

United States Department of the Interior
National Park Service

SENT TO D.C.

1/10/96

National Register of Historic Places Registration Form

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

1. Name of Property

historic name Morton, Asher, Farmstead

other names/site number Neal House

2. Location

street & number Lower Terre Haute Rd., 4.5mi.so.Paris, U.S.150 not for publication

city or town Paris vicinity

state Illinois code IL county Edgar code 045 zip code 61944

3. State/Federal Agency Certification

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

William J. Carter / SHPO 1-9-96
Signature of certifying official/Title Date

Illinois Historic Preservation Agency
State of Federal agency and bureau

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

Signature of certifying official/Title Date

State or Federal agency and bureau

4. National Park Service Certification

I hereby certify that the property is:	Signature of the Keeper	Date of Action
<input type="checkbox"/> entered in the National Register. <input type="checkbox"/> See continuation sheet.	_____	_____
<input type="checkbox"/> determined eligible for the National Register <input type="checkbox"/> See continuation sheet.	_____	_____
<input type="checkbox"/> determined not eligible for the National Register.	_____	_____
<input type="checkbox"/> removed from the National Register.	_____	_____
<input type="checkbox"/> other, (explain:)	_____	_____

Asher Morton Farmstead

Name of Property

Edgar Co., IL

County and State

5. Classification

Ownership of Property

(Check as many boxes as apply)

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

Category of Property

(Check only one box)

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

Number of Resources within Property

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

Table with 2 columns: Contributing, Noncontributing. Rows for buildings, sites, structures, objects, Total.

Name of related multiple property listing

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

Number of contributing resources previously listed in the National Register

N/A

N/A

6. Function or Use

Historic Functions

(Enter categories from instructions)

DOMESTIC/single dwelling, DOMESTIC/secondary structure, AGRICULTURE/SUBSISTENCE/agricultural outbuilding

Current Functions

(Enter categories from instructions)

DOMESTIC/single dwelling, DOMESTIC/secondary structure, AGRICULTURE/SUBSISTENCE/agricultural outbuilding, AGRICULTURE/SUBSISTENCE/animal facility

7. Description

Architectural Classification

(Enter categories from instructions)

Greek Revival, Other: I-House

Materials

(Enter categories from instructions)

foundation Concrete, walls Weatherboard, roof Asphalt, other Wood

Narrative Description

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

8. Statement of Significance

Applicable National Register Criteria

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

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

Criteria Considerations

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

Property is:

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

Areas of Significance

(Enter categories from instructions)

Architecture

Period of Significance

c. 1860 - c. 1890

Significant Dates

c. 1860

c. 1890

Significant Person

(Complete if Criterion B is marked above)

N/A

Cultural Affiliation

N/A

Architect/Builder

Morton, Asher/Builder

Narrative Statement of Significance

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

9. Major Bibliographical References

Bibliography

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

Previous documentation on file (NPS):

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

Primary location of additional data:

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

Name of repository:

Asher Morton Farmstead
Name of Property

Edgar County, IL
County and State

10. Geographical Data

Acreege of Property Approximately 6 acres

UTM References

(Place additional UTM references on a continuation sheet.)

1	116	444670	41371651810
	Zone	Easting	Northing
2			

3			
	Zone	Easting	Northing
4			

See continuation sheet

Verbal Boundary Description

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

Boundary Justification

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

11. Form Prepared By

name/title Alice Edwards Novak/Preservation Planner + Karen Kummer/Arch.Historian

organization ArchSearch date 10/95

street & number 2801 Holcomb Drive telephone 217.367.1855

city or town Urbana state IL zip code 61801

Additional Documentation

Submit the following items with the completed form:

Continuation Sheets

Maps

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

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

Photographs

Representative black and white photographs of the property.

Additional Items

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

Property Owner

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

name Sandra and Tom Neal

street & number RR 4, Box 150 telephone 217.463.1070

city or town Paris state IL zip code 61944

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

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

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Asher Morton Farmstead

Located on the Lower Terre Haute Road (County Road 4), 4-1/2 miles south of Paris in Edgar County, Illinois, the Asher Morton Farmstead is set among other farms, both modern and historic, which are scattered along County Road 4 in Elbridge Township. The Morton Farmstead is approximately one-quarter of a mile south (and across the road) from its nearest neighbor. The tiny community of Nevins is less than a half mile south of the Morton Farmstead.

The Asher Morton Farmstead consists of a house, summer kitchen, and hay barn built by Asher Morton c. 1860. Having been used continuously as a working farm, the original three building Asher Morton complex has been added to historically and recently. The current farmstead also includes a second barn (c. 1900), a garage now used for storage (c. 1920), another garage (c. 1940), a modern garage (1994), a cattle pen (c. 1960), and windmill (c. 1930). The features of the property which were not constructed by Asher Morton are listed as noncontributing, although, in terms of the National Register, at least four of them are historic. Outside of the boundaries of the nominated property is a modern horse barn and two corncribs.

The farm complex has a generous setback from the county road, and is set among mature trees; the buildings included within the boundaries of the farmstead are surrounded entirely by pasture land, with goats, cattle, and a few donkeys roaming the grounds. Just outside the fence line which separates the front pasture from the complex of buildings is the berm which remains from the Paris and Terre Haute Railroad line, now vacated. The land has been acquired by the current owners of the Morton Farm and the tracks have been removed, but the impression of the close proximity of the former railroad line to the Morton House is still quite evident. Trees gracefully frame the former railroad line. The boundary of the farmstead has been drawn to include the setback and Morton-constructed buildings, one modern horse barn in the vicinity of the 1994 garage has been excluded, as have two corncribs to the rear of the Morton barn; these buildings are outside of the fence line which surrounds the main concentration of buildings. The period of significance, c. 1860 to c. 1890s reflects the construction of the original Morton buildings and the kitchen addition to the house.

The entire 200 acre tract owned by Asher Morton remains intact with the ownership of the house. To the west, pastures, rolling hills, woods, ponds, and a lake are among the additional acreage which includes several other outbuildings. The property remained in the Morton family until 1959, when Asher and Jane Parrish Morton's daughter, Lil, passed away.

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Asher Morton Farmstead

House

Exterior

The residence is a two-story rectangular shape building, altered from an L-shape, with intersecting gable roofs and brick interior end chimneys. Concrete parking covers the original brick foundation; the wood frame building is sheathed in poplar siding with a four-inch exposure. The three bay main (east) elevation is framed by a watertable and narrow pilasters with simple molded caps. A plain wide frieze spans the dwelling above the second story and below wide overhanging eaves; the molded cornice has wave-like vergeboards hanging from the lower edge of the cornice.

The center entry bay consists of a one-light over two-panel door (with twelve-light storm door) with narrow one-light sidelights over panels, and a three-light transom. Surrounding the entryway is a wide plain architrave with the original pull doorbell on the south side. A flat roof, one bay porch shelters the entry and consists of square fluted posts and pilasters set on molded bases with simple molded caps. A wide plain frieze with dentil course is below the wide overhanging eaves. A short wood open "V" railing tops the roof; behind the railing is a secondary entry to the porch roof consisting of a twelve-light over two-panel door. Early twentieth century wire cut brick outlines the concrete center of the two stairs and narrow porch deck which provide access to and supports the porch. A circa late 1860s photo shows the entry porch with classically inspired double columns at the front corners of the porch. The cornice of the entry porch also had scroll-like vergeboards. Today the porch only has one post on each front corner and the vergeboards were removed at an unknown date.

Six-over-six double-hung windows with simple wood surrounds and molded drip caps flank the center doorways. Original wood louvered shutters are mounted beside the window and upper entry openings.

The secondary (north) elevation consists of the main two-story block and a one-story gable roof addition to the west. Six-over-six windows flank paired center entries on each story. The entries on the first story are one-light over oval and square wood panel doors (with twelve-light storm doors), while the doors on the second floor are narrow being eight-panes over a single wood panel. The architrave surrounding the first story entries is plain, but with triple side reveals. A two-bay flat roof porch, similar to the main facade porch, shelters the paired entries with a corresponding "V" upper railing and wire cut brick and concrete deck. However, paired tapered paneled posts and single pilasters support a wide plain frieze. (see historic photo views #17-18 and #18-18.) A c. late 1860s photo shows the porch with classically inspired double columns

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Asher Morton Farmstead

at the front corners of the porch, a scroll-like open woodwork at the cornice, and a short wood open "V" railing on top of the roof. Sometime before 1900 as evidenced in a c. 1900 photo this porch was updated with slender, turned posts and decorative scrollwork. In the 1920s the porch was remodeled to its present appearance.

Other details of the main facade are repeated on this elevation such as the window surrounds with molded drip caps, original louvered shutters, corner pilasters, and plain wide frieze. The molded cornice with wave-like vergeboards is also duplicated. An interior end chimney is to the west. A simple wood one-story addition, built around 1890, is attached on the west; its original center double-hung window was replaced with a shallow bay window in 1959.

The enclosed porch returns along the c. 1890 kitchen addition west elevation with an entry flanked by modern windows; an off-center (to the south) double-hung window and gable vent are also on this elevation. The main house two-story section is blind except for a single four-light gable apex window. Frieze and cornice details are also repeated and a single pilaster is on the north corner.

The east gable end section of the south elevation is blind; however, corner pilasters frame the wall and the wood frieze, cornice and wave-like vergeboards form an end gable return. A center bulkhead entry accesses the cellar. A porch, enclosed with windows, to the west extended the house's original porch c. 1950, infilling the house's original L-shape. It consists of nine modern one-light windows and similar wood siding. An entry to the porch is located to the east, near the original gable end section, and is sheltered by a modern (1994) gable hood/walkway that is attached to a three-car garage situated to the south. A room was constructed above the southern half of the enclosed porch about 1950; it also has similar wood siding, vergeboards and has two sets of modern one-light paired casements.

Interior

Oak, walnut, and poplar constitute the majority of the interior framing of the house. The floors consist of long wide planks of either poplar or ash, while the walls and ceilings are of plaster and lath construction. All of the interior woodwork, original to the house, is painted. Doors on the first story are four-paneled with original rim locks and porcelain knobs; narrow one-light transoms surmount the doors. Greek Revival-influenced shouldered architraves with a lintel cornice surround the principal doors; window architraves are similar with wood panels below. Wide baseboards are found throughout the house; those of the major rooms have a molded or curved cap.

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Asher Morton Farmstead

The interior plan consists of four rooms per story over a half cellar with a one-story, single room c. 1890 addition to the rear. The main doorway opens into a center hall which separates the front (east) half of the building into a north parlor and music room or south parlor. (Two of the Morton children gave music lessons in the south parlor, thus the name.) Curving walnut stairs rise along the south wall of the hallway to a small landing at the front of the house. The newel post and handrail are also walnut, while the turned spindles are painted; the height and curve of the balustrade is echoed in the plaster and chair rail of the staircase wall. The newel post is hexagonal, with an overhanging top and raised center.

A simple classically-inspired fireplace is the focus of the north parlor. Plain pilasters with simple bases and molded entablatures support wide, but shallow scroll consoles set along a very wide wood frieze. These elements are surmounted by a narrow molded cornice and mantel shelf. The fireplace opening itself, now closed off via a metal coal insert, has a glazed green tile surround and hearth. The fireplace and corresponding chimney project into the parlor about two feet. To the east of the fireplace is a window; an exterior door is to the west. A similar classically-inspired fireplace is located across the hall in the music room or south parlor. This room's fireplace pilasters also have simple bases and entablatures, but are surmounted by wide triglyph blocks that in turn support the molded cornice and mantel shelf. A plain frieze is between the triglyph blocks. The fireplace opening is infilled; a wood burning stove is set in front of the fire box. Slightly recessed and flanking the fireplace are original built-in storage units of similar design; however, the fireplace opening has been replaced with double wood paneled doors and the "frieze" area consists of a wide drawer. The tops of the storage units are continuous with the mantel shelf.

The dining room is located to the west of the parlor. Its woodwork is simpler in design as the architraves have no "ears" and the baseboard has no molded cap; however, a chair rail encircles the room. A very steep winding enclosed staircase is located in the southwest corner of the room, behind a doorway. To the right (north) of the staircase is a wood paneled wall with center fireplace and original built-ins which occupy all of the room's west wall. Although this fireplace continues the same classically-inspired pattern displayed in the other two fireplaces, it is very simple in design. Simple pilasters with plain molded bases and caps support plain blocks which flank the frieze and in turn support the simple molded cornice and mantel shelf. Painted brick surrounds the fireplace opening and forms the hearth. Above is vertical wood paneling with a built-in storage unit to the left over the mantel shelf. Another storage unit is built-in to the left of the fireplace and below the staircase. Slightly recessed and to the right is a three-part storage

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Asher Morton Farmstead

cabinet consisting of lower double doors, two centrally located drawers, and tall upper double doors; the upper section has been altered to also open into the kitchen.

Behind the entry hallway is the original pantry which connects to the dining room via a wide doorway. This room also has simpler woodwork and a wood dado set below a very low chair rail. A built-in china cabinet is located in the southwest corner directly opposite a modern closet; a modern bathroom was also added to the northeast corner. Both the closet and bathroom were constructed c. 1950. The c. 1890 rear kitchen addition now contains a modern kitchen with entirely different, albeit salvaged, historic woodwork. Around 1950, the original porch was expanded to align with the rear of the c. 1890 kitchen wing, and the entire porch was enclosed (southwest corner). Original details extant in the enclosed porch included the beaded ceiling and hand pump.

The woodwork of the second story is simpler in design and consists principally of splayed lintels with molded caps and plain baseboards; the doors are Greek Revival-inspired with two vertical panels. The second story has four bedrooms, a bathroom and stair landing. A doorway from the stair landing exits onto the front/east porch roof; likewise, narrow doorways from the north two bedrooms exit onto the north porch roof. Three bedrooms are original to the house while the southwest corner bedroom, over the enclosed porch, was created around 1950. The bathroom (middle rear/west) is also not original to the house. Contributing building.

Summer Kitchen, c. 1860

The one-story summer kitchen was built around 1860 with board and batten siding and a gable roof (now asphalt shingled) with a parged concrete ridge chimney off-center to the west; the brick foundation is concrete parged. A shed roof storage addition was constructed on the west elevation around 1945. The main (east) elevation has a center door made of vertical wood planks with decorative strap hinges and a small square gable opening (now covered by wood); both openings have simple wood surrounds. Rake boards and overhanging eaves complete this elevation.

The south elevation is plain except for a single three-light over three-panel door to the east and narrow overhanging open eaves with exposed rafter tails. On the opposite elevation (north) are two, four-over-four double-hung windows with simple plain surrounds. A simple board and batten door is to the west at the junction of the original building and shed roof addition. The addition, used for storage, comprises the west elevation. It has a small slider door opening to the south.

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Asher Morton Farmstead

The interior of the summer kitchen consists of three modest rooms: a main room and two small rooms flanking the fireplace. Beaded siding, hung horizontally, sheaths the walls and ceiling, while wide planks (painted) cover the floor of the main room. The focus of this room is the brick fireplace with painted concrete hearth and original metal cooking crane. An unadorned wood mantelpiece, consisting of two uprights with simple caps, a wide "frieze" and plain mantel shelf with backboard surround the fireplace. Most of the chimney is covered with the beaded wall siding, but a center rectangular section is exposed and contains a now covered hole for a stove pipe. The rear of the fireplace projects into the smokehouse. To the north is the smoke room complete with hooks and apparatus for hanging meat; to the south is a storage room with a wall ladder to the attic storage area. Both rooms have plain exposed stud walls and concrete floors. Contributing building.

Hay Barn, c. 1860

Located at the northwest corner of the farm yard, is a large three bay-wide barn also attributed to Asher Morton, c. 1860. The barn has an asphalt shingle covered gable roof with open eaves above vertical wood sided walls. The main (east) elevation has a pedestrian door to the south, four central four-light windows, and a large slider door to the north with inserted pedestrian entry. Two small concrete buttresses have been added for structural support to the lower portion of the wall. At the apex of the gable is a large hay door, hinged at the bottom; an overhang protects the opening and provides support for the original track and pulley system for operating the door and lifting hay bales into the barn. Four-light windows flank the opening.

The south elevation has two central door openings for animal egress into an adjacent pen. A four-light window is located to the east while a pedestrian door is at the west end. The north elevation has large double slider doors off-center to the west with two, four-light windows to the east. An opening with shuttered closure is to the west. The center of the rear (west) elevation is unsheathed, exposing the open framework for ventilation of the interior storage area. Another opening with shuttered closure is to the north; a section of this elevation are sheathed in corrugated metal.

Heavy hand hewn mortise and tenon wood framing comprises the interior structure of the barn. A center passage runs north and south with a two-story section on the east half and storage areas on the west half. The center of the east section has three stalls below upper level hay storage, to the northeast is a storage area, while animal pens are located along the entire south side. A ventilated corn storage area is in the center of the west half; another storage area is in the northwest corner. Contributing building.

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Asher Morton Farmstead

Garage, 1994

To the immediate south of the house is a modern (1994) one-and-one-half story, three-car, side gable, vinyl sided garage which faces east. A pedestrian entry is to the west on the north elevation with a modern gable roofed open walkway to the enclosed porch of the house. The rear (west) elevation has three, six-over-six double-hung windows, while the south elevation has two such windows on the first story and two windows in the gable. Noncontributing building.

Garage, c. 1940

An oversized, two-car garage is situated to the northwest of the summer kitchen. It has asphalt shingled hip and shed roofs and modern vertical vinyl sided walls. The south section (one car) has the hip roof and an overhead garage door on the east elevation; the south elevation has a pedestrian door to the east and a center twelve-light hopper window. The north section (one car) has a shed roof and is open on the east elevation, although a screen made of wood shutters is along the southern edge of the opening. A rectangular beveled glass window is in the center of the north elevation; the entire rear (west) elevation is blind. Noncontributing building.

Garage/Storage, c. 1920

Behind and to the north of the two-car garage is a historic, one-car gable roof garage that is entirely sheathed (roof and walls) in historic corrugated metal sheets. A metal slider door occupies the east elevation with a four-light sash in the gable. The south elevation has a small door to the east and a central four-light window. Both the north and west elevations are blind. The building is now used for storage. Noncontributing building.

Small Barn, c. 1900

Between the one-car garage and the hay barn is a smaller gable roof barn with shed roof addition. The roof is corrugated metal and the walls have vertical wood siding. An oversized slider door is located below the gable, and is flanked by regular sized doorways: to the south is a wide hinged door, to the north are double hinged doors. The slider door has an inserted pedestrian entry and an opening is in the gable above the doorway. A shed roof addition was constructed along the south elevation around 1961, and is composed of salvaged four-light garage doors connected as to make a slider doors. A single central six-light casement window is on the west elevation; the north elevation is blind. The interior of the barn has open wood framing with a small loft space; the floor is concrete. The barn is used primarily for storage. Noncontributing building.

Windmill

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Asher Morton Farmstead

The windmill, c. 1930, consists of the steel skeleton tower; the vanes and steel sails were lost in a windstorm. The well itself is 170 feet deep, and is contaminated with salt water. It is located to the east of the cattle loading pen. Noncontributing structure.

Cattle Pen

Located to the east of the barns and north of the house is a cattle loading pen. L-shaped in plan, the pen consists of horizontal plank fencing with a cattle loading ramp along the west edge. The pen was constructed about 1960. Noncontributing structure.

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Asher Morton Farmstead

The Asher Morton Farmstead is eligible for listing in the National Register of Historic Places under Criterion C for Architecture. Built c. 1860 by Asher Morton (with assistance from his brother Israel), the I-House form with Greek Revival and modest Gothic Revival detailing seen on the house is indicative of the builder traditions and expressions of the period. While the 1860 date may seem late for influence of the Greek Revival and Gothic Revival styles, the date of migration (1850) of the builder/resident would have affected the building traditions shown in the house. The related contributing outbuildings--a summer kitchen and barn--were also constructed by Asher Morton, and reflect their period of construction through their function, building characteristics, and construction methods. The locally significant farmstead's period of significance is c. 1860 to c. 1890 when the kitchen addition was added on to the rear of the house.

The facade and main body of the Asher Morton house may be analyzed as an I-House, a combination of the Pre-Classic (three bay) and Classic (five bay) I-House characteristics. Despite this vernacular house type's wide distribution in the Chesapeake Bay and Upper Ohio Valley regions, its name is derived from its widespread distribution in the "I states"--Indiana, Illinois, and Iowa. As defined by Steven C. Gordon in his *How To Complete the Ohio Historic Inventory*, the I-House may be sub-classified into three versions: Pre-Classic, Four Bay, and Classic. The Pre-Classic I-House is without a central passage; the stairway can be located in either of the two downstairs rooms.¹ The plan of the Pre-Classic version is two rooms over two rooms, and by definition, the sub-type is three bays wide.

The Asher Morton house, despite its three bay facade, is actually a three-bay version of the Classic I-House, which by definition is more typically associated with a five bay facade. This sub-type, too, has the two rooms over two rooms plan, but differs from the Pre-Classic in the number of bays and a central hall. Key to the correct definition here, is the central hall with staircase featured in the Morton house. The Classic sub-type is also commonly identified with having one or two story ells on the rear elevation, usually for a kitchen.² In the case of the Morton house, the two story rear ell was for a formal dining room, with the house's two front rooms used as a parlor (north) and music room (south) according to family records. In his definitions of sub-types, Gordon notes that the form and plan of the Classic I-House--its separate hallway, front parlor, and rear wing--"reveals a growing trend toward privacy." This is likely true with the Morton house, where the eating, parlor, and music rooms provide privacy for various functions, with the kitchen functions remaining removed to the rear of the house, in a summer kitchen in convenient proximity to the small rear pantry space adjacent to the dining room in the main house block. Gordon further sites the *Report of the Commissioner of Patents*

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Asher Morton Farmstead

for the Year 1859, which included a quote from the United States commissioner of patents: "In houses with five windows on the front, upstairs, all placed at equal distances, and four windows and a central door below, we have what is by many considered the perfection of regularity and order."³

That "perfection of regularity and order," whether five bay or three bay, "symbolized prosperity and respectability both among farmers and among businessmen and professionals" throughout the rural eastern United States.⁴ The I-House symbolized nineteenth century affluence "born of the land," and became one of the more noticeable traditional house forms.⁵ Essentially a Hall and Parlor house type with an added central hallway, the I-House form may be traced to Old World roots inspired by Renaissance ideas.⁶ Dating from c. 1820-c. 1890, the I-House form quickly spread "west" into the TransAppalachian interior with Pennsylvanians and Upland Southerners, and into the Lower South with southern coastal migrants.⁷ The impressive formality of the house type was enhanced when facades faced public thoroughfares, exposing a wide front elevation, wider than that of any other early house type except the full double pile Georgian house.⁸ "Its popularity reflected a newly emerging democratic agrarian society."⁹ The distribution of the I-House as a popular vernacular building type may first be associated with the rise of commercial agriculture associated with the development of regional railroad networks.¹⁰ The prevalence of the I-House reflected both folk and popular culture as it was used by builders almost everywhere in the Eastern United States in the mid to late nineteenth century.¹¹ Common to the use of the house type is the application of some type of detailing, with typically the influence of the Federal, Greek Revival, Gothic Revival, or Italianate architectural styles (the popular styles during the period of the I-House) being used.

Based on this information, Asher Morton's selection of the I-House is not surprising. Eastern influence, agriculture, carpentry/building crafts, and some degree of affluence may be found in Morton and his family history. Asher's grandfather, Benjamin I, was born in 1750 and served in the Revolutionary War on the staff of General Washington as an Aide-de-camp; he was with Washington at the surrender of General Burgoyne and the British Army at Yorktown.¹² As county histories make no reference to Benjamin I's immigration, the family's roots in the United States are presumed to date to before 1750. Asher's father, Benjamin II, was born March 26, 1787; he served in the War of 1812. In 1817, Benjamin II and Hannah Janney married, and over the next twenty-one years, the couple had thirteen children.¹³ Most, if not all, of the Morton children were born in Preble County, Ohio, in westernmost Ohio.¹⁴ Four sons and one daughter of that generation migrated to Edgar County, settling in the vicinity of Nevins, southeast of Paris, Illinois.¹⁵ Asher Morton was one of the five migrants. Born in 1823, Asher arrived in Edgar

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County in 1850 following his brother, John, who had arrived around 1845.¹⁶ He married Lydia Jane Parrish in 1851, and the couple had eight children; five survived. Asher Morton apparently did well and quickly, purchasing 140 acres of land which he farmed. In 1860, Asher began a sawmill business, an enterprise in which he maintained an interest through at least the 1870s.¹⁷ The 1879 county history notes the sawmill as being four miles south of Nevins; whether it was always at this location is not known.

As Asher Morton's use of the Classic I-House is not surprising, his use of references of the Greek Revival, and modestly, the Gothic Revival stylistic influences is also not surprising. Dating from c. 1820 - c. 1860, the Greek Revival style was based upon classic precedent, particularly that of the Greeks, and was due in part to an increased interest in archaeology.¹⁸ Well beyond that interest, was the "enthusiasm which the whole Western World, and particularly the new republic, showed for the struggles of Greece during her wars of independence."¹⁹ During the 1820-1860 period, Texas, Kansas, Iowa, and Minnesota were opened to settlement and the nation's population grew from 10 million to 31 million, with United States boundaries stretching to the Pacific.²⁰ Ingenious plans, gracious conceptions of space treatment, and facades that showed true refinement of proportion and finish were really American inspirations, using only a revival in the decorative vocabulary which was based upon classical Greek detail.²¹ Beyond its architectural principles, Greek Revival was "the language of a nation that welcomed innovation and aspired to greatness."²² The classical elements of the style offered a selection which was "versatile enough to express both regional vernacular and urbane design concepts, and a mood that was romantic as well as rational."²³

Elements of the Greek Revival style include columns or pilasters (often Doric or Ionic orders); trabeated entrances (often recessed with Latin cross- or two-paneled doors); 9/6 or 6/6 double-hung sash (with larger sash/muntins and panes than found in the Federal style); cornice returns and heavy entablatures; Greek motifs above doorways or frieze panels; and an overall symmetry and formality.²⁴ Interiors may feature Doric architraves with "Greek ears" on top of battered sides, egg-and-dart and acanthus carvings, deep baseboards and post and lintel mantels, and plaster ceiling medallions with foliated rosettes or anthemia in relief.²⁵

Through the use of pattern books such as Minard Lafever's *Modern Builder's Guide* (1833) and *Beauties of Modern Architecture* (1835), the Greek Revival style was easily popularized by American carpenter/builders.²⁶ The Gothic Revival style was a logical companion to the Greek Revival style in terms of the romanticism of the style and the availability of the style through pattern books. In 1850, landscape architect and author Andrew Jackson Downing wrote *The*

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Architecture of Country Houses, stating "It is in the solitude and freedom of the family home in the country which constantly preserves the purity of the nation and invigorates its intellectual powers."²⁷ Downing's book is credited with being one of the earliest and most influential pattern books of the period. Key, here, is the sense of the picturesque. While high style Gothic Revival could include extensive use of pointed arches through steeply pitched gable roofs and lancet windows, "gingerbread," board and batten walls, and perhaps dripmolds with shoulders over windows, influence of the style could be quite simple as could the Greek Revival style.

The Asher Morton house shows the symmetrical formality and some detailing which expresses influence of the Greek Revival style. The main, three bay facade is framed by a watertable and narrow pilasters with simple molded caps. A plain wide frieze spans the house above the second story. Adding to the "picturesque," an unusual "wave-like" open wood vergeboard hangs from the lower edge of the cornice, showing inspiration from the Gothic Revival style. The formal central entrance shows further influence of the Greek Revival style, with its single light over two panel door and narrow single light sidelights over panels, each (sidelight and door) with a single light transom. A flat roof, single bay portico shelters the entry. It consists of square fluted posts and pilasters set on molded bases with simple molded caps. The portico's wide plain frieze includes a dentil course below the wide flat roof eaves. A short wood open "V" railing tops the roof with a secondary entrance at the second story. The original wood shutters remain intact at the 6/6 double-hung windows.

Asher Morton's carpentry skills may best be seen in the house's interior detailing. Doors on the first story are four-paneled with original rim locks and porcelain knobs; narrow one-light transom surmount the doors. Greek Revival-influenced shouldered architraves with a lintel cornice surround the principal doors; window architraves are similar with wood spandrel panels. Wide baseboards are found throughout the house; those of the major rooms have a molded or curved cap. The focus of the parlor (front north) is a simple, classically-inspired fireplace. It features plain pilasters with simple bases and molded entablatures and wide, but shallow, scroll consoles set between a very wide wood frieze. These elements are surmounted by a narrow molded cornice and mantel shelf.

A similar classically-inspired fireplace is across the hall in the music room or south parlor. This room's fireplace pilasters also have simple bases and entablatures, but are surmounted by wide triglyph blocks that in turn support the molded cornice and mantel shelf. A plain frieze is set between the triglyph blocks. Slightly recessed and flanking the fireplace are built-in storage units

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with double wood paneled doors; the "frieze" area consists of a wide drawer. The tops of the storage units are continuous with the mantel shelf.

The dining room also attests to Morton's carpentry skills and the influence of the Greek Revival style. Simpler in design, the woodwork includes a baseboard without a cap and architraves without "ears." A chair rail encircles the room. Much of the west wall of the room is occupied by a fireplace and built-ins including a three-part storage cabinet. The fireplace features simple pilasters with plain molded bases and caps supporting plain blocks which flank the frieze and, in turn, support the simple molded cornice and mantel shelf. Detailing becomes increasingly simplified on the second story, where woodwork is essentially limited to splayed lintels with molded caps and plain baseboards. The doors are Greek Revival-inspired with two vertical panels.

Complimentary to the house is the summer kitchen. The board and batten-sided summer kitchen, also attributed to Asher Morton, reflects a traditional building type from the nineteenth century. Such buildings were fairly common for cooking and food preparation. Summer kitchens are typically unadorned, rectangular frame buildings of one or two stories, located behind (as in the case of the Morton's summer kitchen) or directly attached to the rear of farmhouses.²⁸ Morton's summer kitchen is located nearby to the southwest of the pantry, a distance made shorter by the c. 1890 kitchen addition to the house. A wood plank door faces the main house; a small opening above has been covered with wood. The building's south elevation features only a doorway, with a historic three-light, paneled door. The exposed rafter tails of the gable roof's narrow eaves likely indicate an early twentieth century change. The building's only two windows are located on the north elevation; the four-over-four double-hung windows have plain surrounds.

The interior of the summer kitchen consists of a main room with a fireplace; a storage room and smoke room flank the fireplace. The focal point of the main room is the fireplace with its original metal cooking crane. An unadorned wood mantelpiece consisting of two uprights with simple caps, a wide "frieze," and a plain mantel shelf with backboard complete this middle wall. The smoke room is somewhat odd in that one of the north elevation's two windows is located there, and it is part of a frame building. Typically, meat smoking functions were relegated to separate buildings, masonry in construction, and windowless except for door and small ventilation openings. Similar to summer kitchens, the smokehouses were also rectangular buildings with gable roofs, usually one story.²⁹ The meat hooks and related apparatus remaining in smoke room of the summer kitchen, however, clearly indicate some type of meat curing activity occurred in the room. A rear storage shed was added to the building c. 1945. Summer kitchens gradually discontinued in use after 1915, due to electricity becoming more available. Likewise,

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refrigeration and custom packing techniques of the early twentieth century made smokehouses obsolete.³⁰

The barn which is attributed to Asher Morton is more difficult to classify than the two other Morton buildings. The large barn would appear to be a hay barn, a type which became increasingly popular in the late nineteenth century. Lowell J. Soike in "Affordable Barns for the Midwest: Beginnings" in *Barns of the Midwest* notes that the customary practice in early nineteenth century Midwestern farmsteads was to build small barns and related outbuildings for special uses such as corn houses, piggens, and sheds.³¹ However, this practice was subsiding by the 1860s, with the "small crowded village" approach presenting an inconvenient hodgepodge of uses and expensive maintenance problems for farmers.³² "Large barns" with a concentration of functions were coming into vogue. For some, the large barns were seen as expensive luxuries, however. The Midwest was, for a time, somewhat barn deficient in the early settlement period. Due to an absence of wood, water, and stone, barns were quite expensive for most early settlers until railroads opened new markets to the Midwest.³³ Morton, however, with his sawmill and building experience, would not have found a large barn out of his reach financially. Eastern influence, too, likely had something to do with Morton's choice of a large barn. Soike, noting the farms of Iowa, ". . .farmers bring with them from the Eastern states ideas adapted to that locality. They construct large and expensive buildings with heavy lumber, . . .forgetting that the conditions of farming are very widely different in the East and West."³⁴ Constructed with mortise and tenon wood framing and clad with vertical wood, the Asher Morton "large barn" includes space for hay storage, animal pens, and a ventilated corn storage area. It continues to be used in its original function.

The house, summer kitchen, and large barn retains a high degree of integrity, with much of their original materials, craftsmanship, and design preserved. While the house had its covered porch in the southwest reentrant angle extended and enclosed, with a small bedroom added to the second story, the overall integrity of the house is quite good; the numerous intact built-in cabinets and the woodwork in the interior is particularly notable. The overall setting of the original three Asher Morton buildings has changed over the years as the farm as continuously been used as a working farm. While a garage was built to the south of the house in 1994, it is separate from the house, and visually removed from the core of the farmstead. The house and other outbuildings all front on a circular gravel driveway, and despite a span of dates from c. 1860 to 1960 (cattle pen), the impression of the entire group of buildings is quite cohesive and compatible. A small barn, two garages, and the windmill are historic features of the farmstead, but are noncontributing because they are not attributed to Morton as the builder.

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The historic context for the Asher Morton Farmstead was developed by a windshield reconnaissance of rural mid-nineteenth century I-Houses and double pile houses with Greek Revival details in Elbridge, Symmes, Paris, Stratton, Hunter, and Grandview townships of Edgar County, and rural areas of McKee and Denison townships in nearby Clark County. Among the houses found dating to that time period are three other Morton-built houses, according to Morton family tradition, all on the Lower Terre Haute Road (County Road 4) as is Asher Morton's own home, and within approximately one mile north or southeast of his house. Two are variations of the Side Hall Plan house type and the third appears to be an I-House, although its pattern of facade bays is inconsistent. The two Side Hall Plan houses are masonry in construction, and have hip roofs. The one nearest the Morton Farmstead (about one-quarter mile north, and across the road), shows the influence of the Italianate style, with a bracketed cornice. It has been painted white, with a thin parging over the brick; the transoms have been blocked. Neither of those two houses show influence of the Greek Revival style. The third house--a side gable I-House variation--is now covered with asbestos shingles. While the second story of that house features three symmetrical bays, the first story has a secondary entrance, with the main entrance flanked by windows. That house's porch is classically inspired, but from the early twentieth century, a later, post-Morton addition. The house is without detailing or stylistic influence.

While historic farmhouses exist throughout the targeted townships, comparable houses, in terms of stylistic influence, craftsmanship, and integrity, are virtually non-existent. The Kenneth Wilhoit House, County Route 2, Elbridge Township, is a large three-bay double pile house dating to the late nineteenth century. It has been clad with synthetic siding, and most of its windows are 1/1 (with some 6/6 intact). The house's bulbous Ionic columned porch is notable, but appears to date to the turn of the century. The Patrick House (Westbrook) in Symmes Township (County Road 4) is a classic I-House appearing to date around the mid-nineteenth century. It compares favorably with the Asher Morton House. Masonry in construction, the Patrick House has 6/6 double-hung windows with stone lintels and sills, deep cornice returns, and a four-panel door with sidelights and transoms. A modern addition, substantial in size and replicating the historic I-House section, has been added to the rear of the rear ell, creating a U-shape plan.

In the small community of Grandview in southwestern Edgar County is the Tait House, a five-bay, classic I-House with 2/2 double-hung windows, but is without stylistic influence. The walls have been clad with synthetic siding; the central entrance porch dates to be early twentieth century. As this house is not in a completely rural setting, it is not of equal comparison to the Asher Morton House. In Grandview Township, the Brinkerhoff House dates to the Morton time period. The clapboard, side gabled roof house features 6/6 double-hung windows (some

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replacements), cornice returns, and a classically-inspired porch with fluted posts on low paneled pedestals. It appears to be an I-House in form, but it has four facade bays, with its fourth bay being somewhat asymmetrically placed. The Greek Revival influence is even simpler here than on the Asher Morton House, but the house, despite its condition, is notable.

Several examples of the I-House type are in Paris, but typically Greek Revival influence, when seen, is limited to deep cornice returns. Porches showing later Italianate and Queen Anne influence are seen in combination with remnants of the earlier Greek Revival style. Still, the setting of the town of Paris versus rural buildings is not an equal comparison.

Morton apparently did well in his Edgar County life. His land holdings increased to 600 acres by the 1870s.³⁵ The setting of the Asher Morton Farmstead changed around 1872 when the Paris & Terre Haute Railroad received its charter. The line was an extension of the Midland Railroad, and had actually been built from Paris to Decatur about a year before the charter was granted.³⁶ The generous setback which the Morton house had enjoyed for its first twelve years was thus bisected by the train tracks which paralleled the Lower Terre Haute Road. Along with what was no doubt a new found noise, came a bit of added prosperity in the form of Nevins, a new town just a half mile south of the Morton Farmstead. The largest of a series of new towns formed as a result of the new rail line, Nevins was surveyed in 1874 on land belonging to James W. and B.F. Parrish and Asher Morton. (James W. Parrish was Asher's father-in-law.) Asher and his brother, John, built a general store, but their interest (business and perhaps otherwise) was apparently short-lived; at the time of the 1879 county history, the store (which would not have been built before 1874) was already owned by John W. Staples. John Morton also built a warehouse around 1875, an enterprise which apparently realized a considerable grain shipping.³⁷

The 1879 county history notes that Nevins "will grow to considerable proportions and command an excellent trade," but if "considerable proportions" were reached, it is not evident now. A sprinkling of residences and a church are all that remain. As if land platting, farming, running a sawmill, and carpentry were not enough for Asher Morton, he also served as County Coroner for seven years.³⁸

Asher's ventures with siblings were not limited to John. Another brother, Israel, reportedly assisted Asher in constructing some of his buildings. Born in 1831, Israel was the last of the Morton brothers to migrate to Edgar County, arriving around 1860.³⁹ Israel lived with Asher and Jane for a while, until marrying Jane's sister, Mary Margaret Parrish in 1864. Israel bought a farm which was also on the Lower Terre Haute Road, one mile east of Nevins, and is credited

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with building a house and outbuildings there.⁴⁰ Records are not clear regarding exactly which house was Israel's, and whether his house is still extant.

The Morton family had a nearly one hundred-year tenure on the family farmstead. Only five of Asher and Lydia Morton's eight children lived: Emily (b. 1852), Hannorah (b. 1854), Samuel (b. 1859), Gertrude Alice (b. 1866) and Lillian (b. 1869).⁴¹ Emily, Sam, and Lil never married. They lived on the farmstead all of their lives. Lil, the last of the siblings, passed away in 1959. The farmstead's second and current owners Sandra and Tom Neal purchased the farm after in 1959.

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Endnotes

1. Stephen Gordon. *How to Complete the Ohio Historic Inventory* (Columbus: Ohio Historic Preservation Office, 1992), p. 127.

2. Gordon, p. 128.

3. Report of the Commissioner of Patents for the Year 1859, p. 431, as cited in Gordon, p. 128.

4. John A. Jakle, Robert W. Bastian, and Douglas K. Meyer. *Common Houses in America's Small Towns: The Atlantic Seaboard to the Mississippi Valley* (Athens and London: The University of Georgia Press, 1989), p. 120-121.

5. Jakle, p. 120.

6. Ibid.

7. Ibid.

8. Ibid., p. 121.

9. Ibid.

10. Ibid.

11. Ibid.

12. Carol Adams, ed. *Prairie Progress: A History of Edgar County, 1880-1975* (Dallas: Taylor Publishing Co., June 1976), p. 469.

13. Ibid.

14. *The History of Edgar County, Illinois* (Chicago: Wm. LeBaron, Jr. & Co., 1879; reprint ed. Evansville, IN: Unigraphic, Inc., 1968), p. 702.

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For geographic perspective, Preble County, Ohio is between Dayton (Montgomery County, Ohio) and Richmond, Indiana.

15. Adams, p. 469.
16. *The History of Edgar County*, p. 702 and Adams, p. 469.
17. *The History of Edgar County*, p. 702.
18. Talbot Hamlin, *Greek Revival Architecture in America: Being an Account of Important Trends in American Architecture and American Life prior to the War Between the States* (New York: Dover Publications, 1944), p. xvi.
19. Ibid.
20. Carole Rifkind. *A Field Guide to American Architecture* (New York: New American Library, 1980), p. 38.
21. Hamlin, p. xvii.
22. Rifkind, p. 38.
23. Ibid.
24. Gordon, p. 79.
25. Ibid.
26. Ibid.
27. Rifkind, p. 50.
28. Gordon, p. 155.
29. Ibid., p. 154.
30. Ibid., pp. 154-5.

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31. Lowell J. Soike, "Affordable Barns for the Midwest: Beginnings," in Allen F. Noble and Hubert G.H. Wilhelm, *Barns of the Midwest* (Athens, Ohio: Ohio University Press, 1995), p. 81.

32. Ibid.

33. Ibid., p. 86.

34. Ibid.

35. *The History of Edgar County*, p. 702.

36. Ibid., p. 408.

37. Ibid.

38. Ibid., p. 702.

39. Adams, p. 469.

40. Ibid.

41. *The History of Edgar County*, p. 702.

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Adams, Carol, ed. *Prairie Progress: A History of Edgar County, 1880-1975*. Dallas: Taylor Publishing Co., 1976.

Gordon, Stephen C. *How to Complete the Ohio Historic Inventory*. Columbus: Ohio Historic Preservation Office, 1992.

Hamlin, Talbot. *Greek Revival Architecture in America: Being an Account of Important Trends in American Architecture and American Life prior to the War Between the States*. New York: Dover Publications, 1944.

The History of Edgar County, Illinois. Chicago: William LeBaron, Jr. & Co., 1879.

Jakle, John A., Bastian, Robert W., and Meyer, Douglas K. *Common Houses in America's Small Towns: The Atlantic Seaboard to the Mississippi Valley*. Athens and London: The University of Georgia Press, 1989.

Soike, Lowell J. "Affordable Barns for the Midwest: Beginnings," in Noble, Allen F. and Wilhelm, Hubert G.H. *Barns of the Midwest*. Athens, Ohio: Ohio University Press, 1995.

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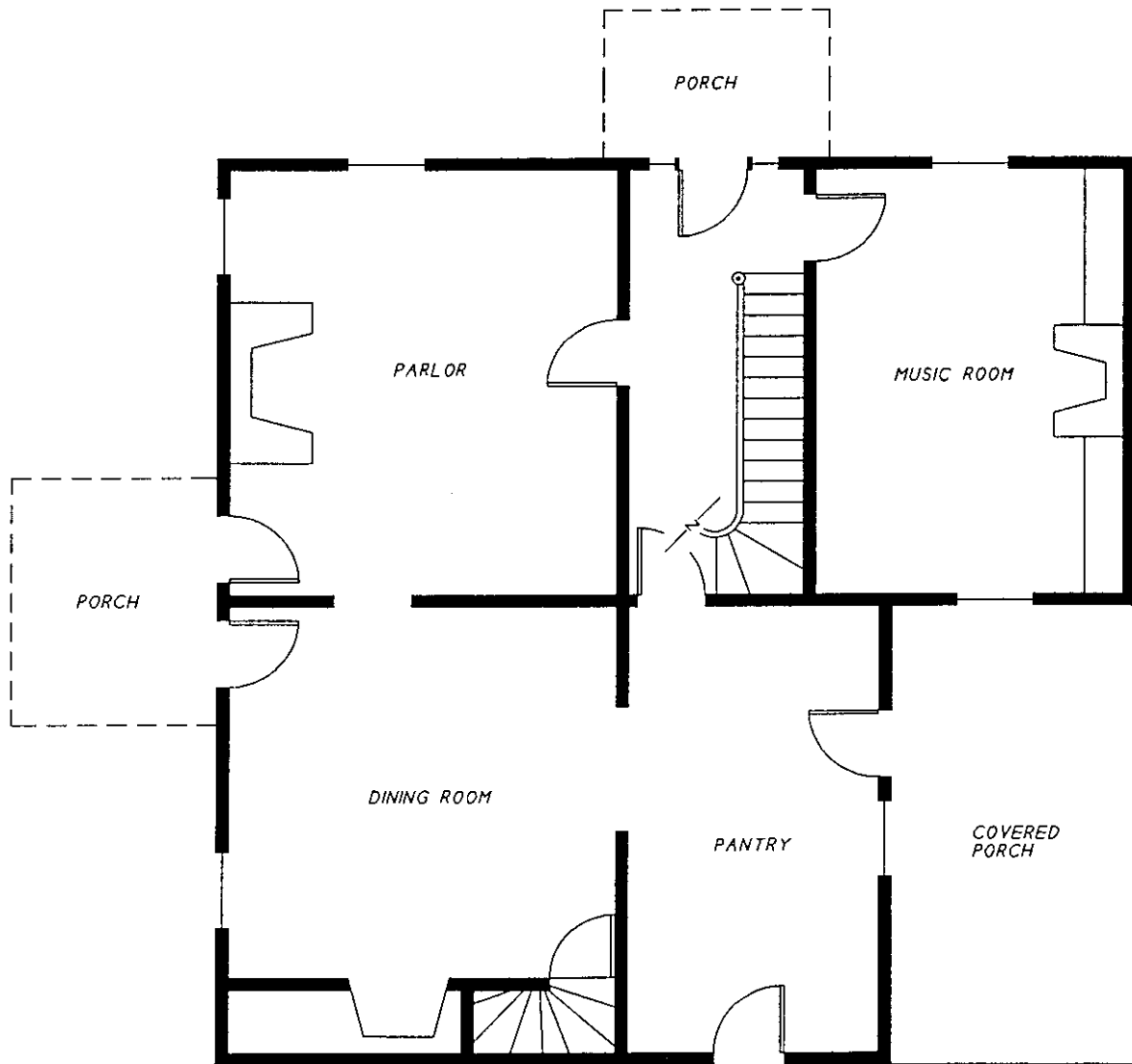
Asher Morton Farmstead

Geographical DataVerbal Boundary Description

Beginning at a point 1568' south (and 28' west) of the Elbridge/Symmes Township marker, go 487' due west along a fence line (which is 28' north of the Elbridge Township/Symmes Township marker) to point which aligns just outside of the west elevation plane of the large barn; then go due south to a point which aligns just outside the south plane of the 1994 garage; then go east 908' to the Lower Terre Haute Road; then go diagonally northwest along the Lower Terra Haute Road to the point of origin. This tract lies within the property described as: the north 100 acres of even width of the SW 1/4 of Sec. 28; the north 100 acres of the even width of the SE 1/4 of Sec. 29; and the north 1 rod of even width of the S. 60 acres of the even width of the SE 1/4 of Section 29; all in T13N, R11W of the 2nd PM in Edgar Co., IL (real estate index numbers 19-28-300-00k and 19-29-400-001). See attached map.

Boundary Justification

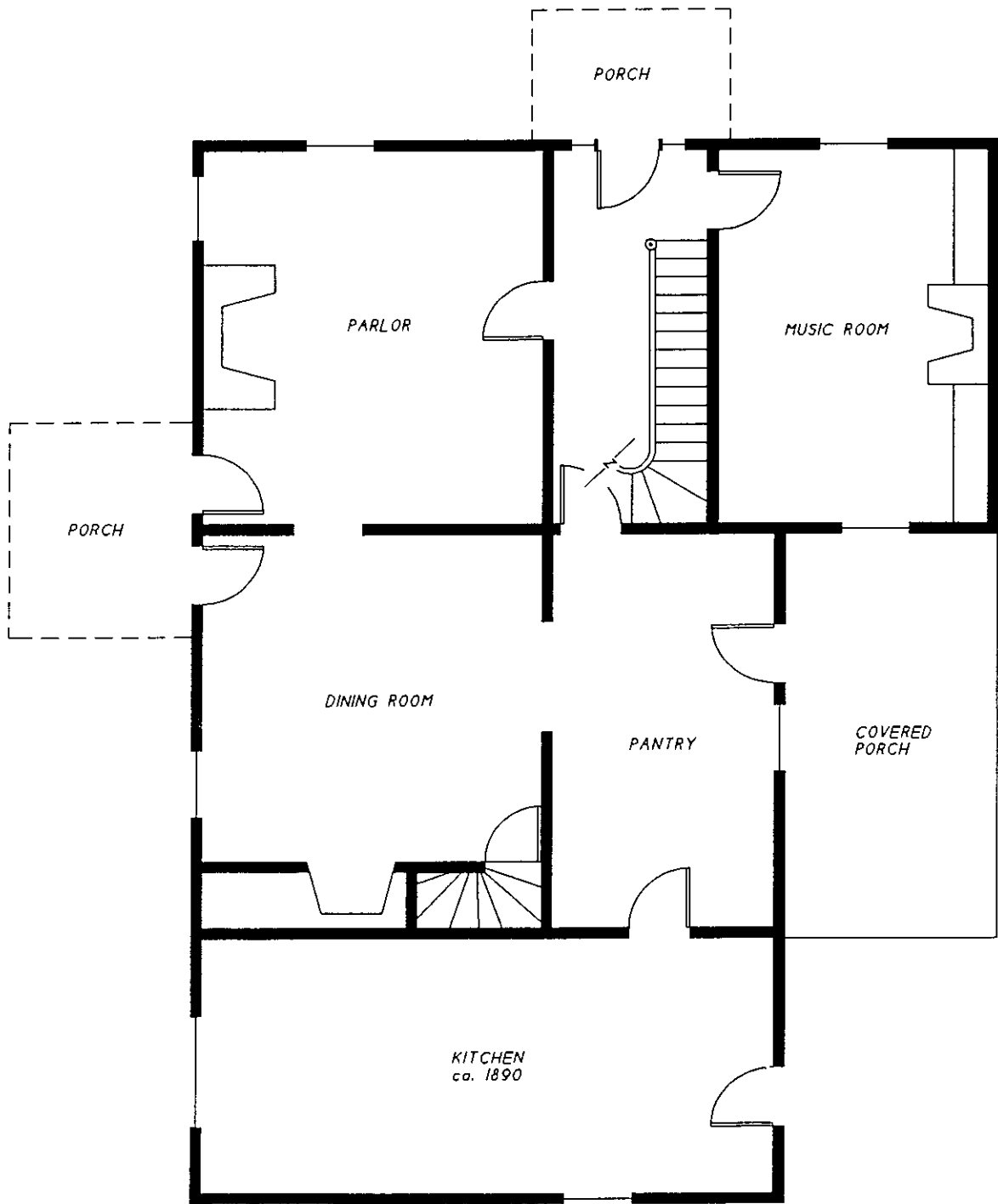
The boundary has been drawn to include the Asher Morton-constructed buildings--the house, the summer kitchen, and the large barn--and the building's setback from Lower Terra Haute Road (County Road 4), the original historic trail/road from the Morton period. To the west and south, the boundaries have been drawn only to include the buildings of the immediate farmstead complex. To the north, the boundary follows a fence line along the driveway into the complex, just north of the north elevation of the Morton-constructed barn.



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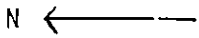
ASHER MORTON FARMSTEAD

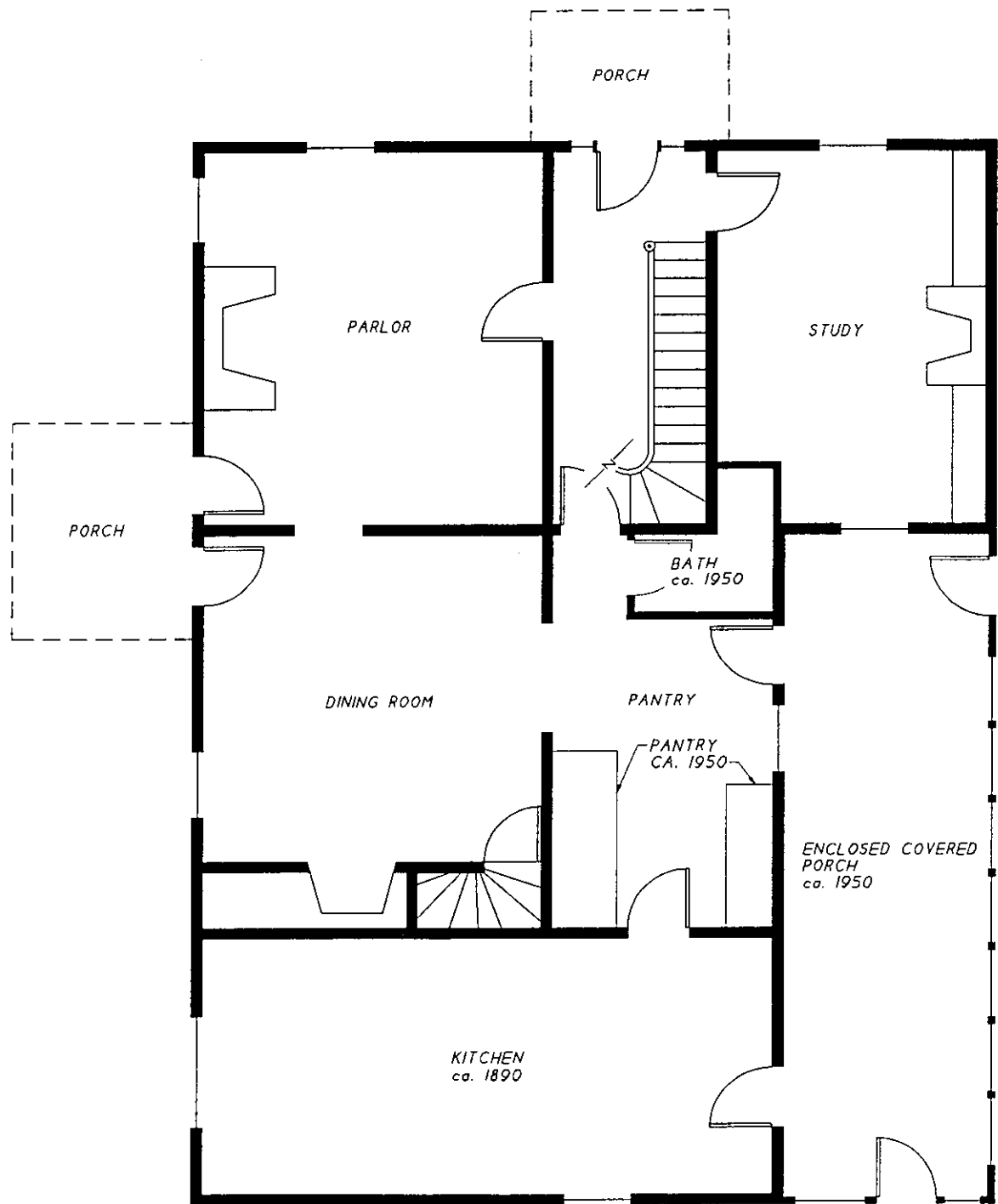
First Floor Plan
ca. 1860



ASHER MORTON FARMSTEAD

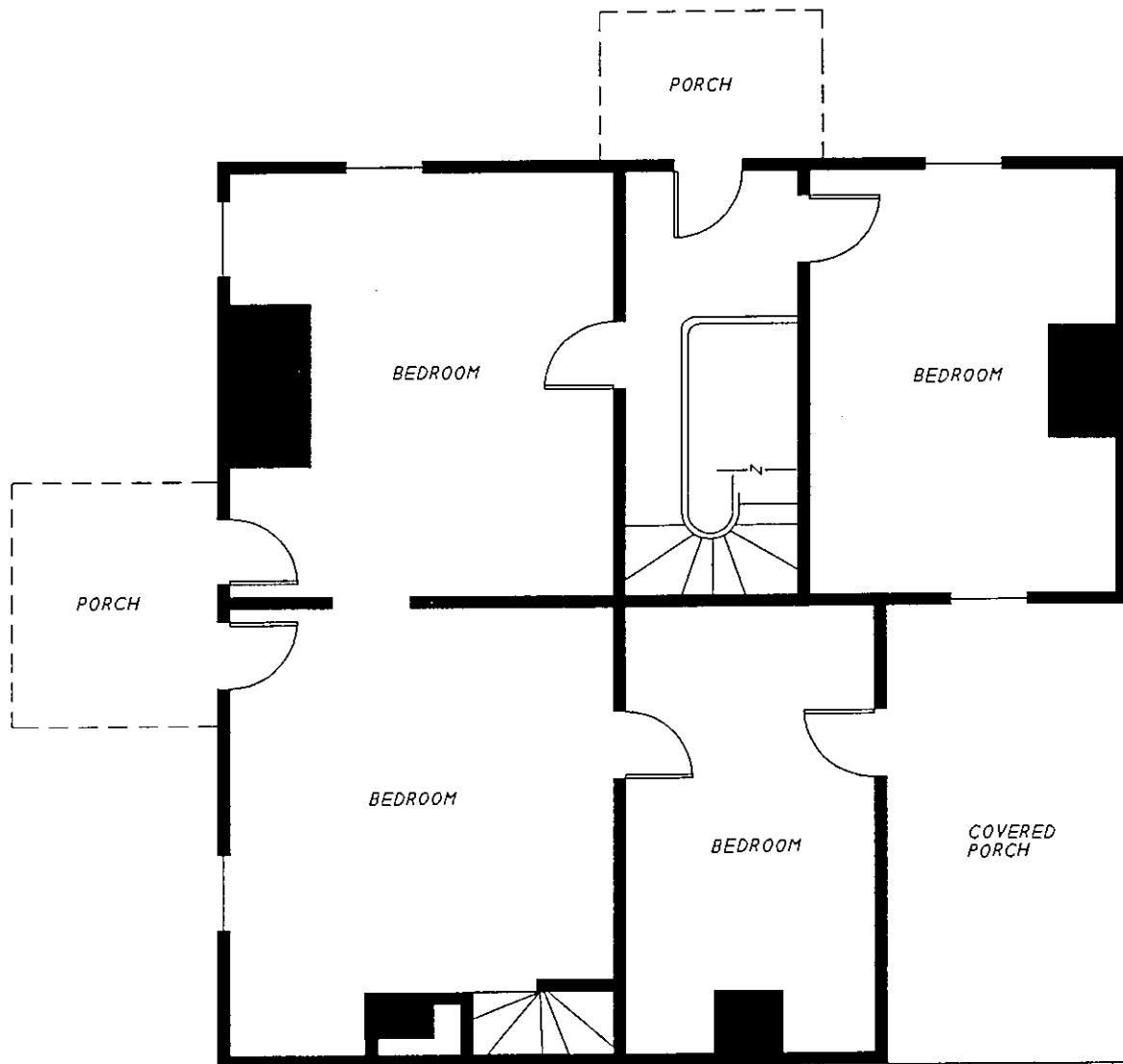
First Floor Plan
after 1890





← ASHER MORTON FARMSTEAD

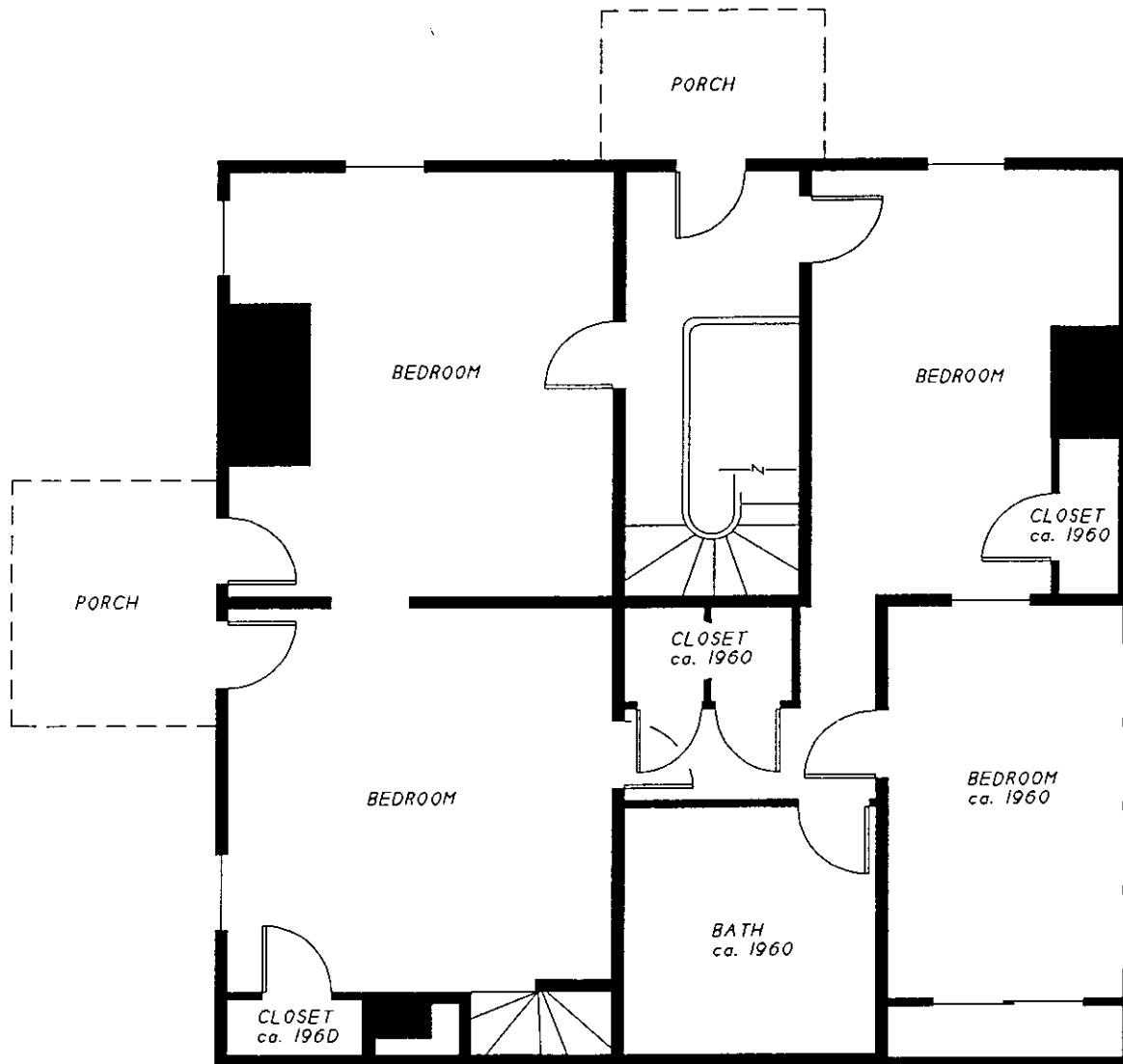
First Floor Plan
after 1950



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ASHER MORTON FARMSTEAD

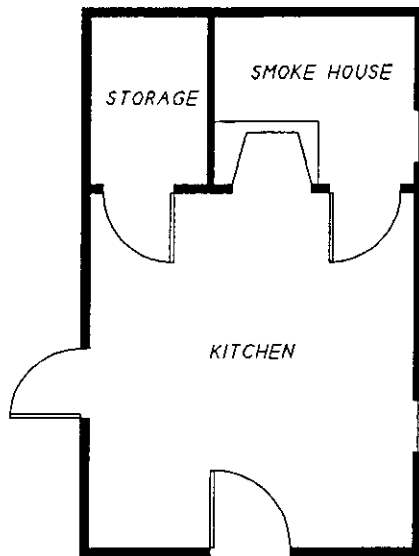
Second Floor Plan
ca. 1860



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ASHER MORTON FARMSTEAD

Second Floor Plan
ca. 1960

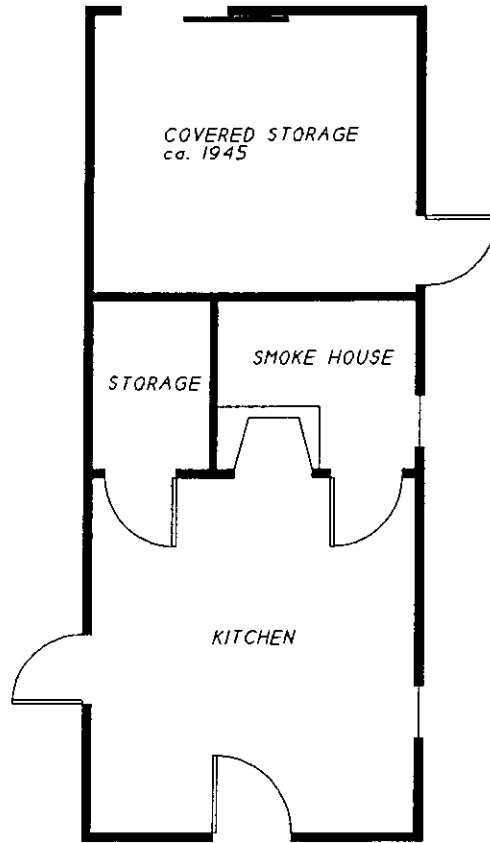


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ASHER MORTON FARMSTEAD

Summer Kitchen

ca. 1860

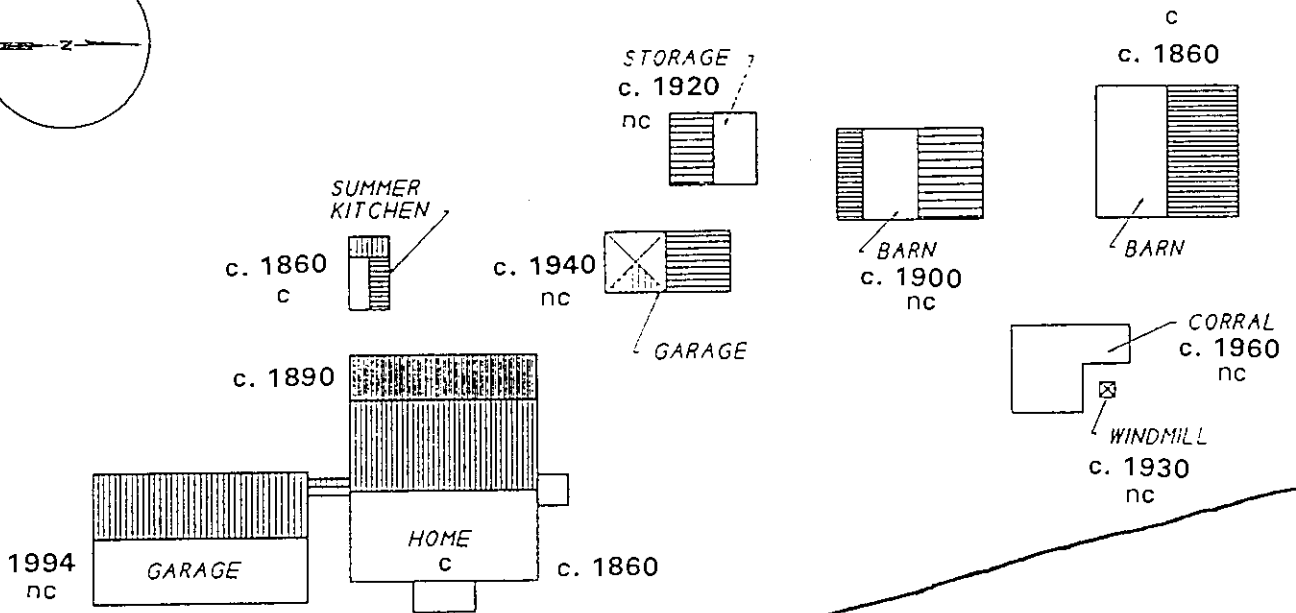
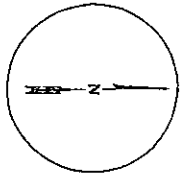


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ASHER MORTON FARMSTEAD

Summer Kitchen
ca. 1945

Site Plan



railroad berm

TERRE HAUTE ROAD

Asher Morton Farmstead
Site Plan

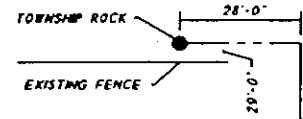
Site Plan by Doug Cochran, Cochran Design, Ltd.

c = contributing
nc = noncontributing

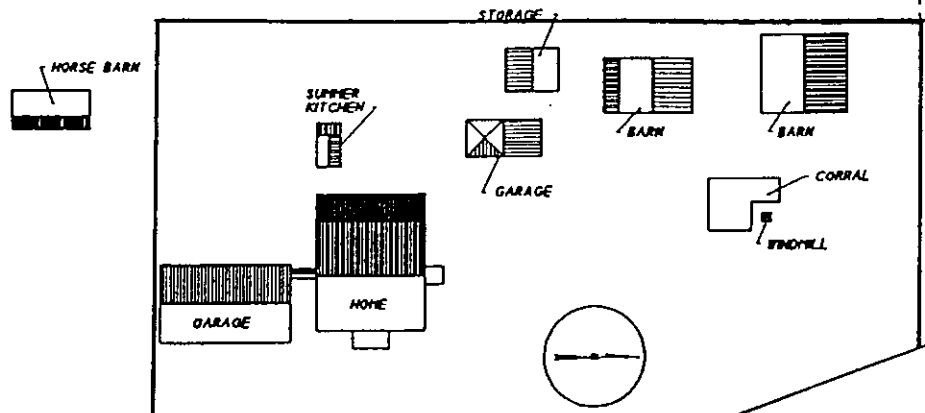
Boundary Map

SYMMES TOWNSHIP

ELBRIDGE TOWNSHIP



1568'-0"



TERRE HAUTE ROAD

CENTER LINE OF TERRE HAUTE ROAD

Asher Morlan Farmer



United States Department of the Interior

NATIONAL PARK SERVICE
 P.O. Box 37127
 Washington, D.C. 20013-7127

IN REPLY REFER TO:

The Director of the National Park Service is pleased to announce actions on the following properties for the National Register of Historic Places. For further information contact Edson Beall via voice (202) 343-1572, fax (202) 343-1836 or E-mail: edson_beall@nps.gov

Visit our web site at <http://www.cr.nps.gov/nr/nrhome.html>

APR 5 1996

WEEKLY LIST OF ACTIONS TAKEN ON PROPERTIES: 3/25/96 THROUGH 3/29/96

KEY: State, County, Property Name, Address/Boundary, City, Vicinity, Reference Number, NHL, Action, Date, Multiple Name

- ARIZONA, MARICOPA COUNTY, Tovrea Castle, 5041 E. Van Buren, Phoenix, 96000309, LISTED, 3/28/96
- ARIZONA, PIMA COUNTY, Julian-Drew Building, 182 E. Broadway, Tucson, 96000306, LISTED, 3/29/96
- ARIZONA, PINAL COUNTY, Kannally Ranch, Mt. Lemmon Hwy, E of Oracle, Oracle vicinity, 96000307, LISTED, 3/28/96
- ARKANSAS, ASHLEY COUNTY, Hawkins, Dr. M. C., House, 4684 AR 8, Parkdale, 96000310, LISTED, 3/28/96
- ARKANSAS, BOONE COUNTY, Grubb Springs School, Jct. of AR 41 and AR 397, NE Corner, Harrison vicinity, 96000329, LISTED, 3/29/96
- ARKANSAS, CRITTENDEN COUNTY, Lawrie House, 600 N. 7th St., West Memphis, 96000330, LISTED, 3/28/96
- ARKANSAS, LOGAN COUNTY, Fort. John Gabriel, House, Reveille Valley Rd., SE of Driggs, Driggs vicinity, 96000331, LISTED, 3/28/96
- CALIFORNIA, ORANGE COUNTY, First Baptist Church of Orange, 192 S. Orange St., Orange, 96000327, LISTED, 3/28/96
- CALIFORNIA, SAN BERNARDINO COUNTY, Kimberly Cross, 1325 Prospect Dr., Redlands, 96000328, LISTED, 3/28/96
- CALIFORNIA, SANTA CLARA COUNTY, University African Methodist Episcopal Zion Church, 819 Ramona St., Palo Alto, 96000297, OWNER OBJECTION DETERMINED ELIGIBLE, 3/29/96
- FLORIDA, HILLSBOROUGH COUNTY, Floridan Hotel, 905 N. Florida Ave., Tampa, 96000315, LISTED, 3/12/96
- FLORIDA, LEE COUNTY, Roca Grande Quarantine Station, 833 Belcher Rd., Roca Grande, 96000447, LISTED, 3/22/96 (Lee County MPS)
- GEORGIA, MOUNTAIN COUNTY, King Flow Company, 807 W. Marietta St., Atlanta, 96000137, LISTED, 3/28/96
- ILLINOIS, CHAMPAIGN COUNTY, Smith, Tina Weedon, Memorial Hall, 805 S. Mathews Avn., Urbana, 96000097, LISTED, 2/29/96
- ILLINOIS, EDGAR COUNTY, Murton, Ashor, Farmstead, Lower Terre Haute Rd., 4.5 mi. S of Paris, US 150, Paris vicinity, 96000096, LISTED, 2/29/96
- INDIANA, VIGO COUNTY, Wilson, Woodrow, Junior High School, 301 S. 25th St., Terre Haute, 96000285, LISTED, 3/25/96
- IOWA, JOHNSON COUNTY, Boatick, William, House, 115 W. Gilbert St., Iowa City, 96000312, LISTED, 3/28/96
- IOWA, MAHASKA COUNTY, Berry, Dr. William E. and Elhel Rosenberger, House, 116 Rosenberger Ave., Oskaloosa, 96000343, LISTED, 3/29/96 (Quaker Testimony in Oskaloosa MPS)
- IOWA, MAHASKA COUNTY, Conover, Thomas J., House, 1010 N. Market St., Oskaloosa, 96000342, LISTED, 3/28/96 (Quaker Testimony in Oskaloosa MPS)
- IOWA, MAHASKA COUNTY, Iowa Yearly Meeting House--College Avenue Friends Church, 912 N. C St., Oskaloosa, 96000344, LISTED, 3/29/96 (Quaker Testimony in Oskaloosa MPS)
- IOWA, MAHASKA COUNTY, Johnson, William A. and Ida C., House, 307 College Ave., Oskaloosa, 96000346, LISTED, 3/28/96 (Quaker Testimony in Oskaloosa MPS)
- IOWA, MAHASKA COUNTY, Klose, Dr. William H. and Mary R., House, 1002 Penn Blvd., Oskaloosa, 96000350, LISTED, 3/29/96 (Quaker Testimony in Oskaloosa MPS)
- IOWA, MAHASKA COUNTY, Oskaloosa Monthly Meeting of Friends Parsonage, 910 N. C St., Oskaloosa, 96000348, LISTED, 3/29/96 (Quaker Testimony in Oskaloosa MPS)
- IOWA, MAHASKA COUNTY, Piorson--Betts House, 816 Penn Blvd., Oskaloosa, 96000347, LISTED, 3/28/96 (Quaker Testimony in Oskaloosa MPS)
- IOWA, MAHASKA COUNTY, President's Cottage, 425 College Ave., Oskaloosa, 96000340, LISTED, 3/28/96 (Quaker Testimony in Oskaloosa MPS)
- IOWA, MAHASKA COUNTY, Spring Creek Friends Cemetery, Jct. of Osburn Ave. and 235th St., Oskaloosa, 96000351, LISTED, 3/29/96 (Quaker Testimony in Oskaloosa MPS)
- IOWA, MAHASKA COUNTY, Spring Creek Meeting House--H Street Mission, 207 N. H St., Oskaloosa, 96000339, LISTED, 3/20/96 (Quaker Testimony in Oskaloosa MPS)
- IOWA, MAHASKA COUNTY, Swain Residence, 313 College Ave., Oskaloosa, 96000341, LISTED, 3/28/96 (Quaker Testimony in Oskaloosa MPS)
- IOWA, MAHASKA COUNTY, Stoken, Dr. Ella, House, 416 W. College Hill Ave., Oskaloosa, 96000349, LISTED, 3/29/96 (Quaker Testimony in Oskaloosa MPS)
- IOWA, MAHASKA COUNTY, Stranahan, Prof. Edgar H. and Irene D., House, 1001 Gurney St., Oskaloosa, 96000345, LISTED, 3/28/96 (Quaker Testimony in Oskaloosa MPS)
- MARYLAND, SOMERSET COUNTY, Quindocous United Methodist Church, Jct. of Quindocous, Whittington, and L. O. Powell Hds., Marion vicinity, 96000313, LISTED, 3/28/96
- MARYLAND, SOMERSET COUNTY, Tull, William T., House, MD 413, W side of, Westover, 96000302, LISTED, 3/26/96
- MASSACHUSETTS, BARNSTABLE COUNTY, Palmouth Village Green Historic District, Roughly, along Locust, Main, N. Main and Hewins Sts. and Palmer Ave., including also Old Town Cemetery, Palmouth, 96000271, LISTED, 3/27/96