Historic Furnishings Report

Lockhouse 44
Chesapeake & Ohio Canal National
Historical Park
Williamsport, Maryland

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Cover: *Lockhouse 44, c. 1919. Photograph courtesy Lula Brant Harsh.*

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Administrative Information

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I especially thank Lula Brant Harsh for her hospitality and generosity in sharing the details of her family's life at Lockhouse 44. I would also like to thank Richard Beckley for graciously sharing his time and memories of life with his grandparents at Lockhouse 44. Mrs. Harsh and Mr. Beckley made available family photographs and family furnishings, and their willingness to answer all sorts of questions has made this report possible.

Mary Grassick
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Management Summary

Lockhouse 44 is located near milepost 100 on the Chesapeake and Ohio (C&O) Canal in Williamsport, Maryland. The house is on the towpath side of the canal, downstream from the Cushwa Basin and the Conococheague Aqueduct at Conococheague Creek. President John Quincy Adams broke ground for the C&O Canal on July 4, 1828, at Little Falls, Maryland, and the Williamsport section was completed in the final days of 1834.

A contract was let for construction of a lockhouse at Lock 44 when the canal opened, but no house was constructed until at least 1848. It is often assumed that a lockhouse was in place at the lock by the early 1850s, but no definitive construction documentation has been found. Many structures were burned along the canal near Lock 44 during the Civil War, including a lockkeeper's shanty, but no solid evidence of either construction or destruction of a lockhouse has been located.

The Chesapeake and Ohio Canal Company directed that a house be built for the lockkeeper at Lock 44 in 1867. This house, with many alterations, may be the house standing today. When the canal went into receivership to the Baltimore and Ohio (B&O) Railroad in 1890, the existing lockhouse was in place at Lock 44. The earliest photograph documenting the existing lockhouse at Lock 44 is dated c. 1901 and shows the front porch and part of the fence around the house.

Harvey Brant, the last lockkeeper at Lock 44, moved into the house with his wife and two small daughters in 1915, and operated the lock until the canal closed in 1924. Brant remained in the house until 1961, when he and his wife moved to a house on the north side of the canal. The federal government purchased the canal in 1938 and operated it under the auspices of the National Park Service (NPS). The C&O Canal was designated a national monument in 1961 and a national historical park in 1971.

Lockhouse 44 remained empty after the Brant family moved out, although the NPS stabilized the building and restored the exterior in 1998. Lockhouse 44 is currently (2009) staffed and open to visitors on weekends during the summer, for educational programs, and during special events, although the interior is unrestored and all plaster has been removed from interior walls. As part of this historic furnishings report, the National Park Service's Historic Architecture Program conducted an analysis of remaining interior finishes in the lockhouse. See Appendix A for the complete report. Following interior restoration, the lockhouse will serve as a visitor contact station, a destination for educational programs, and a site for living history interpretation, and will contain historic furnishings and other media interpreting life on the canal.

This report recommends using historic furnishings based on oral histories provided by the Brant family to interpret sections of the building to the period from 1915 to 1930. The early 20th century is the only period for which there is evidence of furnishings, and the Brant family interviews provide good detail about the activities and material culture of the lockkeeper's family both before and after the canal closed to commerce in 1924.

The NPS has made physical changes to the lockhouse in the years since the Brant family left the lock, and certain features could easily be restored or reinterpreted so the physical structure more accurately reflects the family's use of the house in the interpretive period. During the Brant family's tenure the house included an enclosed porch attached to the kitchen wing. The porch was removed some time after the family moved. This room served as a supplemental kitchen and work space, housing important activities such as canning, meat curing, and summer cooking. This report recommends reconstruction of the enclosed porch to more accurately interpret essential activities in the life of the lockhouse family.

During the interpretive period, the door to the kitchen was the main entrance to the house and its use is well documented by Lula Brant Harsh, who grew up in the house, and by Richard Beckley, who spent time in the house as a child. This report recommends interpreting the kitchen door as the main entrance to the lockhouse by bringing visitors through this door, rather than through the front door that opens into the hallway.

Finally, when Harvey and Sarah Brant lived in the house, there was a covered porch at the front door. A porch swing hung from the roof in front of the front door. This porch, illustrated in figures 4, 5, 6, 15, and 16, should be reconstructed to return the exterior of Lockhouse 44 to its early 20th century appearance.

Interpretive Objectives

The November 2009 draft Long-Range Interpretive Plan for C&O Canal National Historical Park (NHP) outlines several interpretive themes to be addressed within the park. Interpretive media in Lockhouse 44 will support Themes 2 and 3:

- The C&O Canal plays a vital role in the nation's transportation heritage, a catalyst for continued economic development and westward expansion; shaping industry, culture, recreation, and tourism for generations.
- Life on the C&O Canal during its construction and operation was fraught with challenges and . . . hazards in pursuit of uncertain rewards.

In particular, the history of the use and occupancy of Lockhouse 44 supports subthemes addressing:

- Canal entrepreneurs
- Communities along the canal
- Business established during the operation of the canal, including mills, stores, industries, etc.
- A pace of life measured by the canal

Furnishing all or part of Lockhouse 44 to the period from 1915 to 1930 will illustrate an important period in the history of the C&O Canal and the town of Williamsport. The canal closed in 1924, and its closure ended a way of life for canal workers, lockkeepers, local laborers and merchants, and their families. Although closed, the canal remained an important physical feature in the Potomac River Valley, influencing transportation, commerce, and local development throughout the 20th century until the present. By interpreting the Brant family's life on the canal, the park can address overarching themes that apply to the entire C&O Canal, while celebrating and preserving many elements of the canal story specific to Lock 44 and Williamsport families.

Operating Plan

A volunteer-in-parks or a park ranger is stationed at Lockhouse 44 when it is opened on weekends, during the summer, for educational programs, and for special events. The Williamsport Visitor Center, approximately 1/3 mile from the lockhouse, is currently open from 9:00 a.m. to 4:30 p. m. daily from mid-April through mid-October, and Wednesday through Sunday during the winter.

Prior Planning Documents

The following planning documents affect the use and management of Lockhouse 44, Chesapeake and Ohio Canal National Historical Park:

Draft Long-Range Interpretive Plan, Chesapeake and Ohio Canal National Historical Park, Harpers Ferry Center, Interpretive Planning, National Park Service, November 2009

Historic Resource Study: Chesapeake & Ohio Canal National Historical Park, Harlan D. Unrau, 1976, reprinted by C&O Canal NHP, 2007

Cultural Landscape Report, Chesapeake & Ohio Canal National Historical Park, Williamsport, Maryland, prepared by Land and Community Associates for Oehrlein and Associates Architects, for National Park Service, 1994

Statement for Interpretation, Chesapeake and Ohio Canal National Historical Park, 1991

Archeological Excavation at C&O Canal Lockhouse 44, Williamsport, Maryland, Denver Service Center, National Park Service, March 1987

Historic Resource Study, Williamsport, Maryland, Historic Data, Chesapeake and Ohio Canal National Historical Park, by Edward D. Smith, Denver Service Center, July 1979

Historic Structure Report, The Cushwa Warehouse, Historical Data, Chesapeake and Ohio Canal National Historical Park, Harlan D. Unrau, Denver Service Center, C&O Canal Restoration Team, Seneca, Maryland, 1977

Historical Information

Summary of Sources

By far the most significant sources of documentation used in this report are the memories of Lula Brant Harsh and Richard Beckley. Mrs. Harsh, the oldest daughter of lockkeeper Harvey Brant, provided many details about furnishings at Lockhouse 44 and her family's life and work at home. In addition to the interviews for this report, her recollections are also documented in a 2007 article in *Maryland Cracker Barrel*. Mr. Beckley, grandson of Harvey and Sarah Brant, spent much of his childhood and teen years visiting and staying with his grandparents at Lockhouse 44. Both Mrs. Harsh and Mr. Beckley shared their recollections of the interior and exterior of the house. They also allowed access to family photographs and original furnishings.

This report also relies on the Records of the Chesapeake and Ohio Canal Company, located in the Records of the National Park Service (Record Group 79) at the National Archives. In particular, these records provided information about terms of service of 19th century lockkeepers at Lockhouse 44, and details about the status of Lock 44 during the Civil War.

Most of the photographs used to illustrate this report are from the private collections of Richard Beckley and Lula Brant Harsh, or from C&O Canal National Historical Park collections located at park headquarters in Hagerstown, Maryland. The park collection includes important records from the Historic Structures Files and photographs previously donated by Mrs. Harsh, now held in the L. B. Harsh Collection. Additional images are located in the Town Museum of Williamsport.

History of the Structure

The initial construction date for Lockhouse 44 is unclear. The canal was completed at Williamsport in the winter of 1834–35, and in the spring of 1835 the canal company awarded canal contractor Joseph Hollman the contract "to build for the Company a suitable house of brick or stone for the keeper of said Lock, [No. 44] . . . under the direction of an Engineer of the Company." Hollman was also authorized to build a flume around Lock 44 and a dry dock for boat repair. At the same time, he entered into an agreement with the company to act as lockkeeper at Lock 44. The $150 water rent he would have been charged yearly for his business at the lock was offset by the $150 wages he would have been paid as lockkeeper. The term of the agreement was 21 years.[1]

Hollman never built the lockhouse. In February 1837 the canal company president and directors ordered Hollman "to erect the Keepers House at Lock No. 44." Two weeks later the canal company board received a letter satisfactorily explaining why Hollman could not construct the house.[2] The following summer, canal superintendent George Rodgers reported to the company that Hollman still had not constructed the house; the board directed Rodgers to withhold water from Hollman's mill at the lock until it was built.[3] By the beginning of the canal season in 1842, the canal company board demanded Hollman "immediately to cause the said house to be built."[4]

In November 1842 the canal company again requested Hollman build "a suitable house on the lands of the Company, at Lock No. 44, & on a convenient site for a lockhouse." The house was to be built under the supervision of the chief engineer of the canal company, and to be constructed of brick or stone.[5] The canal company had developed specifications for lockhouses as early as 1828, and modified them by 1836. An 1836 construction proposal for a lockhouse at Lock 53 priced a 30 x 18 foot two-story brick or stone lockhouse at $950. Canal company lockhouses were required to have two rooms on each floor, with a center brick or stone chimney, and fireplaces in both ground-floor rooms. Interiors were to be plastered and painted with two coats of white lead oil paint. Ground-floor rooms were to have one closet each, and five windows total. The upper story was to have four windows, with doors between the rooms and at the stairs.[6]

1 May 16, 1835, Journal D, Proceedings of the President and Directors, 1828–1890, Record Group (RG) 79, National Archives (NA).
2 Feb. 1, 1837 and Feb. 15, 1837, Journal E, Proceedings of the President and Directors, 1828–1890, RG 79, NA. Hollman's letter to the board was not located in the records at the National Archives.
3 July 25, 1838, Journal E, Proceedings of the President and Directors, 1828–1890, RG 79, NA.
4 April 13, 1842, Journal F, Proceedings of the President and Directors, 1828–1890, RG 79, NA.
5 November 8, 1842, Journal F, Proceedings of the President and Directors, 1828–1890, RG 79, NA.
6 Specification for a Lock-keeper's house, October 21, 1836, Letters Received by the Chief Engineer, RG 79, NA. See also Harlan D. Unrau, Historic Resource Study (HRS): Chesapeake & Ohio Canal, (Hagerstown, Maryland:

The company finally stopped demanding Hollman honor his contract upon his death in March 1848. According to Harlan D. Unrau in Historic Resource Study: Chesapeake and Ohio Canal, the canal company board then turned to canal superintendent John G. Stone, authorizing him to construct the lockhouse on company land in December 1848 at as low a cost as possible.[7] Details regarding Stone's completion of the job, or payment for construction of the lockhouse, have not been located in canal company records.

Although many reputable accounts of Williamsport during the Civil War report that the lockhouse at Lock 44 was damaged or destroyed at that time, no decisive evidence as to the fate of the lockhouse has been located for this report. National Park Service historian Ed Bearss stated in his 1969 article, "1862 Brings Hard Times to the Chesapeake and Ohio Canal," that Union troops destroyed the pivot bridge at Lock 44 and burned canal boats loaded with coal at Williamsport,[8] but did not mention Lockhouse 44. Two maps of Williamsport dated September 1862 and October 1863 illustrate streets and structures in and near the town, but neither shows any structures on the berm, or river side, of the canal (figures 1 and 2).

After both Union and Confederate forces had passed through Williamsport in 1862, Williamsport canal superintendent Jacob Masters wrote that though he needed more money, "If necessary the damage here can be repaired in a weeks [*sic*] time, the most serious is the burning of the Lock gates."[9] Masters informed the company later in the year that "The expenses was [*sic*] for repairing [the] Lock and taking out of the way eleven burnt boats."[10] When toll collector Henry Miller wrote to the canal company describing the same incident, he too mentioned only the canal boats, their cargo, and the tolls, and did not mention further loss of canal company property.[11]

Masters also reported on damage to the canal by the Confederate Army in the summer of 1863, "this section of country being occupied by the Rebels." Masters described in detail the destruction in his section of the canal, including Lock 44: "All the gates at Lock No. 44 was [*sic*] burnt and two course of the Lock wall thrown into the Lock."[12] Again, no mention was made of a lockhouse.

During the Confederate advance on Washington in the summer of 1864, the canal at Williamsport again suffered damage, although canal superintendent Jacob Masters termed it "not very much." He did note, however, that the "Lock Shanty at Williamsport Burnt," in addition to damage to lock gates and to the railing on the aqueduct.[13] A few days later Masters reported

National Park Service, 2007), pp. 846–47. (Hereafter "Unrau, HRS.")

7 December 8, 1848, Journal H, Proceedings of the President and Directors, 1828–1890, RG 79, NA, in Unrau, HRS, p. 223, chapters originally published separately by Denver Service Center, NPS, 1976.

8 Edwin Bearss, "1862 Brings Hard Times to the Chesapeake and Ohio Canal," in *West Virginia History*, vol. XXX, no. II, January 1969, pp. 451–52.

9 Jacob Masters to W. Ringgold, September 22, 1862, Letters Received by the President and Directors, 1828–1889, RG 79, NA.

10 Jacob Masters to W. Ringgold, November 12, 1862, Letters Received by the President and Directors, 1828–1889, RG 79, NA.

11 Henry Miller to W. Ringgold, October 3, 1862, Letters Received by the President and Directors, 1828–1889, RG 79, NA.

12 Jacob Masters to President of C&O Canal, August 4, 1863, Letters Received by the President and Directors, 1828–1889, RG 79, NA.

13 Jacob Masters to W. Ringgold, July 18, 1864, Letters Received by the President and Directors, 1828–1889, RG 79, NA.

the same story to canal company president Alfred Spates, again mentioning the "Lockshanty [*sic*] at Williamsport."[14] Lock shanties were used to shelter lockkeepers while on duty, but were not used as dwellings. The use of the term "lock shanty," rather than "lockhouse" suggests that the lockhouse John G. Stone was directed to build was not affected by the conflict, if indeed it had ever been built.

In December 1867 the Board again ordered that a "suitable" lockhouse for the keeper at Lock 44 be constructed. Again, no further information about construction costs or completion of the house has been located. As Edward D. Smith pointed out in his 1979 Historic Resource Study, the only certain fact about the lockhouse in place at Lock 44 today is that, according to documentation in park files, it was standing during the 1889 flood. Documents compiled when the canal company went into receivership to the B&O Railroad in 1890 detail that a "Lockhouse in fair order" was standing on Lot 142 of the canal company property in Williamsport.[15]

The earliest photograph of the lockhouse is dated c. 1901, and shows only the front porch of the house, surrounded by a section of white picket fence. A small section of wooden siding is visible on the second story of the house (figure 4).

Two pictures from the early 20th century depict the house during the time Harvey Brant and his family lived there. The first (figure 5), dated 1919, is an image of Lock 44 with the house in the background. This photograph shows the roof over the small front porch. The second (figure 6) shows Brant, the last lockkeeper at Lock 44, with his two daughters, Lula and Blanche. Lula appears to be about five years old, so this photograph was probably made around 1918 or 1919. A white picket fence with decorative finials runs across the front of the house, along the towpath. The small front porch is painted a dark color, as is the window surround on the first floor. A Coca-Cola sign is mounted between the two front windows, with a smaller sign mounted on the tree at the fence.

According to Harvey Brant, the house had a shingled roof in 1915 when he and his family moved in. It began leaking and the company "put a metal roof in over the top of the shingles. Galvanized tin roof; I think they painted it green." Brant also said the company never repainted the exterior of the house: "The same weatherboarding is still there [1979]. All the time I lived in that house [1915–1961] it was never painted and the paint was still pretty good. That shows you how good the paint was in them days."[16]

The house also had an enclosed back porch when the Brant family moved in. The Brants kept a supplemental oil stove on the porch, and Sarah Brant cooked there in the summer, and used it for canning. The family also sugar-cured hams and stored the icebox there.[17] According to

14 Jacob Masters to Alfred Spates, July 21, 1864, Letters Received by the President and Directors, 1828–1889, RG 79, NA.

15 December 18, 1867, Journal L, Proceedings of the President and Directors, 1828–1890, RG 79, NA, and "Second Report of Receivers," June 9, 1890, "Exhibit A," in C&O Canal Restoration Group files, Seneca, Maryland, cited in Edward D. Smith, "Historic Resource Study, Williamsport, Maryland, Historical Data, Chesapeake and Ohio Canal National Historical Park," (Denver: National Park Service, 1979), pp. 188–89. (Hereafter "Smith, HRS.")

16 Interview with Harvey Brant, 1979, in Elizabeth Kytle, *Home on the Canal*, (Baltimore: The Johns Hopkins University Press, 1983), p. 204.

17 Lula Brant Harsh interview with author, October 4, 2008, and Harsh interview in Frank Woodring, "'Hey Lock!' Life Along C&O Canal Filled with Enjoyable Memories," *Maryland Cracker Barrel*, April/May 2007, 36.

Harvey Brant's grandson, Richard Beckley, there were hinged wooden doors on the porch that opened as screened windows in the summer. There was also a screened door that led to a stoop off the porch and steps down to the back yard.[18] The porch is illustrated in figure 17, dated 1960.

A 1922 insurance policy on buildings owned by the canal company describes the lockhouse at Lock 44 as a "two story frame dwelling with one story frame addition" worth $500. Like most of the other canal buildings, Lockhouse 44 had a shingled roof with a brick and stone chimney.[19]

The lockhouse at Lock 44 was damaged by severe floods in the 20th century, but unlike most other canal company buildings in the area, it survived the high water. Lockkeeper Harvey Brant recalled that in 1924, the water was "about three foot deep in the house."[20] Flooding was a constant concern, and Lula Brant Harsh recalled: "Sometimes the floods would come up to just the first floor; sometimes it would come up to the window sills; sometimes it would get up in the second floor."[21] During the flood of 1936, water rose to within three feet of the eaves, but the house remained standing (figure 8).[22]

Lula Brant Harsh, who was living in the house with her parents at the time, recalled: "The whole house was under water. . . . I think the house was moved about ½ inch on the foundation, so it must have been really well built. It took an awful beating."[23] Each time after the house flooded, lockkeeper Harvey Brant was responsible for the repairs. According to his daughter, he typically stripped and replaced wallpaper after each flood.[24]

A photograph possibly taken during the 1936 flood (figure 7) clearly shows a shingled roof on the addition and a roof over both the front door and the door to the kitchen. Two small windows are set into the east end of the addition. The siding is painted white or a light color, with dark trim visible around the windows. Signs or tools hang on the north face of the house, and a small square sign is attached to one of the large trees between the house and the towpath. A picket fence dividing the front of the house from the towpath survived the flood; it was painted white, probably so travelers could see the towpath at night.

Figures 10 and 11, confirmed as having been taken immediately after the 1936 flood, show that the front porch has been torn away from the front door, although the roof over the kitchen door remains. Figure 10 also shows the decorative paint treatment of the front door leading into the center hallway.

Figure 13 shows a portion of the exterior of the house in the early 1940s. There is a corrugated metal porch roof over the door to the frame addition (the kitchen), with a concrete slab porch laid in front of the door, and a cement or stone walkway leading to the porch. The clapboarding appears to be painted a light color, and the window trim is dark. A screened door is in the

18 Richard Beckley interview with author, February 18, 2009.
19 Insurance Policy, 1922, Leases and Other Records, RG 79, NA.
20 Kytle, *Home on the Canal*, p. 198.
21 Woodring, *Cracker Barrel*, p. 32.
22 Unrau, HRS, p. 320.
23 Woodring, *Cracker Barrel,* p. 32.
24 Lula Brant Harsh interview with author, October 4, 2008. See also Woodring, *Cracker Barrel,* p. 32.

doorway to the kitchen, and a shelf has been installed on the exterior wall east of the kitchen door. One of two large maple trees in front of the house is visible in this figure. The white picket fence is illustrated in figure 14.

The National Park Service documented the condition of Lockhouse 44 around the time the Brants moved out in 1961. As of 1960, condition was listed as "fair." Figures 15, 16, and 17 are Historic American Buildings Survey (HABS) images recording the existing condition of the building. Figure 17 shows the enclosed porch the Brants used for household activities and storage, and figures 15 and 16 show porches at both doors on the north side of the house, fronting the canal. The images show a porch swing installed directly in front of the front door leading to the hallway, supporting Lula Brant Harsh's statement that no one ever used the front door.[25]

During the mid-1970s the house displayed many problems associated with frequent flooding—floors were warped, failing joists were propped, and interior plaster was crumbling in all rooms. The NPS replaced the tarpaper roof in kind in 1972, and painted gutters and down spouting in 1975 (figure 18).[26]

In 1984 the NPS determined to refit Lockhouse 44 for adaptive reuse, proposing to install electricity, plumbing, insulation, paneling, and ceiling tile, but the project was not carried out.[27] At some point the wall and ceiling plaster was removed, leaving only lath. Original flooring, windows, and door surrounds remain, as does the center stair, stair handrail, and stair casing. The 2009 interior finishes analysis on the first floor reveals original window and trim finishes of glossy creams and whites, with middle finishes in vibrant colors such as red, green, and blue, and later finishes returning to creams and whites.[28] Although all wall finishes have been removed, family members clearly recall that wallpaper was installed in the ground-floor rooms.

As expected, there were more layers of painted finishes on the first floor than on the second, due to repairs and repainting undertaken after flooding. Flood waters rarely reached the second floor, so paint did not need to be refreshed as frequently in those rooms. Second-floor rooms were also wallpapered, with trim finishes in cream and light brown. Original flooring in the second-floor rooms is treated with a brown varnish; the west room has more layers of varnish around the edge of the room, indicating that there was a carpet in the center of the room.[29]

An early finish on the stair risers and treads is a rust red color, dull in finish; the stair casing and handrail were painted in a cream shade and varnished.[30] Appendix A, "Interior Paint

25 Lula Brant Harsh interview with author, October 24, 2008.
26 Individual Building Data Report, September 30, 1973; Quarterly Building Inspection Reports, January 1975 and January 1976, Historic Structure Files, C&O Canal NHP Headquarters, Hagerstown, Maryland.
27 Job Order Request, February 9, 1984, Historic Structure Files, C&O Canal NHP Headquarters, Hagerstown, Maryland.
28 Judith Q. Sullivan, "Lock House 44 Paint Study, Chesapeake and Ohio Canal NHP, Williamsport, MD," (Boston: Historic Architecture Program, Northeast Region, National Park Service, September 2009), pp. 17–33. Hereafter, "Paint Study."
29 Ibid., pp. 35–44.
30 Ibid., pp. 20–23.

Study, Lockhouse 44," provides detailed analysis and Munsell color matching for existing finishes throughout the house.

The exterior of the house was completely painted in July 1988, and no additional maintenance records are on file until the mid-1990s. Figure 19 shows former lockkeeper Harvey Brant, right, visiting the house after the NPS replaced the existing roof with shingles. In the 1990s copper spouting was stolen from the exterior, though it was replaced in 1995. The lockhouse chimneys were repaired in 1998. [31]

31 Work notes; Job Order Request, January 1995, and Stephen Ziegenfuss, Historical Architect to Project files, C&O Canal NHP, Historic Structure Files, C&O Canal NHP Headquarters, Hagerstown, Maryland.

Analysis of Historical Occupancy

Overview

By the time the Williamsport section of the canal was completed in late 1834, lockkeepers were operating under the regulations established by canal company president Charles Mercer in 1831. These original regulations required that, in addition to operating their locks, lockkeepers inspect and maintain their sections of the canal, and make emergency repairs on the canal when necessary. The company provided each lockkeeper with two wheelbarrows, three shovels, a pick, and a crowbar, which the keepers accounted for to the company. In addition to a yearly wage of $150, each lockkeeper also had the use of "an enclosed lot, near his house."[32]

At company request, lockkeepers were required to provide accommodation and board to canal company laborers working in their sections. If a lockkeeper wished, he could lodge and board canal boatmen and other travelers, as long as he did not sell or give away alcohol. The canal company attempted to control the use of alcohol on canal property, and fired lockkeepers found drunk.[33]

Lockkeepers and their assistants were directed to help boatmen navigate the canal and the locks, "especially the manner of entering and passing out of the locks, and the use of their bow and stern strapping or snubbing ropes." Lockkeepers were also to keep the canal clear of obstructions such as logs, branches, and sunken boats, and were responsible for monitoring and maintaining the water level in the canal.[34]

Joseph Hollman (May 1835– March 1848)

The first lockkeeper at Lock 44 was Joseph Hollman, appointed by the canal company board of directors in May 1835. Although the canal company awarded Hollman the position of lockkeeper at Lock 44 as well as the lockhouse construction contract, Hollman clearly never built the house, and probably never worked the lock, although his employees may have done so.

Joseph Hollman was born in 1790 and fought in the War of 1812.[35] He married Catherine Steffey in 1813, and they had at least two children, although a son died in infancy.[36] Hollman was

32 July 16, 1831, Journal B, Proceedings of the President and Directors, 1828–1890, RG 79, NA in Unrau, HRS, pp. 788–89.
33 Ibid.
34 Ibid.
35 Dale Morrow, ed., *Washington County, Maryland Cemetery Records*, volume 1, recorded by Samuel Piper, (Westminster, Maryland: Family Line Publications, 1992).
36 Dale Morrow, *Marriages of Washington County, Maryland 1799–1830,* volume 1, (Hagerstown, Maryland: Traces, 1979), Helen W. Brown, compiler, "Marriages and Deaths 1830–1837 recorded in *The Republican Banner,"* 1962, p. 38, and Mrs. Samuel Greenwalt, compiler and indexer, "Evangelical Congregation of Williamsport, Maryland 1791–1853," p. 41.

very active in the Williamsport community, and was one of the town's first officers after its incorporation in 1823. He was supervisor of roads in 1819, and an early member of the Mount Moriah Lodge of Masons. Hollman represented Washington County in the Maryland House of Delegates in 1831, 1832, 1841, and 1843. [37]

When canal construction began, Hollman contracted with the canal company to transport cement from Shepherdstown, West Virginia, to work sites south of Seneca Creek.[38] He and David Lyles worked on section 44 in 1831, and the following year they contracted with the canal company to build a lockhouse for the price of $853.[39]

Hollman was awarded the contract to construct Dam No. 4 below Williamsport in June 1832, after which he was awarded the contract to build Guard Lock No. 4. He completed both projects in 1834–35.[40] When fighting broke out among rival Irish canal laborers in Washington County in the winter of 1834, Hollman was brevetted a captain in the local militia and with his company of infantry assisted in keeping order until U.S. troops arrived.[41]

Hollman was very interested in the property and business opportunities directly around Lock 44, and in 1835 he received permission from the company to build two boats on the bank of the canal near the lock.[42] He also wanted to rent the surplus water at Lock 44, which he eventually did as part of a rather complicated agreement involving building the lockhouse and accepting the job as lockkeeper. The canal company directors recorded:

> Joseph Hollman proposed to construct a flume around Lock No 44 and to build for the Company a suitable house of brick or stone for the keeper of said Lock, both under the direction of a Engineer of the company, and to keep the said Lock for the use of the water necessarily passed at that Lock, having also the privilege of constructing at his own cost a Dry Dock for the repair of boats. The agreement to be for the term of twenty one years . . . it was accepted substantially tho varied . . . by agreeing to appoint . . . Hollman, keeper of the lock at $150 per annum, during the faithful performance of the duty of Lock Keeper, and he paying the annual rent of $150 for the water, Mr. Hollman accordingly took charge of the Lock.[43]

Canal company records consistently list Hollman as the lockkeeper for Lock 44, although he was always paid in water power rather than cash.[44]

In the summer of 1836 Hollman initiated a packet boat service that ran from Shepherdstown to Williamsport. At the same time he was awarded the contract for constructing the towpath

37 Thomas Scharf, *History of Western Maryland*, (Philadelphia, 1882; reprinted Baltimore: Regional Publishing Company, 1968), pp. 987–88, 999 and 1195–56, and Williamsport Chamber of Commerce, *Williamsport and Vicinity Reminiscences*, (Hagerstown, Maryland: Stouffer Printing Company, 1933), p. 32.

38 *Contracts of Transporting Cement,* [1829], Leckie Papers, in Unrau, HRS, p. 166.

39 November 19, 1831 and February 25, 1832, Journal C, Proceedings of the President and Directors, 1828–1890, RG 79, NA. This was not the lockhouse at Lock 44.

40 Unrau, HRS, pp. 199, 238, 242, and Walter Sanderlin, *The Great National Project: A History of the Chesapeake and Ohio Canal*, (Fort Washington, PA: Eastern National, 2005, reprint), p. 113.

41 Thomas J. C. Williams, *A History of Washington County, Maryland.* Hagerstown, Maryland: 1906. Reprint, Baltimore: Regional Publishing Company, 1968.

42 February 25, 1835, Journal D, Proceedings of the President and Directors, 1828–1890, RG 79, NA.

43 May 16, 1835, Journal D, Proceedings of the President and Directors, 1828–1890, RG 79, NA.

44 Unrau, HRS, pp. 600, 605, 608, 610, and 619.

for sections 157 through 166 (known as Big Slackwater) and, with partner George Reynolds, the contract for constructing Dam 6.[45]

Meanwhile, Hollman's business interests in Williamsport also prospered—he owned a warehouse on the canal, where he received merchandise from Georgetown. He carried groceries and sundries including: "Teas of all kinds; Coffee; Sugar; Molasses; Pepper; Ginger; Soap; Starch; Fig Blue; Mustard; Tobacco; Shad, Herrings, Mackerel, &c," and sold them direct from his warehouse.[46] He may also have owned a store in town. The minutes of the Williamsport town meetings note that the "store of Holman [*sic*] and Keppler" was robbed in March of 1836.[47] The "store" may refer to Hollman's warehouse (or storehouse), though another contemporary article also directs potential customers to "the store of Joseph Hollman, Williamsport."[48]

In the early 1830s Hollman also owned and operated the Globe Inn, a tavern on the northeast corner of Conococheague and Salisbury streets. Hollman described the property in a February 1836 advertisement in the *Hagerstown Mail*, in which he offered the establishment for rent:

> The house is large and commodious, containing twenty rooms in all. This building has been fitted up lately, and is in good condition with a pump at the door, and all the necessary out-buildings for a public house. A good brick stable large enough to stand 30 horses with convenience . . . Also A STORE ROOM adjoining the tavern, fronting twenty two feet on Conococheague Street and running thirty feet back, lately occupied by L. E. Swartzwelder as a hard-ware store.[49]

The following month, Hollman sold "all the Household Furniture of the Globe Inn" at a public sale, along with two cows, carriages, and a complete set of blacksmith tools.[50]

In early 1837 the canal company sent their first reminder to Hollman, requesting that he build the lockhouse as agreed upon. Within weeks the company received a response that was "deemed satisfactory," and they put it aside.[51] By the following summer Hollman had not begun the lockhouse and the canal company again wrote to him reminding him of his contract, and threatening that "the water will be withheld from his [saw] mill at Lock No. 44 unless he proceed immediately to construct the keeper's house."[52]

By 1839 Hollman's business affairs were "on pleasant" in his words, and he found himself $2,600 in debt. His troubles stemmed at least in part from his partnership with George Reynolds, but since Reynolds lived in Virginia and the debts were contracted by the partners' firm in Maryland, where Hollman lived, Hollman was the partner to suffer. He wrote to the canal company late in the year, asking the company for help to "relieve me from that load of debt

45 Unrau, HRS, pp. 212, 251, and 340.
46 November 6, 1835, December 25, 1835, and January 15, 1836, *Hagerstown Mail*, 3B. Figs came in many varieties; Hollman carried the "blue" version.
47 March 6, 1837, "Minutes of the Town of Williamsport Meetings, 1824 to 1840 and part 1841," Williamsport, Maryland box, Western Maryland Room, Washington County Free Library.
48 May 6, 1836, *Hagerstown Mail*.
49 February 19, 1836, *Hagerstown Mail*, 3C.
50 March 11, 1836, *Hagerstown Mail, 3A*.
51 February 1, 1837 and February 15, 1837, Journal E, Proceedings of the President and Directors, 1828–1890, RG 79, NA.
52 July 25, 1838, Journal E, Proceedings of the President and Directors, 1828–1890, RG 79, NA.

that is hanging on my back."[53] Perhaps in response to Hollman's request, the canal company appointed him acting collector of tolls in February 1840, and promoted him to superintendent of the Fourth Division in May. He remained in that position until the following April, when a political upheaval returned former superintendents and collectors to their previous positions.[54] Another result of the 1841 elections was to return Hollman to the Maryland House of Delegates, where he was appointed chairman of the Committee on Claims, reporting on the canal riots of the 1830s.[55]

The canal company continued to badger Hollman to honor his contract and build the lockhouse, writing to him in April 1842 to ask why the house had not been built, what his arrangements were for building it, and when it would be finished. Hollman again put off the company's demands, and by the end of the canalling season the company directed him to proceed "without further delay" to build the house of brick or stone on company land. At the same time, the company pointed out that the Williamsport Toll Collector accused Hollman of withholding $90 in tolls from the company.[56] By this time Hollman was operating two sawmills at Lock 44, which were used for "sawing, plaster and chopping," with unregulated water use. The agreement between Hollman and the canal company was to run for 21 years,[57] but in refusing to construct the lockhouse, Hollman never fulfilled his part of the bargain.

Hollman's business affairs continued to suffer until the spring of 1843, when the Washington County Sheriff seized Hollman's tavern and other property and offered for sale:

> two Lots of Ground in Williamsport, on the corner of Conococheague and Salisbury streets, . . . with a Brick Tavern House and 2 Store Houses thereon, and also a lot of lumber at the Mill, and a Negro woman[58]

The next year, Hollman attempted to get the canal company to pay him wages for the year he served as canal superintendent, and for "material furnished," claiming he was "very much pressed at this time."[59] Hollman's case was probably not helped by a letter from the canal superintendent reporting to the company that "Lock 44 is virtually without a Lock Keeper." Canal boats passing through were "locked through by the Boatmen themselves," and the superintendent received "repeated complaints" about the practice.[60] Later that year, the canal superintendent reported to the company that Hollman never attended his lock in person, leaving the job to his sawmill employees instead. He complained that one day in August 1844,

53 Joseph Hollman to T. Thomas, C&O Canal Company, December 9, 1839, Letters Received by the President and Directors, 1828–1889, RG 79, NA.

54 Journal F, pp. 175, 188, etc., Proceedings of the President and Board of Directors, 1828–1890, RG 79, NA in Smith, HRS, pp. 105, 119.

55 Williams, *A History of Washington County*, p. 237, and April 8, 1842, *Hagerstown Mail.*

56 April 13, 1842 and November 8, 1842, Journal F, Proceedings of the President and Board of Directors, 1828–1890, RG 79, NA.

57 G. W. Rodgers, Superintendent, C&O Canal Company to Thomas Turner, Clerk, C&O Canal Company, May 31, 1842, Letters Received by the President and Directors, 1828–1889, RG 79, NA.

58 March 16, 1843, *Hagerstown Torch Light*, 3C.

59 Joseph Hollman to Col. Cole, March 15, 1844, and Joseph Hollman to President and Directors of the Canal Company, April 16, 1844, Letters Received by the President and Directors, 1828–1889, RG 79, NA.

60 John G. Stone, Superintendent, 3rd Division, C&O Canal to C. B. Fisk, Chief Engineer, C&O Canal Company, April 6, 1844, Letters Received by the President and Directors, 1828–1889, RG 79, NA.

even the sawmill workers were absent, and the lock was left in the charge of the wife of one of the workers.[61]

Canal labor records for 1846–47 do not include an entry for the lockkeeper for Lock 44, although Hollman reappears in the record for the year 1848. Hollman died that spring at age 57, and was buried in Riverview Cemetery in Williamsport.[62] Canal company records show that he or his estate was still allowed free water power to operate the sawmill. When the canal season ended in December, the canal company authorized canal superintendent John Stone to build a lockhouse at Lock 44, as inexpensively as possible.[63]

Canal company records do not indicate who was in charge of Lock 44 after Hollman's death and before Buchanan was appointed in 1850.

John Buchanan (1850–December 1852)

John Buchanan, Jr., probably began his career with the canal company in 1835, when his father requested the company employ him as a rodman, working with surveying parties along the canal line.[64] Buchanan's father was Chief Judge John Buchanan of the Washington County Court, and secured the lucrative position for his 35-year old son, which paid $500 or more per year. Buchanan and others were dismissed by the company in January 1842.[65]

When he was not working the canal Buchanan lived in Williamsport with his wife, Sarah. In 1839 he sold the contents of the house he was living in for $150. In addition to furniture, Buchanan also included shop tools, 4,000 feet of "Cooper stuff," and one thousand hoop poles, indicating that he also worked as a cooper at this time.[66]

In 1844 Buchanan was appointed keeper of the guard lock at Dam 4, where he earned a salary of only $150 per year.[67] By June 1846 he ran into trouble and was removed from the position, but was reappointed and worked at Dam 4 at least through 1848.[68] In 1850 Buchanan was appointed lockkeeper at Lock 44, earning $150 per year.[69] He was removed from the position in December 1852,[70] and nothing further has been located about his life on the canal.

In 1860 Buchanan was working as a master cooper in Williamsport, with real estate worth $400. Three men in his household, probably his sons, worked as boatmen on the canal.[71]

61 John Stone to Coale, August 29, 1844, Letters Received by the President and Directors, 1828–1889, RG 79, NA, in Unrau, HRS, pp. 801.
62 Unrau, HRS, pp. 615, 619, and Morrow, *Washington County, Maryland Cemetery Records*, volume 1.
63 Journal H, Proceedings of the President and Board of Directors, 1828–1890, RG 79, NA, p. 228, in Unrau, HRS, p. 223.
64 Journal D, p. 341, [?] 1835, Index to Proceedings of the President and Directors, 1828–1890, RG 79, NA.
65 Unrau, HRS, pp. 595, 605, 607, and Charles Fisk, Chief Engineer, to President & Directors, C&O Canal Company, January 19, 1842, Letters Received by the Office of the President and Directors, 1828–1890, RG 79, NA.
66 Washington County Court (Land Records, Microfilm), Land Records UU 40, p. 717, online at www.MDLandRec.net.
67 Journal G, p. 245, [?] 1844, Proceedings of the President and Board of Directors, 1828–1890, RG 79, NA, and Unrau, HRS, p. 615.
68 June 1, 1846 and June 30, 1846, Journal G, pp. 422, 426, Proceedings of the President and Board of Directors, 1828–1890, RG 79, NA, and Unrau, HRS, p. 618.
69 Unrau, HRS, p. 620.
70 Proceedings of the President and Board of Directors, Journal H, p. 569, [RG 79, NA], in Smith, HRS, p. 137.
71 1860 Census, www.Heritagequestonline.com.

By the time of the 1870 census, Buchanan may have remarried a younger woman, and he continued to work successfully as a cooper, with assets worth $2,500.[72] Buchanan died in April 1872 in Williamsport and was eulogized by the local paper as one of Williamsport's "oldest and most respected citizens of quiet and unobtrusive habits and warm and generous impulses."[73]

Edward Morrison (December 1852–July 1853)

The president and board of directors of the canal company appointed Edward Morrison lockkeeper of Lock 44 on December 9, 1852.[74] Morrison was thirty-eight years old and was married to the former Elizabeth McCoy. He died during the middle of the canal season, and was buried in Riverview Cemetery in Williamsport.[75] Canal records do not record a new appointment to the position, but it is likely that his wife Elizabeth took his place.

Elizabeth McCoy Morrison (?July 1853–April 1855)

The canal superintendent's journal for 1854-55 records payments to "E. Morrison" for tending Lock 44 from January 1854 through March 1855. Although the canal company generally did not hire women outright as lockkeepers, a widow and her family would often continue tending a lock after a lockkeeper's death. In 1835 the canal company decided to discharge all women lockkeepers, possibly because the job was physically strenuous and considered to be more suitable for a man.[76] Exceptions were often made to this rule, however, and Elizabeth Morrison appears to have retained the job with full pay for nearly two years. She was paid $16.66 each month, for a total of $200 per year.[77]

Elizabeth left Lock 44 in April 1855, when William Covell was appointed to the position. She eventually remarried, and died in 1887 at the age of 74.[78]

William Covell (April 1855–?May 1858)

William Covell (also spelled "Covel," "Coval," and "Coble") was born in Maryland in May 1823. Covell was first appointed lockkeeper of Lock 44 in April 1855.[79] Canal company records do not indicate whether he worked for the company before this time. Covell earned $16.66 per month, as did his predecessor.[80] He was replaced by Lewis Chaney in May 1858, but returned to Lock 44 sometime before 1869.[81]

Covell probably lived in Washington County throughout this period, as he registered a repayment of a debt in Washington County Circuit Court in 1860, and he and his family were living

72 1870 Census, www.Heritagequestonline.com. Buchanan's wife Sarah died in 1849 at age 41. See Morrow, *Washington County, Maryland Cemetery Records*, volume 1.
73 May 1, 1872, [Hagerstown] *Herald and Torch Light*.
74 December 9, 1852, Journal H, p. 569, Proceedings of the President and Board of Directors, 1828–1890, RG 79, NA.
75 Morrow, *Washington County, Maryland Cemetery Records*, volume 1, and Morrow, *Marriages of Washington County, Maryland 1799–1830,* volume 1.
76 Sanderlin, *The Great National Project*, p. 185. See also Unrau, HRS, pp. 794–96.
77 Superintendent's Journal, 1854–1855, RG 79, NA.
78 Morrow, *Washington County, Maryland Cemetery Records*, volume 1. Elizabeth Morrison married a man named Besore. She is buried in Riverview Cemetery in Williamsport.
79 March 1, 1855, Journal I, p. 146, Proceedings of the President and Board of Directors, 1828–1890, RG 79, NA.
80 Superintendent's Journal, 1854–1855, RG 79, NA.
81 May 6, 1858, Journal K, p. 24, and March 2, 1869, Journal L, p. 147, Proceedings of the President and Board of Directors, 1828–1890, RG 79, NA.

in Williamsport at the time of the 1870 census.[82] Covell's children were born in 1859 and 1868, so they were not alive during his first stint at Lock 44.

Lewis Chaney (May 1858–November 1867)

Lewis Chaney was born in Maryland in 1817 and lived in Washington County before working for the canal company. In 1839 he sold his household goods and chair-making tools to another member of the Chaney family.[83] Within a year he was under arrest for debt, turned over "all his property and estate, both real, personal, and mixed, for the benefit of his creditors," and was released.[84] He must have redeemed himself financially, because in 1844 he was appointed constable of the 2nd District in Washington County.[85]

Chaney (also spelled "Cheney") first appears in canal company records when he served as lockkeeper at Lock 43 from January 1854 until July of that year, although his appointment may have begun earlier than 1854. He was paid $16.66 per month, for a total salary of $200 per year.[86]

In the spring of 1858 he was appointed lockkeeper at Lock 44.[87] If canal company engineer John Stone built the lockhouse at Lock 44 as directed in 1848, Chaney, his wife, and six children would have lived there as part of Chaney's compensation as lockkeeper. Chaney's older children, aged 15, 12, and 11 at the time of his appointment, would have provided valuable assistance in operating the lock.[88]

Little is known about Chaney's tenure as lockkeeper at Lock 44. In 1862 he complained to the canal company president and directors that his neighbor, Henry Ensinger, was a "nuisance." Ensinger operated a storehouse "on the side of Lock No. 44," from which he sold liquor. Chaney reported that Ensinger's customers "are in danger constantly of drowning, and some have drowned." He made his complaint to the company, and then left it to them to take action.[89]

As the Civil War played itself out around the town of Williamsport, Chaney's oldest son, Lewis Jr., joined the Union forces and served in Company I of the 1st Maryland Cavalry. His company passed through Williamsport in May 1862, and young Lewis served in the Shenandoah Valley and as part of the garrison at Harpers Ferry before deserting in early 1863.[90]

Chaney transferred to Lock 43 in November 1867 and continued tending the lock there until at least 1883.[91] After the war Lewis Jr. became a boatman on the canal, and two of Chaney's

82 Washington County Circuit Court (Land Records), IN14, p. 587, online at www.MDLandRec.net, and 1870 Census, www.Heritagequestonline.com.
83 Washington County Court (Land Records, microfilm), UU, p. 301, online at www.MDLandRec.net.
84 April 17, 1840, *Hagerstown Mail*, 3B.
85 May 16, 1844, *Hagerstown Torch Light*, 2D.
86 Superintendent's Journal, 1854–1855, RG 79, NA.
87 May 6, 1858, Journal K, p. 24, Proceedings of the President and Board of Directors, 1828–1890, RG 79, NA.
88 1860 Census, www.Heritagequestonline.com.
89 Lewis Chaney to President and Directors, C&O Canal Company, January 27, 1862, Letters Received by the Office of the President and Directors, 1828–1889, RG 79, NA. Chaney signed his letter "Lock Keeper, Lock No. 44, C&O Canal."
90 Morrow, *Washington County Maryland Cemetery Records,* volume 1, p. 88, and L. Allison Wilmer, J. H. Jarrett, and George Vernon, *History and Roster of Maryland Volunteers, War of 1861–5*, (Baltimore: Guggenheimer, Weil and Co, 1898), pp. 701–02, 732.
91 November 13, 1867, Journal L, p. 59, and August 9, 1883, Journal N, p. 225, Proceedings of the President and

younger sons tended the lock with him.[92] Chaney lived on the canal until his death in 1893 at age 75.[93]

William Covell (?November 1867–March 1869)

The winter of 1867 saw changes to the Williamsport section of the canal. Lewis Chaney was transferred to Lock 43, and William Covell returned to tend the lock at Lock 44.[94] Covell and his family may have moved into a new home during his second appointment, since the canal company board ordered a "suitable home" to be built for the keeper of Lock 44 at that time.[95]

Covell resigned from his position tending Lock 44 in March 1869, though he continued to work on the canal as a boatman. He was relatively well to do, with real estate holdings worth $700 and other property worth $125.[96] Covell died in Williamsport in May 1875 at the age of 52.[97]

Ambrose McCardell (March 1869–?)

Ambrose McCardell (or McCardle) was appointed lockkeeper at Lock 44 in March 1869, but it is unclear how long he remained in the position. He was born in Williamsport in 1836, and married Cecilia Oliver in 1863.[98] He and his wife had four sons; he was a Catholic and a "life-long Democrat."[99]

McCardell remained in Williamsport, and worked on and around the canal for the rest of his life. He had left Lock 44 by 1880, but was still working for the C&O Canal Company in 1887, when he corresponded with the company regarding a job.[100] According to the 1880 census, McCardell worked as a laborer and had been unemployed for three months out of the previous year. The 1900 census listed McCardell as a boatman, unemployed four months of the year.[101] This labor pattern is consistent with the yearly opening and closing of the canal, which usually shut down from December or January until March, depending on the weather. McCardell's 1906 obituary described him as a man who "followed boating on the C&O Canal nearly all his life. He was the oldest boatman in point of service on the canal."[102]

McCardell's family, like so many others in Williamsport, was intimately involved with the canal company and its fortunes. At the time of his death, Ambrose's younger brother George was toll collector on the canal, as well as owner of the Williamsport paper and mayor of the

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Directors, 1828–1890, RG 79, NA.

92 1870 Census, www.Heritagequestonline.com.

93 December 8, 1893, *Hagerstown Mail*.

94 November 13, 1867, March 2, 1869, Journal L, pp. 59, 147, Proceedings of the President and Board of Directors, 1828–1890, RG 79, NA.

95 December 18, 1867, Journal L, p. 66, Proceedings of the President and Board of Directors, 1828–1890, RG 79, NA, in Smith, HRS, p. 188.

96 March 2, 1869, Journal L, p. 59, Proceedings of the President and Directors, 1828–1890, RG 79, NA, and 1870 Census, www.Heritagequestonline.com.

97 May 28, 1875, *Hagerstown Mail*.

98 October 6, 1906, *Hagerstown Daily Mail*, and *Washington County, Maryland Marriage Licenses*.

99 October 6, 1906, *Hagerstown Daily Mail*.

100 June 29, 1887, Registers of Letters Received by the Office of President and Directors, RG 79, NA. McCardell's letter to the company is no longer in the company records.

101 1880 and 1900 Censuses, www.Heritagequestonline.com. The 1890 Census for Maryland is not available. By 1900 McCardell and his wife were living with his wife's sister in the house that she owned in Williamsport.

102 October 6, 1906, *Hagerstown Daily Mail*.

town.[103] The canal company hired Ambrose McCardell's son, James Percy, as lockkeeper in the early 20th century.[104]

Amos J. Rowland (1880)

Amos Rowland tended Lock 44 during the 1880 season, and perhaps for longer. A native of Maryland, he was born around 1833 and married Elizabeth Bowman in 1859.[105] The same year he purchased 26 acres in Washington County, paying more than $1,800 for the property.[106]

Rowland started out as a blacksmith, but by 1870 was farming with his father, a wealthy landowner. Rowland himself reported a personal estate worth $850.[107]

At the time Rowland was working the lock, he lived with his wife, a 24-year-old unemployed daughter, and two sons, ages 10 and 12.[108] Canal company records do not indicate when Rowland left Lock 44, or how long he worked for the company. He died before 1900.[109]

Charles E. Robinson (1890–1912)

Charles Robinson was born in Maryland in 1860 and married in 1890. He and his wife Mary had two children, a son who died in infancy, and a daughter, Sarah Eve, born in 1893.[110] According to an undated Williamsport newspaper article, Charles E. Robinson served as lockkeeper at Lock 44 from 1890 until 1912. He lived at the lock with his wife and their daughter Eve.[111]

Figure 3 shows Eve, Charlie, and "Mollie" (Mary) Robinson standing in front of Lock 44 with an unidentified little girl and a dog in a wagon. The image is dated c. 1900, but if Eve, born in 1893, was the young woman, the photograph probably dates closer to 1910. The white board and batten corn shed appears behind them, across the canal.[112]

By the time of the 1920 census, the Robinson family still lived near the canal, with their daughter, grandson, and son-in-law, Adam Palmer. By that time, Robinson had left the canal and was working as a watchman for the railroad.[113]

Percy McCardell (c. 1912–1915)

James Percy McCardell and his twin William Walsh McCardell were born in 1874.[114] Percy married Anna Mary Collins in 1898. By 1910 the McCardells and their six children were renting a house on Conococheague Street, and Percy was employed at the Byron Tannery in Williamsport.[115]

103 Williams, *A History of Washington County*, p. 725.
104 Newspaper article reproduced in Figure 12.
105 Morrow, *Washington County, Maryland Marriages, 1799–1860*, p. 771.
106 Washington County Circuit Court (Land Records), IN 14, p. 157, online at www.MDLandRec.net.
107 1860, 1870, and 1880 Censuses, www.Heritagequestonline.com.
108 1880 Census, www.Heritagequestonline.com.
109 1900 Census, www.Heritagequestonline.com. Rowland's wife Elizabeth was listed as a widow in the 1900 census.
110 1880 and 1910 Census, www.Heritagequestonline.com, and Morrow, *Washington County, Maryland Cemetery Records*, volume 1, p. 91.
111 Newspaper article reproduced in Figure 12.
112 The Robinson family was probably related to Lula Brant Harsh's husband, Beckley Harsh.
113 1920 Census, www.Heritagequestonline.com.
114 1880 Census, www.Heritagequestonline.com.
115 1910 Census and 1920 Census, www.Heritagequestonline.com, and Morrow, *Washington County, Maryland*

The newspaper article illustrated in figure 12 identifies Percy McCardell as the lockkeeper at Lock 44 after the Robinson family left the canal. If the McCardells moved into Lockhouse 44 in 1912, their children ranged in age from fourteen to three, with sons Fred and Frank probably born while they lived on the canal.[116]

By 1920 McCardell had returned to work at the tannery as a shipping clerk, with his two oldest sons working with him.[117] He died in 1935 and is buried in Riverview Cemetery in Williamsport.[118]

Harvey Brant (1915–1961)

Harvey Brant was born in Pennsylvania in 1894. He married Sarah Wine, and had two daughters, Lula, born in 1912, and Blanche, born in 1914. Harvey Brant became lockkeeper at Lock 44 in 1915, and the family moved into the lockhouse at that time. The Brants remained in the house until 1961, although their daughters left in the 1930s when they married. [119]

After the canal closed in 1924, Harvey Brant continued to work as caretaker for Lock 44. According to his daughter, Lula Brant Harsh, the family paid only $1 per year in rent, though her father was responsible for the maintenance and repair of the house. The house flooded frequently, and Brant painted, repapered, and generally repaired the damage.[120]

In a 1979 interview, Brant described tending the lock: "When I went there in 1916, we got $22.50 a month; seven days a week, night and day. About ten or eleven o'clock you'd go to bed, and about the time you got the bed warm, why, you'd hear an old bugle blow . . . And I'd have to get up and get the lock ready and lock him through." He allowed "the boatsmen had a hard life. But the locktenders did too, because they couldn't go nowhere. They had to be on the job all the time. But if I wanted to sleep in the daytime, I could lay down and sleep. My wife would hear them if they come. She could tend lock as well as I could. She'd relieve me and I could go some place, a ball game or something like that. It was tied down, though. We didn't get to go much together, only in the wintertime." [121]

Operating the lock was strenuous work, which Brant described in the same interview:

> When the lock fills up, you get against the beam and push the gates open on each side. The beam is about 20 feet long and 12 by 12 inches. You push them gates back open, the boat could pull in the lock.
>
> The lock would be full. Then you closed these gates and you closed the paddles in the bottom of them so no more water could get in. You went down to the lower end of the lock – you had to go down to the other end to cross – and you got wickets to open the

Cemetery Records, volume 1, p. 92.

116 1910 Census and 1920 Census, www.Heritagequestonline.com.

117 1920 Census, www.Heritagequestonline.com.

118 Morrow, *Washington County, Maryland Cemetery Records*, volume 1, pp. 91–92.

119 Lula Brant Harsh interview with author, October 4, 2008, and 1920 Census, www.Heritagequestonline.com. Brant himself said that he started at the lockhouse in 1916, although his daughter and grandson believe that the family moved into the house in 1915.

120 Woodring, *Cracker Barrel*, p. 32.

121 Kytle, *Home on the Canal*, 202.

> paddles in the *lower* gate. You turn them paddles and you leave the water out of the lock down to the lower level. Then you open them gates down there and the mules will pull the boat right out.
>
> When you opened one of the gates, you had to go down to the lower end of the lock and cross them boards, a platform, and come up on the other side to open that gate. You used that platform all the time. If you wanted to go up town for anything, you had to cross the lock. In the wintertime the platform would get icy sometimes. I fell in one time it was icy . . . . Boy I mean that was chilly.
>
> Generally I'd keep the lock full because a loaded boat couldn't hold back in the lock as easy as a light boat could – couldn't hold back because the current would keep driving it . . . so I generally kept it full.[122]

Brant had a shed across the lock where he stored corn to feed the mules: "I guess I'd say ten or fifteen thousand barrel of corn in there and I'd have to dribble it out to the mules, help put it on the boats. In front of the crib was one room, with a chimney, and I had a stove in there and sometimes I'd sit over there. I could see up and down the canal, both ways. But at night I stayed in the house."[123]

During the winter when the lock was closed, Harvey Brant went to work as a leather finisher at the W. D. Byron Tannery in Williamsport.[124] According to his daughter, he began working at the Mercersburg branch of the company when he was thirteen years old. He worked full time at the tannery after the canal closed permanently in 1924. [125]

In addition to his work as lockkeeper and at the tannery, Brant earned money on the canal in many other ways. When the canal was operating, he recalled "I sold soft drinks on Sundays, and ice cream . . . I had worked up a pretty good business of my own . . . I had a canoe club. Hired out canoes. I'd have them hired out two or three weeks ahead of time. I made five times as much [as canal wages] and more."[126] Figure 6 shows Coca-Cola signs on the front of Lockhouse 44 and on the tree in the front yard, and figures 5 and 11 show boats that Brant may have rented out.

Harvey Brant also did a good business selling eels he caught in the canal:

> Then in the fall of the year, I put a fish pot in the feeder – where you feed the water to keep the next level up alongside of the lock – a spillway they called it. It had a board floor in it and the water went through there swift. I built a fish pot and I put [it] down on the bottom of that spillway and I caught about $400 worth of eels every fall.
>
> The eels come down at night mostly. Sometimes you'd catch some in the daytime. One night I caught 720. I sold them to the fish man the next morning for $85, and that was money in those days. I was pulling eels out all night . . . I almost drownded that night. It

122 Ibid., 205–206.
123 Ibid., 202.
124 Ibid., 201.
125 Lula Brant Harsh interview with author, October 4, 2008.
126 Kytle, *Home on the Canal*, p. 199.

> had poured down rain and the leaves were . . . That's when they come down, with the trash, coming downstream. I'd pick eels out for five or ten minutes and then I'd go rake leaves for that much. If the pot got clogged up it might break out or the eels could swim out.[127]

Lula Brant Harsh recalled that the family ate the eels, too; her mother fried them like fish. Brant also hunted and fished, and raised beagles for sale. In a 2007 interview, she said, "He raised little beagle puppies, and trained them, and he'd sell those. . . . Of course, it was terrible every time he sold one. . . . one time he had one that was trained so good. We just loved it. Some man came along and offered him $50 for it. We just cried and carried on, but you know $50 was a lot of money then . . . he sold the dog!"[128]

Brant also sold bread and vegetables to the boatmen. He bought bread from the Caskey Bakery in Hagerstown and sold it to the canallers for a profit, and sold fresh produce from the garden he and his wife kept behind the lockhouse. He also raised hogs and cured their meat in the enclosed porch at the rear of the house. [129]

After the 1936 flood, Brant constructed a shed east of the lockhouse from parts of the carpenter shop destroyed in the flood, and used the shed for butchering in the fall. Richard Beckley, grandson of Harvey and Sarah Brant, recalls that his grandfather also sold soda out of the shed on the towpath. [130]

Harvey and Sarah Brant moved across the canal to a house with a telephone and indoor bathrooms in 1961.

127 Ibid., 199–200.
128 Lula Brant Harsh interview with author, October 24, 2008, and Woodring, *Cracker Barrel*, p. 36.
129 Kytle, *Home on the Canal*, 201, and Woodring, *Cracker Barrel*, p. 36.
130 Richard Beckley interview with author, February 18, 2009. See figure 9 for examples of sheds east of the lockhouse.

Evidence of Room Use and Furnishings

The sole evidence of the use and furnishing of Lockhouse 44 comes from the Brant family, who lived in the house from 1915 until 1961. Interviews with former lockkeeper Harvey Brant, his daughter Lula Brant Harsh, and grandson Richard Beckley provide detailed information about the family's life in the lockhouse—how they worked, how they relaxed, how they decorated, and how they used each of the rooms.

The Brant family was not poor but, like many families on the canal, worked hard and made the most of the opportunities canal life provided. They grew a garden, fished the canal and the river, raised hogs, provided services such as cold drinks and rental canoes to day-trippers, and generally made ends meet. Their furniture and household goods were solid, long lasting, and easily available in Williamsport, nearby towns, or through mail-order catalogs.

Although the Brant family was responsible for maintenance and upkeep of the house both before and after the canal closed in 1924, they did not make any major renovations to the house they moved into in 1915. The basic floor plan of the house, with a center hall, two first-floor living spaces, two second-floor bedrooms, and an attic, is common to many C&O Canal lockhouses. The Brant family used the east room on the first floor as a family room, though it served as a dining room as well. An addition on the east side of the house containing the kitchen and enclosed rear porch was constructed before the Brant family moved in.

Some of the original furniture from the Brant's life in the lockhouse remains in the family today. Lula Brant Harsh owns her father's chair, which he kept next to the north window so that he could watch traffic on the canal (figures 21 and 22). Mrs. Harsh's nephew, Richard Beckley, owns the stained glass Tiffany-style lamp his grandmother used in the dining room (figure 20). Richard's brother, Michael Beckley, owns his grandparents' piano.

The following sections include excerpts from published interviews with Harvey Brant (1979) and Lula Brant Harsh (2007), as well as summaries of interviews and conversations with Lula Harsh and Richard Beckley obtained specifically for this historic furnishings report. In his interview, Harvey Brant covers the period from 1915 through 1961, and includes accounts of life on the canal when the canal was still open to commercial traffic. Lula Brant Harsh's interviews also include this period, although she was only twelve when the canal stopped operating. Richard Beckley, Blanche Brant's son, was a frequent visitor to the lockhouse, spending time there with his grandparents from his birth in 1939 until they moved in 1961. He remembers the 1942 flood, and often spent weekends and summers at the house during the 1940s and early 1950s.

Recommended furnishings reflect the period from 1915 through 1930, when Harvey and Sarah Brant and their two daughters lived in the house. This was a busy time for the family, who were involved with relatives, friends, businesses, and organizations in the Williamsport community. They also maintained important ties to the canal community, the local tourist economy, and the C&O Canal Company, even after the canal closed to commercial traffic in 1924.

General Information about the Lockhouse

Mrs. Harsh lived in Lockhouse 44 from 1915 until she married in 1937. Her parents lived in the house until 1961. (Interview with author, October 4, 2008. Hereafter 10042008.)

The Brant family had to maintain the house themselves; they were responsible for all repairs. 10042008

There was no inside plumbing, so they used chamber pots or an outside latrine. 10042008

All the windows had green window shades. 10042008

When floods were expected, the family got word from upstream & could move furniture up to the second floor. In 1924 they had to move the piano due to the flood (Woodring, *Cracker Barrel*). They kept it at their grandfather's house. Harvey Brant measured the floods in the house to keep track of how high the water was rising. He used a stick. 10042008

Mrs. Harsh was twelve years old when the canal closed. 10042008

The Brants knew the McCardells, who were the lockkeepers before them. 10042008

After the 1936 flood the Brants stayed with their grandfather (Frank J. Wine) until the house was repaired. Mr. Brant had to do all the post-flood repairs. The family returned to the house in 1936 after the flood; Mrs. Harsh stayed until she married in 1937. 10042008

Lula Brant Harsh was born in 1912, and the family moved into the house 1915. She moved out in 1937; her parents moved out in 1961. (Interview with author, October 24, 2008. Hereafter 10242008.)

Mrs. Harsh's grandfather was Frank J. Wine, canal superintendent. This was her mother's father. Her grandparents lived in a company house about three miles down the canal. His house was fancier than Lockhouse 44. There was a cave near the house, and they could keep everything cold in there. 10242008

"I don't know how many floods we lived through . . . . I don't know why we stayed there and put up with it because the canal closed in '24. We only had to pay $1 a year rent to stay there after the canal closed, but we had to do our own papering, painting and repairs, anything that needed done in the house." Woodring, *Cracker Barrel*, 32.

"Sometimes the floods would come up to just the first floor; sometimes it would come up to the window sills; sometimes it would get up in the second floor. We would move up to the second floor; then if it was getting real bad, we had to move everything out." Woodring, *Cracker Barrel*, 32.

[In 1936] "There was nothing but the comb of the roof sticking out. The whole house was under water. We were standing over on the hillside and watching all the junk coming down – the chicken coops, everything hitting the house. Every time it was hit, we'd think the house was going to go.

After the flood was over, and Dad had checked everything, I think the house was moved about ½ inch on the foundation, so it must have been really well built. It took an awful beating. That was the worst one!" Woodring, *Cracker Barrel*, 32.

Kitchen

Mrs. Harsh says they didn't have commercial canned goods in the kitchen because her mother canned everything herself; she remembers things like cereal or oatmeal in packages. Once in a while they would get a treat and buy round steak at the store (35¢ for family of four). 10242008

There was a mantel over the fireplace in the kitchen and a wooden clock on the mantle. On the right side of the kitchen was a dry sink. There were four chairs in the kitchen; one was at the front window, one at the door, one by the kitchen cabinet, and one at the dry sink. They were not painted; probably varnished wood. 10242008

The kitchen cabinet was not fancy; it had glassed-in shelves on the top. 10242008

The icebox was on the covered porch. Mr. Sam Hall brought the ice around. There was a drop-leaf kitchen table. There was a sideboard in the dining room with a mirror and two drawers, made of oak. 10242008

In the kitchen they used iron skillets, and enamelware. Mrs. Harsh remembers the pie plates; her mother baked a lot of cakes and pies. The coffee pot was a regular large pot, blue enamel. The children drank coffee too. 10242008

The washing machine did not have a wringer. Her mother used two washtubs to wring by hand. 10242008

The cook stove was all black (no shiny stuff) with a water tank on the side. It also had a warming oven; it had no scroll work – it was not fancy, very plain. 10242008

Everyone always used the kitchen door, rather than the front door, which leads into the hallway.
10042008

The family got their drinking water from a spring across the berm. 10042008

There was water in the sink on the right side of the kitchen. 10042008

The family ate at a table in the kitchen. There was a coal cook stove in the kitchen and a cupboard on each side of the stove. They stored pots and pans in the cupboards and overshoes on the bottom shelf. There was also a kitchen cabinet with glass doors on top and solid doors on the bottom; it also had a flour sifter. 10042008

There was a rug inside the kitchen door. During butchering they would seat 12 or 14 for breakfast and then again for dinner. 10042008

There was no thermostat on the cook stove, and yet Mrs. Brant was still a wonderful baker. She kept the coffee pot on the stove all the time, and was a big coffee drinker. 10042008

The girls took their baths in tubs behind the kitchen cook stove. The stove had a reservoir for hot water attached to the side. They could also bathe in the canal (it was clean enough.) Stoves in both rooms used soft coal. 10042008

Lula Harsh's job was to clean the glass globes on the kerosene lamps. 10042008

The kitchen wallpaper had a smaller floral pattern, in rows. Wherever Harvey Brant put up wallpaper, he used a border to finish up the top edge – perhaps because his work wasn't as neat as it could have been. The Brants ordered the wallpaper from a book that they always had around the house. Beckley interview

When they got a tap inside the house, the spigot was mounted over a porcelain sink on the west wall of the kitchen. Before the porcelain sink they used a dry sink, and had water in a basin inside the dry sink. The cook stove was on the east wall. They had a wooden icebox until the mid-1940s when they got an electric refrigerator. They also got an electric washer with a wringer. Beckley interview

In the kitchen to the left of the cook stove between the front wall and the chimney was a built-in cupboard with doors and a hinged, flip-down wide shelf that Sarah Brant rolled pie dough on. The cupboard doors had shelves behind, which she stored pans on. Shelves below the flip-down shelf were used to store her husband's shoes and boots. Beckley interview

The hutch was on the right side of the chimney toward the back wall of the kitchen. Sarah Brant stored dishes there. Beckley interview

Sarah Brant set the pies in the "warmer shelf," which was above and a part of the massive cast iron cook stove she baked on. The shelf above the warmer and stove was the wood one that the cereal and the clock sat on (two separate items.) There was a wooden shelf over the cook stove; on it were Harvey Brant's cereal (Wheaties and corn flakes) and an oak clock. The clock was about 18" tall and was wound with two keys. To the left of the kitchen door was the kitchen table. The dry sink was on the south (river) side of the kitchen. Beckley interview

The woodwork in the kitchen and throughout the house was painted white. The wallpaper had rows of flowers in a small pattern. Beckley interview

Sarah Brant was a wonderful baker and baked many pies at once. Richard especially liked raspberry, blackberry, and apple pies she made. She would set them on the shelf behind the stove, and made a bunch at a time. Beckley interview

They also used linoleum in the hall, the kitchen, and on the back porch. Beckley interview

There was no door between the kitchen and the dining room, at the step. Beckley interview

"I had a kitchen stove, a big stove; then in the dining room I had a big stove. They both burned coal. People who lived around Hagerstown tried to get this coal, because it was the best soft coal in the country. Mined up above Cumberland. George's Crick coal it was called, I think. It was soft coal but it was clean-burning coal and it burned good. It was the best coal you could get. . . . Those big stoves, I could fill up with coal and they'd last two or three days." Harvey Brant, Oct. 6, 1979, in Elizabeth Kytle, *Home on the Canal*, p. 203.

"We had to bathe with a basin or a tub. We had tubs like washtubs. Our tubs would hold, oh, 30 gallon. They were galvanized – galvanized iron, I guess. We heated on the kitchen stove. My wife would heat her wash water. She had a big wash boiler . . . We set [the boilers] right on the front part of the cook stove. Didn't take too long to heat them." Harvey Brant, Oct. 6, 1979, in Kytle, p. 205.

"In the kitchen we had a nice big cook stove. Mom was a wonderful baker. I wonder how they baked in those stoves when they didn't have any thermometers or anything. She baked cakes and bread and pies all the time." Mrs. Lula Brant Harsh in Woodring, *Cracker Barrel*, 32.

"My Mom baked rolls and would take orders, and my sister (Blanche) and I would peddle them around over town in a little express wagon . . ." Mrs. Lula Brant Harsh in Woodring, *Cracker Barrel*, 32.

"We had every kind of vegetable you could raise [in the garden], and my Mom canned everything. They made sauerkraut and canned that."Mrs. Lula Brant Harsh in `Woodring, *Cracker Barrel*, 32.

"My Dad was a hunter, so he hunted rabbits. She canned that. We always butchered three or four big porkers, and she canned as much of that meat as she could, so we had plenty to eat even though we didn't have much money. We never went hungry." Mrs. Lula Brant Harsh in Woodring, *Maryland Cracker Barrel*, April/May 2007, pp. 32–36.

Dining Room/Sitting Room

The dining room/sitting room (east of the hall) was "where we lived." 10042008

There was a coal stove in the sitting room, called a "bucket-a-day" stove; the heat went up the register (still in place) and heated the upstairs rooms (but not very well.) 10042008

There was always wallpaper on the sitting room walls, but the family had to redo it after every flood. They had to wait for the house to dry out & then paper it again. The paper in the sitting room was light-colored, with a pattern. 10042008

There was linoleum on the floor, but no rugs or carpet. 10042008

Also in the sitting room there was a dining room table; Mrs. Harsh and her sister did their lessons around the table. The family used kerosene lamps, although they eventually had electric lamps. 10042008

All the windows had green window shades. On the ground floor there were ruffled tie-back curtains on the windows. There was a garden out back and to the left. 10042008

Mrs. Harsh and her sister had dolls, checkers, and dominoes. 10242008

Her father did not smoke, but he chewed tobacco. 10242008

The family had a radio in later years; they also had a wind-up Victrola in the family (dining) room. It was near the back window. 10242008

Mrs. Harsh remembers only cream paint around the window sills. Her nephews spent a lot of time in the house and may remember more about what the paper looked like in the sitting room.
10242008

Mr. Brant had his chair on the north wall, inside the family/dining room; Mrs. Harsh still owns the chair. The chair sat on the right as you walked out of the kitchen and up the step into the family/dining room; when Mr. Brant was sitting in it he could look out the window and onto the canal. 10242008

Electricity came in about the time Mrs. Harsh was in high school; she can remember studying by the light of electric lamps. Her parents had a Tiffany stained-glass lamp (inherited from a friend) hanging over the dining room table. They eventually electrified it when they got electricity. They also had a lamp with a glass base, and an oil lamp on the center table. They used hand lamps for the rooms upstairs. 10242008

There were four chairs in the dining room (see catalog). Mrs. Harsh still has her father's chair, but had it reupholstered and refinished some time ago. 10242008

There was a drop-leaf kitchen table. There was a sideboard in the dining room with a mirror and two drawers, made of oak. (see catalog) 10242008

The ceiling in the dining room was made of wood slats, like wide wainscoting. Sarah Brant's stained-glass lamp hung from the ceiling there. There was wallpaper in the room; Richard Beckley (grandson) and his grandfather wallpapered it when he was 12 or 13 (c.1952/53). Richard pasted and Harvey Brant hung. They put up a paper with a large yellow rose pattern; the paper before that had a pattern of red roses. Beckley interview

The downstairs suffered more damage from flooding, so was repapered more often. His grandfather definitely repapered both floors in 1942 after the flood that year. Beckley interview

Coming from the kitchen, there was one step up into the dining room; on the right was Mrs. Brant's upholstered chair, which faced Harvey Brant's chair on the other side. There was a Montgomery Ward radio in the room with a round dial that had the names of the radio

stations written on it. The sewing machine was kept in this room, but it was moved out at Christmas to make room for the tree. Beckley interview

There was also a dining room table with removable extension leaves, approximately eight oak chairs, an upholstered couch and a set of upholstered chairs (a three-piece suite). One of the chairs was Sarah Brant's, and the other one sat in front of the sideboard. Some of the dining room chairs were kept in the front room and brought into the dining room when needed. There was a sideboard in the corner. The wallpaper was yellow roses on a white background; before the yellow roses the paper they used had red roses. There was linoleum on the floor, with a rug in the middle. They also used linoleum in the hall, the kitchen, and on the back porch. Beckley interview

"Of course, we had no electricity and no water in the house, so that meant we had to have oil lamps, and every day you had to clean those globes and fill the lamps with oil. I hated that job!" Woodring, *Cracker Barrel*, p. 32.

Front Hall (1st floor)

They had a telephone that was hung in the hall; it had a crank on it. 10042008

In the hall was mounted a board with hooks on it; they hung outside wear on the hooks. 10042008

There was a carpet runner on the stairs going to the second floor. 10042008

There was also wallpaper in the first-floor hallway. Beckley interview

No one ever used the front door that opened into the hallway. Beckley interview

After Harvey Brant butchered in the fall, they hung hams down the stair to the cellar from the front hall (behind the stairs to the second floor.) There was a homemade door to the cellar stairway. Beckley interview

They also used linoleum in the hall, the kitchen, and on the back porch. Beckley interview

The phone in the hall had been removed by the 1940s and the Brants had no phone. Beckley interview

The wallpaper in the hall and parlor had stripes and curlicues. It was done in colors like magenta, pink, and blue. Both papers may have been the same pattern. The woodwork was off-white. Beckley interview

Parlor

The set of furniture in the parlor was upholstered, but Mrs. Harsh doesn't remember the color. 10242008

Harvey Brant played the harmonica and the guitar; he had a strap so that he could play both at the same time. There was a piano bench at the piano in the parlor; the piano was a Gulbransen brand. 10242008

Mrs. Harsh remembers only cream paint around the window sills. Her nephews spent a lot of time in the house and may remember more about what the paper looked like in the sitting room. 10242008

The piano was in the parlor, so Mrs. Harsh & her sister used the parlor to practice piano. There were several lamps in the room, and two stands. One was at the west window. They used the room at Christmas. 10242008

The parlor (west of the hall) was for guests. 10042008

On the ground floor there were ruffled tie-back curtains on the windows. 10042008

The parlor also had a coal stove. 10042008

The piano in the house was an upright player piano, but Lula and Blanche Brant could play it, too. They both took lessons. 10042008

In the parlor they had a big stove, a davenport, and a couple of chairs. The same window treatments were in the parlor as in the sitting room and kitchen. There was carpet in the parlor. 10042008

At Christmas the tree was in the parlor, at the far end by the window. One Christmas, both Mrs. Harsh and her sister received baby carriages. 10042008

Richard Beckley's brother Mike (in Middletown, MD) has his grandparents' player piano; doesn't know if it plays properly. Beckley interview

In the parlor, his grandparents had a dark brown porcelain top-loaded wood or coal stove. It was a Sears Kenmore brand, with a door with a handle at the bottom. The door opened so you could insert a shaker arm to shake down the ash, remove it with a coal shovel, and dispose of it. It stood about 4-1/2 to 5 feet high, and his grandfather had rigged up a chain to a damper to let the heat rise up through a floor vent to the bedroom upstairs to provide some heat. It didn't heat the room particularly well. Beckley interview

In the summer, the Brants and their grandson slept in the front room because it was so much cooler than the second floor. They pushed a couch and two chairs aside, and put two beds and one or two chests in the room. Beckley interview

The wallpaper in the hall and parlor had stripes and curlicues. It was done in colors like magenta, pink, and blue. Both papers may have been the same pattern. The woodwork was off-white. The window sills were not flat and smooth; because of water damage over the years, they had become damaged and pitted. Harvey Brant had to replace a few. Beckley interview

The doors to the rooms were wood, four-panel style. They had metal and glass knobs, and old locks . . .There was a door into the parlor. Beckley interview

"The 1924 water was about three foot deep in the house, and I had a piano in my parlor. . . . the superintendent of the canal kept saying, 'Oh, don't move it out. The water's falling up above and it'll soon be falling here.' And it raised for two days after that, about an inch or two to the hour; and I kept putting the piano up on trestles, higher all the time. Finally it got as high as I could put it on trestles, and I knowed I had to get it out of there some way. I got a man's boat, a little scow that he fished out of . . . I couldn't get it clear into the house; so I tied it up against a yard bench and got some planks and laid them [from] the steps to the scow. Four of us in there in water up above our knees and carried [the piano] out and put it on these planks and got it on this scow and hauled it away. It was safe and dry. I never took it back after that. I [had] bought it for my girls to take music lessons on, and I gave it to my daughter. Trying to move it around in those high waters, I just was disgusted with it." Harvey Brant, 1979 interview, Kytle, 198.

Bedrooms

Upstairs were two bedrooms—in one was a double bed and a single bed and between the beds was an "old time" bureau with a mirror above it. There was a closet in the right-hand corner. There were curtains in the upstairs windows and linoleum on the floor. 10042008

In the second room was one double bed, a wash stand, and a couple of chairs. There were hooks on the walls under the stairs for clothes; no closets. 10042008

The family had lodgers—2 men—when the power plant was being built (1922–23). Harvey Brant put a curtain across the big room and rented the small one out. 10042008

Once when she was a child, a flood was coming & Lula Brant Harsh was sick in bed. The bed was positioned near the window and she could see her rock garden in the back yard. She remembers telling her father that the water was so high it covered her rock garden. 10242008

They used hand lamps for the rooms upstairs.10242008

The drawers in the bedroom sets on the second floor did not have bowed fronts; the chest of drawers was straight across. Both rooms had wash stands. 10242008

In the large room upstairs was a wash stand with a rod across the back to hold towels. There was a wash bowl and pitcher on the stand. There were also straight-back chairs in the room, close to the front windows. 10242008

In the second room there was also a wash stand and some chairs. One was a rocking chair and sat in the west window, facing the town. 10242008

There were round metal covers on the holes in the chimneys on the second floor. There were no stoves upstairs, so they used the covers. 10242008

The bedrooms upstairs also had wallpaper, but that was not put up as often as the paper downstairs. The downstairs suffered more damage from flooding, so was repapered more often. Richard Beckley's grandfather definitely repapered both floors in 1942 after the flood that year. Beckley interview

Harvey Brant rigged up a chain to a damper in the parlor stove to let the heat rise up through a floor vent to the bedroom upstairs to provide some heat. It didn't heat the room particularly well. Beckley interview

In the large bedroom over the parlor Sarah Brant had a closet built into the southeast corner. Harvey Brant's double bed was in the front end of the room (northeast corner) and Sarah Brant's double bed was in the back by the stairs. There was a single bed in the northwest corner for Richard to sleep in when he was there. There were also two chests of drawers in the room. One chest was by Harvey Brant's bed and held his wooden radio and a whiskey bottle. Harvey Brant was not a drinker, but used whiskey to sleep sometimes. He did not drink anywhere else. Beckley interview

In the second bedroom there was a double and a single bed, and two chests of drawers. Both bedrooms had a wash stand with wash bowl and pitcher, and curtains made of cheesecloth or something simple from Sears or Montgomery Ward. There was a valance across the top and tiebacks halfway down the curtain panels. Beckley interview

Back Porch

On the back porch was an oil stove with 3 burners; Mrs. Brant could use the outdoor oven when it was hot and could can outdoors. Also on the back porch she put boards across sawhorses and cured meat on them. 10042008

The icebox was on the covered porch. Mr. Sam Hall brought the ice around. 10242008

On the back porch was a kerosene stove. Sarah Brant cooked out there in the summer. Beckley interview

The back porch was attached to the back of the kitchen and ran along the entire width of the kitchen. It was perhaps 5–6 feet wide and the length of the kitchen. The width was the difference between the depth of the kitchen and the rest of the house, making the entire back of the house even. Beckley interview

The back porch was enclosed and had a roof; there was an oil stove at the far end of the porch. there were hinged wooden doors open as windows in the summer. They were screened for ventilation. There was a screen door that led to a stoop off the porch and steps down to the back. As you came out of the kitchen door, on the right there were shelves bolted on the porch wall. Tools, nails, and supplies were stored on the shelves. The extension that included the kitchen and the porch was not added by Harvey Brant; it was already in place when he moved there. Beckley interview

They also used linoleum in the hall, the kitchen, and on the back porch. Beckley interview

"My Dad sugar cured his meat. We had this closed-in back porch were they sugar cured the hams and spread them all out on boards. One year it got real hot after we butchered, and all those hams and shoulders spoiled. Of course the power plant (Potomac Edison) wasn't built then. We took them over in that field back of the house and buried them. Oh, that was an awful loss to lose all that meat; that was terrible!" Mrs. Lula Brant Harsh in Woodring, *Cracker Barrel*, 36.

Front Porch

On the front porch was a porch swing; Lula Brant Harsh spent a lot of time there. They did not use the front door entrance much. There was a roof over the kitchen door with brackets holding it up. Mrs. Harsh thinks the brackets were probably wood. 10242008

In front of the house (visible in figure 13) Harvey Brant stored boat poles; at least one had a hook on the end of it. He did not store things neatly. On the shelf attached to the kitchen wing in the front of the house (exterior), they received deliveries of milk and bread. The milk came from the Superior Dairy in Hagerstown and the bread came from the Capitol Bakery in Chambersburg, PA. Beckley interview

Also out front was a bench. Before they had running water in the house, they kept a bucket and tin dipper out front near the bench. Beckley interview

Basement

In the basement was the coal storage; also potatoes, vegetables, sauerkraut, and canned goods. 10042008

In the basement, they had a sauerkraut crock. When it was full, they put a piece of tin across the top, secured with a heavy (20–30 pound) rock. When the sauerkraut was done, the gas would push the rock off the cover. Beckley interview

There were shelves along the basement walls for canning jars. Beckley interview

Attic

In 1936 the flood was so bad that there was 3 feet of water in the attic. The family moved everything out of the house except the carpets. 10042008

The attic was used for storage only. They stored waybills up there at one point, but they were lost in the 1936 flood. They never collected any money from canallers at the lockhouse. 10042008

After the 1936 flood, Harvey Brant put a nail in the roof gable about four feet below the peak of the roof. It marked the water line during that flood. Richard Beckley is not sure if the nail could still be in place, due to NPS restoration over the years. Beckley interview

They used ladder stairs up through the trap door to get to the attic. It was fully floored, but not finished. There were hornets and mud daubers up there, so they didn't spend much time there. It was also very hot in the summer. They stored toys and his grandmother's things up there. Beckley interview

Outdoors

Each year the family would butcher three or four hogs and preserve the meat. They had a large garden and kept chickens. 10042008

At first they did laundry in tubs, but later got a washer with a wringer. There was nowhere specific to hang clothes. Sarah Brant hung laundry outside when she could, or in the enclosed porch. 10042008

There was a garden out back and to the left. Mrs. Brant loved flowers and grew many out in front of the house; she had japonica and forsythia bushes in the front of the house. On the west side of the house (toward Williamsport) was a flower garden with iris, snow balls, and other flowers. 10042008

Lula and Blanche Brant did not have bicycles, but both loved water and loved swimming, canoeing, and fishing. They would fish at night for catfish. 10042008

Lula and Blanche Brant had ice skates; they tied on to their shoes, and had a wooden frame. They also had roller skates. The ice skates had straps around the ankle and across the toe, and a wooden blade. 10242008

Harvey Brant hunted and fished, and used bamboo poles. To catch eels he built a trap across the flume, below the corn shed. (They fried eels in flour, like fish.) They did not have reels on their fishing rods at first, but got reels later. 10242008

There was a big shed on the towpath by their kitchen; they stored garden tools, a plow, and coal in it (figure 15). Before the power plant was built, there was a stream at the bottom of the hill. The outhouse was positioned over the stream; it was there when they moved into the house in 1915, but they moved it when the power plant construction filled in the stream. 10242008

There was a cement walk from both entrances to the house to the canal path, and a wide boardwalk in front of the outbuildings east of the house. There were two large maples in front of the house; the metal NPS sign was attached to the east maple. When Richard Beckley was at the house there was no sign out front (figure 13). Beckley interview

Harvey Brant sold soda out of the shed east of the house. Next to the house was the coal shed, then the dog pen, then the larger shed, outhouse, and hog pen. The corn crib was in back of the coal shed, alongside the house. Harvey Brandt moved pieces of the former carpenter shop to the lockhouse side of the canal after the flood in 1936. He constructed his shed out of parts (including a door with a wooden handle) of the former shop. He used the shed for butchering in November. Sarah Brant did the wash in there, too. Beckley interview

Harvey Brant kept bait boxes in the canal, and fished the river with live bait. In the big shed east of the house he kept a barrel with live snapping turtles; the Brants ate them and Sarah Brant even canned them. To catch them he used trot lines with cornmeal balls on the hook, with steel leaders on the chain. There were just a couple of feet of water in the canal at this time. Beckley interview

By the 1950s Brant did not keep canoes anymore; he worked at the tannery full time. He probably stopped renting canoes when the canal closed in 1924. When they moved across the canal in the 1960s, the Brants took everything from Lockhouse 44 with them. Richard Beckley used to have a playhouse in the disused corn crib at Lockhouse 44 when he was a child, and kept some toys there. He learned later that when his grandparents moved they took everything from the corn crib to the dump. Beckley interview

"I had a log shed across the lock. There was a big corn crib there, where I put feed on [the boats] for the mules. They'd get . . . ten or fifteen thousand barrel of corn in there and I'd have to dribble it out to the mules, help put it on the boats. In front of the crib was one room, with a chimney, and I had a stove in there and sometimes I'd sit over there. I could see up and down the canal, both ways. But at night I stayed in the house." Harvey Brant in 1979 interview, Kytle, p. 202.

"We didn't have no bathroom in the house. We had an outhouse. We didn't have water in the house until, oh, long after the canal stopped. We had to go to the spring and get it. About a hundred yards below the lock there on the berm side. It was pretty tough in the wintertime, going down there getting water. I generally got the water; I'd bring two bucketsful, one in each hand." Harvey Brant in 1979 interview, Kytle, 203.

"We got the water to wash with and everything right out of the lock. There was always water in that lock, about two feet . . . It was nice clear water. We had a bucket with a rope on it, and I had a couple of planks across the lock, and we'd go out on those planks and dip up a bucketful and bring it right in." Harvey Brant in 1979 interview, Kytle, 203–204.

"For water we had to travel about 100 yards down the berm side of the canal to a spring for drinking water. My Dad would go with two buckets. We could take water out of the canal to use for washing clothes and bathing and stuff like that, but for drinking water, we had to go down to that spring. That was quite a trip, especially when the weather got bad. Water in the canal was sparkling clean; it was clear." Mrs. Lula Brant Harsh in Woodring, *Cracker Barrel*, 32.

"Of course, we had an outside toilet. We did eventually get water and electricity both, but never had an inside bathroom." Mrs. Lula Brant Harsh in Woodring, *Cracker Barrel*, 32.

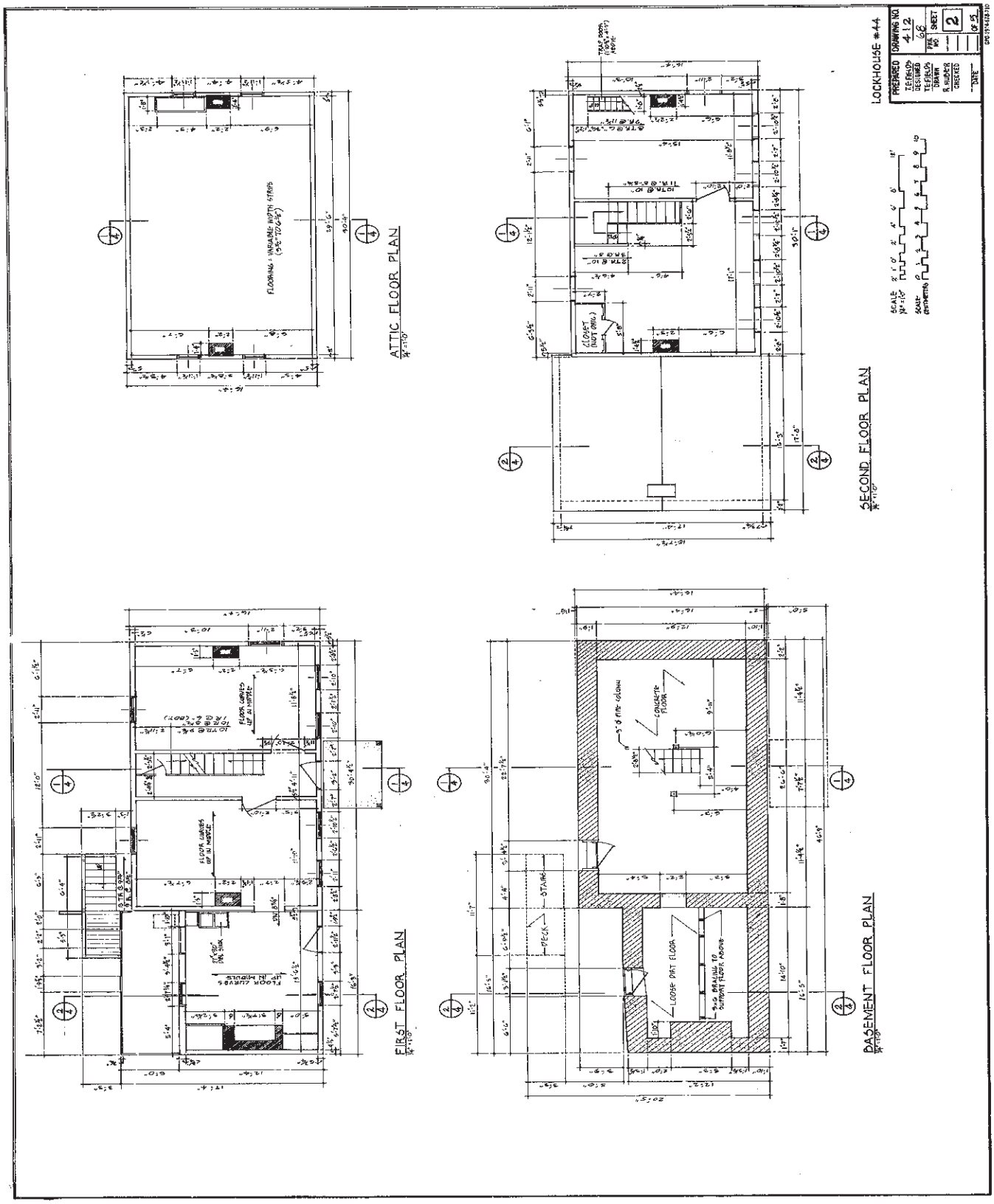
I remember going over in that building [the corn shed] and sitting on a stool beside my Dad, watching for boats and things like that." Mrs. Lula Brant Harsh in Woodring, *Cracker Barrel*, 34.

"Beside the corner shed, there was another building, which was a carpenter's shop. A man by the name of Mr. (Johnny) Spigler took care of that, and he repaired the lock gates, anything that needed to be repaired on the canal.

We loved going in that carpenter's shop. All the kids around there did because it smelled so good with the shavings and everything, you know. I know we got in his way lots of times, but he was very good about it." Mrs. Lula Brant Harsh in Woodring, *Cracker Barrel*, 34.

Furnishings Plan

Floor Plan



Floor plan of Lockhouse 44, showing basement, first floor, second floor, and attic, post 1974, C&O Canal NHP.

List of Recommended Furnishings

Kitchen

The kitchen was added to the east end of the lockhouse before Harvey and Sarah Brant and their family moved into the house. Visitors and family always entered the house through the kitchen door, rather than the door that opened into the center hall. There was linoleum on the floor, and a rug just inside the door.[131]

Sarah Brant cooked, baked, canned, and washed clothes in the kitchen, and the family bathed there as well. In the summer, she cooked at a stove on the enclosed back porch to escape the heat. The icebox was also kept on the porch.[132]

When she did laundry, she used "a big wash boiler . . . We set [the boilers] right on the front part of the cook stove. Didn't take too long to heat them."[133] While her children were at home Sarah Brant used a washing machine without a wringer, but by the late 1940s the Brants bought an electric washer with a wringer.[134]

The family also ate meals in the kitchen; during butchering time Sarah would serve twelve or fourteen at breakfast and again at dinner. Lula Brant Harsh does not recall any commercial canned goods in the kitchen because her mother canned everything herself. Sarah Brant was known for her baking, and sold her rolls in Williamsport. She also baked cakes, bread, and pies, including raspberry, blackberry, and apple, her grandson's favorites.[135]

The kitchen was always wallpapered, but Lula Brant Harsh does not recall the pattern. In the 1940s and 1950s it was papered with a small floral striped pattern. According to Richard Beckley, when Harvey Brant installed wallpaper he always used a border to finish the top edge, possibly to cover up work that wasn't neat. He recalls that the woodwork was painted a cream color.[136]

Finishes analysis indicates that window trims were painted glossy creams or whites in later years, but some earlier finishes were much more vivid colors. There are a total of fifteen finishes layered on the window trim. The first finish on the surround and the apron was a deep rust red. After that, the window trim was painted a light blue, then dark, glossy green, and later a gold cream, followed by cream and white layers.[137]

131 Lula Brant Harsh interview with author, October 24, 2008, and Richard Beckley interview with author, February 18, 2009.
132 Lula Brant Harsh interview with author, October 24, 2008.
133 Kytle, *Home on the Canal*, p. 205.
134 Richard Beckley interview with author, February 18, 2009.
135 Woodring, *Cracker Barrel*, 32, Lula Brant Harsh interview with author, October 24, 2008, and Beckley interview with author, February 18, 2009.
136 Lula Brant Harsh interview with author, October 24, 2008, and Richard Beckley interview with author, February 18, 2009.
137 Paint Study, pp. 18, 27, 47.

OBJECT AND LOCATION	EVIDENCE	RECOMMENDATION
Wallpaper and border, small floral pattern in rows, border at ceiling height; all walls	Beckley interview.	Acquire reproduction paper and border and install.
Linoleum, wall to wall	Beckley interview.	Acquire reproduction pattern and install.
Curtains, ruffled, with tiebacks, two pairs, white or light color	Beckley interview.	Fabricate curtains and acquire and install reproduction hardware.
Window shades, green, two; at windows	Harsh interview, 10-04-2008.	Acquire and install.
Coal cook stove, cast iron or steel, six holes, with shelf, water reservoir and warming oven, plain black, no scroll work; on east wall	"I had a kitchen stove, a big stove . . . burned coal," Harvey Brant, in Kytle, 203. "In the kitchen we had a nice big cook stove . . . I wonder how they baked in those stoves when they didn't have any thermometers or anything," Lula Brant Harsh, in Woodring, 32. Harsh interview, 10-24-2008, and Beckley interview.	Acquire stove and stove pipe.
Coffee pot, large, blue enamel; on stove	Harsh interview, 10-24-2008	Acquire.
Pies, three, fruit; on warming shelf	"She baked cakes and bread and pies all the time," Lula Brant Harsh in Woodring, 32, and Beckley interview.	Acquire reproduction pies in period-appropriate pans.
Stove board; under stove	Stove accessory.	Acquire or fabricate.
Coal hod, galvanized iron, with shovel, japanned steel, and coal; near stove	Stove accessories. "George's Crick coal it was called, I think. It was soft coal but it was clean-burning coal and it burned good. It was the best coal you could get," Harvey Brant in Kytle, 203.	Acquire period scuttle and shovel. Acquire soft coal.
Mantle, wood; over fireplace	Harsh interview, 10-24-2008.	Fabricate and install.
Clock, wooden, about 18" tall; on mantle	Harsh interview, 10-24-2008 and Beckley interview.	Acquire.
Cereal boxes, corn flakes and *Wheaties*; on mantle	Harvey Brant ate these cereals, Beckley interview. Lula Brant Harsh remembers packaged cereals and oatmeal in the kitchen, Harsh interview, 10-24-2008.	Acquire reproductions.
Washtubs, two, 30-gallon, galvanized steel or iron; near or behind stove	For bathing. "We had to bathe with a basin or a tub. We had tubs like washtubs. Our tubs would hold, oh, 30 gallon. They were galvanized—galvanized iron, I guess," Harvey Brant in Kytle, 205, and Harsh interview, 10-04-2008.	Acquire.

OBJECT AND LOCATION	EVIDENCE	RECOMMENDATION
Kitchen cupboard, built-in, with flip-down counter; between chimney and north wall	Harsh interview, 10-24-2008, and Beckley interview.	Acquire or fabricate.
Kitchenware: Pots, enamelware Baking pans, enamelware Pie plates, enamelware Bread pans, enamelware or tin Skillets, cast iron Mixing bowls, earthenware; in cupboard	Harsh interview, 10-24-2008.	Acquire.
Coffee mill, wall-mounted or counter style; on or near kitchen cupboard	To grind coffee for drinking.	Acquire.
Coffee mugs, six; in cupboard	The whole family drank coffee, and Sarah Brant always kept the pot on the stove. Harsh interview, 10-24-2008.	Acquire.
Rolling pin, wood Bowl, earthenware Egg beater Measuring cup, aluminum Scoop, aluminum w/ wooden handle Pie plate, aluminum or enamelware Pie ingredients; on counter	"Mom was a wonderful baker . . . She baked cakes and bread and pies all the time. . . My mom baked rolls and would take orders," Lula Brant Harsh in Woodring, 32, and Beckley interview.	Acquire rolling pin, earthenware bowl, egg beater, measuring cup, scoop, pie plate. Acquire reproduction fruit and flour.
Shoes, men's work boots or shoes, two pairs; on shelf under cupboard	Harsh interview, 10-24-2008, and Beckley interview.	Acquire.
Overshoes, girls'; on shelf under cupboard	Harsh interview, 10-24-2008	Acquire.
Flour canister, japanned tin, 50 or 100 pounds; next to cupboard	Used to store flour for baking.	Acquire or reproduce.
Chairs, two, wooden, solid seat, varnished; at door and at window on west wall	There was a set of four wooden chairs in the kitchen. Harsh interview, 10-24-2008.	Acquire set of four.
Rug, small; inside door	Family and visitors used the kitchen door instead of the front door. Harsh interview, 10-24-2008.	Acquire.
Table, dining, drop-leaf; in center of kitchen	Harsh interview, 10-04-2008.	Acquire.
Salt and pepper shakers, pair; on table	Typical table accessory.	Acquire.
Lamp, kerosene; on table	Harsh interview, 10-04-2008.	Acquire.
Hutch, or kitchen cabinet, with glassed-in shelves; on west wall	According to Lula Brant Harsh the kitchen cabinet had glass doors on top, solid doors on the bottom, and included a flour sifter. Richard Beckley recalled the hutch on the right side of the chimney near the back wall of the kitchen. Harsh interview, 10-04-2008, and Beckley interview.	Acquire.

OBJECT AND LOCATION	EVIDENCE	RECOMMENDATION
Set of dishes; in hutch	Beckley interview.	Acquire common white or Blue Willow pattern.
Lamp, kerosene; on hutch	Harsh interview, 10-04-2008.	Acquire.
Match safe; on wall near hutch	Used for lamps and stove.	Acquire.
Calendar; on west wall	Typical household accessory.	Acquire.
Dry sink; south side of kitchen against west wall	Harsh interview, 10-24-2008 and Beckley interview.	Acquire.
Pot scrubber, soap, dish rag; in dry sink	Sink accessory.	Acquire.
Basin, enameled or aluminum; in dry sink	Beckley interview.	Acquire.
Bucket, tin, aluminum, or galvanized metal, and dipper; in dry sink	"I generally got the water; I'd bring two bucketsful, one in each hand," Harvey Brant in Kytle, 203, and Harsh interview, 10-04-2008.	Acquire.
Bucket, tin, aluminum, or galvanized metal; on floor next to dry sink	Kytle, 203.	Acquire.
Garbage pail, with lid, galvanized iron; near dry sink	For kitchen garbage.	Acquire.
Kerosene can, 5-gallon; on floor near dry sink	"Of course, we had no electricity and no water in the house, so that meant we had to have oil lamps, and every day you had to clean those globes and fill the lamps with oil. I hated that job!" Lula Brant Harsh in Woodring, 32, and Harsh interview, 10-04-2008.	Acquire.
Chair, wooden, solid seat, varnished; at dry sink	There was a set of four wooden chairs in the kitchen, Harsh interview, 10-24-2008. See also catalog illustration.	One of set of four.
Broom, corn straw with wooden handle; in southwest corner near sink	Common usage.	Acquire reproduction.

Dining Room/Sitting Room

Lula Brant Harsh described the sitting room east of the hall as "where we lived." Lula and Blanche Brant did their lessons at the dining room table, and the family listened to music on the wind-up Victrola phonograph or—in later years—on the radio.[138] The furnishing plan recommends a wind-up Victrola phonograph, but by around 1950 the family used a Montgomery Ward brand radio. This radio had a round dial, with the names of the radio stations written on it.[139]

During Richard Beckley's time at the house the family used an upholstered set of furniture—a couch and two chairs—in the sitting room. This may have been the set from the parlor that Lula Brant Harsh described. The furnishing plan recommends using the dining chairs and Harvey Brant's upholstered chair in the room, and placing the upholstered suite of furniture in the parlor. Sarah Brant later kept her sewing machine in this room, and Richard Beckley remembers that it was moved during the holidays to make room for the Christmas tree.[140]

The ceiling in the sitting room was finished with wood slats, "like wide wainscoting" and was wallpapered.[141] The Brants hung a Tiffany-style stained-glass lamp over the dining room table. Lula Brant Harsh recalls that they received the lamp from a friend, and when they got electricity in the lockhouse in the late 1920s her parents had the lamp electrified.[142]

Harvey Brant had to replace the wallpaper after every flood. Lula Brant Harsh recalls a light-colored paper with a pattern when she was a child, and by the 1940s or early 1950s there was a paper with a pattern of red roses. Because of frequent flooding, the first floor was repapered more often than the second floor, though both floors were repapered after the 1942 flood. Around 1952, Richard Beckley and his grandfather replaced that paper with a paper patterned with large yellow roses.[143] Window sills and trim were painted cream during the time Lula Brant Harsh was in the house.[144] Finishes analysis shows almost all of the layers of paint on the window trim are cream or white, with the exception of a middle layer of bright turquoise blue.[145]

The floor was covered in linoleum, and there were green shades and tieback curtains on the windows.[146] In later years, the Brants used a rug in the center of the room.[147]

OBJECT AND LOCATION	EVIDENCE	RECOMMENDATION
Wallpaper and border, light-colored pattern; on walls	Harsh interview, 10-24-2008, and Beckley interview.	Acquire reproduction papers and install.
Window shades, green, three; on windows	Harsh interview, 10-24-2008.	Acquire and install.
Curtains, tieback with ruffles, three pairs; on windows	Harsh interview, 10-24-2008.	Fabricate curtains and acquire and install reproduction hardware.

138 Lula Brant Harsh interview with author, October 4, 2008.
139 Richard Beckley interview with author, February 18, 2009.
140 Richard Beckley interview with author, February 18, 2009, and Lula Brant Harsh interview with author, October 24, 2008.
141 Richard Beckley interview with author, February 18, 2009.
142 Lula Brant Harsh interview with author, October 24, 2008. The lockhouse was electrified when Lula Brant Harsh was in high school, c. 1926–1929.
143 Richard Beckley interview with author, February 18, 2009, and Lula Brant Harsh interview with author, October 4, 2008.
144 Lula Brant Harsh interview with author, October 24, 2008.
145 Paint Study, pp. 19–20, 28, 48.
146 Lula Brant Harsh interview with author, October 4, 2008.
147 Lula Brant Harsh interview with author, October 4, 2008, and Richard Beckley interview with author, February 18, 2009.

OBJECT AND LOCATION	EVIDENCE	RECOMMENDATION
Linoleum, wall to wall	Harsh interview, 10-04-2008.	Acquire reproduction linoleum and install.
Coal stove, cast iron or steel, heating; on east wall, at chimney	Harsh interview, 10-24-2008. "In the dining room I had a big stove . . . Those big stoves, I could fill up with coal and they'd last two or three days," Harvey Brant in Kytle, 203.	Acquire and install stove and stove pipe.
Stove board; under stove	Stove accessory.	Acquire.
Coal hod, galvanized iron, with shovel, japanned steel, and soft coal; near stove	Stove accessory. "George's Crick coal it was called, I think. It was soft coal but it was clean-burning coal and it burned good. It was the best coal you could get," Harvey Brant in Kytle, 203.	Acquire.
Dining room table, oak, with removable extension leaves; center of room	Lula and Blanche Brant did their lessons around the dining table, Harsh interview, 10-24-2008, and Beckley interview.	Acquire.
Chairs, oak, set of 6 or 8; four at table, remaining chairs in parlor	Harsh interview, 10-24-2008, and Beckley interview.	Acquire.
Stained glass lamp, Tiffany-style; hanging over dining table	Figure 20 and Harsh interview, 10-24-2008.	Acquire and install similar lamp.
School supplies: School books Tablets Pencils Pencil box Eraser; on table	Lula and Blanche Brant did their lessons around the dining table, Harsh interview, 10-24-2008.	Acquire.
Lamp, kerosene; on table	Harsh interview, 10-24-2008.	Acquire.
Phonograph, *Victrola* brand, hand-operated; near north window	Harsh interview, 10-24-2008.	Acquire.
Sideboard, oak, with mirror and two drawers; on west wall	Harsh interview, 10-24-2008.	Acquire.
Checker board and checkers; on sideboard	Harsh interview, 10-24-2008.	Acquire.
Set of dominoes; on sideboard	Harsh interview, 10-24-2008.	Acquire.
Lamp, kerosene, with glass base; on sideboard	Harsh interview, 10-24-2008.	Acquire.
Chair, maple frame, with seat and back cushions; north wall near window	Figures 16 and 17. The chair sat on the right as you walked out of the kitchen and up the step into the sitting/dining room. When Harvey Brant sat in it he could look out the window and onto the canal. Harsh interview, 10-24-2008.	Acquire similar chair and upholster.
Cuspidor, gray graniteware or earthenware; next to chair	Harvey Brant did not smoke, but he chewed tobacco. Harsh interview, 10-24-2008.	Acquire.

Front Hall

The front hall of Lockhouse 44 was used as a passageway from the sitting room to the stairs, rather than as an entrance to the house. Family and guests commonly entered through the kitchen door, and the parlor west of the hall was seldom used when the Brant daughters were growing up. The four-panel door to the parlor had metal and glass knobs and old locks.[148]

While the canal was operating, the Brants had a crank-operated telephone mounted on the wall in the hallway, but by the 1940s it had been removed. The family also hung their outerwear on hooks mounted in the hall.[149]

Stairs immediately inside the front door led to the second floor; they were covered with a carpet runner down the center, and painted on either side of the runner.[150] The 2009 finishes investigation documents an original rust red finish on the stair risers and treads, light brown on the stair stringer, and layers of cream paint on the stair casing and hand rail. Later finishes included charcoal gray, dark green, and yellow cream on the stairs. The entry door transom was originally painted cream, with subsequent layers of rust red, robin's egg blue, light green, tan, and yellow cream. [151]

Behind the second-floor stairwell, stairs led to the full stone basement below the house. There was a home-made door to the cellar, and after Harvey Brant butchered in the fall, the family hung the hams down the stairwell.[152]

The front hall floor was covered with linoleum, and the walls were wallpapered. During the 1940s and early 1950s the magenta, pink, and blue wallpaper was patterned with stripes and curlicues. The same wallpaper may have been used in the parlor. Woodwork and trim were painted cream.[153]

OBJECT AND LOCATION	EVIDENCE	RECOMMENDATION
Carpet runner, patterned ingrain	Harsh interview, 10-04-2008.	Acquire and install.
Linoleum, wall to wall; on floor	Beckley interview.	Acquire and install.
Door mat, cocoa fiber; in front of door	Common usage and housekeeping measure.	Acquire.
Wallpaper and border, magenta, pink, and blue colors, with stripe and curlicue pattern; on walls	Beckley interview.	Acquire reproduction papers and install.
Telephone, wood, with hand crank; mounted on east wall across from stairwell	Harsh interview, 10-04-2008.	Acquire and install.
Coat hooks on board; mounted on east wall, near telephone	Harsh interview, 10-04-2008.	Acquire and install.
Overcoat, men's; hanging on hook	Harsh interview, 10-04-2008.	Acquire. Remove seasonally.
Overcoat, girl's; hanging on hook	Harsh interview, 10-04-2008.	Acquire. Remove seasonally.
Cap, men's; hanging on hook.	Figure 6. Harsh interview, 10-04-2008.	Acquire.

148 Lula Brant Harsh interviews with author, October 4 and 24, 2008, and Beckley interview with author, February 18, 2009.
149 Ibid.
150 Lula Brant Harsh interview with author, October 4, 2008.
151 Paint Study, pp. 20–22, 29–30, 49.
152 Richard Beckley interview with author, February 18, 2009.
153 Ibid.

Parlor

The parlor at the west end of Lockhouse 44 was used for guests, piano practice, and holidays when the Brants and their young children lived there. Lula Brant Harsh recalls that the Christmas tree stood in the parlor, by the west window, and remembers the year both she and her sister received doll carriages.[154] By the time Richard Beckley was in the house, the family set up the Christmas tree in the sitting/dining room.[155]

During the early 20th century, the parlor was furnished with a set of upholstered furniture, lamps, a piano, and two stands, and it was carpeted and wallpapered. Richard Beckley remembers a wallpaper with stripes and curlicues, in shades of magenta, pink, and blue. It was either the same as or similar to the wallpaper in the front hall. Window shades and curtains matched those in the kitchen and sitting room.[156] Lula Harsh and Richard Beckley remember that the woodwork was painted off-white, though the 2009 finishes analysis shows earlier finishes of tan and robin's egg blue.[157]

Harvey Brant bought his daughters a Gulbransen brand player piano, which was kept in the parlor. Although it was a player piano, it could be played independently as well. Both sisters took lessons. Harvey Brant played the harmonica and the guitar, and had a strap to attach the harmonica to his head, so that he could play both instruments at the same time.[158]

The family used the piano until the flood of 1924. The day of the flood, the water rose, and Brant raised the piano up on trestles, higher and higher. Finally, he said:

> I knowed I had to get it out of there some way. I got a man's boat . . . I couldn't get it clear into the house; so I tied it up against a yard bench and got some planks and laid them [from] the steps to the scow. Four of us in there in water up above our knees and carried [the piano] out and put it on these planks and got it on this scow and hauled it away. It was safe and dry. I never took it back after that.[159]

The piano remained in the family, and is currently owned by Harvey Brant's grandson, Michael Beckley, of Middletown, Maryland.[160]

The Brants originally used a coal stove in the room, but by the late 1940s or early 1950s they had replaced it with a Sears Kenmore brand porcelain top-loaded stove that used either wood or coal. Harvey Brant had rigged up a chain to the damper to let the heat rise though a floor vent to heat the bedroom above in winter, but the arrangement did not work particularly well. During this period the Brants and their grandson slept in the parlor during the summer, because it was much cooler than the second-floor bedrooms. They moved the couch and chairs aside, and brought in two beds and a couple of chests to use for the season. [161]

154 Lula Brant Harsh interview with author, October 4, 2008.
155 Richard Beckley interview with author, February 18, 2009.
156 Lula Brant Harsh interviews with author, October 4 and 24, 2008, and Richard Beckley interview with author, February 18, 2009.
157 Paint Study, pp. 23–24, 32–33, and 50. Only one of seven paint layers is blue; the remainder are cream or tan.
158 Lula Brant Harsh interview with author, October 24, 2008. The Gulbransen piano company was the largest manufacturer of player pianos by 1917.
159 Kytle, *Home on the Canal,* 198.
160 Richard Beckley interview with author, February 18, 2009.
161 Ibid.

OBJECT AND LOCATION	EVIDENCE	RECOMMENDATION
Carpet, wall to wall; on floor	Harsh interview, 10-04-2008.	Acquire reproduction tapestry Brussels/ Wilton velvet carpeting and install.
Wallpaper and border, magenta, pink and blue colors, with stripe and curlicue pattern; on walls	Beckley interview.	Acquire reproduction papers and install.
Curtains, four pairs, ruffled tieback; at windows	Harsh interview, 10-04-2008.	Fabricate curtains and acquire and install reproduction hardware.
Window shades, green, four pairs; in windows	Figure 6 and Harsh interview, 10-04-2008.	Acquire and install.
Piano, upright, Gulbransen brand, player and traditional piano combined; against east wall	Harsh interview, 10-24-2008.	Acquire.
Piano bench; at piano	Harsh interview, 10-24-2008.	Acquire.
Cushion; on bench	Common usage.	Acquire or fabricate.
Lamp, kerosene; on piano	Several lamps were used in the parlor. Harsh interview, 10-24-2008.	Acquire.
Sheet music; on piano	Piano accessory.	Acquire.
Coal stove, cast iron or steel, heating; on west wall, at chimney	Harsh interview, 10-04-2008.	Acquire and install stove and stove pipe.
Stove board; under stove	Stove accessory.	Acquire.
Coal hod, galvanized iron, with shovel, japanned steel, and soft coal; near stove	Stove accessory. "George's Crick coal it was called, I think. It was soft coal but it was clean-burning coal and it burned good. It was the best coal you could get," Harvey Brant in Kytle, 203.	Acquire.
Parlor suite, davenport and two chairs, tapestry or velour upholstery with wooden frame; davenport against west wall, chair in southwest corner, chair in northwest corner	Lula Brant Harsh does not recall the color of the upholstery. Harsh interviews, 10-04-2008 and 10-24-2008.	Acquire and reupholster in velour or tapestry.
Guitar; on davenport	Harsh interview, 10-24-2008.	Acquire.
Stand, mahogany or walnut finish; west window	Harsh interview, 10-24-2008.	Acquire.
Lamp, kerosene; on stand	Several lamps were used in the parlor. Harsh interview, 10-24-2008.	Acquire.
Harmonica; on stand	Harsh interview, 10-24-2008.	Acquire.
Stand, mahogany or walnut finish; north window	Harsh interview, 10-24-2008.	Acquire.
Lamp, kerosene; on stand	Several lamps were used in the parlor. Harsh interview, 10-24-2008.	Acquire.

Back Porch

The enclosed porch extending south from the kitchen addition was in place when the Brant family moved into the lockhouse. According to Richard Beckley, there was an oil stove on the porch, in addition to shelves holding tools, nails, and other supplies used by his grandfather. The porch had hinged wooden doors that opened out as windows to cool the space in summer. There were screens on the windows, and a screened door led to a stoop off the porch, with steps down the back of the house.[162] The porch and the stairs are illustrated in figure 17.

Lula Brant Harsh recalls that her mother used the stove on the porch for canning during the summer. The family also sugar-cured meat on the porch and stored the icebox there.[163] Richard Beckley remembers that there was linoleum on the floor, just as there was in the kitchen and front hall, which were also high-traffic areas.[164]

This report recommends the NPS reconstruct the enclosed porch as part of the rehabilitation of Lockhouse 44. The restored space can exhibit a stove, an icebox, and other furnishings to interpret the family's use of this important work space.

OBJECT AND LOCATION	EVIDENCE	RECOMMENDATION
Linoleum; on floor	Beckley interview.	Acquire and install.
Oil stove, cast iron, three burners; east or west wall	Harsh interview, 10-04-2008.	Acquire.
Saw horses, two, with board across; south wall	Sarah Brant used a temporary table to cure meat. Harsh interview, 10-04-2008.	Acquire.
Preserving kettles, two, aluminum, 4- and 6-quart size; on stove	For canning.	Acquire.
Strainer, tin; on board table	For canning.	Acquire.
Slaw or vegetable cutter; on board table	For canning.	Acquire.
Paring knife; on board table	For canning.	Acquire.
Cabbage, tomatoes, or other vegetables; on board table	For canning.	Acquire reproductions.
Mason jars, 1-quart and 1-pint size, ten Lids, ten Rubber rings, ten or twelve; on board table	For canning.	Acquire new rings and new or period jars and lids.
Boiler; on stove	For canning.	Acquire.
Jar lifter; on board table	For canning.	Acquire.
Icebox, north wall	The icebox was on the covered porch. Mr. Sam Hall brought the ice around. Harsh interview, 10-24-2008.	Acquire.

162 Richard Beckley interview with author, February 18, 2009.
163 Lula Brant Harsh interviews with author, October 4 and 24, 2008.
164 Richard Beckley interview with author, February 18, 2009.

OBJECT AND LOCATION	EVIDENCE	RECOMMENDATION
Clothes rack, folding, wood; west end of room	Harsh interview, 10-04-2008.	Acquire.
Clothespin bag and clothespins; hanging on wall near clothes rack	Harsh interview, 10-04-2008.	Acquire.

Bedrooms

The second-floor bedrooms were furnished with typical early 20th century bedroom furniture. The larger east bedroom, used by Harvey and Sarah Brant, contained a double bed, a single bed, an "old time" bureau with a mirror, and several straight-back chairs. The Brants built a closet in the southeast corner of the room.[165]

The west room, used by Lula and Blanche, contained a double bed, at least one straight-back chair, and a rocking chair near the west window. There were hooks on the walls for clothes, but no closets in this room. Both rooms had wash stands, and were lit with hand lamps. According to Lula Brant Harsh, the floors were covered in linoleum, and the walls were papered.[166] The wallpaper in the bedrooms was not changed as frequently as the paper on the ground floor, because the second floor was not flooded as often as the first floor.[167]

Door and window trims were painted light cream, and baseboards in both rooms were painted a medium brown. The floors in both rooms were varnished, but in the west room the varnish was applied around a large rectangular area in the center of the room, indicating a linoleum or woven carpet was used in this room at some point.[168]

Lula Brant Harsh recalls curtains on the windows, and Richard Beckley remembers they were made of a plain fabric, such as cheesecloth. There was a valance across the top of the window, and the curtain panels were held back with ties.[169]

There were no heating stoves on the second floor of the lockhouse, although the bedrooms received some heat from the stoves on the first floor. Metal covers blocked the holes in the chimneys in each of the rooms. In the 1940s or 1950s Harvey Brant rigged a chain to the damper of the parlor stove to let heat from the parlor rise through the vent into the west bedroom, but the system was not very effective.[170]

The two bedrooms upstairs were used only for family members until 1922 or 1923, when the Brants temporarily rented a room to two men working on construction of the Potomac Edison power plant near Lock 44. Harvey Brant partitioned the east room with a curtain and the whole family slept there. The lodgers moved into the smaller west room.[171]

This report recommends reinstalling the 5´8˝ x 2´7˝ closet in the southeast corner of the east bedroom, as illustrated in the floor plan on page 47, a measured drawing prepared sometime after 1974.

165 Lula Brant Harsh interviews with author, October 4 and 24, 2008, and Richard Beckley interview with author, February 18, 2009.
166 Lula Brant Harsh interview with author, October 4, 2008.
167 Richard Beckley interview with author, February 18, 2009.
168 Paint Study, pp. 35–38, 41–44, 51–52.
169 Lula Brant Harsh interviews with author, October 4 and 24, 2008, and Richard Beckley interview with author, February 18, 2009.
170 Lula Brant Harsh interview, October 24, 2008, and Richard Beckley interview with author, February 18, 2009.
171 Lula Brant Harsh interview with author, October 24, 2008.

East Bedroom

OBJECT AND LOCATION	EVIDENCE	RECOMMENDATION
Wallpaper, muted pattern; on walls	Beckley interview.	Acquire reproduction paper and install.
Linoleum, wall to wall; on floor	Harsh interview, 10-04-2008.	Acquire and install.
Window shades, green, 4; in windows	Figure 6 shows a shade in the center window. Harsh interview, 10-04-2008.	Acquire and install.
Double bed; near north wall	Harsh interview, 10-04-2008.	Acquire.
Bedding: pillows, 2 mattress quilt or bedspread sheets; on bed	Bed accessories.	Acquire new pillows and mattress. Acquire period quilt, bedspread, and sheets.
Rug, rag; next to bed	Common usage.	Acquire.
Chamber pot, ceramic or enamel; under bed	Harsh interview, 10-04-2008.	Acquire.
Dresser, with mirror, straight-front; against east wall	Harsh interviews, 10-04-2008 and 10-24-2008.	Acquire.
Hand lamp, kerosene; on bureau	Harsh interview, 10-04-2008.	Acquire.
Comb, hard rubber, and brush, bristle and wood, ladies'; on dresser	Common usage.	Acquire.
Comb, hard rubber, men's; on dresser	Common usage.	Acquire.
Talcum powder can; on dresser	Common usage	Acquire.
Small clock; on dresser	Common usage.	Acquire.
Picture frame with family photograph; on dresser	Common usage.	Acquire.
Dresser scarf; on dresser	Common usage.	Acquire.
Single bed; near west wall	Harsh interview, 10-04-2008.	Acquire.
Bedding: pillow mattress quilt or bedspread, sheets; on bed	Bed accessories.	Acquire new pillow and mattress. Acquire period quilt, bedspread, and sheets.
Rug, rag, or small woven; next to bed	Common usage.	Acquire.
Wash stand, with towel rod; north wall, near window	Harsh interviews, 10-04-2008 and 10-24-2008.	Acquire.
Towels, two; on wash stand	Common usage.	Acquire.
Wash bowl and pitcher, ceramic or enamel; on wash stand	Harsh interview, 10-24-2008.	Acquire.
Razor, shaving brush, and shaving soap; on wash stand	Harvey Brant was clean-shaven. See figure 6.	Acquire.

OBJECT AND LOCATION	EVIDENCE	RECOMMENDATION
Razor strop; hanging on wash stand	Shaving accessory.	Acquire.
Cup, ceramic or enamel; on wash stand	Common usage.	Acquire.
Toothbrushes, two, bone handles; in cup	Common usage.	Acquire reproductions.
Toothpaste or tooth powder can; on wash stand	Common usage.	Acquire.
Mirror, wood frame; on north wall between windows	For use with wash stand.	Acquire.
Chairs, two, straight-back, wood, with wood or caned seats; near windows	Harsh interview, 10-24-2008.	Acquire.

West Bedroom

OBJECT AND LOCATION	EVIDENCE	RECOMMENDATION
Wallpaper, muted pattern; on walls	Beckley interview.	Acquire reproduction paper and install.
Linoleum rug, rectangular; in center of floor	Harsh interview, 10-04-2008 and physical evidence.	Acquire and install according to outline remaining on floor.
Window shades, green, 4; in windows	Figure 6 shows a shade in the center window. Harsh interview, 10-04-2008.	Acquire and install.
Double bed, against east wall, facing window on south wall	Harsh interview, 10-04-2008. When she was a child, Lula Brant was sick in bed when a flood was coming. The bed was near the window, and from the bed she could see her garden in the back yard was flooded. Harsh interview, 10-24-2008.	Acquire.
Bedding: pillows, 2 mattress quilt or bedspread sheets; on bed	Bed accessories.	Acquire new pillows and mattress. Acquire period quilt, bedspread, and sheets.
Chamber pot, ceramic or enamel; under bed	Harsh interview, 10-04-2008.	Acquire.
Rugs, rag or braided, two; one on either side of bed	Common usage.	Acquire.
Chair, straight-back; on east wall	Harsh interview, 10-04-2008.	Acquire.
Hooks, five; attached to west wall	Harsh interview, 10-04-2008.	Acquire and install.
Nightgowns, two, child or adolescent sizes; hanging on hooks	For the sisters using this room.	Acquire or reproduce.
Bathing suits, two, child or adolescent sizes; hanging on hooks	Both sisters loved the water and swimming. Harsh interview, 10-04-2008.	Acquire or reproduce.

OBJECT AND LOCATION	EVIDENCE	RECOMMENDATION
Ice skates, two pairs; in southwest corner	Harsh interview, 10-24-2008.	Acquire.
Wash stand, with towel rod; northwest corner, between windows	Harsh interviews, 10-04-2008 and 10-24-2008.	Acquire.
Towels, two; on wash stand	Common usage.	Acquire.
Wash bowl and pitcher, ceramic or enamel; on wash stand	Harsh interview, 10-24-2008.	Acquire.
Cup, ceramic or enamel; on wash stand	Common usage.	Acquire.
Toothbrushes, two, bone handles; in cup	Common usage.	Acquire reproductions.
Toothpaste or tooth powder can; on wash stand	Common usage.	Acquire.
Mirror, wood frame; on west or south wall	For use with wash stand.	Acquire.
Rocking chair; near west window	Harsh interview, 10-24-2008.	Acquire.
Dresser, with mirror, straight-front; against north wall	Harsh interviews, 10-04-2008 and 10-24-2008.	Acquire.
Hand lamp, kerosene; on bureau	Harsh interview, 10-04-2008.	Acquire.
Combs, hard rubber, two, and brushes, bristle and wood, ladies', two; on dresser	Common usage.	Acquire.
Dresser scarf; on dresser	Common usage.	Acquire.
Handkerchief box or dresser set; on dresser	Common usage.	Acquire.

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Figure 1. Detail of Williamsport, Maryland, in "Part of Washington County, Maryland," September 1862, Bureau of Topographical Engineers, Map Collection of Library of Virginia.

Figure 2. Detail of Williamsport, Maryland, in "Map of the vicinity of Hagerstown, Funkstown, Williamsport, and Falling Water, Maryland. Accompanying the report of Major General G. G. Meade, on the battle of Gettysburg, dated October 1st 1863," Office of the Chief of Engineers, U.S. Army, Geography and Map Division, Library of Congress.

Figure 3. "Eve, Charlie, and Mollie Robinson, corn shed, Williamsport, Md, Lock 44," c. 1910. Additional label. "Beckley Harsh Collection Lock 44, Corn shed in background, Mr. Harsh's family ca. 1900. From left to right, Cousin Eve Robinson Palmer, Uncle Charlie Robinson, Aunt Molly Robinson, Little girl Unknown," L. B. Harsh Collection, CHOH 53663.1, C&O Canal NHP. Note. According to 1900 census records, Eve Robinson was born in 1893, so the image was probably made around 1910.

Figure 4. Lock 44, c. 1901. "Loaded coal boat at the Williamsport, Md Lock. Building served as feed store for the boatmen. Porch of lockhouse can be seen at rt," Howard Steward Lehman, photographer, in Ethel Lehman Deibert Collection, Western Maryland Room, Washington County Free Library, Hagerstown, Maryland. During the day, Harvey Brant watched the canal from a room in the feed store.

Figure 5. Lock #44, Lock tender's wife and family, Harvey Brant, 1919. Photograph courtesy of Lula Brant Harsh.

Figure 6. "Our Home" Harvey Brant, Lula and Blanche, c. 1919. Photograph courtesy of Lula Brant Harsh.

Figure 7. Lockhouse 44, possibly during the 1936 flood, Town Museum of Williamsport.

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Figure 9. Lock 44, no date, L. B. Harsh Collection, CHOH 53663.5, C&O Canal NHP.

Figure 10. Lockhouse 44, after 1936 flood, L. B. Harsh Collection, CHOH 53663.9, C&O Canal NHP.

Figure 11. "Damage to Lock 44, Flood 1936." Additional label. "Lock House after '36 Flood, Wmsport, Md.," L. B. Harsh Collection, CHOH 53663.15, C&O Canal NHP.

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Figure 20. Stained-glass hanging lamp used by the Brant family in the dining-sitting room in Lockhouse 44, c. 1915–1960. The lamp was adapted to electricity when the house was wired c. 1925. The lamp is now owned by the Brant's grandson, Richard Beckley. Photograph courtesy of Richard Beckley.

Figure 21. Upholstered chair, used by Harvey Brant in the dining-sitting room in Lockhouse 44, c. 1915–1960. The chair is now owned by Harvey Brant's daughter, Lula Harsh. Photograph courtesy of Lula Brant Harsh.

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Lemons Ferry
WILLIAMSPORT
Revd J.C. White
Revd J.C. White
Otho Williams
O. Williams
O. Williams
Revd J.C. White
Lewis Ripple
Otho Williams
N. Long
Mrs Irwin
B. Long
Fredk. Dellinger
Abram Leiter
RIVER

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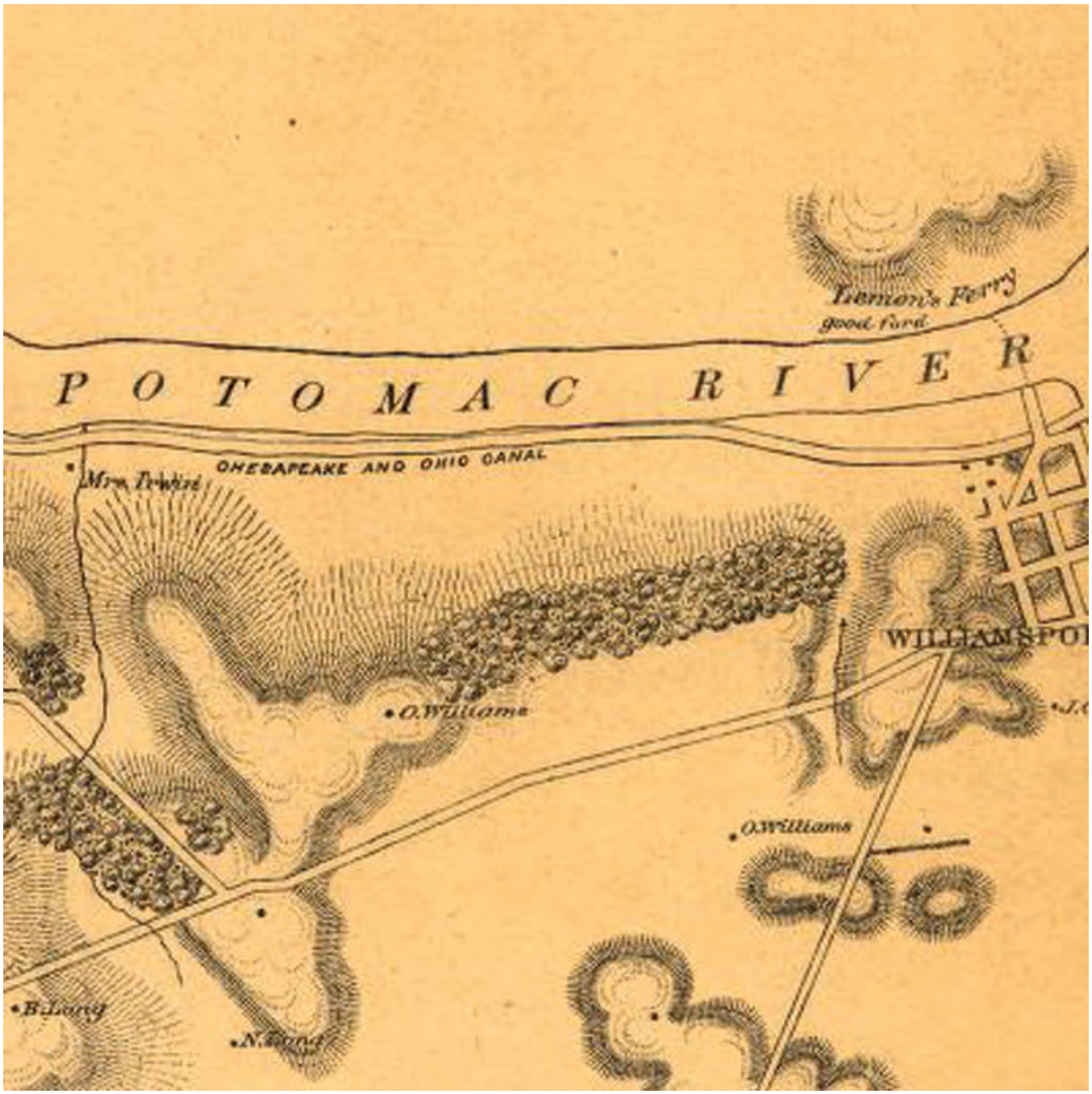
Lemon's Ferry
good ford
POTOMAC RIVER
CHESAPEAKE AND OHIO CANAL
WILLIAMSPO
O.Williams
O.Williams

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DANIEL LUKENS

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LOCK #44
LOCK-TENDERS-WIFE + FAMILY
HARVEY-BRANT 1919

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Our home

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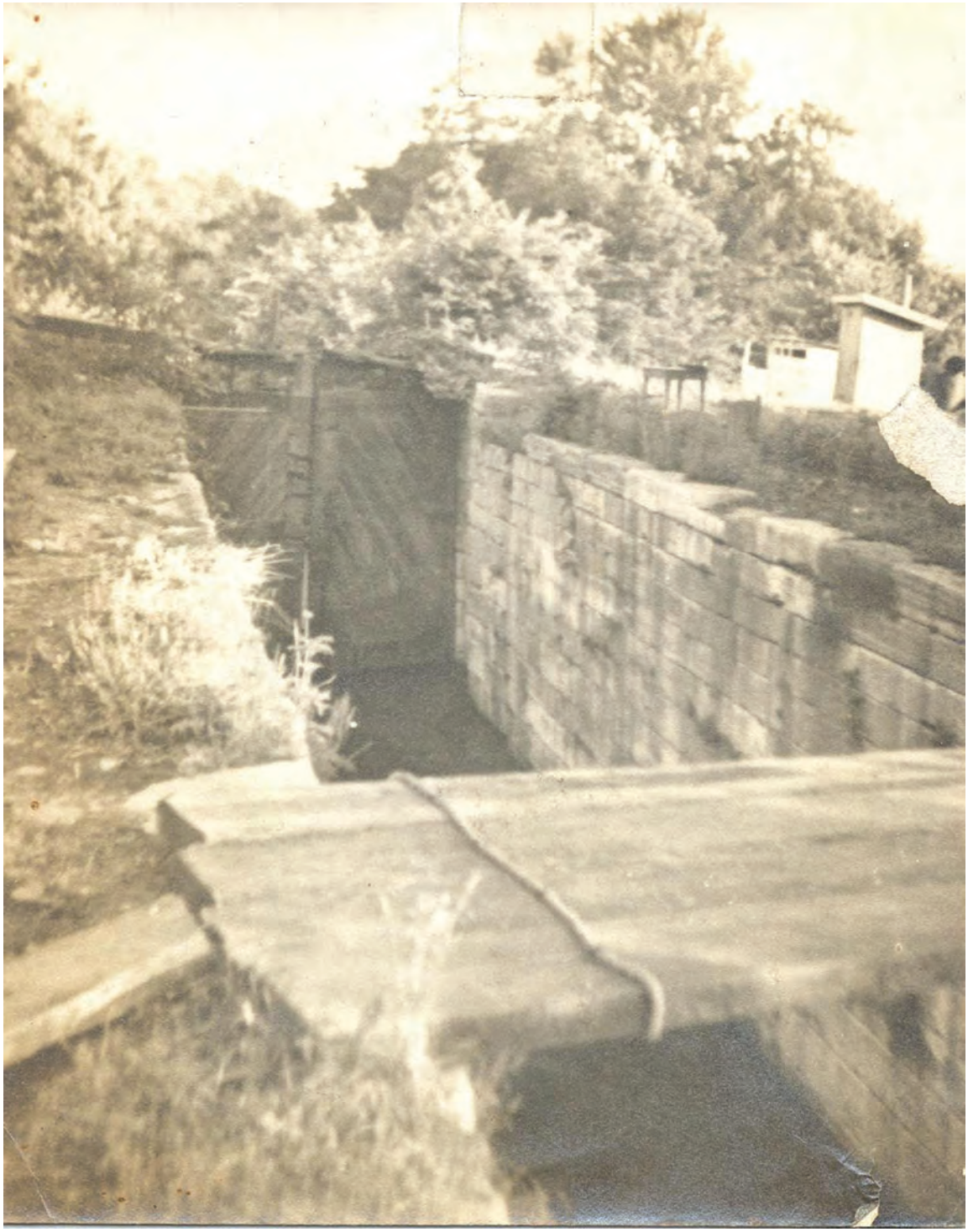

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LOCK HOUSE NO. 44—Williamsport, Md., located on the left side of the Lock, looking up stream. This was the original lock house from the time the Canal was started in 1824 until it started to operate in 1850. This is a two-story frame house, with a storage shed and out-kitchen to the left side. This picture was taken immediately after the 1936 flood in Williamsport, when most of the house was covered with water. One can still see a lot of the lock, such as the iron bars that move the metal gates of the lock gates to allow water to move in and out and the most noticeable "Snubbing Post." Boatsmen would place the rope to stop the boats in the lock. To the right side of this lock once stood a repair and storage shed used by the lock keeper.

The Lock No. 44 tenders from 1890 to 1912 were Mr. and Mrs. Charles E. Robinson, and daughter Eve Robinson. Eve, whose married name was Eve Palmer, died over a year ago at the age of 85. The next lock tenders were Mr. and Mrs. Percy McCardell, for around two years. The last lock tenders were Mr. and Mrs. Harvey A. Brant and two daughters, from 1914 to about 1924 when the Canal ceased to operate.

Figure 13. Dick and Bob Beckley, grandsons of Sarah and Harvey Brant, in front of kitchen door at Lockhouse 44, c. 1943. Photograph courtesy of Lula Brant Harsh.

Lockhouse #44 Dick + Bob

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Appendixes

Appendix A

"Interior Paint Study, Lockhouse 44, Chesapeake and Ohio National Historical Park, Williamsport, Maryland," by Judi Q. Sullivan, Architectural Conservator, Historic Architecture Program, Northeast Regional Office, National Park Service, 2009.

LOCKHOUSE 44

PAINT STUDY

Chesapeake and Ohio Canal NHP

Williamsport, MD

By
Judith Q. Sullivan
Architectural Conservator

Historic Architecture Program
Northeast Region, National Park Service
U.S. Department of the Interior

September 2009

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OCTOBER 2008 67

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Author's note:
No list of figures and credits is included. All photos used in this report were taken by the author Judith Sullivan (*National Park Service, Northeast Region, Historic Architecture Program*) during a site visit in October 2008.

INTRODUCTION

EXECUTIVE SUMMARY

Short Description of Site

Lockhouse 44 is located in the Chesapeake and Ohio Canal NHP (CHOH). The house was constructed sometime between 1867-1890. According to the NPS List of Classified Structures record (LCS), the exterior of the building was restored in 1978. No mention is made of the interior. To date, there is very little historic documentation available for the structure. The Chesapeake and Ohio Canal ran along the Potomac River from the mouth of Rock Creek in Georgetown to Cumberland, Maryland and featured 74 lift locks that raised canal water from near sea level up to 605 feet (at Cumberland, MD). Construction of the canal began in 1828 and was completed in 1850. A twelve-foot tow path paralleled the canal for the mules and drivers that pulled the boats. Despite the fact that the canal was obsolete by the time that it was completed (due to advanced development of the railroads), it remained in operation from 1850-1924. The canal was closed in 1924 after several serious floods sent the company into receivership.[1]

Lockhouse 44 –north and west elevations. Note Canal Lock 44 structure and granite retaining wall of canal in the foreground, October 2008.

[1] Chesapeake and Ohio Canal National Historical Park Visitor Brochure. National Park Service, U.S. Department of the Interior.

Lockhouse 44 is one of the few canal structures extant in the Williamsport section of the canal. The Lockhouse functioned as the residence of the lock keeper who managed the opening and closing of the lock for cargo barges as they passed between Cumberland and Georgetown. The house is particularly associated with the Brant family who was in residence at Lockhouse 44 from the early 20th century until 1961. Oral history has been collected from family members who remain in the area.

The structure is a five bay, two-story wood frame structure measuring 16' x 30' with a stone foundation. The high-pitched gable roof features interior brick chimneys at each gable end. A twelve foot, two bay, single story kitchen ell with gable roof and gable end chimney extends from the east elevation of the main structure. The front (north) elevation borders the gravel towpath running east/west parallel to the canal. [2]
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The rear (south) elevation is adjacent to an active coal storage facility. A narrow band of trees immediately behind the structure functions as a buffer zone between the house and the industrial site.

The first floor plan of the house is a simple two room plan with a center stair hall and adjoining kitchen on the east. A cut-away porch runs the length of the south (rear) wall of the kitchen wing. The second floor plan of the house repeats the first floor arrangement with a simple two-room plan. Rooms directly abutt one another with no center stair hall. The stairwell is located in the southwest corner of the east bedroom and opens directly into the room. The third floor consists of an open attic with access by ladder and trap door located in the northwest corner of the west bedroom.

The exterior of the building is clad with wood clapboards. Wood louver shutters are extant on second floor windows. First floor windows are covered with more recent vertical boards. All original six-over-six light sash have been removed. The main block and kitchen wing of the structure feature rolled roofing replacing original wood shingles. A center entry is protected by a small shed roof porch on the north elevation of the main block of the house.

The interior of the structure is largely gutted due to flood water damage. Walls and ceilings consist of bare lath. Window sash, fireplace mantles, doors, door trim, baseboards, cupboards, and floors are no longer extant on the first floor. Window sash, walls, ceilings and doors are no longer extant on the second floor. However, original baseboard, flooring and door trim survives in the second floor bedrooms. The removal date of this extraordinary amount of interior material is to date undocumented.

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[2] The canal runs east to west, rather than north to south, as it travels through Williamsport, MD.

Lockhouse 44, east and north elevations.

Scope of Project

The scope of this project was to identify the first finish coat on extant interior elements as well as to document the paint history or chronology as determined through microscopic observation of samples removed from the first and second floor rooms. Where possible, colors of original finishes were to be matched to the Munsell Color Notation System for documentation purposes.

The scope of work did not include a research component. The conservator depended upon the documentation gathered to date by the curatorial staff of the Harper's Ferry Center. Very little primary or secondary documentation has been found for the site despite significant research efforts by the Harper's Ferry Center. Much of what is known about the structure has been determined through oral history collected from surviving members of the lockmaster Brant' s family by NPS HFC curator Mary Grassick.

Work Carried out on Site

On October 23 and 24, 2008 the architectural conservator from the National Park Service, Northeast Region, Historic Architecture Program (hereafter NPS NER HAP) visited the site to remove paint samples for analysis. Over the course of the two days, approximately 50 samples were removed from Rooms 101-104 on the first floor of the building and 40 samples were removed from Rooms 201 and 202 on the second floor of the building. Each sample was placed in an individual envelope and labeled with an identification number. Site notes were taken as each room was examined including close attention to trim details and consistency of architectural features. Extensive photographs were taken of each room to aid in the analysis.

Investigation of Samples

All samples were brought back to the NER HAP microscopy lab to be examined. Samples were mounted in microcrystalline wax for observation under magnification. Paint stratigraphies (the layers of paint observed on the substrate) were recorded and later compared to one another and charted according to similarities and possible dates of application. Although the dates of construction and possible alterations remain unknown for Lockhouse 44, information about the historical context of the site and extant physical evidence were factored into the compilation of the stratigraphy charts.

Selected layers of paint were color matched to the Munsell Color Notation System with a daylight lens attachment. Munsell color sheets for layers in the paint history that were color matched are included in this report for use by National Park Service staff.

ADMINISTRATIVE DATA

Names, Numbers, and Locational Data

Park Name:	Chesapeake and Ohio Canal National Historical Park Williamsport, MD
Park Alpha Code:	CHOH
Park District:	CHOH Conococheague District
Structure Location:	Northeast Region Chesapeake Cluster Zone 18 Easting 257257 Northing 4386310
Park Structure number:	099.32A
List of Classified Structures (LCS):	017230
LCS Management Category:	Must be maintained and preserved
LCS Management Treatment:	Preservation
National Register of Historic Places:	NR # 66000036 Added 1966. Approved August 9, 1979.

Lock 44 in operation with Lockhouse 44 on left bank of canal, late-nineteenth century photograph. (CHOH Park Archives.)

Cultural Resource Information

The Chesapeake and Ohio Canal sat neglected from 1924 into the 1950s when Supreme Court Justice William O. Douglas led an effort to save the canal and towpath from demolition. Today, Lockhouse 44 is a part of the Chesapeake and Ohio Canal National Historical Park that includes the 184.5 mile length of the canal and towpath as well as numerous lock structures (locks, boathouses, dams, and houses). The park was recognized as a National Historic Monument in 1961 and then in 1971 became known as the Chesapeake & Ohio Canal National Historical Park. Under the 1966 National Historic Preservation Act, the Canal was added to the National Register of Historic Places, having historical significance merits under architecture, engineering, commerce, transportation, military history and conservation. A confirmation for the National Register was approved by the Keeper for the CHOH NHP on August 9, 1979.[3]

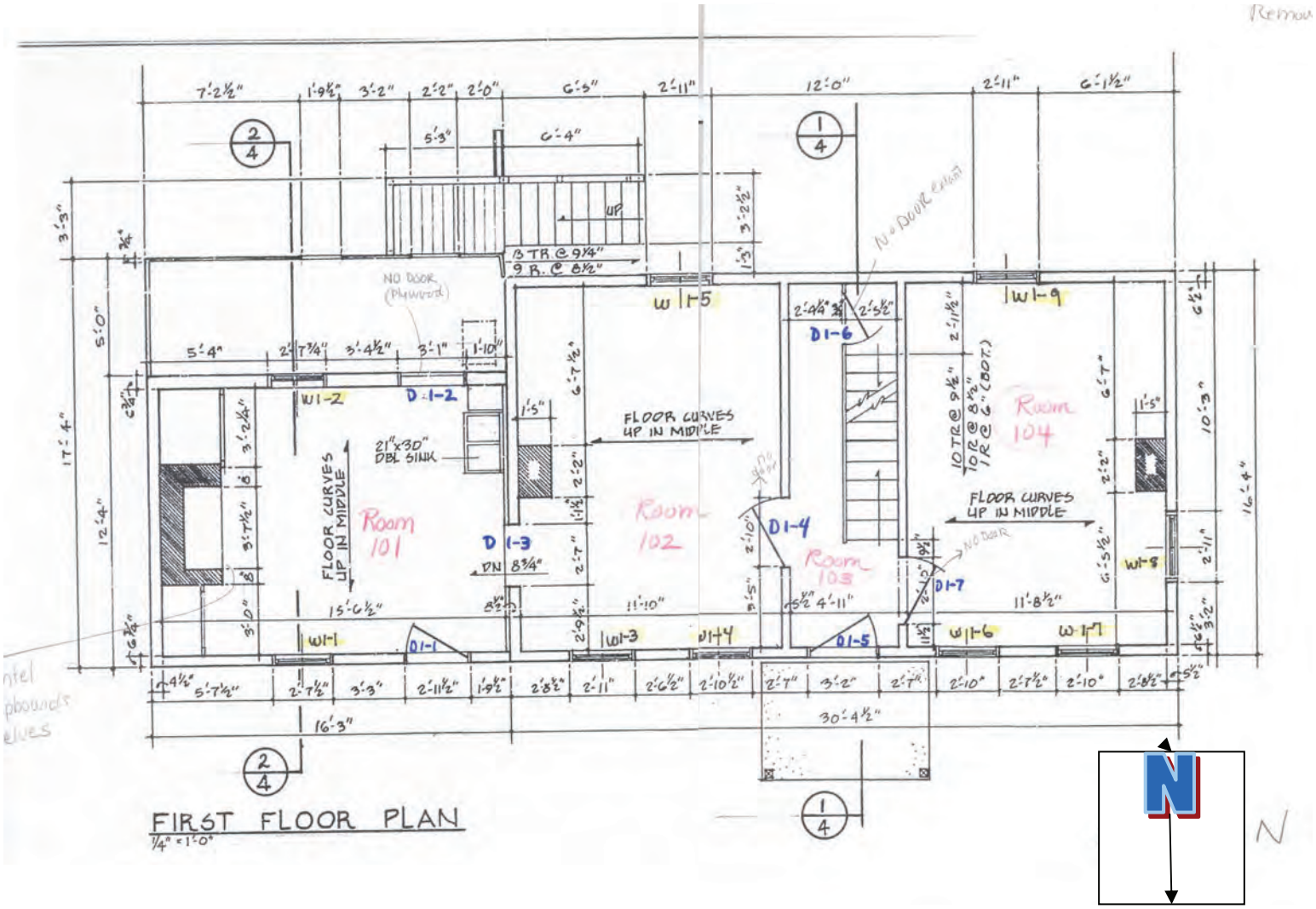
The park is dedicated to recreational uses such as biking, hiking, boating and fishing with interpretation of the canal at several visitor centers and extant structures. The interpretation of Lockhouse 44 to its nineteenth and twentieth century use and appearance by park service staff at the Williamsport Visitor Center is anticipated.

Disposition of Physical Evidence

Samples removed from the site during the course of this paint study are labeled with park name, sample number, structure number and sample location and stored in archival coin envelopes and microcrystalline wax in Petri dishes in the paint laboratory of the Northeast Region's Historic Architecture Program, Boott Cotton Mill Museum, Lowell, Massachusetts.

[3] List of Classified Structures, on- line record. (http://www.hscl.cr.nps.gov/reports/details.)

FLOOR PLANS of SAMPLED AREAS



Lockhouse 44. First floor plan. Chesapeake and Ohio Canal National Historical Park, Williamsport, Maryland. August 1977. (National Park Service, Harper's Ferry Center files. Room, window and door numbers assigned by conservator for this report.)

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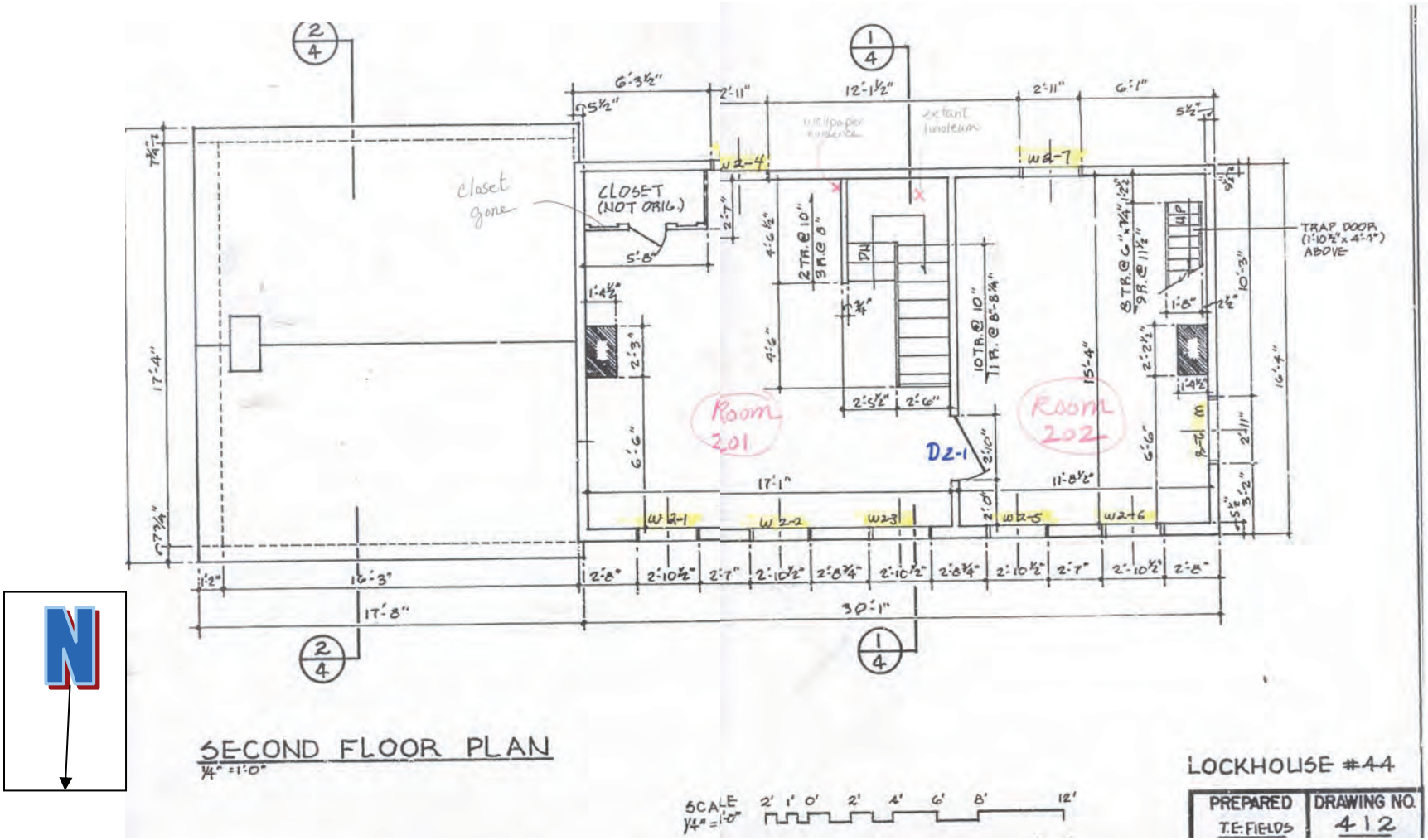

Lockhouse 44. Second floor plan, Chesapeake and Ohio Canal, Williamsport, Maryland. Drawing August 1977. (National Park Service, Harper's Ferry Center files. Room, window and door numbers assigned by the conservator for this report.)

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FINISH HISTORY

FIRST FLOOR ROOMS

General Findings

The first floor of Lockhouse 44 consists of four rooms. Each room is largely stripped of its finish material leaving very limited areas for paint sample extraction. Most of the wood fabric sampled on the first floor exhibited nine or ten finishes when examined under magnification. Due to a lack of historical documentation, a dated timeline of paint finishes is currently impossible. The first layers of paint encountered in the samples are original. The construction date of the building falls somewhere between 1867 and 1890. Therefore, a specific date for the original finishes is unknown. Most samples reveal initial finishes in a cream palette followed by several stronger, deeper colors (greens and blues) showing in the middle of the samples and returning to applications in the cream or white palette in the top (most recent) layers of paint.

The building has been uninhabited since the 1960s when the National Park Service took over the maintenance of the structure. Trim and finish material was extant at least until 1977 when a set of drawings was prepared for the National Park Service in anticipation of replacement and repair work. The LCS record reflects that the exterior was "restored" in 1978. However, although sash and doors were removed, it does not appear that replacement and repair work on the interior took place. Flooding in the years following 1977- 78 led to further removal of material such as plaster, wood floors, and baseboards. It is unlikely that the interior was painted after 1977- 78 if the repair work was not carried out. Therefore, the most recent application of a painted finish on extant wood fabric probably dates to ca. 1977- 78 or earlier.

A detailed look at the finish history of each first floor room is included below.

Room 101 –Kitchen

Description. The kitchen is located in a single story ell attached to the east gable end of the building. Doors accessing the kitchen are located on the front and back (north and south) walls of the ell as well as through the adjacent dining room immediately to the west of the kitchen. The kitchen featured a large fireplace flanked by built- in cupboards and shelving along the east end of the room. A single window on the north and south elevations are adjacent to exterior doors and provided light to the kitchen.

Currently all that remains of the kitchen accouterments are a brick chimney on the east wall, exposed lath and the wood window trim on W 1- 1 (north wall). Missing from the room are the mantel, shelving, doors, window sash, window trim (W1- 2), all plaster (walls and ceiling), and flooring. The west wall of the kitchen is covered with the exposed exterior clapboards of the main block of the house suggesting that the kitchen may have been added after the construction of the main two- story structure. This west wall was never plastered. All exposed lath is circular sawn. A mix of round head wire nails and machine cut nails is evident in the kitchen.

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Room 101, kitchen, southeast corner featuring fireplace and W 1- 2.

Room 101, kitchen, southwest corner. West wall featuring exterior clapboarding with exterior door (D1- 2) located to left.

Finish History. A brief examination of several paint samples revealed at least ten separate paint finishes applied over time in the kitchen. Although based on just samples removed from the trim of one window, examination under magnification suggests that the original trim color of the room was a **Rust Red** *(Munsell 10R 4/12)* over a white primer. A similar Rust Red paint was found on several elements in the hallway (Room 103). The Rust Red finish is not present on the window sill suggesting that the sill was damaged and replaced early in the history of the room. A distinct Dark Green paint over a Light Green primer was found following the Rust Red paint. The Dark Green layer of paint is present in all of the window trim samples. The remainder of the paint history of the kitchen is comprised of creams and whites. The south, east and north walls of the kitchen were plastered and may have been painted or papered. The west wall, covered in exposed exterior clapboards, appears to have remnants of a white wash finish. The

plaster walls may also have been white washed. Unfortunately, extant evidence is not sufficient to determine wall finishes in the kitchen.

Room 102 – Dining Room

Description. Room 102 is identified as the dining room in this report because of its location adjacent to the kitchen. The room may also have functioned as a parlor or family room. Two window openings are located on the north (front) wall (W1- 3 and W 1- 4) and a single window opening is located east of center on the south (back) wall of the house (W 1- 5). All windows exhibit extant simply molded trim, window sills, and aprons but no sash. All windows are currently covered with exterior vertical board shutters. Window heads exhibit evidence of hardware from former decorative window treatments. A door opening on the east wall leads into the kitchen (Room 101) and a door opening on the west wall leads into the hallway (Room 103). No door trim is extant. Original flooring, all plaster and baseboard are also missing. A brick chimney with stovepipe opening still stands centered along the west wall. Wall studs are exposed at floor level where lath has been removed in order to replace the footing ends of the studs due to water damage.

Finish History. An examination of paint samples removed from the window surrounds, sills and aprons revealed approximately nine separate paint finishes applied over time in Room 102. Examination under magnification suggests that the original trim color of the room was **Cream** (*Munsell 10YR 9/2*) with a clear coat of varnish (or other clear resinous coating). Red orange pigments are a distinct characteristic of this cream paint under magnification. Finishes in the middle history of the samples consist of grays, greens and blues while the most recent finishes return to the cream and white palette. Many of the paint layers on the trim of Room 102 match colors found in Rooms 103 and Room 104 excepting the Rust Red paint found in both the kitchen and the hallway. No Rust Red paint was ever applied to the extant wood surfaces of Room 102.

Paint evidence suggests that the window sill of W1- 3 was replaced at some time in the history of the building because the sill sample (P034) does not include the first five finishes of paint found on other window elements. The paint history of this window sill begins with a gray green paint followed by the more recent palette of yellow creams and whites.

Treatment of the plaster walls is unknown because the plaster has been removed. However, small fragments of figured wallpaper were found extant in both second floor bedrooms. Similar wallpaper treatment is likely in presentation rooms of the first floor (Rooms 102, 103 and 104).

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Room 102, dining room, northwest corner looking out through D 1- 4 into hallway. W1- 3 at right.

Room 102, dining room, west wall. Exposed lath, plywood floor, and new footings for wall studs.

Room 102, dining room, north wall, W 1- 3 and W 1- 4. Brick chimney from stove visible at right.

Room 102, dining room, window surround, W 1- 3. Note dark paint ghost above hardware evidence from window treatment.

Room 103 – Hallway

Description. Room 103 is the center hall of the main block of the house. The hallway is a narrow corridor running north to south between Rooms 102 and 104. The center entrance door (D 1- 5) opens into the north end of the hall. Doors to the immediate east and west of the entry door lead into Room 102 (D 1- 4) and Room 104 (D 1- 7). A simple turned stairway is located along the west wall of the hallway accessing the second floor. The stairway consists of a straight run of ten stairs, a small rectangular landing and a two step turned rise from the landing to the upper floor. Stairs are cased in vertical bead boards capped with a simple wood handrail. A door beneath the stairs (D 1- 6) leads down to the basement.

As with all of the rooms in the structure, significant elements of the original hallway have been removed including flooring, plaster walls and ceiling, door trim and doors.

Room 103, hallway looking south towards rear of building. Note original bead board stair casing and stairs with clear ghost of former stair runner.

Finish History. Extant fabric in the hallway includes the entry door transom sash and door header, vertical bead board stair casing, stair handrail, stair stringer, stair treads, risers and landing. All extant wood elements show evidence of painted finishes. An examination of samples removed from these areas revealed approximately five finishes on most surfaces in the hall with the exception of the inner face of the bead board stair casing which appears to have been painted less frequently.

The hallway was originally painted as follows:

Door transom –	Cream (red- orng pigs)	*(Munsell 10YR 9/2)*
Stair casing -	Cream red- orng pigs) with varnish coat	
Stair hand rail –	Cream (red- orng pigs) with varnish coat	
Stair riser –	Rust red	*(Munsell 10R 4/12)*
Stair tread -	Rust red	
Stair stringer –	Light brown	*(Munsell 7.5YR 7/2)*

Paint evidence revealed that the entry door threshold has been replaced, exhibiting only the most recent coats of white paint.

Rust red paint matches that used in the kitchen. As in the other rooms of the house, blue, green and gray paints follow the original lighter palette of cream and light brown.

Treatment of the plaster walls in the hallway is unknown because the plaster has been removed. However, small fragments of figured wallpaper were found extant in both second floor bedrooms. Similar wallpaper treatment is likely in presentation rooms of the first floor (Rooms 102, 103 and 104).

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Room 103, hallway. Bead board stair casing and wood handrail viewed from first floor hall.

Room 103, hallway. Detail of bottom of stairs with paint evidence and stringer extant at right.

Room 103, hallway. Main entry door (D1- 5) and detail of four- light transom.

Room 103, hallway. View looking down on the stair landing from Room 201.

Room 103, hallway, stairs. Detail of baseboard at landing, stair to left rises to second floor.

Room 104 – Parlor

Description. Room 104 is identified as the main parlor of the house by floor plan location and oral history. Access to the parlor is from the hallway through a doorway (D1- 7) located immediately to the west of the main entry at the bottom of the stairs. Two window openings are located on the north (front) wall (W1- 6 and W 1- 7) and a single window opening is located just west of center on the south(back) wall of the house (W 1- 9). In addition, a single window is located on the north side of the west wall (W 1- 8).

All windows exhibit extant simply molded trim, window sills, and aprons but no sash. All windows are currently covered with exterior vertical board shutters. Window heads exhibit evidence of hardware from former decorative window treatment. No door trim is extant. Original flooring, all plaster and baseboard is also missing. A bare masonry chimney with stovepipe opening still stands centered along the west wall.

Finish History. Paint is extant only on window trim. An examination of paint samples removed from the window surrounds, sills and aprons revealed approximately six separate paint finishes applied over time in Room 104. Examination under magnification suggests that the original trim color of the room was **Cream** (Munsell 10YR 9/2). Red orange pigments are a distinct characteristic of this cream paint under magnification. Finishes in the middle history of the samples consist of grays, greens and blues while the most recent finishes return to the cream and white palette. Many of the paint layers of Room 104 match colors also found in Rooms 102 and Room 103 excepting the Rust Red found in both the kitchen and the hallway. No Rust Red paint was ever applied to the extant wood surfaces of Room 104. A distinct light blue finish layer with dark blue pigments appears in all of the trim samples as the fourth or fifth finish and appears to be applied just before the resumption the most recent cream and white palette. This light blue paint is found in the color history of Room 102 as well.

Treatment of the plaster walls is unknown because the plaster has been removed. However, small fragments of figured wallpaper were found extant in both second floor bedrooms. Similar wallpaper treatment is likely in presentation rooms of the first floor (Rooms 102, 103 and 104).

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Room 104, parlor, north wall, W 1- 6 and W1- 7. Door to Hallway (D1- 7) visible at right.

Room 104, parlor, south wall, W1- 9.

Room 104, parlor, W 1- 6., molded surround. Note paint ghost of former curtain or shade hardware.

Room 104, parlor, west wall with brick chimney. W 1- 8 visible at left.

STRATIGRAPHY CHARTS
ROOMS 101- 104

- -

Symbols/Abbreviations Used in Charts:

Xxxxxxxxx -

Indicating a distinct fracture between painted finishes. Fractures generally represent exposure of the topcoat over time to dirt, temperature fluctuations and other conditions that effect paint adhesion.

**

Paint layer color matched to Munsell Color System with color swatch included in "MUNSELL COLOR MATCHES" section of report.

V -

Indicating a varnish or resinous coating applied to the surface after the coat of paint.

G -

Indicating a clear glaze coat or high gloss finish on the paint surface.

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Room 101[4] **Kitchen**	P040 W1- 1 Sill	P041 W1- 1 Surround	P042 W1- 1 Apron
**		White primer Rust red	Rust red
		Lt. blue	Lt. blue
**	Lt green Dk green	Dk green Med green Dk green	Dk green Med. green Dk green
**	*xxxxxxxxx* Gold cream	*xxxxxxxxxxx* Gold cream	*xxxxxxxxxxx* Gold cream
	Gold cream	Gold cream	Gold cream
	Off white	Cream *xxxxxxxxxxx*	Cream
	Off white	Cream *xxxxxxxxxx*	Cream
	Off white	Cream (2) *xxxxxxxxxxx*	Cream (2)
	White	White White *xxxxxxxxxxx*	White
	White	White	White
	White	White	White
	White	White	White

[4] The only painted surfaces extant in Room 101 are on W 1- 1 trim. All other trim and wood elements have been removed from the room.

Room 102 Dining Room	P032 W1- 3 Surround	P033 W1- 3 Apron	P034 W1- 3 Sill	P035 W1- 4 Surround	P036 W1- 4 Apron	P037 W1- 4 Sill	P038 W1- 5 Surround	P039 W1- 5 Apron
**	Cream/V *(red/orng pigs)*	Cream/V *(red/orng pigs)*		Cream *(red/orng pigs)*	Cream/V *(red/orng pigs)*	Cream/V *(red/orng pigs)*	Cream *(red/orng pigs)*	Cream *(red/orng pigs*
	Tan *xxxxxxxxxxxx*	Tan		Tan		Tan/V	Tan	Tan
	Dark Gray *xxxxxxxxxxxx*	Lt green blue Gray *xxxxxxxxxxxx*		Lt green Gray *xxxxxxxxxxxxx*	Lt green Gray	Lt green Gray	Gray	Lt green
**	Light blue/glaze *xxxxxxxxxxx*	Light blue/glaze *xxxxxxxxxxx*		Light blue w/dk blue pigs	Light blue w/dk blue pigs	Light blue w/lt blue pigs	Light blue/dk blue pigs	Light blue/dk blue pigs
**	Turquoise/G	Turquoise / glaze		Turquoise	Turquoise	Turquoise	Turquoise/G	Turquoise/G
	Gray green	Gray green	Gray green xxxxxxxxxxxx	Gray green *xxxxxxxxxxx*	Gray		Lt green	Lt green
	Yellow crm	Yellow crm *xxxxxxxxxxxx*	Yellow crm	Gold crm	Gold crm *xxxxxxxxxxxx*	Gold crm	Gold crm	Gold crm
**	Yellow cream	Yellow cream	Yellow cream	Yellow cream Yellow cream	Yellow cream		Yel crm Yel crm	Yel crm Yel crm
	White *xxxxxxxxxx*	White	White	White	White	White	White	White
	White	White White	White	White White	White	White White	White White	White White

Room 103 **Hallway**	P015 D1- 5 Threshold	P016 D1- 5 Transom	P017 D1- 5 Transom Header	P018 Stair stringer Wall side @ 2nd stair	P019 Stair stringer Wall side @ 6th stair	P020 Stair stringer @ landing	P021 Stair Riser (7th stair)
**		Cream *(red/orng pigs)*	Cream *(red/orng pigs)*	Lt brown	Lt brown	Lt brown	
**		Whiteprime/ Brick red Rust red	Crm prime/ Brick red Rust red	Crm prime/ Brick red Rust red	Brick Red Rust red	Brick Red Rust red	Rust red
		Lt blue	Lt blue	Charcoal gray *xxxxxxxxxxx*	Charcoal	Charcoal	Charcoal
		Lt green *xxxxxxxx*		Dk green	Dk green	Dk green *xxxxxxxxx*	Dk green/G
		Gold tan	Gold tan				
	Cream	Yellow crm	Cream	Yellow crm	Yellow crm	Yellow crm	
	Gray white		Cream	Yellow crm	Yellow crm	Yellow crm	
	Gray white						

Room 103 **Hallway**	P022 Stair Riser #2	P023 Stair riser Top stair	P024 Stair tread	P025 Stair casing Stair side	P026 Stair casing Hall side	P027 Stair Hand rail	P028 Stair casing Upper stair
**				Cream *(red/orng pigs)* *xxxxxxxxxxx*	Cream *(red/orng pigs)* *xxxxxxxxxxx*	Cream/V *(red/orng pigs)*	Cream *(red/orng pigs)* *xxxxxxxxx*
					Gray green		
**	Rust red	Rust red	Rust red		Rust red		
	Charcoal gray	Charcoal gray	Charcoal gray			Charcoal	
	Lt green/ Dk green	Dk green	Dk green		*xxxxxxxxxx* Lt blue *xxxxxxxxxx*	Lt blue/G *xxxxxxxxx*	
				Gold tan Gold tan	Gold tan	Gold tan Gold tan	
				Yellow crm	Yellowl crm	Cream	*xxxxxxxxx* Yellow
				Yellow crm		Yellow crm	

Room 103 **Hallway**	P029 Stair handrail Trim piece	P030 Stair Handrail 2nd level Trim	P031 Stair Handrail 2nd level
**	Cream/V *(bright orange pigments)* *xxxxxxxxxxx*	Cream/V *(bright orange pigments)* *xxxxxxxxxxx*	Cream/V *(bright orange pigments)* *xxxxxxxxxxx*
**	Gold tan	Gold tan Gold tan	Gold tan
	Yellow crm	Yellow crm	Cream
	Yellow crm	Yellow crm	Yellow crm

Room 104 **Parlor**	P001 W1- 9 Surround	P002 W1- 9 Apron	P003 W1- 9 Sill	P004 W 1- 8 Surround	P005 W1- 8 Sill	P006 W1- 8 Apron	P014 W1- 8 Stop
**	Cream *(red/orng pigs)*	Cream *(red/orng pigs)*	Cream *(red/orng pigs)*	Cream *(red/orng pigs)*	Cream *(red/orng pigs)*		Cream *(red/orng pigs)*
**	White	White	White	White	White	White	White
	Gray *xxxxxxxxxxxxxx*	Gray tan	Gray tan	Gray tan	Tan gray	Gray tan	Tan gray
		Lt green *xxxxxxxxxxxxx*	Lt green *xxxxxxxxxxxxxx*		Lt green *xxxxxxxxxxxxxx*	Lt. green	
**	Lt blue w/dk blue pigs *xxxxxxxxxxxxxxx*	Lt blue w/ dk blue pigs	Lt blue/ w dk blue pigs	Lt blue w/dk blue pigs *xxxxxxxxxxxxxxx*	Lt blue (2) *xxxxxxxxxxxxxx*	Lt blue w/dk blue pigs	Lt blue w/dk blue pigs
**							Turquoise xxxxxxxxx
**	Gold tan	Gold tan	Gold tan	Gold tan	Gold tan	Tan	Yellow crm
	Yellow crm	Yellow crem	Yellow crm	Yellow crm	Yellow crm	Yellow crm	Cream
							Cream
							White
							White

Room 104 **Parlor**	P007 W1- 7 Surround	P008 W1- 7 Sill	P009 W1- 7 Apron	P010 W1- 6 Surround	P011 W1- 6 Sill	P012 W1- 6 Apron	P013 W1- 6 Stop
**	Cream *(red/orng pigs)*	Cream/V *(red/orng pigs)*	Cream *(red/orng pigs)*	Cream *(red/orng pigs)*	Cream/V *(red/orng pigs)*	Cream *(red/orng pigs)*	Cream *(red/orng pigs)*
**	White	White	White	White	White	White *xxxxxxxxxx*	White
	Gray tan	Gray	Gray tan	Gray tan	Tan gray	Gray tan	Tan gray
		Lt green *xxxxxxxxxxxx*	Lt green *xxxxxxxxxxxxx*		Lt green *xxxxxxxxxxxxx*	Lt. green *xxxxxxxxxx*	
**	Lt blue *xxxxxxxxxxxxxx*	Lt blue	Lt blue	Lt blue *xxxxxxxxxxxxxx*	Lt blue (2) *xxxxxxxxxxxxx*	Lt blue *xxxxxxxxxx*	Lt blue xxxxxxxxxx
**	Gold tan	Gold tan	Gold tan	Gold tan	Gold tan	Gold tan	Gold tan
	Tan		Gold tan	Gold Tan	Gold tan	Gold tan	Gold tan
	Yellow crm	Yellow crem	Yellow crm	Yellow crm (2)	Yellow crm	Yellow crm	Yellow crm

SECOND FLOOR ROOMS

General Findings

A detailed look at the finish history of each second story room is included below. Generally, the paint history of the second floor bedrooms exhibits fewer layers of paint than first floor rooms but contain more extant original fabric. In addition, fragmentary evidence of wallpaper survives in both Room 201 and 202. The date of the wallpaper application is unknown.

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Room 201 – Bedroom

Room 201, southwest corner. Stair well and stairs with bead board stair partition and hand rail.

Room 201, north wall with three windows. Note extant baseboard, window surrounds, and exposed lath.

Description. Room 201 is the east bedroom of the house. The stairs enter the room in the southwest corner and feature a low bead board partition with handrail. Three windows are located on the north wall (W 2-1, 2-2, 2-3) and one window is centered on the south wall (W 2-4). A doorway leads into Room 202 at the north end of the west wall (D 2-1). Although hinges remain affixed to the door frame, the door has been removed.

The bare masonry chimney from the first floor continues through Room 201 and is centered on the east wall. A circular opening in the chimney indicates the former location of a stovepipe from a stove used to heat the room.

Currently the room has been stripped of all plaster. Lath is circular sawn affixed with a mix of round wire head nails and machine cut nails. Window sash has been removed although exterior louvered shutters are extant. Window surrounds and sills, as well as baseboard and door trim, are extant. The narrow pine board flooring is also extant in Room 201 and is laid in an east/west orientation.

Finish History. Paint is found on window trim, door trim, baseboard, and bead board stair casing. Samples under magnification exhibit no more than five finish layers. The original finish on window and door trim and the bead board stair partition facing into Room 201 appears to be White Cream (*Munsell 10YR 9/1*). This cream color is slightly lighter than the cream paint found in Rooms 102, 103, and 104 with none of the red orange pigments seen in the original cream finish on the first floor. Baseboards represent a single installation and were originally painted light brown (*Munsell 7.5 YR 7/2*) matching the original color of the stair stringer. The floor was varnished a dark brown (now blackened with age and dirt).

A fragment of wallpaper with a bright red, white, and green floral repeat remains affixed to the extreme south edge of the bead board stair partition/casing. The date of the wallpaper is unknown.

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Room 201, bedroom. South end of stair casing with extant fragment of wallpaper. Location of fragment (left) and detail of floral repeat (right).

Room 201, bedroom looking west. Note stairwell partition and door (D 2- 1) leading into Room 202.

Room 201, bedroom. Northwest corner showing extant baseboard and door trim (D 2- 1).

Room 202- Bedroom

Description. Room 202 is the west bedroom of the house. The room is accessed from Room 201. There is no direct access to Room 202 from the stairs or other egress. A door (D 2-1) is located on the north end of the wall between Rooms 201 and 202. Although hinges remain affixed to the door frame, the door has been removed. Two windows are located on the north wall (W 2-5, 2-6). One window is centered on the south wall (W 2-7). A fourth window is located on the west wall (W 2-8).

The brick chimney from the first floor continues through Room 202 and is centered on the west wall. A circular opening in the chimney indicates the former location of a pipe from a stove used to heat the room.

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A built-in wooden step ladder is located in the wouthwest corner of the room leading up to a trap door that opens into the attic space of the third floor. The trap door is of beaded board planks. The attic area was not included in the scope of this project as the third floor space appears to be unfinished.

Currently the room has been stripped of all plaster. Lath is circular sawn affixed with a mix of round wire head nails and machine cut nails. Window sash has been removed although exterior louvered shutters are extant. Window surrounds and sills, as well as baseboard and door trim, are extant. The ladder and trapdoor for attic access are extant. The narrow pine board flooring is also extant in Room 202 and is laid in an east/west orientation.

Room 202, bedroom, north (front) wall. Access door (D2- 1) visible at left.

Room 202, bedroom, west wall. Note ladder to attic, chimney and baseboard.

Finish History. Paint is found on window trim, door trim, and baseboard, as well as on the ladder and trapdoor to the attic. Samples under magnification exhibit no more than five finish layers. The original finish on window and door trim appears to be White Cream (*Munsell 10YR 9/1*). This cream color is slightly lighter than the cream paint found in Rooms 102, 103, and 104 with none of the red orange pigments seen in the original cream finish on the first floor. The cream paint of Room 202 matches the original cream paint of Room 201. Baseboards represent

a single installation and were originally painted light brown (*Munsell 7.5 YR 7/2*) matching the original color of the stair stringer in the hallway (Room 103). The step ladder and trap door to the attic were also painted a matching light brown. Therefore, baseboard and attic egress elements were originally painted to match each other and the baseboards of Room 201 and of the Room 103 stairway (i.e. the stringer).

The floor was varnished a dark brown (now blackened with age and dirt). A rectangle in the center of the floor is lighter in color than the perimeter of the floor suggesting the presence of a rug or floor covering in the center of the room. The darker color of the perimeter of the floor represents additional coats of varnish applied over time while the center portion of the floor was covered.

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A fragment of wallpaper with a bright red cherry pattern remains affixed to the top of the baseboard that surrounds the base of the chimney along the west wall. The date of the wallpaper is unknown.

Room 202, detail of baseboard around chimney with wallpaper fragment.

Room 202, detail of floor at D 2- 1 showing ghost of former floor covering with darker varnish around the perimeter.

Left. Room 202, detail of ladder and trapdoor into attic space,southhwest corner.

Right. Room 202, detail of D2- 1, hinge extant, door removed.

STRATIGRAPHY CHARTS
ROOMS 201- 202

- -

Symbols/Abbreviations Used in Charts:

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Xxxxxxxxx -

Indicating a distinct fracture between painted finishes. Fractures generally represent exposure of the topcoat over time to dirt, temperature fluctuations and other conditions that effect paint adhesion.

**

Paint layer color matched to Munsell Color System with color swatch included in "MUNSELL COLOR MATCHES" section of report.

V -

Indicating a varnish or resinous coating applied to the surface after the coat of paint.

G -

Indicating a clear glaze coat or high gloss finish on the paint surface.

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Room 201 **EAST bedroom**	P043 W2- 1 Sill	P044 W2- 1 Apron	P045 W 2- 1 Surround	Windows 2- 2 2- 3 2- 4	P055 D2- 1 Surround	P058 Baseboard North	P059 Baseboard West
**	Cream White *xxxxxxx*	Cream White *xxxxxxxx*	Cream White *xxxxxxxx*	ALL WINDOW PAINT MATCHES ←	White	Lt. brown *xxxxxxxxxxx*	Lt. brown *xxxxxxxxx*
	Lt. green	Lt. green	Lt. green		Lt. green	Lt. green	Lt. green
	Dk. Olive green	Olive green	Olive green		Dk. Gray	Dk gray	Dk Gray
	Gray green	Gray green	Gray green		Olive green (2)	Lt. gray green	Olive green
**	Yellow Crm	Yellow Crm	Yellow Crm		Yellow Crm	Yellow Crm	Yellow Crm
	Yellow Crm	Yellow Crm	Yellow Crm		Yellow Crm		

Room 201 **EAST Bedroom**	P061 Stair Bead board Partition (Stair side)	P062 Floor	P063 Stair Bead board Partition (Room side)	P064 Upper partition handrail
**	Cream w/ red orange pigments *xxxxxxxx*	Brown Varnish	Cream w/ red orange pigments xxxxxxxx	Cream w/red orange pigments Varnish *xxxxxxxxx*
**	Yellow Crm		Gold Tan	Gold Tan
			Yellow Crm	Yellow Crm
				Cream

Room 202 **WEST Bedroom**	P065 W 2- 5 Sill	P066 W 2- 5 Apron	P067 W 2- 5 Surround	W 2- 6 W 2- 7 W 2- 8	P078 D 2- 1 Trim	P079 Ladder to attic	P086 Attic Trapdoor
**	Cream White *xxxxxxx*	Cream White *xxxxxxxx*	Cream White *xxxxxxxx*	ALL WINDOW PAINT MATCHES ←	Cream White *xxxxxxxx*	Lt. brown *xxxxxxxxxxx*	Lt. brown *xxxxxxxxx*
	Dk. Olive green	Dk. Olive green	Dk. Olive green		Lt. gray/Olive	Gray green/ Olive glaze	Gray green/ Olive glaze
**	Turquoise *xxxxxxx*	Turquoise *xxxxxxx*	Turquoise *xxxxxxxx*		Turquoise *xxxxxxxx*	Turquoise *xxxxxxxx*	Turquoise *xxxxxxxx*
**	Yellow Crm	Yellow Crm	Yellow Crm		Yellow Crm	Cream	Yellow Crm
	Yellow Crm	Yellow Crm	Yellow Crm		Yellow Crm		Yellow Cream

Room 202 **WEST Bedroom**	P074 Baseboard West	P075 Baseboard East	P076 Baseboard East ¼ round cleat	P077 Baseboard North	P084 Baseboard South	P085 Floor Center	P080 Floor
**	Lt. Brown/V *xxxxxxx*	Lt. Brown/V *xxxxxxx*		Lt. Brown/V *xxxxxxx*	Lt. Brown/V *xxxxxxx*	Lt. brown Varnish (Thin coat)	Dk. brownVarnish (Several coats) ↓
	Gray green/olive glaze	Dk. Olive gray/glaze	Dk Olive Green	Gray/Olive glaze	Lt. gray/Olive glaze		
**	Turquoise *xxxxxxx*	Turquoise *xxxxxxx*	Turquoise	Turquoise	Turquoise *xxxxxxxx*		
**	Yellow Crm	Yellow Crm	Yellow Crm	Yellow Crm	Yellow Crm		
	Yellow Crm	Yellow Crm	Yellow Crm	Yellow Crm	Yellow Crm		

MUNSELL COLOR MATCHES[5]

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[5] Please note that color swatches that have been inserted into the report were digitally scanned from the original Munsell sheet and may therefore be slightly different in value than the original. Original Munsell color chips are included in hard copy form with the report for comparison and reference. Color chips are also affixed to the list of color matched finishes on page 53 of all printed copies of the Paint Study.

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Room 101 - (Kitchen)

Window Trim, W 1- 1

Surround -	Rust Red
Apron -	Rust Red
Sill -	No Red/replaced piece

Finish #1
10R 4/12

Walls may have had simple application of whitewash as appears on brick surface of chimney breast and fugitively on clapboards that comprise the west wall of the kitchen.

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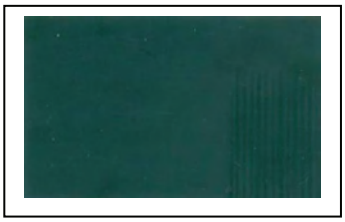
Room 101, kitchen, northeast corner, W 1- 1 and brick fireplace visible.

Other colors to consider:

Surround -	Dark Green
Apron -	Dark Green
Sill -	Dark Green
	(1st finish on sill)

Finish#3
7.5G 2/4



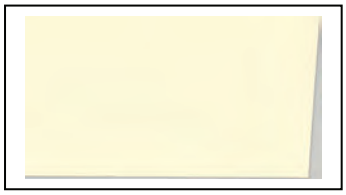
Surround-	Gold Cream
Apron -	Gold Cream
Sill -	Gold Cream
	(2nd finish on sill)

Finish #4
10YR 8/6

Room 102 - (Dining Room)

Window Trim
W 1- 3, W 1- 4, and W 1- 5[6]

Surround -	Cream + varnish clear coat	**Finish #1**
Apron -	Cream + varnish clear coat	10YR 9/2
Sill -	Cream +varnish clear coat	



170

Room 102, dining room, northwest corner with D 1- 4 and W 1- 4 visible.

Other colors to consider:

In the middle of the paint history is a very distinct layer Of bright teal/turquoise blue

Turquoise Blue	**Finish #5** 7.5B 4/8

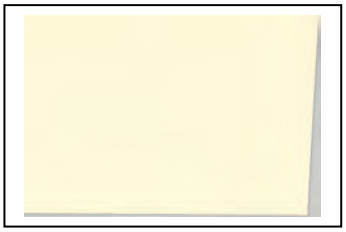
The most recent finishes are creams and whites. The first Cream in the last 5 or 6 layers of light paint is a yellow cream.

Yellow Cream	**Finish #7** 10YR 9/4

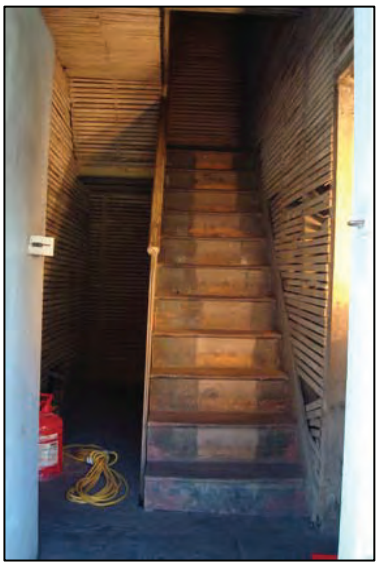
[6] Wood sill of W 1- 3 has been replaced. The first five finishes found on all other windows do not appear on the sill of W 1- 3. Sill is a newer piece. Samples show only last five finishes.

Room 103 – (Hallway)

		Finish #1
Door Transom -	Cream	10YR 9/2
Vertical board stair casing-	Cream + varnish coat	
Stair Handrail	Cream + varnish coat	
Stair Risers	Rust Red	10R 4/12
Stair Treads	Rust Red	
Stair Stringer	Light Brown	7.5YR 7/2



171



Room 103, hallway (left to right): full run of stairs and hall, detail of stair casing, detail of stair riser, detail of door transom.

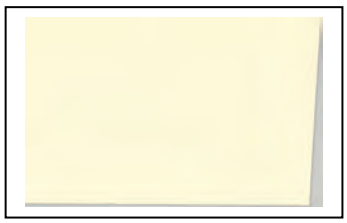
Room 104 – (Parlor)

Window Trim[7]
W 1- 6, W 1- 7, W 1- 8 and W 1- 9

Surround -	Cream
Apron -	Cream
Sill -	Cream +varnish clear coat

Finish #1

10YR 9/2



Analysis revealed 6 – 7 painted finishes.

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Finish #4

5B 8/4

Finish layer #4 is a distinct light blue with deep blue pigments.

Scraps of wallpaper cling to edges of some of window surrounds. Patterns and colors of paper indistinguishable.

Room 104, parlor. Left- : North wall, W 1- 6 and W 1- 7 and D 1- 7 into hallway. Above right- detail of W1- 6 At left- Detail of W 1- 7.

[7] All other possible painted materials removed from structure. Only window trim remained to sample.

Room 201 – (Bedroom)

Fewer layers of paint but more painted surfaces.

		Finish #1
Baseboard-	Light Brown	7.5YR 7/2
Door trim, D 2- 1-	White Cream	10YR 9/1
Windows W 2- 1, 2- 2, 2- 3, 2- 4 Sill, apron, surround	White Cream	10YR 9/1
Stairwell casing-	Cream	10YR 9/2
Flooring-	Brown varnish	No match, color due to age

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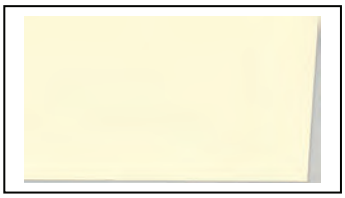

Room 201,East bedroom, west wall with stairwell entering southwest corner.

Room 201, East bedroom, north wall, W 2- 2 and W 2- 3. D2- 1 at left leading into Room 202.

Room 202 – (Bedroom)

Fewer layers of paint but more painted surfaces.

		Finish #1
Baseboard-	Light Brown	7.5YR 7/2
Door trim, D 2- 1-	White Cream	10YR 9/1
174		
Windows W 2- 5, 2- 6, 2- 7, 2- 8		
Sill, apron, surround	White Cream	10YR 9/1
Ladder to Attic-	Light Brown	7.5 YR 7/2
Attic Trap Door-	Light Brown	7.5 YR 7/2
Flooring-	Brown varnish	No match, color due to age

Ghost of large rectangular rug in center of room.
Varnish darker (more applications) around the edge of room.

Wallpaper evidence on baseboard, west wall.

LIST OF MUNSELL COLORS IDENTIFIED IN REPORT

5B 8/4 *(light blue)*-

7.5 B 4/8 *(turquoise)*-

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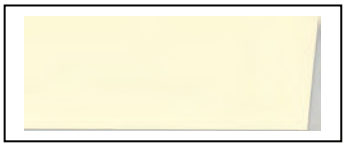
7.5G 2/4 *(dark green)*-

7.5 YR 7/2 *(light brown)*-

10R 4/12 *(rust red)*-

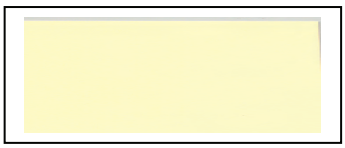
10YR 9/1 *(white cream)*-

10YR 9/2 *(cream)*-



10YR 8/6 *(gold cream)*-

10YR 9/4 *(yellow cream)*-



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APPENDIX A.
LIST OF PAINT SAMPLES

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Chesapeake and Ohio Canal National Historic Park (CHOH)

LOCKHOUSE 44
Paint Study
LIST OF SAMPLES

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ROOM 104

SAMPLE #	ROOM	LOCATION
P001	104	W 1- 9 Surround
P002	104	W 1- 9 Apron
P003	104	W1- 9 Sill
P004	104	W1- 8 Surround
P005	104	W1- 8 Sill
P006	104	W1- 8 Apron
P007	104	W1- 7 Surround
P008	104	W1- 7 Sill
P009	104	W1- 7 Apron
P010	104	W1- 6 Surround
P011	104	W1- 6 Sill

P012	104	W1- 6 Apron
P013	104	W1- 6 Window stop
P014	104	W1- 8 Window stop

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ROOM 103

SAMPLE#	ROOM	LOCATION
P015	103	D 1- 5 Threshold
P016	103	D1- 5 Transom
P017	103	D1- 5 Surround/top molding
P018	103	Stair, stringer Wall side at 2nd stair
P019	103	Stair stringer Wall side at 6th stair
P020	103	Stairs, stringer On landing
P021	103	Stair – riser 7th stair
P022	103	Stair riser, 2nd stair
P023	103	Stair riser Top stair before landing
P024	103	Stair Tread
P025	103	Stair Vertical board rail, stair side
P026	103	Stair Vertical board, hall side
P027	103	Stair Hand rail
P028	103	Stair Vertical board rail Upper run

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P029	103	Stair handrail Trim piece, lower run
P030	103	Stair handrail Upper run, trim piece
P031	103	Stair hand rail 2nd level

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ROOM 101 & 102

SAMPLE #	ROOM	LOCATION
P032	102	W 1- 3 Surround
P033	102	W 1- 3 Apron
P034	102	W 1- 3 Sill
P035	102	W 1- 4 Surround
P036	102	W 1- 4 Apron
P037	102	W 1- 4 Sill
P038	102	W 1- 5 Surround
P039	102	W1- 5 Apron
P040	101	W 1- 1 Sill
P041	101	W 1- 1 Surround
P042	101	W1- 1 Apron

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ROOM 201

SAMPLE #	ROOM	LOCATION
P043	201	W 2- 1 Sill
P044	201	W2- 1 Apron
P045	201	W2- 1 Surround
P046	201	W 2- 2 Sill
P047	201	W 2- 2 Apron
P048	201	W 2- 2 Surround
P049	201	W 2- 3 Sill
P050	201	W2- 3 Apron
P051	201	W 2- 3 Surround
P052	201	W2- 4 Sill
P053	201	W 2- 4 Apron

P054	201	W2- 4 Surround
P055	201	D 2- 1 Surround
P056	201	D2- 1 Surround
P057	201	Baseboard, west Left of D2- 1
P058	201	Baseboard, east
P059	201	Baseboard, south
P060	201	Baseboard, north
P061	201	Vertical board stair wall
P062	201	Floor, west side, Northwest corner at stair wall
P063	201	Stair wall, vertical board partition, south end of stair wall, room side, near wall paper frag
P064	201	Stair, handrail on partition wall.
P098	201	Baseboard, southeast corner Former closet location.

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ROOM 202

SAMPLE #	ROOM	LOCATION
P065	202	W2- 5 Sill
P066	202	W2- 5 Apron
P067	202	W2- 5 Surround
P068	202	W2- 6 Sill
P069	202	W2- 6 Apron
P070	202	W 2- 6 Surround
P071	202	W 2- 7 Sill
P072	202	W2- 7 Apron
P073	202	W 2- 7 Surround
P074	202	Baseboard, west
P075	202	Baseboard, east
P076	202	Baseboard, east ¼ round floor cleat
P077	202	Baseboard, north
P078	202	D 2- 1 Trim
P079	202	Ladder to attic
P080	202	Floor, east side of room Previously behind door

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P081	202	W 2- 8 Window stop
P082	202	Brick, chimney
P083	202	W 2- 5 Window stop, top
P084	202	Baseboard, south
P085	202	Floor Center
P086	202	Attic trap door
P087	202	Floor, east side Outside perimeter

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DOORS stored in Room 201

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SAMPLE #	DOOR #	LOCATION
P088	Door 1	Side of door when knob on left
P089	Door 1	Side of door when knob on right
P090	Door 2	Side of door when lock box on right
P091	Door 2	Side of door when lock box on left
P092	Door 3	Side of door when knob on right
P093	Door 3	Side of door when knob on left.
P094	Door 4	Side of door when knob on right.
P095	Door 5	Side of door when know on right.
P096	Door 3	Near hinge, hinge on left.
P097	Door 4	Side when knob on left.
P099	Door 4	Door stile, lower right.
P0100	Door 4	Door panel, lower zone – with hinge to right.
P101	Door 4	Door panel, upper zone- with hinge to right.
P102	Door 4	With hinge to right – molding at panel

APPENDIX B. Photographs of Lockhouse 44 October 2008[8]

[8] All of the photographs taken during the October 2008 site visit are included in Appendix B. The images were arranged in the "contact sheet" application of the Photoshop program with a two column and three row per page set- up. The format has caused some of the horizontal and vertical views to be adapted to fit the page. However, labels for all photographs are clearly readable.

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CHOH Door #1.JPG

CHOH Door #2, a.JPG

CHOH Door #2, b.JPG

CHOH Door #2, c.JPG

CHOH Door #2, e.JPG

CHOH Door #2, f.JPG

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CHOH Door #2, g.JPG

CHOH Door #2, h.JPG

CHOH Door #2, i.JPG

CHOH Door #3, a.JPG

CHOH Door #3, b.JPG

CHOH Door #3, c.JPG

CHOH Door #4, a.JPG

CHOH Door #4, b.JPG

CHOH Door #4, c.JPG

CHOH Door #4, d.JPG

CHOH Door #4, e.JPG

CHOH Door #4, f.JPG

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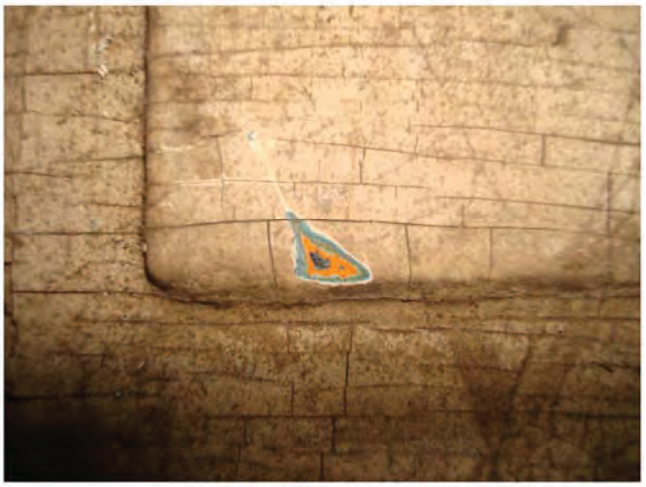
CHOH Door #4, g.JPG



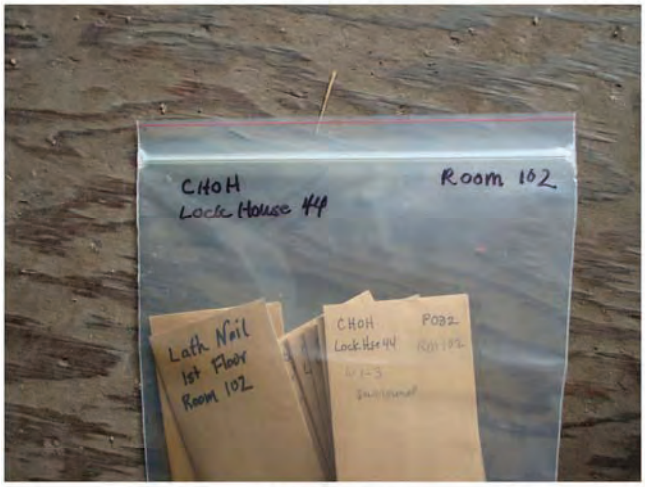
CHOH Door #4, h.JPG

CHOHC Door #2, d.JPG

Copy of Hallway looking east into Room 104 thru D 1-7.JPG

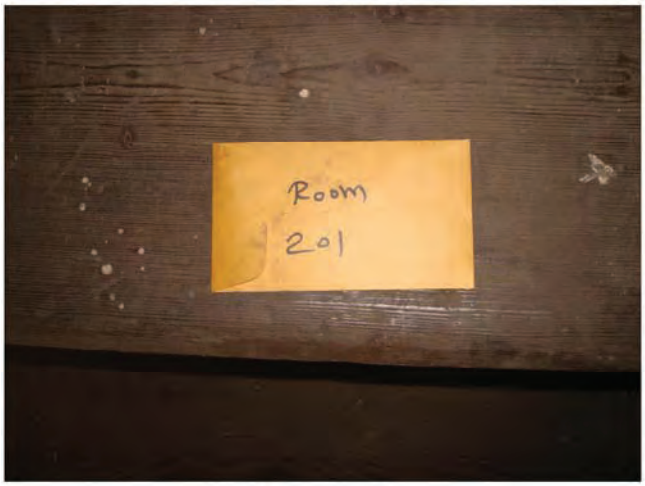
DSC05038.JPG

DSC05058.JPG



DSC05061.JPG

DSC05075.JPG



DSC05088.JPG

Hallway looking north into Room 104 thru D 1-7.JPG

Lock House 44, east and north elevations, 10-24-08.JPG

Lock House 44, north and west elevations, 10-24-08.JPG

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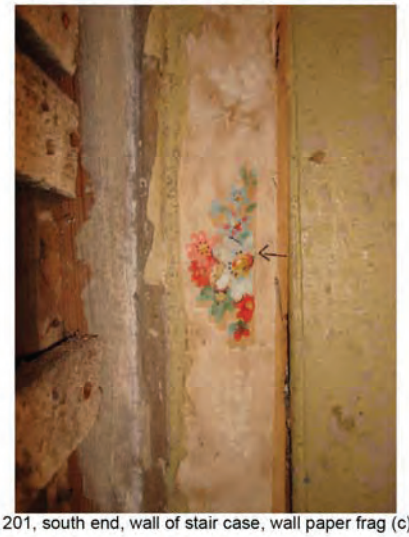
Lock House 44, north elevation, 10-24-08.JPG

Rom 104, W 1-8, jamb and surround.JPG



Rom 201, south end, wall of stair case, wall paper frag (c).JPG

Room 101, D 1-2.JPG

Room 101, D 1-3, west wall.JPG

Room 101, east wall, fireplace.JPG

Room 101, east wall.JPG

Room 101, north wall, D 1-1.JPG

Room 101, north wall, D 1-2.JPG

Room 101, north wall, D 1-3.JPG

Room 101, north wall, W 1-2 (a).JPG

Room 101, north wall, W 1-2 (b).JPG

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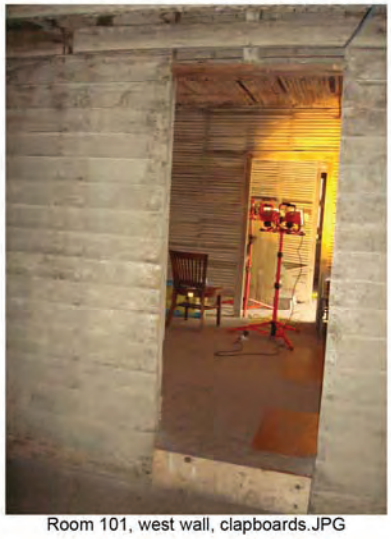
Room 101, northwest corner, D 1-3.JPG

Room 101, rafters and south wall.JPG

Room 101, south wall, W 1-2, D 1-2.JPG

Room 101, southeast corner, W 1-2.JPG

Room 101, southwest corner.JPG



Room 101, west wall, clapboards.JPG

Room 101, west wall, north side, clapboards.JPG

Room 101,northeast corner, W 1-1.JPG

Room 102 south wall, W 1-5.JPG

Room 102, D 1-3, top right corner.JPG

Room 102, east wall with chimney.JPG

Room 102, looking thru D 1-3 into Room 101.JPG

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Room 102, north wall, W 1-3 and W 1-4.JPG

Room 102, northwest corner, D 1-4, W 1-4.JPG

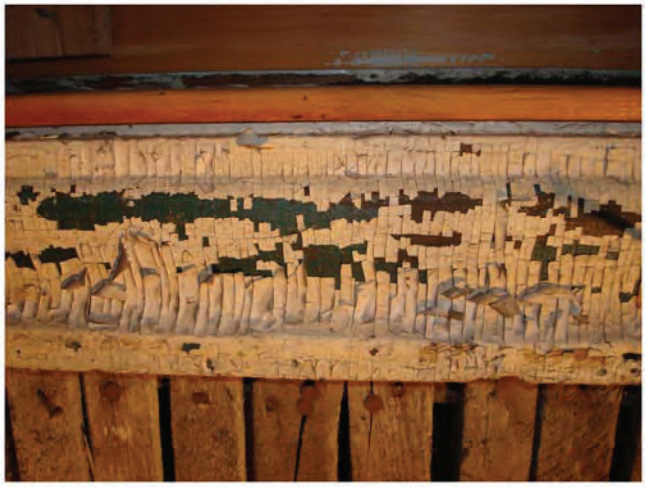
Room 102, south wall, W 1-3.JPG

Room 102, W 1-3, curtain hardware paint ghost.JPG

Room 102, W 1-3, paint ghost, curtain hardware.JPG

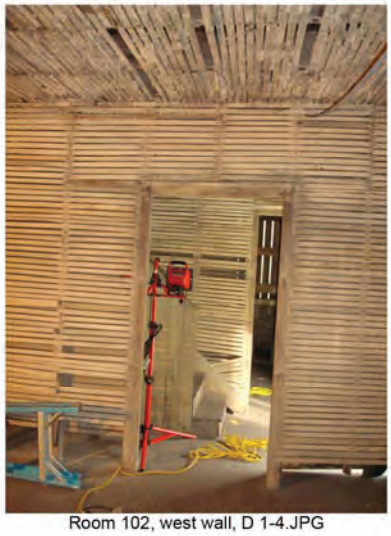
Room 102, W 1-4, detail, apron.JPG

Room 102, W 1-4, detail, sill.JPG



Room 102, W 1-4, detail, surround.JPG

Room 102, W 1-4, surround, detail.JPG



Room 102, west wall, D 1-4.JPG

Room 102, west wall, foot of studs replaced.JPG

Room 103, cellar stair door entry, D 1-6, trim removed.JPG

201

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Room 103, D 1-5.JPG

Room 103, D 1-7 looking into Room 104.JPG

Room 103, D 1-7, detail of surround.JPG

Room 103, detail, stair case, vertical bead board and hand rail.JPG

Room 103, detail, stair case, vertical bead board.JPG

Room 103, front door transom.JPG

Room 103, hall, east wall lath.JPG

Room 103, hall, stairway.JPG

Room 103, hallway and stairs looking south.JPG

Room 103, hallway looking south.JPG

Room 103, hallway stairs.JPG

Room 103, stair case, east wall.JPG

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Room 103, stair case, vertical bead board and hand rail.JPG

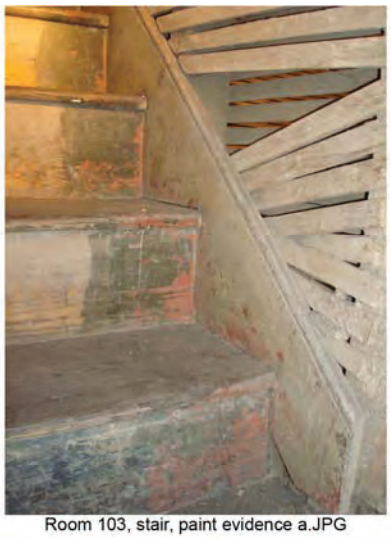
Room 103, stair landing at turn.JPG

Room 103, stair landing, detail, linoleum.JPG

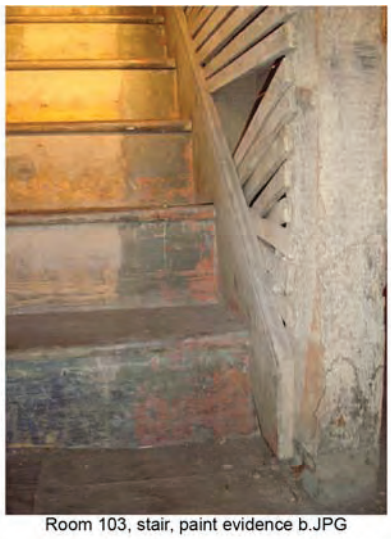
Room 103, stair landing, detail.JPG

Room 103, stair landing, linoleum detail.JPG

Room 103, stair landing, linoleum.JPG



Room 103, stair, paint evidence a.JPG



Room 103, stair, paint evidence b.JPG

Room 103, stairs and bead board rail.JPG

Room 103, stairs, detail of paint.JPG

Room 103, stairs, ghost of runner.JPG

Room 103, upper stair into Room 201.JPG

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Room 103, west wall, W 1-2, D 1-2.JPG

Room 104 west wall, W 1-9.JPG

Room 104, north wall, W 1-7, apron.JPG

Room 104, north wall.JPG

Room 104, northeast corner at D 1-7.JPG

Room 104, south wall, W 1-9.JPG

Room 104, W 1-6, curtain hardware evidence.JPG

Room 104, W 1-6, ghost from curtain hardware.JPG

Room 104, W 1-6, paint ghost from curtain hardware, scrap of wall p...

Room 104, W 1-8, molding detail.JPG

Room 104, W 1-8, paint ghost.JPG

Room 104, west wall, chimney.JPG

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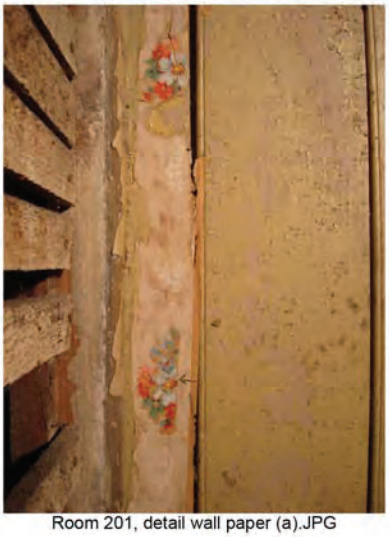
Room 104, west wall, W 1-8.JPG

Room 104, west, W1-8.JPG

Room 201, D 2-1, trim.JPG



Room 201, detail wall paper (a).JPG

Room 201, detail wall paper (b).JPG

Room 201, detail wall paper (c).JPG

Room 201, east wall of stair case, wall paper fragment (a).JPG

Room 201, east wall, baseboard around chimney.JPG

Room 201, east wall, stored doors.JPG

Room 201, north wall, W 2-1, 2-2, 2-3.JPG

Room 201, north wall, W 2-1, 2-2.JPG

Room 201, north wall, W 2-2, 2-3.JPG

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Room 201, north wall, W 2-2.JPG

Room 201, northeast corner.JPG

Room 201, northwest corner, D 2-1.JPG

Room 201, northwest corner, top of stairs.JPG

Room 201, northwest corner.JPG

Room 201, south wall, paint evidence of former closet (a).JPG

Room 201, south wall, paint evidence of former closet (b).JPG

Room 201, south wall, W 2-1.JPG

Room 201, west side of room, stairs.JPG

Room 201, west wall, stairs and D 2-1.JPG

Room 202, along east wall, ghost of floor treatment.JPG

Room 202, at D 2-1, ghost of floor treatment.JPG

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Room 202, attic entry, southwest corner.JPG

Room 202, baseboard around chimney, wall paper evidence along be...

Room 202, chimney baseboard, wall paper evidence on bead.JPG

Room 202, chimney, west wall.JPG

Room 202, D 2-1, ghost of floor treatment.JPG

Room 202, entry to attic, nw corner.JPG

Room 202, hinge extant on D 2-1 frame.JPG

Room 202, ladder to attic.JPG

Room 202, north wall, W 1-6 and W 1-7.JPG

Room 202, south wall, W 2-7.JPG

Room 202, W 2-6, paint detail, jamb.JPG

Room 202, W 2-6, paint detail.JPG

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Room 202, W 2-8, south jamb.JPG

Room 202, west wall, ladder to attic.JPG

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