1. NAME OF PROPERTY

Historic Name: Adena (Worthington, Thomas, House)

Other Name/Site Number: Mount Prospect Hall

2. LOCATION

Street & Number: Box 831 Adena Road Not for publication: NA

City/Town: Chillicothe Vicinity: NA

State: Ohio County: Ross Code: 039 Zip Code: 45601

3. CLASSIFICATION

Ownership of Property		Category of Property	
Private:	___	Building(s):	___
Public-Local:	___	District:	X
Public-State:	X	Site:	___
Public-Federal:	___	Structure:	___
		Object:	___

Number of Resources within Property

Contributing	Noncontributing
1	9 buildings
2	___ sites
___	1 structures
___	___ objects
3	10 Total

Number of Contributing Resources Previously Listed in the National Register: 1

Name of Related Multiple Property Listing: N/A

4. STATE/FEDERAL AGENCY CERTIFICATION

As the designated authority under the National Historic Preservation Act of 1966, as amended, I hereby certify that this _X_ nomination ____ request for determination of eligibility meets the documentation standards for registering properties in the National Register of Historic Places and meets the procedural and professional requirements set forth in 36 CFR Part 60. In my opinion, the property ____ meets ____ does not meet the National Register Criteria.

Signature of Certifying Official Date

State or Federal Agency and Bureau

In my opinion, the property ____ meets ____ does not meet the National Register criteria.

Signature of Commenting or Other Official Date

State or Federal Agency and Bureau

5. NATIONAL PARK SERVICE CERTIFICATION

I hereby certify that this property is:

___ Entered in the National Register
___ Determined eligible for the National Register
___ Determined not eligible for the National Register
___ Removed from the National Register
___ Other (explain): _____

Signature of Keeper Date of Action

6. FUNCTION OR USE

Historic: Domestic Sub: Single Dwelling

Current: Recreation & Culture Sub: Museum

7. DESCRIPTION

Architectural Classification: Early Republic: Federal

Materials:

Foundation: Stone
Walls: Stone
Roof: Wood Shingle
Other: Wood (Trim)

Describe Present and Historic Physical Appearance.

Summary

The Thomas Worthington home, Adena, sits on a hilltop two miles northwest of downtown Chillicothe, Ohio. The house is an imposing, two story Federal style structure made of sandstone and built in 1806-1807. Benjamin Henry Latrobe designed the home in 1805-1806. The house is situated on approximately 300 acres. There are two adjacent outbuildings on the west (one reconstructed, the other partially reconstructed), three garden terraces (partially restored and reconstructed) on the east, and three additional reconstructed outbuildings on the site. At some distance from the Worthington home is a house for site staff and associated outbuildings, all of twentieth-century construction and non-contributing.

The 300 acres surrounding the house are only a small part of Thomas Worthington's original holdings of several thousand acres; however, the current acreage preserves most of the hilltop land that was the setting for Adena. The property is surrounded on the east, south and north by modern development, mostly residential. Only on the south is this development on the hilltop itself, but the residences are far enough away that spring and summer foliage screen most of them, preserving the nineteenth century feel of the estate.

Worthington's association with this site dates to 1796 when he first traveled from Virginia to the Ohio country to purchase land. In his diary of that trip he refers to a "place on a tolerable high bank of the river surrounded by a high hill" that may well be the site of Adena. Worthington moved his family to the Scioto Valley in 1798. They lived the first few years in Chillicothe. By 1802 workers had cleared enough land on the hilltop to move there. Worthington had a large log house constructed in a spot adjacent to the north front of the present house. Called "Belleview," the family lived here until the stone house was completed in 1807.[1]

The main house (A) is located at the top of the hill. (The letters refer to Figure 9.) On the north is the main drive (B) and forecourt(C). On the east are three garden terraces: the flower garden (D), the vegetable garden (E), and the vineyard (F). Beyond the terraced gardens was another garden area called the grove (I)[2]. On the west side of the house was located another garden area, Worthington's orchard, consisting mostly of apple trees (P)[3]. Typical of Virginia style estates, there were numerous outbuildings. On the west side of the house was the service area consisting of the washhouse (reconstructed 1953)(J), the smokehouse (partially reconstructed 1953) (G), and a structure, probably a stable, whose foundation was recently uncovered by archaeologists (H). Northwest of the main house, three outbuildings were reconstructed on original foundations in 1969: the barn (K), the spring house (L), and the tenant house (M).

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[1] Worthington Diary, 8 July 1796, Thomas Worthington Papers, Library of Congress, Washington, D.C. (hereafter referred to as TWP, LC). The diary is also available on microfilm as Ohio Historical Society (OHS) MIC 35, at the OHS Archives/Library as is other cited OHS material. Belleview is described in Sarah Worthington King Peter, *Private Memoir of Thomas Worthington, Esq., of Adena, Ross County, Ohio, Senator, Governor, Etc., Etc., by His Daughter* (Cincinnati: Robert Clarke & Co., 1882), 34-35, 50.

[2] The original trees of the Grove have long since been logged and the area brought under cultivation.

[3] The trees in the orchard were cut down long ago and the area plowed.

Three other areas on the property feature modern construction, are non-contributing, and will only be mentioned here. A staff compound, built about 1950, comprising a residence for the grounds supervisor and two outbuildings, is located between eight hundred and nine hundred feet southeast of the mansion (N). About two hundred feet west of the house is a moderate sized parking lot (O). Beyond the parking lot, a new Visitor Center is currently under construction (Q).

Description of Individual Resources and Their Integrity

The resources may be grouped into the following categories:

- the main house
- the formal landscaped areas, including the drive and forecourt, and the flower, vegetable, and vineyard terraces
- outbuildings, including the partially reconstructed smoke house, an early nineteenth century foundation recently the subject of historic archaeology, and the reconstructed wash house, barn, spring house, and tenant house

The contributing resources include the main house, the overall site which includes the formal landscaped areas, and the nineteenth century barn foundation. The other outbuildings, though reconstructed and non-contributing, do help convey some of the feeling of the site. Each of these categories is described below, including comments on the present integrity of historic buildings and sites.

The Main House (A)

Architect Benjamin Henry Latrobe designed the house. It is constructed of locally quarried sandstone.[4] The structure is U-shaped. The main body of the house is two stories, 64 feet by 42 feet, with a hipped roof. Two one-and-a-half story hipped roof wings (24 feet by 39 feet) project from the east and west ends of the north front. The façade of the entrance (north) front is divided into five bays. The endwalls of the wings are unadorned. Each wing has an interior chimney. A one-story porch along the north façade, supported by four slender Tuscan columns, links the wings. The cornice throughout house, wings, and porch is shallow-molded and unadorned.

The windows are double-hung, six-over-six lights surmounted by keystone lintels with stone sills.[5] There are shutters on all the windows except those under the porch and on the upper stories

[4] At least one quarry was located on Worthington land. A diary entry from 28 April 1801, mentioned "opening road to the stone quarry." A bill from 1826 mentioned hauling stone "from paint hill." Another diary entry, this from 7 August 1805, described getting limestone "at the river." An 1827 advertisement for Worthington lands for sale included a 415 acre tract "five miles from Chillicothe, on the road to New Lancaster," that included "a fine quarry." The precise location from which the stone for Adena came is unknown and no quarry site is part of the nominated property. The diary entries are from TWP, LC. The 1826 bill is in OHS MSS 1, Charles E. Rice Collection, box 7, folder 5. For the advertisement, see "Valuable Lands for Sale," *Scioto Gazette*, 1 March 1827.

[5] There are a few original windows on the second floor, such as the north window in room 214. The ground floor windows were replaced with casement windows early in the twentieth century (see below). Most of the second floor windows remained double-hung six-over-six, but apparently were replaced by subsequent owners. OHS staff does not believe that any Worthington era window glass remains.

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

The roof is wood shingle, scallop-edged, painted red. The roof sheathing is new, dating from the fall of 2001, but the design and color are based on the analysis of original shingles. Ohio Historical Society staff discovered original shingles during architectural investigations in 1950 and discovered more original shingles in the summer of 2001.[6] Two interior chimneys rise through the roof.

As is characteristic of Latrobe, the most important aesthetic features are proportion and geometry. Thus, the north and south façades feature bilateral symmetry. On the north front, the two window bays and wings on either side of the door are balanced. The wall is blank above the rather low door. The south front is divided into three unequal but bilaterally symmetrical bays. The most prominent feature is the window door with sidelights and large keystone lintel. The south elevation is very similar to Latrobe's drawing of the Senator John Pope House in Lexington, Kentucky, from 1811. In a drawing showing Latrobe's three-story proposal for the Pope house (not built: the Popes chose a two-story version), the treatment of the second floor and roof bear a strong likeness to Adena. The east elevation of the Worthington house is also three-bayed and the most nearly symmetrical.

The interior of the house is divided into three unequal sections by stone bearing walls that are almost two feet thick. Through these walls rise the flues to two interior chimneys that emerge through the roof. The functions of most of the rooms are described in an insurance survey prepared in 1821 and found in the Worthington Papers.[7] The central and western sections comprise mostly public spaces. The central section on the first floor consists of two rooms. The central room on the north side is an entrance hall with an open newel staircase rising on the right to the second floor. Behind the entry hall is the large drawing room. A revolving server is located on the north wall to the east of the door. The server turns into a closet in the entryway. Latrobe included a similar device in his plan for the J. P. Van Ness House in Washington, D.C. (built 1816; since destroyed).[8] The aforementioned window door to the south lawn is in the drawing

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[6] The HABS documents identify the roof as slate because Worthington's son James put a slate roof on the house in 1872. OHS replaced that roof with a shingle roof in about 1978. That roof has now been replaced. On the Adena roof, see Neal Hitch, Cheryl Lugg, and Stuart D. Hobbs, "Historic Structures Report: Adena, The Thomas Worthington Home, Chillicothe, Ohio" (Columbus: Ohio Historical Society Facilities Planning Division, 2001), 140-145.

[7] "Survey of a Stone building about one and half-miles north west of Chillicothe. . ." in Thomas Worthington Papers, Early Ohio Political Leaders, OHS MIC 96 (hereafter referred to as TWP,OHS), roll 14, box 11, folder 2. Microfilm.

[8] Talbot Hamlin, *Benjamin Henry Latrobe* (New York: Oxford University Press, 1955), 467; Benjamin Henry Latrobe, *The Architectural Drawings*, edited by Jeffrey A. Cohen and Charles E. Brownell, *The Papers of Benjamin Henry Latrobe*, Series II, *The Architectural and Engineering Drawings* (New Haven: Yale University Press for The Maryland Historical Society and the American Philosophical Society, 1994),

room. In the southwest corner of the drawing room is a door to the large dining room. The dining room also includes a revolving server. The server rotates into a room described in the insurance survey as a family room. This room probably served a number of functions, including a staging area for large dinner parties, dining and other family activities, and perhaps even childcare by one of the servants assigned this task as the room does communicate with the western service wing.

In the eastern side of the central block are located private, family spaces. These include Mrs. Worthington's parlor on the south, the Worthington bedroom in the center (again with a window door), and a small room on the north called in the late nineteenth century (and today) an anteroom, and in the insurance survey denoted as a bedroom. It would appear to have been a multipurpose room, being in part a passage from the rest of the house to the eastern wing and the family rooms. In the early nineteenth century the room may certainly have included a bed, either for sleeping or merely for storage until needed elsewhere. The ground under the central block is unexcavated, consisting only of a crawl space.

According to the insurance survey, the rooms on the second floor were all used as bedrooms. Three large guest bedrooms occupy the south center, southwest, and northwest portions of the house. A smaller room off the stairway is interpreted as a servant area, though it might have been a dressing room. Investigation into the original function of the room is ongoing. On the east end of the house are two bedrooms, separated from the other second floor rooms by the load bearing wall.[9] A stair in the east wing reaches these rooms, a continuation of the family suite from below.

The eastern wing included the library and a small room at the front where Worthington's manservant slept. Storage rooms occupy the second floor of the wing. An excavated cellar beneath served at one time as quarters for a gardener.

The western wing contained the kitchen and servant quarters on the first floor and a servants bedroom is on the second floor. The cellar beneath was used for storage on the south and servant quarters on the north.

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

Following Thomas Worthington's death in 1827, the estate remained in the Worthington family through the end of the nineteenth century. Over the years much of the farmland was sold to pay off debts. However, the house continued to be occupied, first by Thomas's widow Eleanor, then by her eldest son, James T. Worthington, and finally by James's widow, Martha Piatt Reed

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part II, 561.

[9] The plans show a door, still extant, leading from the bedroom in the northeast of the hall to the eastern section but this door did not exist during Thomas Worthington's tenure.

Worthington. She died in 1896. During these years we know that room usage changed in the house. We do not know what, if any, changes were made to the floor plan. Worthington's daughter wrote in her diary, "alas her [Eleanor Worthington's] successors are building and altering so soon after she is gone." Apparently James Worthington used the old Worthington bedroom as a library, moving his and his wife's' quarters to the second floor. In 1877 a new porch was constructed on the north front, as indicated by documents and photographs from 1898.[10]

The house stood empty for several years after 1896. In 1903 Chillicothe businessman George Hunter Smith and his wife Clara Boggs Smith purchased Adena to use as a summer residence. The Smith family made several changes to the house, but these had limited impact on the basic integrity of Latrobe's design for the building. The Smiths changed the window doors, turning that which had been in the Worthington bedroom into a window, and changing the window door in the drawing room into French doors. On the north front the Smiths added a new porch and carved a large bay window into the former servant room in the eastern wing. The Smiths also added a colonnaded porch along the south front. Additional Smith changes to the exterior included the addition of terraces on the east side off the wing and the main body of the house, the transformation of some windows into French doors, and the replacement of the ground floor, double-hung windows with casement windows. Inside, bathrooms were added, typically by carving up the corner of a larger room. The Smiths also added decorative details, most importantly wainscot and frieze to the walls of the drawing and dining rooms. The area most changed was the east side of the first floor. The three original rooms here were converted to two rooms plus a hall and a bath.[11]

The State of Ohio acquired the site from the Smith heirs in 1946. Using late nineteenth century photographs, mid-nineteenth century drawings, and the insurance survey, which provides room dimensions, Ohio Historical Society staff were able to restore windows and doors to their original functions, remove Colonial Revival porches and terraces, and return both the façade and the floor plan to Latrobe's original conception. Where new sandstone was required to fill in doors or the bay window on the north front, local stone was acquired. The match is all but perfect and the Smith era changes are no longer discernable. The only exception to the return to the

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[10] Margaret Worthington Mansfield Diary, n.d., ca. 1848-1850, cited in Hitch, et al., "Historic Structures Report: Adena." Room 105, p. 37. Eleanor Banks to Reed Massé, n.d., 1946-1950. "Sketches of Porch," TWP,OHS, roll 14, box 11, folder 3.

[11] Figures 26 through 28 are photographs taken in March 1950 during the restoration conducted by Ohio Historical Society staff. These pictures illustrate some of the changes made by the Smiths. Figure 26 shows the northeast corner room (called the anteroom), looking east. The Smith wall to the left of the French doors has been removed, the location is still clearly visible, and a wall reconstructed to the right of the doors. The door on the right was carved out by the Smiths. The original window on the eastern wall has been turned into a French door. Figure 27 shows the work to uncover the fireplace in the center east room (the Worthington bedroom) that had become part of a closet during the Smith ownership. Figure 28 shows the southeast corner of the southeast room (the parlor). The Smiths changed the east window into French doors. The south window illustrates the typical Smith treatment to first floor windows. The Smith changes and restoration process are described in Hitch, et al., "Historic Structures Report: Adena." On the restoration process and its effect on interpretation at the site, see Stuart D. Hobbs, "Exhibiting Antimodernism: History, Memory and the Aestheticized Past in Mid-Twentieth Century America," *The Public Historian*, 23 (Summer 2001): 39-61.

Latrobe house occurs in the load bearing wall on the second floor between the bedroom on the northeast side and the small service room off the main stair hall. Here the Smiths carved a doorway, and it was decided to retain this door apparently for the convenience of tours. In the original plan, there was no direct communication between the second floor guest rooms and the second floor family rooms.

The Formal Landscape

The arrangement of roads and garden features at Adena reflects the Georgian notion of landscape designed for calculated effect as developed in Virginia. During Thomas Worthington's time, entrance was made at the southeastern corner of the property. The road followed the brow of the hill around to the north side, through an ornamental wood called the grove. This was an area of original trees and newly planted shrubs and trees designed to create a picturesque landscape. The grove appears to be comparable to the wilderness areas of George Washington's gardens and the grove at Jefferson's Monticello. About the latter, Jefferson wrote, "The canvas at large must be a grove of the largest trees. . . trimmed very high, so as to give it the appearance of open ground, yet not so far apart but that they may cover the ground with close shade." Jefferson at one time planned to plant small "thickets" of shrubs and bushes.[12] Worthington accomplished something like this in his grove. Among the trees, he planted shrubs and other plants in what appeared to be natural clumps but which on close inspection revealed themselves to be various geometric shapes. This area is presently a field. Archaeological testing in 1997 and 1999 determined that the area had been cultivated and no traces of original planting beds or other original constructed landscape features could be found.[13]

Past the grove, the road then turned southwest and then south, taking one directly to the mansion. Lombardy poplars and shrubbery lined this drive, creating a formal allée in contrast to the naturalistic pretense of the grove.[14] One's progress by carriage or horseback was checked directly in front of the house by the low stone retaining wall topped with a wrought iron fence. The final passage to the house was by foot up the stone steps into the forecourt between the wings. (The present entrance road curves up a hill on the north side of the property and connects with the original road where that lane made its sharp turn. The hill road was constructed in the mid-nineteenth century, as shown in a map from about 1840. By the 1860s, this hill road had become the main entrance and the old road was no longer extant, as shown by a map from 1869.[15])

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

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

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

[15] The originals of these maps are all in TWP,OHS, roll 21, box, 16, folder 6.

In 1815, Worthington engaged German indentured servants to terrace his gardens east of the house.[16] Terracing was a common feature of Virginia plantation gardens in the eighteenth century; though these Virginia terraces were often covered only in turf, with perhaps some small trees and shrubs, Worthington had something else in mind.[17] The gardeners created three terraces, each about one hundred by two hundred feet in dimension. The first terrace comprised the flower garden. The garden is located about three feet below the level of the house. Stone walls mark the terrace on the east and west sides (both of these were reconstructed in the early 1950s; the eastern wall was reconstructed in 2001). This terrace has been in continuous use as a garden since the nineteenth century.[18] In about 1950, excavations by Ohio Historical Society archaeologist Ray Baby located the main paths through the garden. A garden in the style of the early nineteenth century was then reconstructed in the area.

Immediately east of the flower garden and about three feet lower than the plane of the flower garden, is a terrace, presently planted in grass, which in Worthington's time was the kitchen garden planted in vegetables and fruits.[19] On the eastern edge of the vegetable garden terrace is the ruin of a stone wall that marked the edge of the third terrace, again about three feet lower than the plane of the vegetable garden. This terrace was the vineyard, an area presumably planted in fruit bearing vines and shrubs.[20] This area is presently a pasture. Beyond the vineyard was the grove.

On the western side of the house was a large orchard (P). Worthington grew a variety of fruit trees in this area. Diary entries mention apple, peach, cherry, plum, and pear trees. An 1825 bill for the trimming of 112 trees gives an indication of the size of the orchard. In area it roughly paralleled and balanced the garden areas to the east of the mansion.[21] The orchard is not extant. The area has been farmed and is presently a field.[22]

Outbuildings

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[16] Worthington Diary, 2 October 1815, TWP, LC; Peter, *Private Memoir*, 67. Worthington refers to work on the "new garden" in Diary entries for 27 November 1815 and 18 April 1816, TWP, LC.

[17] Martin, *Pleasure Gardens of Virginia*, 101, 112.

[18] The Victorian garden of James Worthington's tenure can be seen in Figure 13 and is described in a 1902 *Harper's Magazine* article. The Smiths added statuary to the plantings. Jane W. Guthrie, "The Story of an Old Garden," *Harper's Monthly Magazine* CIV (May 1902): 980-986. The Smith garden can be seen in photographs in Ohio Historical Society Archive, History Department, Curator's Files, Adena, State Archives, Ohio Historical Society (hereafter cited as Adena Archive), boxes 527 and 530.

[19] Peter, *Private Memoir*, 51.

[20] Worthington's Diary, 2 October 1815, TWP, LC. Worthington's son referred to potatoes grown in the vineyard; see James T. Worthington to Thomas Worthington, 25 May 1820, Thomas Worthington Papers OHS MSS 1145.

[21] See for example, Worthington's Diary 28 March 1811 and 15 April 1816, TWP, LC. The 1825 receipt can be found in TWP, OHS roll 19, box 14, file 21.

[22] Keener, "An Archaeological Survey of the Adena Site," 115-118.

The layout of Worthington's estate reflected his Virginia origins. A characteristic of Virginia (and later Southern) plantations was the proliferation of outbuildings. The creation of separate physical spaces for various tasks, such as kitchens, dairies, and various barns, that took place in colonial Virginia was counter to English practice in the seventeenth and eighteenth centuries. Latrobe noted in his diary that in Virginia outbuildings clustered around the main house "as a litter of pigs their mother."[23] The development of numerous outbuildings resulted from the warm climate of the southern colonies. Thus, kitchens located in the main house generated unwanted heat and odors. The heat also created a special need for spring houses, smoke houses, dairies and other sites for food storage and preservation. Moreover, the climate was ideal for the breeding of vermin, the colonial word for pests ranging from insects to rats. Food stores attracted vermin, so storing foodstuffs away from the residence kept the pests away from people.[24]

Documentary evidence indicates that a typically wide array of outbuildings existed on Worthington's estate in the early nineteenth century: barns, servant cabins, carriage house, stable, carpentry shop, corn crib, cider press, sheepfold, still house, school house, hen house, and others.[25] Five of these structures have been reconstructed, in whole or in part, on the grounds of the estate. Two reconstructed or partly reconstructed outbuildings are located immediately west of the house. These are the wash house (J) and the smoke house (G). Both are mentioned in the insurance survey. In the early 1950s Ohio Historical Society staff excavated the original foundations of the wash house and rebuilt the brick structure where it originally stood. Previous owners of the site had incorporated most of the walls of the adjacent stone smoke house into another building. The new structure was removed and the smokehouse reconstructed using the surviving portions of the original walls.[26] A reconstructed covered flagstone terrace integrates these outbuildings with the kitchen wing of the mansion house.

The insurance survey mentions a "small frame stable and hen house" also on the west side of the house. Archaeological work in 1997 and 1998 uncovered portions of a foundation immediately south of the smokehouse. Artifacts found in conjunction with the foundation indicated a construction date in the 1810s.[27] Excavation during the summer of 1999 uncovered a foundation

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

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

[25] Scattered primary source references are conveniently brought together in Adena Archive, box 525, various files named after a different structure. See also, Keener, "An Archaeological Survey of the Adena Site," 22-55, 91-160. The maps included with this nomination, figs. 7, 29, and 30, show several outbuildings. The barn is clearly visible in fig. 29. For discussion of typical outbuildings, see Vlach, *Back of the Big House*, and Camille Wells, "The Planter's Prospect: Houses, Outbuildings, and Rural Landscapes in Eighteenth-Century Virginia," *Winterthur Portfolio*, 28 (Spring 1993): 1-31.

[26] Figure 31 is a photograph from about 1900 of the west side of the house that shows the smokehouse (the washhouse having apparently been torn down by this time). Figure 32 shows the truncated walls of the smokehouse that remained in 1952 and upon which the structure was reconstructed.

[27] See Keener, "An Archaeological Survey of the Adena Site," 32-36, 51-53.

measuring 42 feet by 60 feet. Based on the size of the structure and the artifact assemblage, the archaeologists interpreted the building to have been of frame construction and probably used as a stable and storage facility (H).[28]

Three additional reconstructed outbuildings are located on the site. All of these buildings were rebuilt in 1969 by the Ohio Historical Society. They are all structures that existed during Thomas Worthington's occupation of the site and were identified using documentary sources and archaeology. About four hundred feet north-northwest of the house is a spring house (L). The structure was built on a downward slope and supplied with water from a spring.[29] This structure was rebuilt on its original foundations and incorporates original troughs through which spring water still flows. Approximately five hundred feet north of the house is a large bank barn (K). Again, this structure was rebuilt on its foundations. The design was based on period barns. About five hundred and fifty feet northwest of the house is a frame house originally used for a tenant's residence (M). Tenants farmed most of Worthington's land and several houses, expressly for their use, were located on the estate, especially in the bottom lands. Worthington's daughter Sarah remembered cabinet maker George McCormick living in "an adjacent tenant's house" while he finished his furniture making, thus the present tenant house is sometimes called the McCormick house. Worthington's son James referred to this structure as Klein's house in an 1857 survey. Little is known about who lived here or what the building looked like. This story and-a-half structure was rebuilt on its original foundations, the design based on typical tenant houses.[30]

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

[29] Vlach, *Back of the Big House*, Figure 6.9 illustrates a very similar arrangement from early nineteenth century Kentucky.

[30] Peter, *Private Memoir*, 57. The survey can be found in James Worthington Account Book, 1849-1857, Worthington Family Papers, OHS MSS 54, box 5, file 4. See also Keener, "An Archaeological Survey of the Adena Site," 141-157.

8. STATEMENT OF SIGNIFICANCE

Certifying official has considered the significance of this property in relation to other properties:
Nationally: X Statewide: _ Locally: _

Applicable National Register Criteria:	A_ B_ C X D_
Criteria Considerations (Exceptions):	A_ B_ C_ D_ E_ F_ G_
NHL Criteria:	4
NHL Theme(s):	III. Expressing Cultural Values 5. architecture, landscape architecture, and urban design
Areas of Significance:	Architecture
Period(s) of Significance:	1806–1820
Significant Dates:	1806–1807
Significant Person(s):	N/A
Cultural Affiliation:	N/A
Architect/Builder:	Benjamin Henry Latrobe
Historic Contexts:	XVI. Architecture C. Federal

State Significance of Property, and Justify Criteria, Criteria Considerations, and Areas and Periods of Significance Noted Above.

Adena is an outstanding example of the domestic architecture of Benjamin Henry Latrobe. Adena is one of only three American Latrobe houses left standing, and each building represents a different style of Latrobe house. The other houses are the Decatur House in Washington, DC (NHL, 1960), an urban townhouse; and the Pope Villa in Lexington, Kentucky, a suburban villa. Adena is the only surviving Latrobe country house.

Architect Benjamin Henry Latrobe (1764-1820) is generally acknowledged as the first professional architect in the United States.[1] Stylistically, Latrobe belonged to the prevailing neoclassicism but with a penchant for Greek over Roman models. In that sense he was precursor to the Greek Revival that dominated American architecture from the 1830s to the Civil War (indeed, two of the most influential American Greek Revivalists, William Strickland and Robert Mills, worked with Latrobe).[2] Latrobe's domestic architecture tended to Georgian or Federal styles, but even there included Greek elements, for example the Greek Doric porticos on his proposal for the John Tayloe House from the late 1790s.[3]

Latrobe was born in England, where he learned architecture in the firm of noted neo-classicist Samuel Pepys Cockerel. Latrobe's work also sprang from the English classical school called the plain style. The plain style described buildings that were simply ornamented, relying on the geometry of proportion among the various parts to hold the design together. These designs also were functional, in that they were designed to be appropriate to the use intended. Such functionality did not preclude ornament, as in twentieth century functionalism, but it did tend to produce a clean simple design.

In 1796 Latrobe immigrated to the United States. He came for several reasons. The death of his wife in 1794 left him disconsolate. His architectural practice was struggling. Latrobe's career blossomed in the United States. He wrote to his brother in 1804, "in England the crowd of those whose talents are superior to mine is so great, that I should perhaps never have elbowed through them. Here I am the only successful Architect and Engineer." To a friend he described himself as "the father of Architecture on this side of the Atlantic, having been the first who pretended to more than a mechanical knowledge of the Art."[4] Important commissions included the Bank of Pennsylvania in Philadelphia (1798); an engineering project, the Philadelphia waterworks (completed 1801); and the Baltimore Cathedral (begun 1804) (NHL, 1971). Latrobe served as

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[1] The standard biography is Hamlin, cited above.

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

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

[4] Latrobe quoted in, Cohen and Brownell, "The Neoclassical, the Picturesque, and the Sublime," 12.

Surveyor of Public Buildings in Washington, DC, from 1803-1812 and 1815-1817. Latrobe is best remembered today for his work on the United States Capitol during this time.

The significance of Adena is enhanced by the rarity of Latrobe residences. Most of Latrobe's houses (as well as much of his public work) were built in or near the heart of growing cities. Expansion in the late nineteenth and early twentieth centuries obliterated most of his buildings. Of the fifty or so Latrobe designed houses in the United States, only three remain. In 1817 he designed a townhouse for Commodore Stephen Decatur, the hero of the undeclared war with the Barbary pirates. The Decatur house is located on Lafayette Square, across from the White House. It is an elegantly simple Federal-style structure. The plan is designed to accommodate private and public functions. The entrance hall with its small dome and semi-circular end is the most striking interior feature. The integrity of Latrobe's interior, especially in the public rooms on the second floor, was compromised by late nineteenth century renovations.[5]

In 1811 Latrobe designed the Lexington home of Kentucky Senator John Pope. Pope was a friend and political ally of Worthington. The Pope Villa was noteworthy for its interior rotunda and large drawing and dining rooms with semi-circular walls at adjoining ends. This was also a house designed with public functions in mind. Unfortunately for Pope, his opposition to the War of 1812 was not popular, and he prudently chose not to seek re-election to the Senate. Though his political career did not end, it took him away from Lexington; he lived in the house but a few years. The house subsequently was remodeled, subdivided, and burned. It remains today as a shell of its former glory.[6]

Latrobe designed Adena in 1805-1806 and the house was built from 1806 to 1807. Latrobe's client was Ohio politician Thomas Worthington (1773-1827). In 1798 Worthington moved his family from Berkeley County, Virginia (now Jefferson County, West Virginia) to the Northwest Territory. He was a leader in the movement for Ohio statehood, achieved in 1803. He served as one of Ohio's first United States senators, from 1803 to 1807, and again from 1810 to 1814. From 1814 to 1818 Worthington was Ohio's sixth governor. In the 1820s, Worthington served in the state legislature and as a canal commissioner. He was one of the leading proponents of canals in Ohio. Worthington was also an enterprising farmer, land speculator, and businessman.[7]

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

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[5] National Trust for Historic Preservation in the United States. *Decatur House*. Washington, D.C.: National Trust, [1967 or 68].

[6] Allen Freeman, "A Burnt Offering," *Preservation*, (March/April 2001): 50-55.

[7] Alfred Byron Sears, *Thomas Worthington: Father of Ohio Statehood* (Columbus: Ohio State University Press for the Ohio Historical Society, 1958; repr. Columbus: Ohio State University Press, 1998).

for family and a stage from which to proclaim and practice social, economic, and political power.[8]

The house has integrity of design. Latrobe's connection to the house is well documented in the Latrobe papers, despite the lack of original plans. From Latrobe's office copies of letters to Worthington, the design process can be reconstructed. Exactly when Latrobe and Worthington first met is not known. About six months after Latrobe began working on the U.S. Capitol, Worthington came to Washington to assume his Senate duties. It is known that in January of 1805 Worthington served on a committee to review an appropriation for work on the south wing of the Capitol.[9] Presumably the committee met with Latrobe to discuss his plans for the building. Undoubtedly the senator and the architect had met earlier, however. Latrobe's ongoing labors on the building in which Worthington worked meant that the senator surely knew Latrobe by reputation and sight even before being personally introduced. Further, the positions held by the two men put them near the top of the small world of Washington society. Both were frequent guests at the President's house. There were, in short, many opportunities for them to meet and for the Ohioan to size up the Englishman. Worthington had, after all, been planning to build a country seat since before he moved to Ohio. Several factors would have pointed to Latrobe as the man to design Worthington's house: observation of the architect's work, the recommendation of Jefferson, and Latrobe's reputation as the finest and most advanced architect working in the United States.

Latrobe probably received the commission for the Worthington home in the first few months of 1805. The congressional term ended in March and Worthington was back in Ohio by April. Latrobe probably began drawing plans during the spring and summer of 1805. On 7 August, Worthington wrote in his diary that he "hired a man to pick out sandstone at the river."[10] On 2 September 1805, Latrobe wrote to Worthington, who had just returned to Washington, that "your plan is ready, and Mr. DeMun [Latrobe's assistant] will give it you."[11] Over the next few months Worthington, and probably his wife Eleanor, went over the plans Latrobe had drawn.

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

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

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

[10] TWP, LC.

[11] Latrobe to Worthington 2 September 1805, Benjamin Henry Latrobe, *The Correspondence and Miscellaneous Papers of Benjamin Henry Latrobe*, edited by John C. Van Horne and Lee W. Formwalt, *The Papers of Benjamin Henry Latrobe*, series IV, *The Correspondence and Miscellaneous Papers of Benjamin Henry Latrobe*, (New Haven: Yale University Press for The Maryland Historical Society and the American Philosophical Society, 1984) vol. 2, 138.

> I sat down this morning with the intention of devoting a few hours entirely to the subject of your house, and to put the working drawings into such order as to enable a clerk to go regularly through with them. However, I was stopped on the threshold by the clear recollection of alterations agreed on between us, of which the drawing in my hands (made prior to my last conversations with you) contains no marks. I must therefore once more beg you . . . to forward to me the drawings you have. I have now the means of completely furnishing you with the information you want by detailed drawings, having a clerk who will for some time to come be at leisure to attend to it, and soon duplicate the drawings.[12]

We do not have Worthington's side of the correspondence, but, clearly, he got the materials to Latrobe. The architect completed the final plans over the next few weeks. The two men most likely met again in April 1806, the only month during that session of Congress when both men were in Washington. On 10 June Worthington was back on his hill and wrote in his diary that he "commenced the laying of stone in the walls of my house with four masons."[13]

The house is the finest extant example of Latrobe's ideas about rational planning in domestic architecture. These ideas included notions about the placement of houses on their sites, and the separation of public and private spaces and served and servant spaces. Latrobe believed that the climate of the United States "imposed" as a "law" the placement of the house. To avoid cold north winds in winter and hot western sun in summer, Latrobe believed it best "to reserve the Southern aspects of every building in the erection of which the choice is free, for the inhabited apartments, and to occupy the Northern aspects by communications, as Stairs, Lobbies, Halls, Vestibules, etc."[14] Adena reflects this principle exactly, with the entrance front on the north and public rooms on the south side. It is worth noting in this context that the first Worthington home on the site was oriented to the east. It seems probable that the change in orientation for the new house resulted from Latrobe applying his design theories to the site.

Latrobe also believed that the floor plan should separate public and private areas. "Business, domestic intercourse, and the visits of friends are all the purposes to which a private house is required to be adapted," Latrobe wrote. Houses should be designed, he said, "so that the parts devoted to each of these uses shall not interfere, though they communicate with each other."[15] Latrobe attributed this notion to French design. While French houses may well have been part of his inspiration, such principles were also to be found in many Virginia plantations that shared a similar three or five part, neo-Palladian design with Adena. Not only did Latrobe spend his first few years in the United States in Virginia, but one of his earliest American commissions, for the Harvie-Gamble House, Richmond (1798-1799, demolished, ca. 1890.), followed just such a central block with wings plan.[16] At Adena, the eastern third of the house constituted the family

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

[13] TWP, LC.

[14] Hamlin, *Latrobe*, 193.

[15] Latrobe to William Waln, 26 March 1805, Latrobe, *Correspondence of Latrobe*, vol. 2, 36.

[16] Marlene Elizabeth Heck, "Building Status: Pavilioned Dwellings in Virginia," in Carter L. Hudgins and Elizabeth Collins Cromley, eds., *Shaping Communities. Perspectives in Vernacular Architecture*, IV (Knoxville: The University of Tennessee Press, 1997), 46-59; Latrobe, *Architectural Drawings*, part 1, 155-161.

suite. Eleanor Worthington's parlor from which she managed the house was in the southeastern corner and her husband's office was in the eastern wing. The Worthington bedroom was also on the ground floor (a typical Latrobe design feature). A private staircase led to the second floor bedrooms. The family suite had limited access to the other, public rooms of the house. Public rooms such as the drawing room and dining room dominated the rest of the first floor. The central and western parts of second floor were taken up with large guest bedrooms, accessed through the public stair in the entry hall.

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

Latrobe's ideas could be embodied in a number of plans, but one form he used repeatedly was the U-shaped plan. This, of course, is the tradition of the Palladian Villa that influenced the design of many English country houses in the 18th century. In Latrobe's ideal version of the Palladian Villa, the U faced north, and the extending wings added extra protection from the wind. Often these wings included service areas. Examples include his plan (apparently unexecuted) for an English country house from 1792; the previously mentioned Harvie-Gamble House of 1799; a public building, Old West, Dickinson College from 1803 (NHL, 1962); and of course, Adena.[17]

Other aspects of the design are vintage Latrobe. The arrangement of movement among the ground floor rooms through symmetrically placed doors in the inner bearing walls is a clear example of the sophistication of his planning. Smaller details, such as the chimneys rising through interior walls and the presence of a downstairs bedroom, also show the Latrobe influence.[18]

Adena is located on the site where it was built, atop a hill overlooking the Scioto Valley. The property was one of Thomas Worthington's earliest purchases in the area, as previously noted, and from 1802 on was the family residence. The setting of homes on high ground with vistas was a common one in eighteenth century Virginia. The elevated site recalls similar landmark properties in Virginia: Washington's Mount Vernon, Jefferson's Monticello, and Madison's Montpelier. The first Worthington home on the site was called Belleview, a doublepen cabin built in 1802 on the present site of the circular drive immediately north of the house. Trees were cut along the eastern rim of the hill to afford a view from the entrance of Belleview across the valley, a view that is said to have inspired the Ohio state seal. Adena was originally called Mount Prospect Hall, a name patterned after that of Worthington's Virginia residence, Prospect Hall. The names and the location all highlight the importance of the viewshed. Latrobe scholars Michael Fazio and Patrick Snadon connect the setting also to the classical ideal of the Roman "senator's house on its palatine hill."[19]

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

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

[19] Martin, *Pleasure Gardens of Virginia*, 101, 131. Fazio and Snadon, *Inventing the American House*, 31-32.

While much of the historic landscape has been lost, the vestiges, both original and reproduced, provide a suggestive glimpse of the Worthington era landscape. The most important of these are the garden terraces. While only the flower garden is maintained today, the terraces, marked by stone retaining walls (some reconstructed), are still clearly delineated. Plans call for more interpretation in these areas through signage and plantings. The reconstructed outbuildings, while only a sample of what was originally there, fill in the landscape with the assortment of agricultural outbuildings that went with a large farming operation.

Diary entries indicate that in 1811 Worthington read a history of the world. The history began with a discussion of the Garden of Eden, "the seat designed for [Adam]." The definition of Eden struck Worthington, and he copied the following passage almost verbatim into his diary: "For Eden, or Adan, signifying pleasure, that name was given to places remarkable for the delightfulness of their situation, considered either in themselves, or comparatively with the adjacent country."[20] Of the variations of "Eden" that named places in the Middle East, Worthington chose Adena for his renamed country seat.[21] The choice demonstrates Worthington's awareness of the aesthetics of the setting of his home and of the contributions made by his landscape efforts to the beauty of the setting.

The house was constructed of locally quarried sandstone. The stone construction of Adena must have particularly pleased Latrobe. He frequently recommended stone to his clients (probably a reflection of his English origins, where masonry buildings were more common). For example, his design for the Pope House in Lexington called for stone, but the senator, like most Latrobe clients, rejected the expensive material in favor of stuccoed brick. With Worthington, however, Latrobe found a client who thought like the architect. Stone was a common building material for gentry estates in Berkeley County, Virginia. Stone was also plentiful and relatively affordable around Chillicothe. Many prominent buildings used the material, including the houses of Ohio Governor Edward Tiffin (Worthington's brother-in-law) and Duncan McArthur, future governor and Worthington neighbor (both demolished). The State Capitol in Chillicothe (demolished), whose construction Worthington supervised, was also made of stone. It is very likely that Worthington intended a stone house from the beginning.[22]

A visitor experiences the dramatic approach up the north lawn. The house rises above the visitor, up the gentle slope of the grassy hill. As one approaches, there is a fine view of the solid geometry of the structure. Judith Kitchen, in her National Register nomination for the site, noted that the house is "architecturally chaste to the point of severity."[23] The neo-classical ideals of balance and proportion and the simplicity of the English plain style school are dramatically demonstrated by Adena.

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[20] See Worthington diary, undated entry after 18 September 1811, TWP, LC, and *An Universal History, From the Earliest Accounts to the Present Time* (London, 1779), 4-6.

[21] Diary, 18 September 1811, TWP, LC.

[22] Fazio and Snadon, *Inventing the American House*, 37-38.

[23] Judith Kitchen, "Adena, National Register of Historic Places Nomination Form," 1971.

Adena is a model of Latrobe's domestic architecture and stands today as a monument to his rational and functional planning to accommodate public and private life.

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Previous documentation on file (NPS):

__ Preliminary Determination of Individual Listing (36 CFR 67) has been requested.
_X_ Previously Listed in the National Register.
__ Previously Determined Eligible by the National Register.
__ Designated a National Historic Landmark.
_X_ Recorded by Historic American Buildings Survey: #OH - 645
__ Recorded by Historic American Engineering Record: #

Primary Location of Additional Data:

__ State Historic Preservation Office
__ Other State Agency
__ Federal Agency
__ Local Government
__ University
_X_ Other (Specify Repository): Ohio Historical Society, Columbus, Ohio

10. GEOGRAPHICAL DATA

Acreage of Property: 294.742 acres

UTM References:

	Zone	Easting	Northing
A.	17	326970	4357125
B.	17	325490	4357760
C.	17	325840	4358670
D.	17	326555	4358335

Verbal Boundary Description:

The boundaries are the legal boundaries of the site owned by the State of Ohio. The legal description is as follows:

Situated in the State of Ohio, County of Ross, Township of Scioto, being all of the remainder of five tracts conveyed to the State of Ohio by deed of record in Vol. 248 Pg. 512, Recorder's Office, Ross County, Ohio and being more particularly bounded and described as follows:

Beginning at a 5/8" iron pin (fnd) on the north right-of-way line of Allen Avenue, said iron pin also being the southwest corner of the Hess Subdivision No. Two recorded in Pb. 4 Pg. 97, Recorder's Office, Ross County, Ohio;

Thence N69˚ 55' 46" W a distance of 69.98' along the north right-of-way line of Allen Avenue to a corner post (fnd) in an easterly line of a 367.69 acre tract as conveyed to Yaples Orchard, Inc., by deed of record in Vol. 525 Pg. 794, Recorder's Office, Ross County, Ohio;

Thence along lines of the said 367.69 acre tract by the following described (5) courses:

1.) N 04˚ 41' 44" E a distance of 638.79' to a cor post (fnd);
2.) S 79˚ 48' 51" W a distance of 43.12' to a stone (fnd);
3.) N 06˚ 45' 51" W a distance of 505.39' to a cor post (fnd);
4.) N 66˚ 45' 00" W a distance of 5468.80' to a 3.4" iron pin (fnd);
5.) N 20˚ 30' 00" E a distance of 3309.10' to a 5/8" iron pin (set) in a southerly line of a 24.93 acre tract as conveyed to D. Fredrick Steele by deed of record in Vol. 462 Pg. 520, Recorder's Office, Ross County, Ohio;

Thence along lines of the said 24.93 acre tract by the following described (4) courses:

1.) S 65˚ 33' 42" E a distance of 310.39 to a conc. Monument (fnd);
2.) S 57˚ 58' 04" E a distance of 158.61' to a conc. Monument (fnd);
3.) S 46˚ 51' 31" E a distance of 782.78 to a conc. Monument (fnd);
4.) N 35˚ 22' 14" E a distance of 503.26' to a 5/8 iron pin (set) on the south right-of-way line of the Chessie System Railroad Co. (formerly B & O Railroad Co.);

Thence S 51˚ 52' 15" E a distance of 998.63' along the south right-of-way of the said Chessie

System Railroad Co. to a ¾" iron pin (fnd) at the northwest corner of a 0.759 acre tract as conveyed to Kelly Jay Park and Debra Rose Park by deed of record in Vol. 515 Pg. 78 Recorder's Office, Ross County, Ohio;

Thence S 35˚ 50' 48" W a distance of 350.68' along the westerly line of the said 0.759 acre tract and also along a westerly line of a 0.707 acre tract as conveyed to Kelly Jay Park and Debra Rose Park by deed of record in Vol. 425 Pg. 46 Recorder's Office, Ross County, Ohio, to a stone (fnd) at the southwest corner of the said 0.707 acre tract.

Thence S 41˚ 40' 15" E a distance of 1031.41' along the southerly line of the said 0.707 acre tract, and along a southerly line of a 0.661 acre tract as conveyed to Jeffery Lee Park and Allison Park by deed of record in Vol. 424 Pg. 718, and along a southerly line of a 1.081 acre tract as conveyed to James L. McCloy and Cheryl K. McCloy by deed of record in Vol. 531 Pg. 124, and along a southerly line of a 0.31 acre tract as conveyed to Henry H. Wright and Beatrice E. Wright by deed of record in Vol. 509 Pg. 99, and along a southerly line of a 0.32 acre and 0.30 acre tract as conveyed to Charles A. Britt by deed of record in Vol. 399 Pg. 63, and along a southerly line of a 0.32 acre, 0.30 acre and 0.31 acre tract as conveyed to Harold N. Ward and Vicki M. Ward by deed of record in Vol. 489 Pg. 196, and also along a southerly line of a 1.0 acre tract as conveyed to Charles M. Dyer and Lela E. Dyer by deed of record in Vol. 497 Pg. 473, to a ¾" iron bar (fnd) at a northwest corner of a 28.69 acre tract as conveyed to Charles M. Dyer and Lela E. Dyer by deed of record in Vol. 383 Pg. 511, all of the aforementioned references being to the Recorder's Office, Ross County, Ohio;

Thence S 33˚ 58' 26" W a distance of 597.20' along a westerly line of the said 28.69 acre tract to a 5/8" iron pin (set) at a southwest corner of the said 28.69 acre tract;

Thence along southerly lines of the said 28.69 acre, (said lines being 25' north and parallel to the former centerline of Adena drive) by the following described (7) courses:

1.) S 55˚ 42' 29" E a distance of 332.30' to a point;
2.) S 43˚ 32' 29" E a distance of 591.50' to a point;
3.) S 26˚ 50' 29" E a distance of 334.50' to a point;
4.) S 15˚ 05' 29" E a distance of 104.20' to a point;
5.) S 45˚ 25' 29" E a distance of 100.50' to a point;
6.) S 16˚ 34' 29" E a distance of 124.60' to a point;
7.) S 48˚ 10' 29" E a distance of 292.80' to a railroad spike (set) at a southeast corner of the said 28.69 acre tract, said railroad spike also being in the former centerline of Adena Road;

Thence along an easterly line of the said 28.69 acre tract, and also along the former centerline of the said Adena Road by the following described (2) courses:

1.) N 40˚ 40' 07" E a distance of 285.60' to a 5/8" iron pin (set);
2.) N 55˚ 15' 06" E a distance of 156.90' to a railroad spike (set);

Thence S 36˚ 43' 54" E a distance of 706.84' along a southerly line of the Bobill Subdivision as recorded in Pb. 4 Pg. 74, Recorder's Office, Ross County, Ohio, to an Angle iron (fnd) at the

southeast corner of the said Bobill Subdivision, said angle iron also being in the northerly line of the Philclare Subdivision, as recorded in Pb. 4 Pg. 13, Recorder's Office, Ross County, Ohio;

Thence S 53˚ 10' 47" W a distance of 487.43' along the westerly line of the said Philclare Subdivision to a 5/8" iron pin (fnd in conc.) at the southwest corner of the said Philclare Subdivision, said iron pin also being at a northwest corner of a tract of land as conveyed to Saint Margaret's Cemetery;

Thence S 02˚ 11' 08" E a distance of 419.20' along a westerly line of the said Saint Margaret's Cemetery to a 5/8" iron pin (set) at the southwest corner of the said Saint Margaret's Cemetery, said iron pin also being at a northwest corner of the said Hess Subdivision No. Two;

Thence along westerly lines of the said Hess Subdivision No. Two by the following described (3) courses:

1.) S 01˚ 42' 56" E a distance of 84.00' to a 5/8" iron pin (set);
2.) S 04˚ 37' 24" W a distance of 593.62' to a 5/8" iron pin (set);
3.) S 04˚ 33' 14" W a distance of 89.90' to the Point of Beginning containing 294.742 acres more or less, subject to all easements, restrictions, and rights-of-way of record.

This description was prepared from a field survey made by Ronald C. Donahue Jr. in August 1991.

The bearings contained herein are based on the bearing (N66˚ 45' 00" W) of a southerly line of the remainder of the State of Ohio's 315.85 acre tract.

Boundary Justification:

The boundaries described above encompass the portion of Thomas Worthington's hilltop land that historically contained the house and surrounding outbuildings, formal landscape features, drive, and vistas, which came to be known as Adena.

11. FORM PREPARED BY

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