poffenbergers as prosperous members of their community. The reorganized spaces of the house also reflected changes to the dynamics of the family life of the Poffenbergers. The completion of the addition marks the Poffenbergers' transition into more sophisticated living and a comfortable way of life, by assigning a purpose to each

room, and eliminating any sort of multi-use like sleeping in the hall where cooking occurred. By removing cooking from the hall, they created a room that could be devoted to entertainment. The first floor of the wing was divided into the kitchen, located farthest away from the main living area, with a second room that was used for dining. The rooms on the second floor of the wing joined with those in the log house as private living quarters, now buffered from the first floor by the stair hall. One of the rooms in the wing may have been set aside for servants, as a second back stair was also added to provide direct access to the kitchen.

Over the years, the National Park Service acquired a significant percentage of the land pertaining to the battle, and the Joseph Poffenberger farm was one of the last war-era farmsteads they purchased. When NPS purchased the property in 2000 the home retained the same arrangement that Otho Poffenberger had devised more than a century earlier (Figure 43). At the core is the hall and parlor, with two later closets flanking the chimney and a stair along the original rear wall. The plan of the addition remains as it was originally conceived, with two rooms on each floor. The kitchen has been modernized with a sink and the fireplace was blocked off and replaced by a stove, but aside from that remains true to its c.1890 layout. What has changed over time is mostly decorative, like paint color and wallpaper.



**Figure 42. The south and east elevations of the Joseph Poffenberger house as it appeared in 2020.  
Source: Sara Baum, 2020.**

## Chapter 5: Conditions Survey and Inventory

The Poffenberger farmhouse no longer exhibits its original plan and appearance, but the architectural progression that took place reflects a trajectory that was quite common in the region in the nineteenth century. Documentary and physical evidence indicate that the house presents at least three major phases of construction, each aligning with architectural trends that were prevalent at the time. The house began as a one and one-half story log structure, with either a single main room or a traditional hall and parlor plan, with an interior end chimney. The log structure was raised to two stories and a front porch was added, both popular alterations made to improve quality of life and to accommodate more private spaces. The addition of the two-story wing on the rear created the current L-shaped plan, reflecting the popular trend of extending the house to accommodate more expansive dining and cooking spaces, which are connected but kept separate from the primary living and entertaining rooms. This final phase was the plan when the National Park Service acquired the property in 2000.

The NPS has retained the evolved character of the house, and undertook measures to reinforce, preserve, and maintain the landscape, including the house and the surviving outbuildings. As the house underwent significant alterations after the Battle of Antietam, it was not possible, without making severe interventions that would include demolishing the rear wing, to return the property to its appearance at the time of the battle. Instead, NPS has adopted a preservation approach to the treatment of the property, retaining the character defining features of the evolved structure. The house and the property have been well maintained during the NPS

period of ownership, to include periodic painting and repairs to the exterior siding, roof and elements associated with the two porches. The stone stairs that lead up to the front porch on the south elevation is a distinguishing historic element of the facade, dating to before 1880, and it is unchanged.

While the house is not generally open to visitation, maintenance has been extended to cover interior features. As an unoccupied building, poor ventilation and mold growth is a typical problem in historic structures. Mold is not solely a health hazard but can affect the building fabric and be detrimental to the frame. To combat this threat, NPS staff installed a filtration system that is meant to move moist air up and out of the building. Other non-destructive methods for air circulation, includes removing glass panes above some of the exterior doors and replacing them with screens. Unfortunately, mold growth continues to be a problem in some seasons but has slowed it down some.

Park administrators have begun planning to convert the Poffenberger house, among other battlefield-era homes, into overnight accommodations similar to the program that has been implemented for the historic lock houses found along the C&O Canal. Certain modifications will be required to meet federal codes for guests to stay overnight in a safe and comfortable environment. Detailed planning will be required to meet those requirements, while preserving the historic integrity of the house, according to the guidance set by the Secretary of the Interior Standards. This will entail studies conducted by structural and mechanical engineers, architects, and materials conservators. The requirements of adaptively reusing the building must be carefully balanced with the question of historic integrity, both on the exterior and the

interior. As outlined in NPS *Preservation Brief Number #17*, “perceiving the character of interior spaces can be somewhat more difficult than dealing with the exterior. In part, this is because so much of the exterior can be seen at one time and it is possible to grasp its essential character rather quickly. To understand the interior character, [...] it is necessary to move through the spaces one at a time.”<sup>47</sup>

The following pages document the results of a survey and inventory of the interior fabric of the structure. This section is complemented by field forms (Appendix A) that provide snapshots of the building to assist with making recommendations on how to best restore the house back to its most recent period of significance, as outlined in the Nation Register Form. The forms are meant to be easy to interpret, but one aspect that may be unclear and often unintentionally left ambiguous are the terms used in the grading scale. This project has adopted a system that uses the terms excellent, good, fair, and poor, but those descriptions have different meanings to different people. The definitions are:

- Excellent:** An element does not exhibit any signs of damage or deterioration and does not require any intervention beyond regular maintenance.
- Good:** An element exhibits some signs of damage or deterioration and may require intervention in the near term.
- Fair:** An element shows signs of damage and deterioration, and will require repairs beyond regular maintenance.
- Poor:** An element shows significant signs of damage and deterioration, and will require repairs and possibly other interventions to preserve historic fabric.

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<sup>47</sup> Lee H. Nelson, *Preservation Brief #17: Architectural Character – Identifying the Visual Aspects of Historic Buildings as an Aid to Preserving their Character* (National Park Service, n.d.).

This assessment concludes that the interior of the house is in generally good to fair condition. From what is visible, there is no evidence of significant signs of damage that affect the foundation and/or frame of the building, but there are elements that are in need of repair and are beyond regular maintenance. The exterior has been preserved to the last period of significance and has been kept in excellent condition. Therefore, there is no need for any sort of intervention at this point. The interior, however, presents typical issues found in historic homes, such as peeling wallpaper, flaking and chipping paint, settling floorboards, cracks in plaster, and dust and mold collection. There is also a distinctly higher level of deterioration in the original log structure compared to the spaces in the wing.

Flooring is relatively consistent throughout the house with a tongue and groove method, but age, size, material, and color all vary depending on where it is located. In the log unit, the boards tend to be wider, unfinished, and have warped considerably on the second floor. The flooring in the addition and in the hall are tightly fitted and are thinner. Although floors are composed differently, an owner at some point covered a large percentage of the flooring in some kind of adhesive covering that has since dried, cracked, and deteriorated, exposing the floorboards in most areas. Although there is some damage to the flooring it isn't significant enough to require replacement due to compromised strength.

Walls vary in condition, but the state of the walls is a major contributor to the grade received in each space. Walls throughout the home have cracks and holes that have either been left untreated or have been subjected to some level of treatment. Some of the plaster has been stripped as a result of peeling wall adhesives like

wallpaper. Mold has also become an issue in the Poffenberger house, especially in the kitchen, where it has started to eat away at some of the wooden elements and would require more than just stripping walls of wallpaper and paint or repairing simple cracks in the plaster. There has also been some damage to the plaster and lath in the ceiling of the dining room as well as the floor and ceiling in the room above when the ventilation system was installed because cutting into historic fabric was necessary.

The baseboards and door trim that have relatively consistent reliefs throughout the house have remained in good condition with little damage. All of the trim has been either painted white or stained, which may have assisted in its longevity. The only significant place of damage is below the fireplace legs in the hall where the floor sinks in.

Doors and windows remain nearly consistent throughout, but there is some variation. The range in doors spans from early 19<sup>th</sup>-century board and batten doors with hefty battens that have been tapered, to later 19<sup>th</sup>-century panel doors. The early doors exhibit unique features like the battens and the clinched nails that attach them. Windows all maintain a historic type glass in the panes with the wavy effect, and they are mostly two-over-two sash (excluding the windows in the attic).

Although the classification for the conditions of the interior of the house is identified as good to fair, general maintenance like proper cleaning, wallpaper and chipping paint removal, and repainting would raise the grade closer to a firm good condition status. Aside from somewhat basic repairs, there would be little need for any significant intervention for repairs pending the direction that the park administration chooses to move towards. In the following section we will begin to



identify character defining features and assess how those features should be retained in possible future uses for this building.

## Chapter 6: Character-Defining Features and Recommendations for Future Uses

According to NPS *Preservation Brief Number #17*, there are seven visual aspects that contribute to the overall character of a historic building.<sup>48</sup> These aspects include the shape, roof and roof features, openings, projections, trim and secondary features, materials, and setting that are associated with the projected period of significance. In the case of the Joseph Poffenberger farmhouse, my research has shown that the park has been successful in preserving the building as an evolved structure and retains the features related to the last phase of construction in c. 1890, which also happens to be the latest period of significance as suggested in the National Register Nomination. Those features include the roof shape and covering, the addition in the rear, the location and number of openings, the stone stairs leading to the porch on the façade, and the white weatherboard.

As successful as the cultural resources team's efforts have been on the exterior of the building, preserving the character defining features on the interior of a building can be more complicated, and if not used on a regular basis the condition of the interior can fall by the wayside. This is primarily due to the difficult nature in identifying defining interior features. As suggested in the preservation brief, it is easier to "grasp its essential character," on the exterior because they can be seen all at one time as the casing of the building. When identifying those features on the interior however "it is necessary to move through the spaces one at a time," forcing a

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<sup>48</sup> Nelson, *Preservation Brief #17*.

multifaceted perspective that needs to be tied together.<sup>49</sup> The aspects of interior character include individual spaces, related spaces and sequence of spacing, interior features, surface finishes and materials, and exposed structure.

Fortunately, the interior of the Poffenberger house is just as modest as its exterior, and these features are relatively easy to identify. Most rooms exhibit a basic tongue and groove floor with plastered walls, which is far from distinguished, but some elements are character-defining to the phase of construction the park is portraying. Elements relative to this phase include the baseboards, window and door trim, the doors, the chair rail and wainscot in the kitchen, the built in shelving and fireplace in the kitchen, the exposed log and balloon framing in the closet in the hall, and sequence of space and how those individual rooms are accessed. Retaining this material on the interior will contribute to the integrity of the structure moving forward.

Currently the Joseph Poffenberger farm and house act as a contributing resource to the battlefield landscape and is ordinarily closed for visitation. Park administration hopes to change this restricted exposure tourists have to battle-era homes through the adoption of an overnight program, similar to the lockhouse stays program the neighboring C&O Canal historic park has implemented into their programming. This section dissects the Lockhouse program as a model and speculates how the Poffenberger project could mimic their program and buildings. Although there are no specifications attached to this report, this section considers possible next

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<sup>49</sup> Nelson, *Preservation Brief* #17.

steps and the levels of intervention needed to attain the conditions they want to provide for their future guests through comfort and historical accuracy.

The C&O Canal's Quarters program is managed by the Canal Trust, in partnership with the C&O Canal National Historical Park. They have seven lockhouses that range from rustic living quarters without any modern amenities to quarters that have been renovated with amenities like a full bathroom, HVAC system, and electricity. Each of their houses is restored to and furnished with furniture and accessories from a different time period, and each tells a different story about the development of the C&O Canal, while maintaining the historic integrity of the building for the time period they are portraying. This program engages in the first-person perspective in order to tell the story of the canal's development by encouraging people to stay in their lockhouses that exhibit various time periods. It is a clever idea, and something that the Joseph Poffenberger house could potentially adopt very easily.<sup>50</sup>

In the C&O model, there are options for more rustic stays to more comfortable stays, meaning there are options to live with or without modern privileges including electricity, plumbing, and HVAC, and there are options to have some or all of those things. What is unclear is how much intervention the park is wanting to, or even willing to carry out. The remainder of this section develops three levels of possible intervention based on the experience park staff wants to offer their guests, but also the period in which they are hoping to exhibit.

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<sup>50</sup> "Canal Quarters: Reserve Your Stay Back in Time!" C&O Canal Trust. Accessed April 2020. <https://www.canaltrust.org/programs/canal-quarters/>.

The Poffenberger house is already equipped to provide living space with full amenities including plumbing, HVAC, and electricity. Given that information, it really amounts to which period the park wishes to exhibit. As stated earlier, the park's Cultural Resource Division has successfully maintained the exterior of the building to the final construction phase, c. 1890, but the interior décor has changed overtime to reflect the design sense of the tenants. This is a decision that the park must make, do they keep the modernity amenities of the building do they gut those elements from the structure and return it closely to the time of the last phase of construction?

Level one intervention would require the least amount of intervention and would be a rustic living experience by reinstating its living conditions to c. 1890. This would mean the removal of modern wallpaper, repair of damaged plaster, removal of modern amenities including light switches, lights, plumbing, and requires a deep clean. Although deciding this level would provide a fast turn-around, it comes with its own challenges. For instance, if the building were not equipped with any modern amenities, there would potentially be a limited amount of time for renting, because of extreme weather conditions. There would be no insulation to keep the heat in or electricity to run fans when it is too hot. This type of structure contributes to nearly half of the structures offered by the C&O program.

Level two would be considered a moderate level of intervention. This standard would include, what the C&O Canal refers to as "hybrid amenities," because amenities are selective and not all inclusive. There is only one example of this type of intervention in a lockhouse which includes electricity and heated baseboards, which would only partially work in the Poffenberger house. Although the house has had

electricity before and could be now, but the incorporation of heated baseboards would need to be considered carefully because the baseboards contribute to the integrity of the character of the building. This intervention would also require the installation of insulation. Although all possible, there would need to be sensitivity to the few elements that contribute to the character of the interior of the structure.

Finally, level three entails the greatest intervention. At this level the park would take action to fully restore and retain historic fabric while incorporating access to all amenities including indoor plumbing, electricity, and some sort of HVAC. This style would be the most challenging and requires extensive planning and specifications in order to refrain from permanently damaging distinguished elements or spaces. This type of living space is offered in half of the lockhouses in the C&O program. Not all lockhouses with full amenities are compliant under the Americans with Disabilities Act (ADA), as only one is listed on their website. This is another aspect of an adaptive reuse project that the park must consider. If they are required to be compliant with ADA laws the character and integrity of the building on both the interior and exterior may be compromised even more than when installing modern comforts.<sup>51</sup>

In conclusion, the Joseph Poffenberger house would be an ideal house to use for the beginnings of this proposed overnight program because it is by all appearances structurally sound with little debris from significant deterioration. The house is also uniquely modest with defining features that are rudimentary and common which make restoration of those features less complex. Although its simplicity is somewhat

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<sup>51</sup> "Canal Quarters: Reserve Your Stay Back in Time!"

stale, its overt exhibition of the development of architecture overtime in western Maryland is what makes it unique. It is a textbook example of how a simple house maneuvered itself into more modern and sophisticated living. The park has made efforts to preserve the exterior house in a state similar to that in c. 1890 and presumably intend to maintain that period on the interior as well. As the park moves forward with their adaptive reuse of the property this report has suggested a few considerations including the different models based on the program that inspired this future use, but also how those models may affect the features that contribute to its historic character. It has also equipped park administration with the conditions of the interior of the house as well as features that should be considered essential to the house and are encouraged to be retained in future projects.

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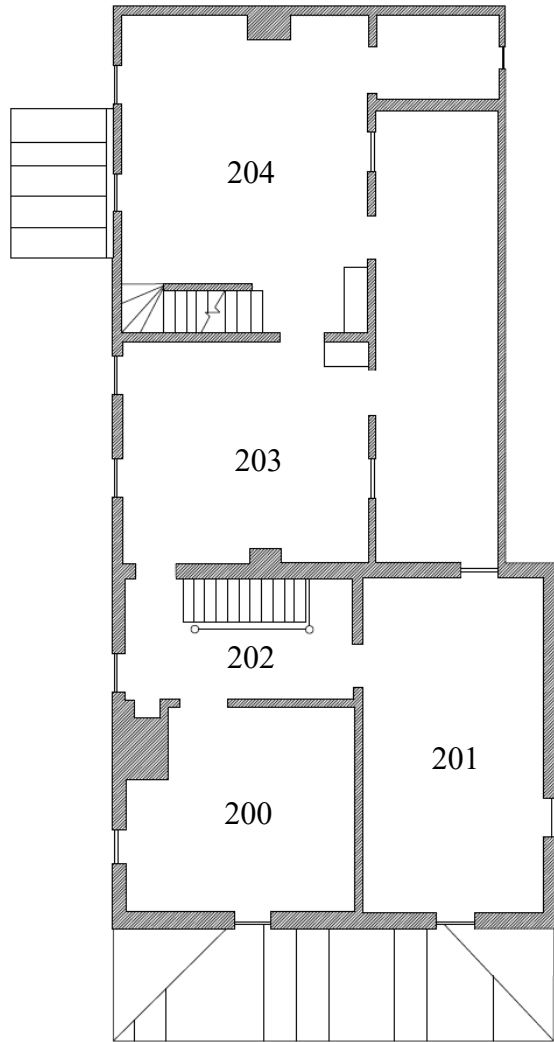
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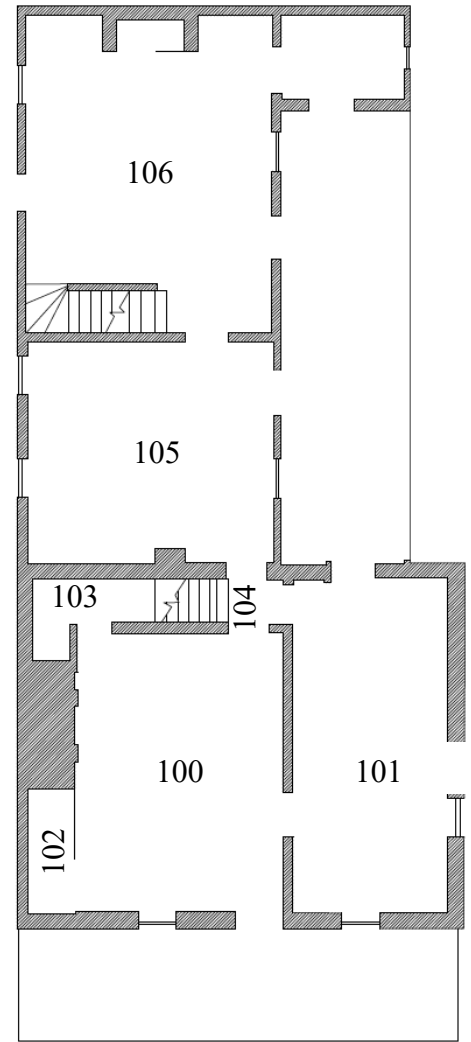
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## Appendix A

### Room Identification:



Second Floor



First Floor

Room: 100 Phase: 1

Overall Fair  
Condition:

Description:

Room 100 is in the log unit and acted as the original hall, which at one time consisted of Room 101, 102, and 103. The floor in this room has been raised no more than 2 inches from the original floor which is underneath. The floor is a tight one-and-a-half-inch tongue and groove floor made from thin boards. The walls are plastered, painted, and have a layer of wallpaper. The west wall has a faux fireplace mantel that at one time exposed the original fireplace but has since been covered up. Baseboards and door trim are a simple box design and painted white. The ceiling is treated the same as the walls, painted, plastered, and papered. There are five doors in this room one accessing the room from the exterior, one to the parlor, one for each closet flanking the fireplace, and one to the stair hall. Each door is different from one another. The doors to the parlor and closets, however, exhibit an older style made of older materials. There is just one window on the south wall which is a two-over-two sash with historic-type glass.

Room: 101 Phase: 1 or 2

Overall Fair  
Condition:

Description:

Room 101 is in the log unit and acted as the original parlor. It is uncertain if this space was original to the structure or it was conceived in the second phase. The floor in this room is believed to be the original flooring because it lays below the floor in the attached hall. The floorboards are also tongue and groove, but not so tightly assembled and they run in the opposite direction. The walls and ceiling have been plastered and painted but no wallpaper present. This room has the same box baseboard and door trim painted white. There are three doors in this room, one is a board and batten door between the parlor and the hall, the other two are panel doors one that leads to the stairs and one to the porch in the rear. There are two windows, both two-over-two sash with historic-type glass.

Room: 102 Phase: 3

Overall Condition: Good

Description:

Room 102 is the small closet in the south west corner of the log unit that was created in phase three. This space is believed to have housed the original staircase seen in both phases one and two. The floor in this room is a clear example of the original floor that is also found in the parlor. The boards are wider than those in the hall and are assembled in a loose tongue and groove. The walls are of particular interest because they are not plastered but the exterior walls are exposed whitewashed log, one wall is the original end of the stone fireplace, and the other is balloon framed, but exposed. There is no decorative trim, but one board and batten door that between the closet and hall, and it one of the board and batten doors with robust tapered battens. There are no windows in this space.

Room: 103 Phase: 3

Overall Condition: Good

Description:

Room 103 is the other closet to the right of the fireplace in the log unit that was created in phase three when the hall was closed in and the new stair hall was installed. The closet is finished, unlike the other. This space has floor matching the height of the hall but is covered in deteriorated linoleum. The same box baseboards and door trim are apparent in this room as well. The walls are plastered and painted blue. In modern years this space has been retrofitted as a half bathroom with a toilet and sink. The door to this space is a board and batten but the boards are very thin, and the horizontal battens are not as large as the one in the other closet and the parlor. There are no windows in this room.

Room: 104 Phase: 3

Overall Fair  
Condition:

Description:

Room 104 is the stair hall that was installed in the third phase of construction. This small square space has a deteriorated linoleum floor with exposed two eras of flooring, both from the hall and the original hall. This small area has very little wall space, but the wall that is present it plastered, painted, and wallpapered. The baseboards and the door trim match that same square pattern as the previous rooms. There are four almost identical panel doors, but they vary slightly in height and width. One door between the hall, the parlor, the third phase dining room, and the staircase. There are no windows in this space.

Room: 105 Phase: 3

Overall Good  
Condition:

Description:

Room 105 is the dining room that was installed in the addition in the third phase of construction. The floor is a tongue and groove floor with thin stained floorboards. The floor at one time had been covered in linoleum or some other application. The walls are plastered and wallpapered. There is a vent in the south interior wall which at one time would have heated the room without the need for full fireplace. The baseboards and door trim are the identical to those in the log component, but instead of white paint they are stained. The doors are panel and again, rather than painted white, they are stained. There are three doors in this room one to the exterior porch, one leading into the stair hall in the log structure, and one leading into the kitchen at the furthest end of the addition. There are three windows in the room two on the east wall and one to the right of the exterior door. All windows are two-over-two sash windows with historic type panes.

Room: 106 Phase: 3

Overall Condition: Poor

Description:

Room 106 is the kitchen installed at the furthest point in the rear addition, marking the third phase of construction. The floor is covered in linoleum with no evidence of the original flooring below. The baseboards and door trim in this room remains consistent with the other rooms, but returns to painted white. Differing from the others is the thin chair rail and wall panels, all painted white. The walls above the chair rail are plastered and wallpapered. On the north exterior wall is a wooden built in meant for a place for a stove because a vent is just above. On the east exterior wall is a sink unit that is more modern. This room also has a small cupboard space extending beyond the north east corner with shelving units. There are six doors in this room, all more of the panel doors found in the other rooms and painted white, except for two which are board and batten. There is one panel door between the kitchen and the dining room, one leading on to the porch along the east exterior wall, one leading to the porch from the cupboard, and one leading to the west side of the house. There is a board and batten door, very similar to the one in room 103 that lead to the cellar and the other is in the south west corner that matches the one in the parlor, but leads to the room above. There are three windows in this room, all of the same two-over-two sash windows with the historic panes. The window in the cupboard however is much thinner.



Room: 200 Phase: 3

Overall Condition: Good

Description:

Room 200 the room over the hall (Room 100) and is presumed to be a room that was created in the third phase of construction. The floor is a tongue and groove made of varying sized boards but is consistent in appearance aside from the south west corner where the floor was closed when the stairs moved to where they are now. Those boards are stained darker and are more regular. There is also a covering of unknown materials with a floral pattern. The walls are plastered and painted blue. The west wall is where the chimney flue comes through, causing a bulge in the wall. Baseboards and door trim are a simple box design and painted white. The ceiling is treated the same as the walls but is painted white. There is one door in this room and is an older board and batten door with tapered battens on the inside. The door leads to the stair hall. There are two, two-over-two sash windows with historic-type glass.

Room: 201 Phase: 3

Overall Condition: Fair

Description:

Room 201 the room over the parlor (Room 101) and is presumed to be a room that was created in the second or third phase of construction. The floor is a tongue and groove made of varying sized boards but is consistent in appearance. Similarly, to the blue room, a percentage of the floor is covered is some adhesive floor covering. The walls are plastered and painted green. Baseboards and door trim are a simple box design and painted white. The ceiling is treated the same as the walls, but it painted white. There is one door in this room, and it is an older board and batten door with large battens. There are three, two-over-two sash windows with historic-type glass.

Room: 202 Phase: 3

Overall Condition: Good

Description:

Room 202 is the space that was created in the third phase of construction to have a more central location for the stair. This area became the new stair hall. The floor is a tongue and groove made of varying sized boards but remains consistent to the appearance of the other rooms (100 and room 101). Similarly, the other rooms, the walls were plastered and wallpapered. The walls are plastered and painted green. Baseboards and door trim are a simple box design and painted white. The ceiling is treated the same as the walls but is painted white without any application of a covering. There are four doors entering into this space, two panel doors almost identical to those found on the first floor and two board and batten. The first panel door is found at the bottom of the stairs and the second is at the top of the stairs to the right. The second panel door grants entrance into the second addition. The two board and batten doors are the doors between the stair hall and the quarters. There is one window in this space, and it is another two-over-two sash window with the historic panes.

Room: 203 Phase: 3

Overall Condition: Good

Description:

Room 203 is the first room of the second floor in the addition. This is just one of the additional dwelling spaces created in the addition. The floor is a tightly assembled tongue and groove floor made of thin boards all of the same size. The floor is painted white, but there is a percentage of the floor that was left unpainted to indicate some kind of covering at one point in time. The walls have all been plastered and painted white, and there is a trim of modern wallpaper around the perimeter of the room. Baseboards and door trim are a simple box design and painted white. The ceiling is treated the same as the walls. This room however has been fitted with a vent and the floor and ceiling have been cut open. There are three doors entering into this space, all panel doors. One door exits the house to the porch, one between the room and the original log unit, and finally one that goes into the last room of the addition above the kitchen. There are three windows in this room all following suit of two-over-two sash with historic panes.

Room: 204 Phase: 3

Overall Condition: Good

Description:

Room 204 is the last room in the addition, located above the kitchen. The floor is the same tongue and groove found in room 203, a tightly assembled tongue and groove but rather than painted white with a missing floor covering, this floor has been stained a dark brown and the floor adhesive is still present. The walls are plastered and wallpapered with a floral paper. On the east wall there is a closet unit that is attached to the wall and extends a little over a foot. The unit has board batten doors. Like the kitchen below, there is a small closet (cupboard) at extends beyond the north east corner with shelving units. Baseboards and door trim are a simple box design and painted white. There are four doors entering this room and one staircase, three doors are the same four panel door design that has been used throughout the house, and one board and batten door with the large tapered battens. The panel doors are found between this room and room 203, one leading to the porch, one going into the closet, and the board and batten door is to the attic. The staircase to the kitchen below and the attic stairs are located along the southern wall.