

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

Section number _____ Page _____

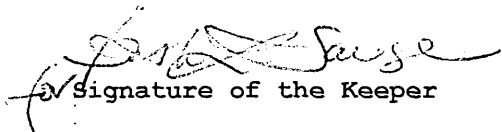
SUPPLEMENTARY LISTING RECORD

NRIS Reference Number: 05000037 Date Listed: 02/10/05

Wood, Theodore, House Washington VT
Property Name County State

N/A
Multiple Name

This property is listed in the National Register of Historic Places in accordance with the attached nomination documentation subject to the following exceptions, exclusions, or amendments, notwithstanding the National Park Service certification included in the nomination documentation.


Signature of the Keeper

2-10-05
Date of Action

Amended Items in Nomination:

8. Statement of Significance: Criteria

Criterion B is not applicable; the property's historic association with the architect is covered under criterion C.

This information was confirmed with VTSHPO staff by telephone.

DISTRIBUTION:

- National Register property file
- Nominating Authority (without attachment)

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NATIONAL REGISTER OF HISTORIC PLACES
REGISTRATION FORM

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

1. Name of Property

historic name Wood, Theodore, House

other names/site number The Haunted House, Vt. Historic Sites and Structures Survey #1209-25

2. Location

street & number 1420 Hollister Hill Road not for publication N/A
city or town Marshfield vicinity N/A
state Vermont code VT county Washington code 023
zip code 05658

3. State/Federal Agency Certification

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

Suzanne C. Janule, National Register Specialist 12-27-04
Signature of certifying official Date

Vermont State Historic Preservation Office
State or Federal Agency or Tribal government

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

Signature of commenting official/Title

Date

State or Federal agency and bureau

4. National Park Service Certification

I, hereby certify that this property is:

- entered in the National Register
 ___ See continuation sheet.
- determined eligible for the
 National Register
 ___ See continuation sheet.
- determined not eligible for the
 National Register
- removed from the National Register
- other (explain): _____

George J. Sarge 2-10-05

for Signature of Keeper Date of Action

5. Classification

Ownership of Property (Check as many boxes as apply)

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

Category of Property (Check only one box)

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

Number of Resources within Property

Contributing	Noncontributing
<u>one</u>	_____ buildings
_____	_____ sites
_____	_____ structures
_____	_____ objects
<u>1</u>	<u>0</u> Total

Number of contributing resources previously listed in the National Register N/A

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

N/A

=====
6. Function or Use
=====

Historic Functions (Enter categories from instructions)

Cat: Domestic Sub: single dwelling

Current Functions (Enter categories from instructions)

Cat: Domestic Sub: single dwelling

=====
7. Description
=====

Architectural Classification (Enter categories from instructions)

Second Empire

Materials (Enter categories from instructions)

foundation Granite
roof Slate
walls Weatherboard

other Metal
Wood

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

=====
8. Statement of Significance
=====

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

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

Criteria Considerations (Mark "X" in all the boxes that apply.)

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

Areas of Significance (Enter categories from instructions)

Architecture

Period of Significance 1885-1954

Significant Dates 1885

Significant Person (Complete if Criterion B is marked above)

Wood, Chester James

Cultural Affiliation _____

Architect/Builder

Wood, Chester James

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

9. Major Bibliographical References

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

Previous documentation on file (NPS)

preliminary determination of individual listing (36 CFR 67) has been requested.

previously listed in the National Register

previously determined eligible by the National Register

designated a National Historic Landmark

recorded by Historic American Buildings Survey # _____

recorded by Historic American Engineering Record # _____

Primary Location of Additional Data

State Historic Preservation Office

Other State agency

Federal agency

Local government

University

Other

Name of repository: Christopher Bellamy, owner

10. Geographical Data

Acreage of Property 2.0 acres

UTM References (Place additional UTM references on a continuation sheet)

	Zone	Easting	Northing		Zone	Easting	Northing
1	<u>18</u>	<u>706273E</u>	<u>4908464N</u>		3	_____	_____
2	_____	_____	_____		4	_____	_____
	<u>x</u>	See continuation sheet.					

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

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

=====
11. Form Prepared By
=====

name/title. Christopher Bellamy
organization Historic Preservation Consultant date 1/30/04
street & number 1420 Hollister Hill Road
telephone (802) 454-7181

city or town Marshfield state VT zip code 05658
=====

=====
Additional Documentation
=====

Submit the following items with the completed form:

Continuation Sheets

Maps

A USGS map (7.5 or 15 minute series) indicating the property's location.
A sketch map for historic districts and properties having large acreage
or numerous resources.

Photographs

Representative black and white photographs of the property.

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

Property Owner
=====

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

name Christopher and Carlene Bellamy

street & number 1420 Hollister Hill Road telephone (802)454-7181

city or town Marshfield state VT zip code 05658
=====

Paperwork Reduction Act Statement: This information is being collected for applications to the National Register of Historic Places to nominate properties for listing or determine eligibility for listing, to list properties, and to amend existing listings. Response to this request is required to obtain a benefit in accordance with the National Historic Preservation Act, as amended (16 U.S.C. 470 et seq.). A federal agency may not conduct or sponsor, and a person is not required to respond to a collection of information unless it displays a valid OMB control number.

Estimated Burden Statement: Public reporting burden for this form is estimated to average 18.1 hours per response including the time for reviewing instructions, gathering and maintaining data, and completing and reviewing the form. Direct comments regarding this burden estimate or any aspect of this form to Keeper, National Register of Historic Places, 1849 "C" Street NW, Washington, DC 20240

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NATIONAL REGISTER OF HISTORIC PLACES
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name of property
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county and state

Summary

The Theodore Wood House is a three-story, French Second Empire style farmhouse with an attached one and one-half story Gothic Revival style ell. Built in 1885 of vertical "plank" construction, the house features a slate mansard roof, a granite block foundation, and exterior walls sheathed with clapboards. Both the main house and the ell have centrally located chimneys faced with brick. Three-story bays, decorated with octagonal panels and panel molding, flank the center double-door entrance on the main house, while ornate eave brackets highlight a diagonal, matchstick board frieze. The spacious interior of the house reveals the hand of a master carpenter, with wainscot composed of many different kinds of native wood - bird's-eye maple, cherry, oak, and ash among them - adorning five of the first-floor rooms. These exotic panels, in turn, complement the elaborate moldings and sculptured wood appointments which frame the window bays. The house sits on a small knoll and fronts to the south 75 feet from Hollister Hill Road, at its intersection with Eaton Cemetery Road, 2 miles northeast of the village of Plainfield, Vermont. This dwelling is located on a two-acre site in a rural setting of unpaved roads, with sweeping vistas of open pastures and distant mountain views in all directions. This property possesses integrity of location, design, setting, materials, workmanship, feeling, and association.

Description

The Theodore Wood House is a large, three-story, 5 by 3 bay, French Second Empire style farmhouse erected in 1885. It has a one and one-half story Gothic Revival style ell, with a gable roof featuring paired, steeply pitched gable wall dormers. Both the main house and the ell have centrally located chimneys faced with brick. Both the farmhouse and the ell are of "plank"

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construction, with fully dimensional 2" x 4" hemlock boards nailed side-to-side vertically for all external walls. The foundation of the residence is dry-laid fieldstone below grade, capped above with massive granite blocks. The exterior walls of both the main house and the ell are sheathed with clapboards. The mansard roof of the main house is slate, while the ell is covered with metal standing-seam roofing. A diagonal, matchstick board frieze of tongue-and-groove boards provides an impressive background for the ornate eave brackets, which feature scrollwork and a fleur-de-lis design. Three-story bays flank the original, paired entry doors on the eastern elevation, presenting this elaborate, rarely used "formal" entrance as a second primary exposure to those passing by. The bays are decorated on the first and second stories with octagonal panels and panel molding under each window. The upper panel of each door is a single glass pane of recent vintage; the original lites were likely frosted glass matching an original pane still present in another entry door described below. The lower panel of each door is composed of "bird's eye" maple, overlaid with a sawn escutcheon decorated with a centered medallion of contrasting molding. These doors, unrestored and without a hint of their original finish, are weathered to a silvery gray patina. The door surround here displays an elaborate, rectangular boxed panel design, topped by decorative crown molding supporting the drip cap. The remaining exterior doors are trimmed rather plainly with unadorned spruce boards. Virtually all of the exterior architectural elements which trim the windows, doors, and cornice are original to the house, including the wide corner boards, eighteen feet long, which were fashioned from a single piece of lumber.

The main portion of the house is 30'x30', with a centrally located door on the southern elevation sheltered by a small flat-roofed entrance porch. This unusual five-panel door features two upper lites of glass, one of which is an original

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pane of frosted glass etched with a geometric Gothic pattern. This porch features an elaborate, chamfered valance, with heavy brackets on the front corners framing a sawn-ornament pattern of four-pointed stars and three leaf clovers. The ell footprint is 32' long x 20' wide, and is fronted along its entire southern elevation by a flat-roofed porch serviced by two exterior doors. This porch is embellished with its own narrow board frieze, with hand-sawn fleur-de-lis ornamentation, all supported by elegant 6" x 6" chamfered posts.

The residence has thirty-eight large, double-hung windows. All but one of the windows on the second and third stories extend to within eight inches of the floor; the six attic windows feature segmentally arched dormers. The attic retains several original, two over two window sash, in somewhat deteriorated condition. Most of the windows in the house were replaced over the last twenty-five years with one over one window sash, with faux interior wooden muntins which mimic the original windows. On the gable end of the ell, a small six over three window of recent vintage has replaced the original. The primary façade also features a "blind window" above the small entry porch door, trimmed to match the other, functional window bays; this was a common device for 19th century builders, which allowed them to achieve visual symmetry on the façade. On the exterior, the windows are topped with mitered crown molding supporting the drip cap; underneath this molding, sawn ornament in a sawtooth pattern decorates the top of the window casings.

Besides the two entry doors previously described, there are five other exterior doors on the ground floor of the residence. These four-panel doors, originally of solid pine, were so badly warped after a century of use as to be beyond repair. Four of these doors have been replaced over the last decade with insulated doors of similar design, but with upper glass lites to compliment the two original doors and allow more light into the interior. The fifth door, leading from the summer kitchen to the

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rear veranda, was replaced with a larger, wooden, double French door. There is also a granite-block bulkhead entry on the west side of the ell, which provides access to the cellar.

A central staircase accessed from the small foyer of the formal entry divides the massed plan of the main house. This staircase is modest in proportion, design, and materials; the balusters and newel post appear to be the only original wooden architectural elements not fabricated on site. At the opposite end of the house, another staircase, dangerously steep and exceedingly narrow, provides additional access to the second story. The Theodore Wood House has a total of thirteen rooms, many of which exhibit their original plaster as well as their original hardwood and softwood flooring. Five of the rooms on the first floor- the ell entry, the summer kitchen, the dining room, the living room, and the parlor - are adorned with elaborate hardwood wainscoting. The parlor, in particular, with its cherry paneling, geometric dado panels, fluted columns, and cantilevered bay cornice of tiered crown molding is a spectacular revelation of the carpenter's art. In addition, a number of pine interior doors on the first floor retain their original "false-grained" painted finish, a fashionable technique employed in the late Victorian era to enhance the look of inexpensive woods.

A large attic, as well as a full cellar of generous ceiling height, augments the spacious interior of the house. The floor joists in the cellar are rough-sawn, 3" x 10" dimensional lumber, and are mortised into the 8" x 10" sill plate. The large cellar measures nearly 1500 square feet, unusual in a rural property of this vintage, as the entire area had to be dug out by hand. It is more typical to find only a small area originally excavated to accommodate the storage of root crops, and then perhaps later enlarged to accommodate plumbing and heating appliances.

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Throughout much of its existence, The Theodore Wood House has endured extended periods of deferred maintenance and outright neglect. These former decades of neglect are more understandable when one considers the general hardships experienced on the cash-poor, hardscrabble Vermont hill farms of this era, especially by those with large families. The Croteau family, for example, who lived in the house throughout both the Great Depression and the Second World War, had fourteen children.¹ Small wonder, then, that the mantra of the time was:

Use it up,
Wear it out,
Make it do,
Do without...

Historical photographs indicate that the house was not repainted for a period of at least fifty years, an era which apparently began around the time of the First World War. Perched as it is on a wind-swept knoll, nearly all of the original paint weathered off in succeeding years, and the house would remain unpainted until 1980.² At that time, the owners (who had purchased the house only the previous year) had the house professionally stained in colors closely approximating old paint clues found on the exterior. (This expensive process was no labor of love, however; it was begun solely for the purpose of ensuring that this dilapidated house would qualify for conventional bank financing. Indeed, as soon as a buyer was found, the painters departed, and the rear ell portion of the house would remain unpainted for yet another decade).³ A benign side to this extended period of neglect was the fact that the house largely avoided the fads and scars of "modernization" so often inflicted on structures as they age.

Historical photographs indicate that there were virtually no additions or alterations to the Theodore Wood House for several

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generations - only "subtractions", as the attached sheds and equipment barn collapsed in place over the years. (Granite block foundation remnants of these outbuildings can still be seen adjacent to the western elevation). This chronic lack of resources by successive owners fortunately extended to the interior of the farmhouse as well: all of the original wainscot in the house remains unpainted to this day.

The first alteration to the house occurred in the cellar, likely in the nineteen twenties, when a small portion of the dirt floor was covered with concrete as a base for a new coal furnace, which replaced the numerous cast-iron stoves used for heating the house since its construction. This massive relic, whose asbestos-clad ductwork snaked, octopus-like, along the ceiling to several large ducts on the ground floor, would later be fitted with an oil burner and continue to be used as a heating appliance until 1990. The next alteration took place in 1941, as rural electrification at last found its way up Hollister Hill.⁴ At this time, a large pantry on the first floor was converted into a bathroom, which along with running water included a flush toilet to replace the three-hole outdoor privy still in use.⁵ A few years later, a large double-hung window on the north wall of the summer kitchen was removed, and replaced with two smaller paired windows, to provide better light and a more expansive view for whomever toiled behind the cast-iron sink.

Over the next forty years, few discernible changes would be made to the house. Yet changing economic times, in conjunction with the ravages of time, pushed the Theodore Wood House slowly but inevitably into decrepitude. As the price of coal, and later fuel oil, doubled over time, and then doubled again, this sprawling, uninsulated house became impossible to comfortably heat by any means. By the late nineteen sixties, the owners began to close off most of the house as winter approached, and retreat to occupy just a few rooms until the arrival of spring. Several years later, the now-elderly owners abandoned the house

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altogether for the relative comfort of a house trailer nearby, and ownership passed to their son.⁶ At this time, in the early nineteen seventies, the "baby-boom" generation was responsible for explosive growth at nearby Goddard College, and the owner capitalized on the resulting local housing shortage by renting out individual rooms in the main house to young people.⁷ By this time, the ell portion of the house, unheated and uninhabited for years, and with its worn-out asphalt shingle roof leaking in numerous places, was effectively abandoned. By 1980, when the present owners purchased the house, virtually all of the plaster ceilings in the ell had collapsed or were damaged beyond repair. Indeed, the entire house was in such a precarious state at this point that, for the first several years, all of the owners energy and resources were consumed not with improvements, but merely with attempts to stabilize the property and protect it from further deterioration.

Over the last twenty years, extensive repairs to the property have included foundation repairs, installation of a central heating system, replacement of the primitive plumbing and electrical systems, restoration of the entry porches on the southern elevation, insulation of the plank walls and attic floor, clapboard replacement, a new roof on the ell, replacement of many of the deteriorated windows and doors beyond repair, and exterior restoration of the two brick chimneys. During this time, two alterations have been made to the property; the addition of another bath on the second floor of the ell, and the construction of a verandah, accessed by a French door, off the rear entrance to the summer kitchen.⁸

A comparison of the first known photograph (circa 1890) of the Theodore Wood House, with one taken recently, shows that the exterior appearance of the house has changed but little. The

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aforementioned sheds and small barn attached to the ell disappeared before 1950, and the original wooden roof shingles on the ell were replaced first with asphalt shingles, and later with metal standing seam roofing. Over the course of time, all of the original window shutters either fell off the house or were removed to facilitate repairs. Miraculously, virtually all of the shutters were found stored indoors (stacked in a cluttered corner of the ell) and survive in restorable condition, with most of their original hardware intact. Prior to remounting, they need little more than a thorough scraping and a fresh coat of dark green stain to regain their former splendor. Indeed, the decorative, scrolled window surrounds have long since rotted from the attic dormers, and the magnificent elm tree which once dominated the dooryard has also fallen victim to the march of time. But otherwise, the Theodore Wood House, as it appears today, would be instantly recognizable to any nineteenth century resident of Marshfield.

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Statement of Significance

Summary

The Theodore Wood House, a Second Empire style farmhouse built in 1885, stands today as a striking testament to the artistry of Chester Wood, Marshfield's most prominent architect and builder of the nineteenth century. This dwelling offers an elaborate example of practical Vermont building techniques of the late Victorian era, and the clever use of local building materials. The house is also significant as the last surviving example of the Second Empire style in Marshfield, and as a rare regional example of this style in an unspoiled rural setting.

The most distinctive characteristic of the Second Empire style is its mansard (dual-pitched hipped) roof, pierced with dormer windows, named for the 17th century French architect Francois Mansart.⁹ This design feature was revived during the "second empire" reign of Napoleon III (1852-1870), specifically on the additions to the Louvre. This trend-setting style, considered very "modern", gained wide exposure during the Paris Exhibitions of 1855 and 1867, and from there spread to England and then to the United States.¹⁰ Typically, molded cornices frame the roof slope both above and below, with decorative brackets usually present beneath the eaves. This boxy, functional roof line permitted a full upper story of usable attic space, and thus became popular for the remodeling of earlier buildings as well as new construction. (Locally, this technique would be utilized most prominently by the ambitious new owner of the Pavillion Hotel in Montpelier, Vermont, Jesse Viles, who in 1888 added 35 additional rooms to his hostelry on State Street by employing this device).¹¹ Beneath this distinctive roof line, Second Empire buildings have details similar to those of the closely related Italianate Style which immediately preceded it. These details

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include prominent eaves supported by decorative brackets, an expansive veranda with chamfered posts and matching brackets, bay windows, and paired entry doors. Indeed, the Theodore Wood House incorporates all of these stylistic elements as well, and is an excellent example of the Second Empire style. Virtually all other 19th century farmhouses which survive in Marshfield are built in the Greek Revival classic cottage style, with a few High Style examples such as the impressive S.D and S.R Hollister homesteads nearby, and the imposing Erastus B. Dwinell homeplace on Dwinell Road.

Prior to the Civil War, European-trained architects in the cities of the eastern seaboard built a few houses with mansard roofs, but the style did not truly flower until after 1865. A major driving force behind its mushrooming popularity at this time was Alfred Mullett, supervising architect for the federal government under President Grant, who used this style for numerous governmental buildings erected across the country.¹² (Indeed, the Second Empire style is still facetiously referred to by wags as the "General Grant" style). Perhaps the most notable surviving example of Mullett's baroque efforts is the State, War, and Navy Building (1871-75, now known as the Executive Office Building), located west of the White House, in Washington, D.C.¹³

Like other architectural trends before and since, the influence of this new building mode was so pervasive that, for nearly twenty years, most public buildings (post offices, city halls, train stations, and virtually all large collegiate buildings) constructed at this time were in the Second Empire style. Inexplicably, nearly all of these buildings have since been demolished.¹⁴

The Theodore Wood House has long been said by local oral tradition to have been built circa 1885. (Carl Wood, the

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grandson of Theodore Wood, noted the period of construction as 1885-86 during an interview in 1977).¹⁵ By all accounts, Theodore Wood's nineteen-year old son Chester is credited with both the design and execution of the house. With little formal education, but gifted with a good eye and a fertile imagination, Chester is on record as having later built several of the more impressive public buildings in Marshfield and surrounding towns, including the original Knights of Pythias Hall in Marshfield Village¹⁶ (which burned in 1909)¹⁷, and the Jaquith Public Library, erected in the village in 1899.¹⁸ He also constructed, in 1896, the massive five-story barn on the H.Ola Dwinell farm on Southwest Hill Road in Cabot, Vermont, whose majestic ruins can still be seen today.¹⁹ While Chester's surviving relatives believe that he lived and worked in the central Vermont area until 1905, further examples of his work have not been documented.

Hamilton Child's *Gazetteer of Washington County, VT*, published in 1889, lists the name of Chester J. Wood in the *Business Directory* section under the heading "Architects, Builders", noting "plans drawn and furnished upon application".²⁰ (Several years ago, while removing damaged plaster lath on the second floor of the ell, the present owner discovered the scrawled signature of "Abie Wood 1887" penciled on the interior of a sheathing board. This carpenter was likely Abram Wood, another of Theodore's five sons and Chester's younger brother, named for his grandfather Abraham). In any case, the preponderance of wire nails and circular saw marks found in the house, along with its rather outmoded "plank" construction, indicate that the residence was built during this era as the Second Empire Style faded into eclipse. This type of "plank" construction, built on a platform frame, utilizes dimensional 2' x 4" rough-sawn hemlock boards nailed side-to-side for all external (and most internal) walls. These planks were then scored on both sides with a hatchet, to help anchor a subsequent "sandwich" of plaster, which on the exterior served as rudimentary insulation

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beneath the clapboards. Above the mansard, the building also features an unusual concave "hopper" roof deck, a clever and practical innovation in the days before indoor plumbing. Sloping inward to a center drainpipe, this roof design allows rain and melting snow to be funneled to a tank in the attic, later to be used for washing, cooking, and other household tasks.²¹ Ultimately, the outstanding architectural feature of this farmhouse is the builder's skillful and imaginative use of sawn ornamentation. The diagonal frieze band, the heavy eave brackets with a fleur-de-lis design, the mansard cornice boxed with dentils on the fasciae, and the entry porch valance of three-leaf clovers and four-pointed stars all showcase the work of a whimsical master joiner. Yet as ornate as the façade is, Chester's most creative skills as a carpenter were reserved for the interior of the house. Five of the rooms on the first floor are adorned with tongue-and-groove wainscoting composed of many different kinds of native wood creatively arranged, among them cherry, oak, ash, and bird's eye maple. From all evidence, Chester himself shaped and cut these molding features and used few stock materials. The lumber used in construction came from family land on Abe Wood Mountain (now Kettle Mountain)²² in Marshfield, with the freshly cut timber reportedly transported to the homestead during winter via horse-drawn sled. Abraham Wood's father, Israel Wood, originally from Westminister, MA, was a pioneer settler who came on horseback in 1795 and "settled in the wilderness"²³ of Barre, VT. It is recorded that he cleared his original "pitch" on East Hill with a broadax, and that his farm there eventually grew to encompass over 1,000 acres of land.²⁴ Subsequently, his son Abraham, born in Barre in 1803,²⁵ came to settle in Marshfield in 1843, purchasing the land on Hollister Hill where the present house stands today.²⁶ *Walling's 1858 Map of Washington County, Vermont* indicates that Abraham Wood was living on this site at that time, in a previous structure.²⁷ In 1864, deed records indicate Abraham sold the 100-acre farm, as well as a separate, distant

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parcel of two hundred acres of timberland, to son Theodore for three thousand dollars.

Like his father and grandfather before him, Theodore would prosper in his agricultural pursuits. *Child's Gazetteer of Washington County*, published in 1889, listed his acreage owned, as well as his livestock of "... 23 head cattle, 4 horses...". While certainly well-to-do by the standards of the day, over a dozen of Theodore's fellow townfolk owned larger farms than he, according to the *Business Section* of the *Gazetteer*, and his listed assets did not approach the truly substantial wealth of the neighboring Hollister and Martin families. Yet to gaze upon the façade of Theodore's large and flamboyant home, one would think him a rich man, due to the skill with which his talented son had fashioned the house from lumber dragged to the site from the family woodlot. However, with nine children to shelter from the elements, this large dwelling was built not for show primarily, but for practical reasons of necessity.

Apparently Theodore Wood was kept busy caring for his successful farm and his growing family. A thorough search by the author, over several years, of 19th century newspapers and town records found no trace that Theodore ever held a public office of any kind, involved himself in civic affairs, or attended the local Congregational Church with the regularity so favored by his pious forebears.

In spite of the obvious care and craftsmanship involved in erecting such a substantial farmhouse, the Wood family would not be blessed with a long residency. In 1889, Theodore Wood returned home from a day trip to the capital city of Montpelier to find his wife Sarah, just forty-two years of age, sitting in a chair in her bedroom, dead.²⁸ Faced with rearing his five minor children alone, Theodore took a new wife the following year, one

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Marietta Bryant,²⁹ a native of Worcester, Vermont, yet their union would be a brief one. Within two years time Theodore himself would go to his grave, suddenly and intestate³⁰, at the age of fifty-two, leaving behind both a grieving family and the wondrous, sprawling legacy that bears his name to this day. Chester was the oldest of the nine Wood siblings³¹, and a man with proven managerial skills. He was soon appointed executor of his father's estate,³² and fulfilled those duties in a timely manner. All of the goods and chattels were appraised and sold, as was "the homefarm...and building thereon..."³³, purchased by one William H. Egglefield. There is no record of Chester's perspective on arranging the sale of the house where he had cut his teeth as a builder, but it is likely he took this task in stride. At his father's death Chester was only 26 years old, and as yet unmarried.³⁴ He had no distinct need for a large house, no apparent interest in farming, and an occupation requiring long hours and frequent travel. Besides, this was not Chester's childhood home, after all, laden with the attendant emotional attachments that such a place can induce. He had spent his formative years³⁵ in a previous house built by his grandfather on this site, presumably a more modest dwelling of which no trace remains.

So Chester moved on. He continued to live and work in the central Vermont area, and over the course of time maintained his penchant for monumental construction, building some of the largest and most ambitious structures constructed in the environs before or since. In 1896 he erected the enormous barn on the Hi Ola Dwinell farm in Cabot, which measures 96 feet long, 48 feet wide, and over 50 feet high at the ridgepole. As chronicled in a *Vermont Watchman* article at the time, over 450 people attended a barn warming there on July 9th, where, on the upper floor, "dancing and promenading was the order until a late hour"...³⁶ Chester also constructed (circa 1900) a large, three-

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story public building in Marshfield Village which also included a spacious attic with a hipped roof pierced by a matching hipped roof dormer. The façade facing the street featured a wide, rounded Romanesque arch over the recessed doorway, with quoins ornamenting the corners of the first story. Built for the Knights of Pithias³⁷, a secretive fraternal organization, this stylish meeting hall figured prominently in the social life of Marshfield. The top floor was used for dancing and other community activities, the middle floor was used by the Knights for their own gatherings, and the ground floor housed the post office.

Yet Chester Wood was also capable of building on a more diminutive scale, and on a very tight budget. Witness the former Jacquith Public Library in Marshfield Village, which he completed in 1899 for the grand sum of \$900³⁸. The money for the library's construction was provided by a bequest from the estate of Andrew Jacquith, a local boy born into poverty in neighboring Peacham who made good in the classic Horatio Alger tradition³⁹. And it is entirely fitting that this rags-to-riches story, a real life fairy-tale, would give rise to the most fanciful public building ever built in town.

Located at the juncture of Main Street and the Cabot Road, this library as originally built⁴⁰ was a two-room structure, with an asymmetrical, gable-front-and-wing ground plan in the National Folk style. This simple form descended from the Greek Revival movement which dominated American styled houses during the period from about 1830 to 1850⁴¹. But what sets this building apart from its more vernacular peers is the bold, eclectic variety of embellishment, primarily Queen Anne, used to dress the front elevation. Along with the common hallmarks of this style - elaborate corner brackets, ornamental vergeboards (originally adorning the entry vestibule) and the patterned wood

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shingles decorating the gable pediments - are several high style, visual treats. These same gables cantilever out beyond the plane of the walls below, creating an overhang that is visually arresting, particularly on the right side gable, which shelters cutaway bay windows⁴². And if this combination of visual detail is not enough to intoxicate the eye, there is one surprise remaining that will do the trick. High up on each gable pediment, near the roof peak, a single, small round window peers from the shingled wall plane, like a mystical portal into a secret world. What better finishing touch than this, for a building created for the sole purpose of informing the mind and stimulating the imagination? It is impossible to merely glance at this whimsical confection when first passing by, and a second look will engender a third. Certainly the Lilliputian scale of this modest, dollhouse-like structure serves to enhance its dreamlike quality; a better place for the telling of stories, and the keeping of storybooks, would be hard to imagine. But, alas, the dawning of the twentieth century, bringing with it the Automobile Age, did not allow the Jaquith Public Library to live happily ever after, forever locked in time in the horse-and-buggy era. After nearly a century of service to the people of Marshfield, access problems and a total lack of parking doomed the library as functionally obsolete. The Jaquith Library closed its doors in 1993⁴³, and the 8,000 books which lined its shelves were packed up by an army of community volunteers and carried over to a new home in the refurbished Old Schoolhouse Common. The library building itself was sold in 1996, and is now a private residence⁴⁴.

Ultimately, it is not possible to determine if Chester Wood had a free hand in the design of the Jaquith Public Library. What records remain concerning this process deal primarily with financial matters, disputes regarding precisely *where* in the village the library should be located, and debates as to whether

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the \$6000 bequest from the Jaquith estate should even be accepted at all⁴⁵. (The author's perusal of these accounts leads him to believe that whatever imagination was applied toward the design of this building likely did not originate with the Library Commission). Judging by his nascent effort thirteen years earlier on his father's house, it is not difficult to conclude that Chester's imaginative influence was strongly felt here, as in every structure yet found in which he was involved.

Chester Wood would marry in 1895⁴⁶, and father five children with his wife Abbie Hovey, a native of Worcester, Vermont⁴⁷. They would ultimately leave their home state in search of brighter economic prospects elsewhere, pulling up stakes and moving eastward to Swiftwater, N.H. around 1905. Eventually settling in Cornville, Maine, in 1909⁴⁸, Chester continued to work as a builder and carpenter for the rest of his life (often alongside his brothers and, later, his sons), until his death on February 18, 1936, in Cornville, Me. He rests today in Southside Cemetery in nearby Skowhegan, Me.⁴⁹

And what would become of The House That Chester Built? After his father's early death, a succession of owners would continue to engage in agricultural pursuits on the homestead as the years went by. But profound changes were already underway in the farm economy, as mechanization and increasing competition from farmers in the western United States (who had better land, and more access to capital to weather the lean times) put increasing pressure on the small family farms of the region. Inevitably, sometime after the First World War, the Theodore Wood House would begin a decades-long era of decline, which would culminate in an interval of near-abandonment in the late 1970's. Even today, many local residents who remember this long period of decay often refer to this stately landmark as "the haunted house".

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To be sure, the towering grove of angular black locust trees, flanking the house to the east, served in the past to reinforce the brooding aura of this formerly derelict building. And if truth be told, this somber ambiance is somewhat present even today, especially in wintertime, when the skeletal, leafless branches of these spectral trees creak and sway in the wind of a dark and stormy night. Many eerie tales⁵⁰ are still told by local people (sober and reputable citizens among them) concerning a multitude of odd goings on and inexplicable events which supposedly occurred at the house in bygone days. One such story the author was able to verify concerned an eccentric former resident who had lost some fingers in a dynamite accident, and was known to rave at passers-by from an upstairs window.⁵¹

Aside from the creative design and meticulous craftsmanship of the Theodore Wood House, it is the dramatic siting of this imposing residence, on the top of Hollister Hill with its surrounding views of open fields still in agricultural use, that contributes mightily to "the wonder of its being".⁵² Perhaps most importantly, this majestic, yet unpretentious farmhouse maintains its historic integrity virtually across the board. It stands in its original *location*, while still serving its original *function* as a residence. It retains its original *design*, layout, ornamentation, workmanship, and *materials* generally intact. It also preserves its original historic *feeling* as a nineteenth century farmhouse in a rural setting of open fields and pastoral views. While the house and two acres were subdivided from the rest of the farm in 1979, the original pastures, meadows, and woodlands surrounding the house continue as a working landscape today. This use is likely to be maintained in the future as well; all of this farmland is protected by perpetual conservation easements administered by the Vermont Land Trust.⁵³ As for integrity of *association*, the house stands today as the last remaining intact example of the

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craftsmanship and design flair of Chester Wood. Sadly, the enormous Dwinell Barn has fallen into ruin, the Knights Of Pithias Hall burned to the ground long ago, and the former Jacquith Public Library has both abandoned its original function and been altered from its original design. Only the farmhouse that Chester James Wood built for his father remains as an enduring testament to Marshfield's most gifted architect and builder of the nineteenth century.

Endnotes

¹ I first heard this fascinating tidbit of information in the winter of 1980, soon after occupying the house. Through a chance conversation in a local bakery I met Lena (Croteau) Hart, the "baby" of the family, who still resides in Marshfield.

² A series of historical photographs in my possession, from circa 1890 up to the present time, indicate that by the early thirties the exterior of the house had begun to look rather shabby, and was not painted after that time. (See photo of toddler Joyce Croteau in front of house, circa 1933). I also spoke with, and photographed, the crew of painters led by Cabot-based Leonard Spencer, who applied the first coats of stain to the house in the summer of 1980. It was also Leonard's opinion that the house had not been painted "in quite a long time". (See photo of painters applying the second coat).

³ The author was an eyewitness to this saga.

⁴ Conversations and interviews with six of the seven surviving Croteau sisters (Hazel, Lena, Rose, Vera, Vena, and Joyce) in July of 1992, when "the girls" revisited their childhood home at the invitation of the current owners, Christopher and Carlene Bellamy.

⁵ Ibid.

⁶ Marshfield, Vermont, *Land Records*, volume 30, page 140. Also, conversations with former owners Vernon and Marjorie Newton, Jr., and their son, Stephen Newton, at the farm in Marshfield during the summer of 1994.

⁷ Several conversations with Stephen Bloom, most recently when he visited the house on March 17, 2003. Mr. Bloom was a former tenant of the house, who rented the first floor in 1977 and became intrigued with its history.

⁸ The current owners made both of these alterations, in 1983 and 1996, respectively.

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⁹ McAlester, Virginia & Lee. *A Field Guide To American Houses*. New York: Knopf, 1997, page 242.

¹⁰ Roth, Leland M. *A Concise History of American Architecture*. New York: Harper and Row, 1980, page 128.

¹¹ Carleton, Hiram, editor. Genealogical and Family History of the State of Vermont. Volumes 1 & 2. New York: Lewis Publishing Company, 1903, page 153.

¹² Roth, Leland M. *A Concise History of American Architecture*. New York: Harper and Row, 1980, page 128.

¹³ Ibid, page 128.

¹⁴ Ibid, page 131.

¹⁵ Interview with Carl Wood, grandson of Chester Wood, conducted October 5, 1977, in Cornville, ME by Stephen Bloom, a former tenant of the Theodore Wood House.

¹⁶ Pitkin, Ozias and Fred E., *History of Marshfield*, Marshfield, VT: Fred Pitkin, 1941, p.301. (There is photograph of this building in the book *Marshfield, Vermont: A Photographic Album, 1860-1930*, p.18).

¹⁷ Pitkin, Caleb, Editor. *Marshfield, Vermont: A Photographic Album, 1860-1930*, page 18.

¹⁸ Ibid, page 42.

¹⁹ Pitkin, Caleb, Editor. *Cabot, Vermont: A Collection of Memories From The Century Past*. Cabot Oral History Committee, 1999, page 126.

²⁰ Child, Hamilton. *Gazetteer of Washington County, Vt., 1783-1889*. Syracuse, New York: 1889, p.98 & p.298.

²¹ Stephen Bloom saw this tank in the attic in 1977. (Conversation with S. B. on March 17, 2003) By 1980, the tank had disappeared, and the roof runoff is now piped down through the center of the house and drains into the septic system.

²² Pitkin, Ozias and Fred E. *History of Marshfield*, Marshfield, VT: Fred Pitkin, 1941, annotated photograph.

²³ Child, Hamilton. *Gazetteer of Washington County, VT. 1783-1889*. Syracuse, New York: 1889, p.153.

²⁴ Ibid.

²⁵ Ibid, page 299.

²⁶ Ibid.

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²⁷ *Walling's 1858 Map of Washington County, Vermont*. Brattleboro, VT.

²⁸ *Washington World*, "Rolling Back the Years," compiled by Vernon Davis, April 26, 1989.

²⁹ Marshfield, *Town Records, Marriages 1883-1898*, page 46.

³⁰ Washington County, *Administrator's Probate Records*, File # A2295, Volume 4, page 115. The weekly *Vermont Watchman* also noted Theodore's "sudden" death, of "apoplexy", in its edition of 8/17/1892, page 5.

³¹ United States Census, *1880 Household Record*, Marshfield, Washington County, Vermont, Family History Library Film #1255348.

³² Washington County, *Administrator's Probate Records*, File # A2295, Volume 4, page 450.

³³ Marshfield, Vermont, *Land Records*, volume 15, page 278.

³⁴ Marshfield, *Town Records, Marriages 1883-1898*, page 68.

³⁵ United States Census, *1880 Household Record*, Marshfield, Washington County, Vermont, Family History Library Film #1255348.

³⁶ Pitkin, Caleb, Editor. *Cabot, Vermont: A Collection of Memories From The Century Past*. Cabot Oral History Committee, 1999, page 126.

³⁷ Pitkin, Caleb, Editor. *Marshfield, Vermont: A Photographic Album, 1860-1930*, page 18.

³⁸ Mears, Zula W. *History of Jaquith Public Library, Marshfield, Vermont*, 1979, page 3.

³⁹ Andrew was "bound up" in indentured servitude until the age of fifteen, when he started his business career peddling goods out of a pushcart in Massachusetts. He gave a promissory note to George Wooster of Marshfield for the use of a horse, and seven years later married Mr. Wooster's only sister, Mary Ann, to close the deal. {George Wooster and his brother Frank built the Marshfield Village Store building in 1864, which is operated today by the Bernek family. The "Wooster Boys" were business partners for 63 consecutive years}.

⁴⁰ Pitkin, Caleb, Editor. *Marshfield, Vermont: A Photographic Album, 1860-1930*, page 42.

⁴¹ McAlester, Virginia & Lee. *A Field Guide To American Houses*. New York: Knopf, 1997, page 93.

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⁴² Ibid, page 266.

⁴³ Town of Marshfield, *Annual Report*, 1993.

⁴⁴ Marshfield, Vermont *Land Records*, Volume 48, page 516. Also a telephone conversation (1/26/04) with Bruce Wescott, the current owner-in residence of this utterly charming building.

⁴⁵ Pitkin, Caleb, Editor. *Marshfield, Vermont: A Photographic Album, 1860-1930*, page 43.

⁴⁶ Marshfield, *Town Records, Marriages 1883-1898*, page 68.

⁴⁷ Several conversations in the summer of 1991 with Marilyn Gilman, Ruby Fluet, and Phyllis Kerr, descendants of Chester Wood living in the Skowhegan ME, area. Ruby and Phyllis also visited the house in 1997.

⁴⁸ Ibid

⁴⁹ Ibid

⁵⁰ The most commonly repeated stories include instances where footsteps have been heard ascending the main staircase late at night, the laughter of phantom children at play, and the discovery of dust-free Civil War uniforms hanging from the attic rafters. {The author and his wife once had an odd experience concerning the sound of an old-time radio program playing in an upstairs bedroom where, in fact, no radio existed}.

⁵¹ Eyewitness Marjorie (Martin) Townsend, a longtime area resident who died in 1989 at the age of 91, related this anecdote to the author in a conversation in 1987. As a young girl, Marjorie would often ride her horse from her home at Greatwood Farms in Plainfield (later to become the campus of Goddard College) in a loop around Hollister Hill. One day she encountered an agitated and wildly gesticulating "lunatic" raving at her from a second floor window of the ell; afterwards she was told this fellow had lost several fingers in an accident involving dynamite. Ever after, she would gallop past the house as fast as possible to avoid a repetition of the scene. [Author's note: prior to the widespread mechanization of agriculture following The Great War, dynamite was commonly used on farms of the era for "blowing stumps" when clearing land. It was widely available, and one old-timer told me it could be purchased at the General Store].

⁵² Bouton, Betsy and Fonda, Christine, *Historic Sites and Structures Survey: Statement of Significance*, Division of Historic Preservation, State of Vermont, Montpelier, Vermont, recorded August 1978.

⁵³ Marshfield, Vermont *Land Records*, Volume 47, pages 89-96.

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Conversations with numerous Vermont carpenters and contractors, most frequently and informatively with Jay Southgate of Marshfield, Vt. and Leonard Spencer of Cabot, VT.

Conversations and interviews with six of the seven surviving Croteau sisters (Hazel, Lena, Rose, Vera, Vena, and Joyce) in July of 1992, when "the girls" revisited their childhood home at the invitation of the current owners, Christopher and Carlene Bellamy.

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Washington World, "Rolling Back the Years", compiled by Vernon Davis, April 26, 1989.

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MAPS

Walling, H.F. *Map of Washington County, Vermont*, 1858.

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Verbal Boundary Description:

Land Parcel # H0096 (2.0 acres) in the Town of Marshfield, Vermont. (see attached sketch)

Survey by Richard Keller, Registered Land Surveyor, on March 22, 1979. Recorded in Marshfield Land Records, Map Book 2L, page 3. (See attached survey map)

Boundary Justification:

The nominated property, located on a two acre parcel subdivided in 1979 from the original farm, is surrounded by open pastures still in agricultural use. In 1995, this farmland, along with its small sugarbush, was protected by perpetual conservation easements administered by the Vermont Land Trust. Thus the current homestead lot retains its historic integrity and feeling of association, with the agricultural viewscape a significant contribution. This viewscape of the original farmland includes, to the west, a mid-nineteenth century gable-front bank barn. Grafted onto the eastern flank of this bank barn is a large, mid-twentieth century gambrel-roofed stable barn, with an attached, north-facing milkhouse. To the rear of these barns, on either end, are two silos. The large silo on the western side of the barn complex is of concrete stave construction, circa 1950; the short silo to the east, circa 1960, is of galvanized steel. The farm is currently run as an organic dairy operation by its third-generation owner, Stephen Newton, whose grandfather Vernon, Sr., purchased the former Theodore Wood farm in 1946.

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Photograph Labels:

The following information applies to all photographs.

Theodore Wood House
Marshfield, Washington County, Vermont
Photographer: Christopher A. Bellamy
Date: November 14, 2003
Negative filed at Vermont Division for Historic Preservation

Photograph # 1
Theodore Wood House; view looking north

Photograph # 2
Theodore Wood House in landscape; view looking southwest

Photograph # 3
Theodore Wood House; view looking west

Photograph # 4
Theodore Wood House; view looking east

Photograph # 5
Viewscape of Theodore Wood House, as seen from rear of property;
view looking due east

Photograph # 6
Theodore Wood House, exterior detail of small entry porch; view
looking north.

Photograph # 7
Theodore Wood House, interior view of wainscot in living room;
view of northeast corner.

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Photograph # 8

Theodore Wood House, interior view of wainscot and woodwork in parlor; view of southeast corner

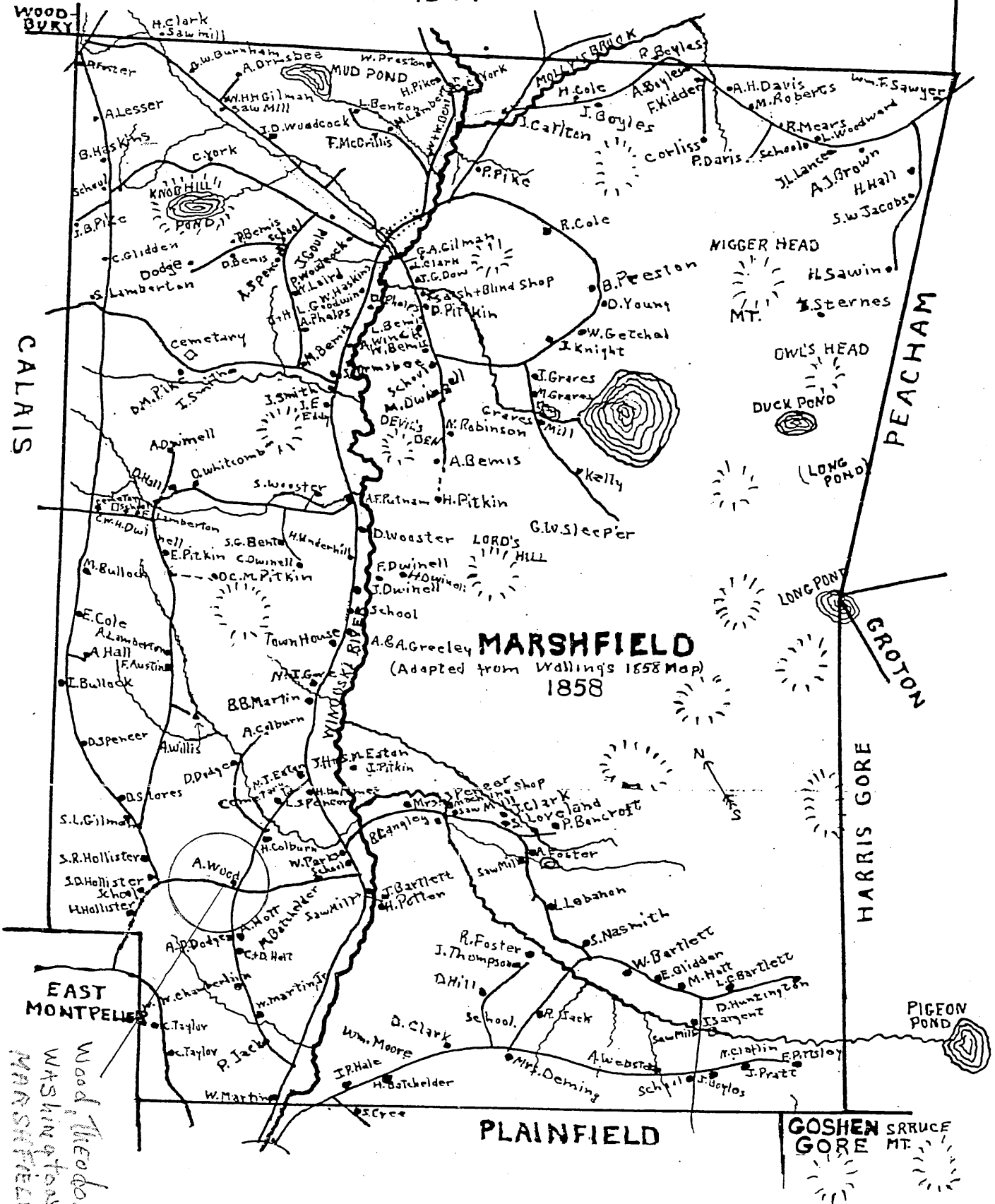
Photograph # 9

Theodore Wood House, interior view of upper portion of decorative column flanking bay in living room; view looking northeast

Photograph # 10

Theodore Wood house, interior view of woodwork surrounding bay windows in parlor; view looking east

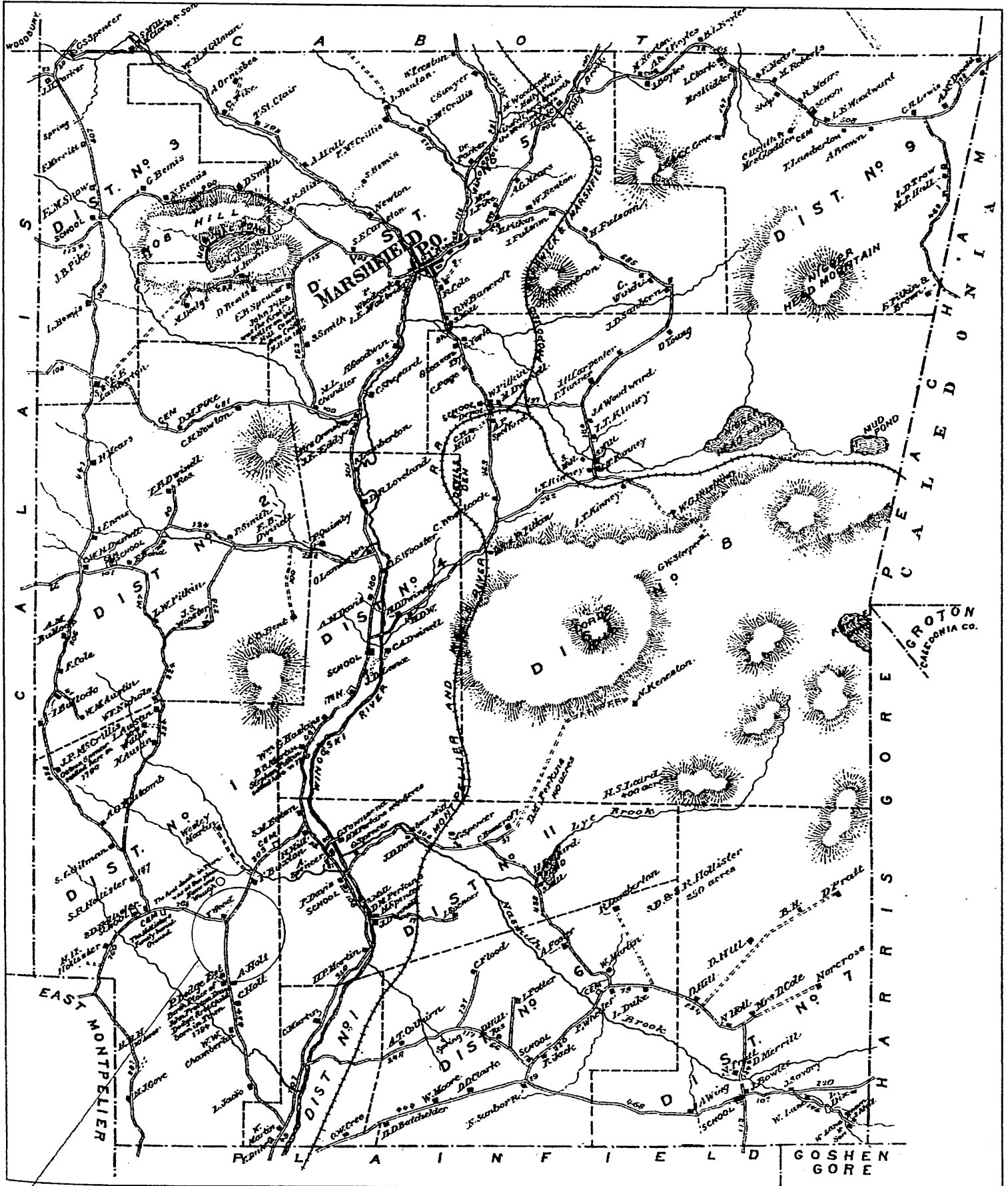
CABOT



MARSHFIELD
(Adapted from Wallings 1858 Map)
1858

Wood, Theodore House
Washington County
Marshfield, VT

Marshfield 1870

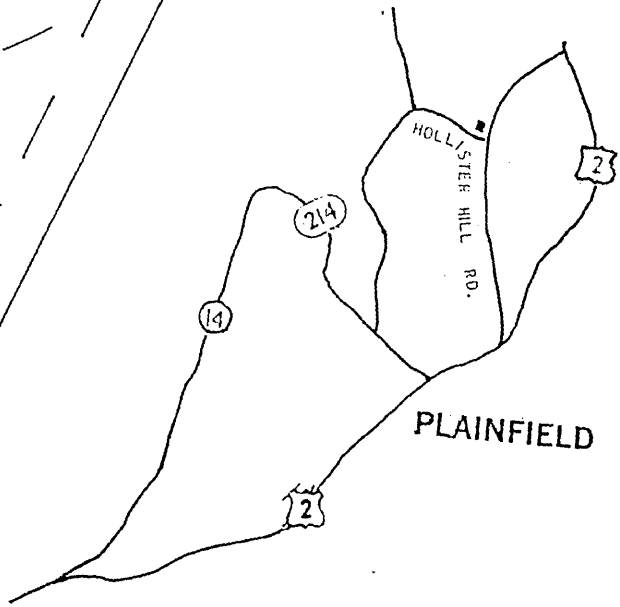
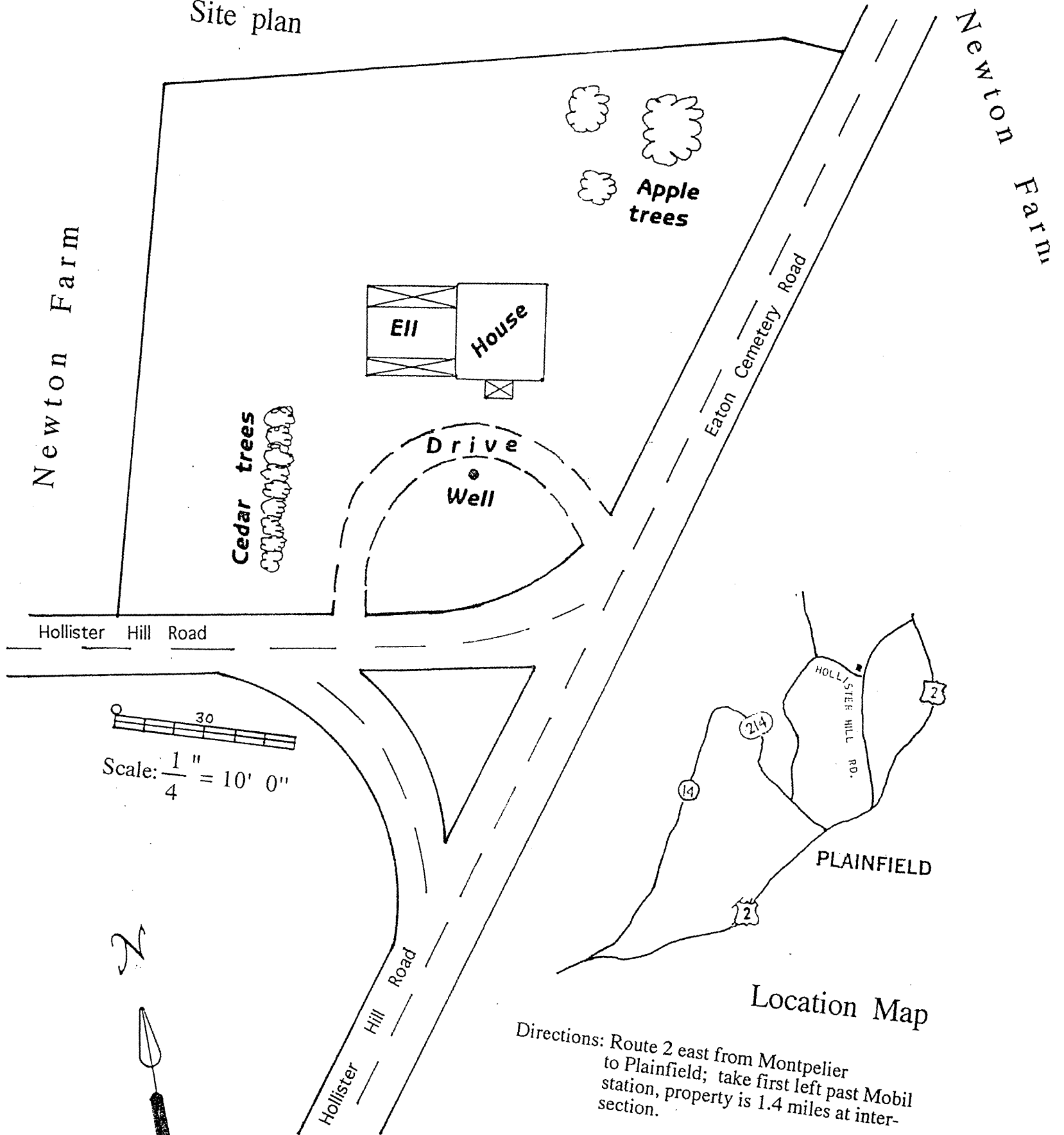


From Beers Atlas 1873

Wood, Theodore, House

Theodore Wood House

Site plan



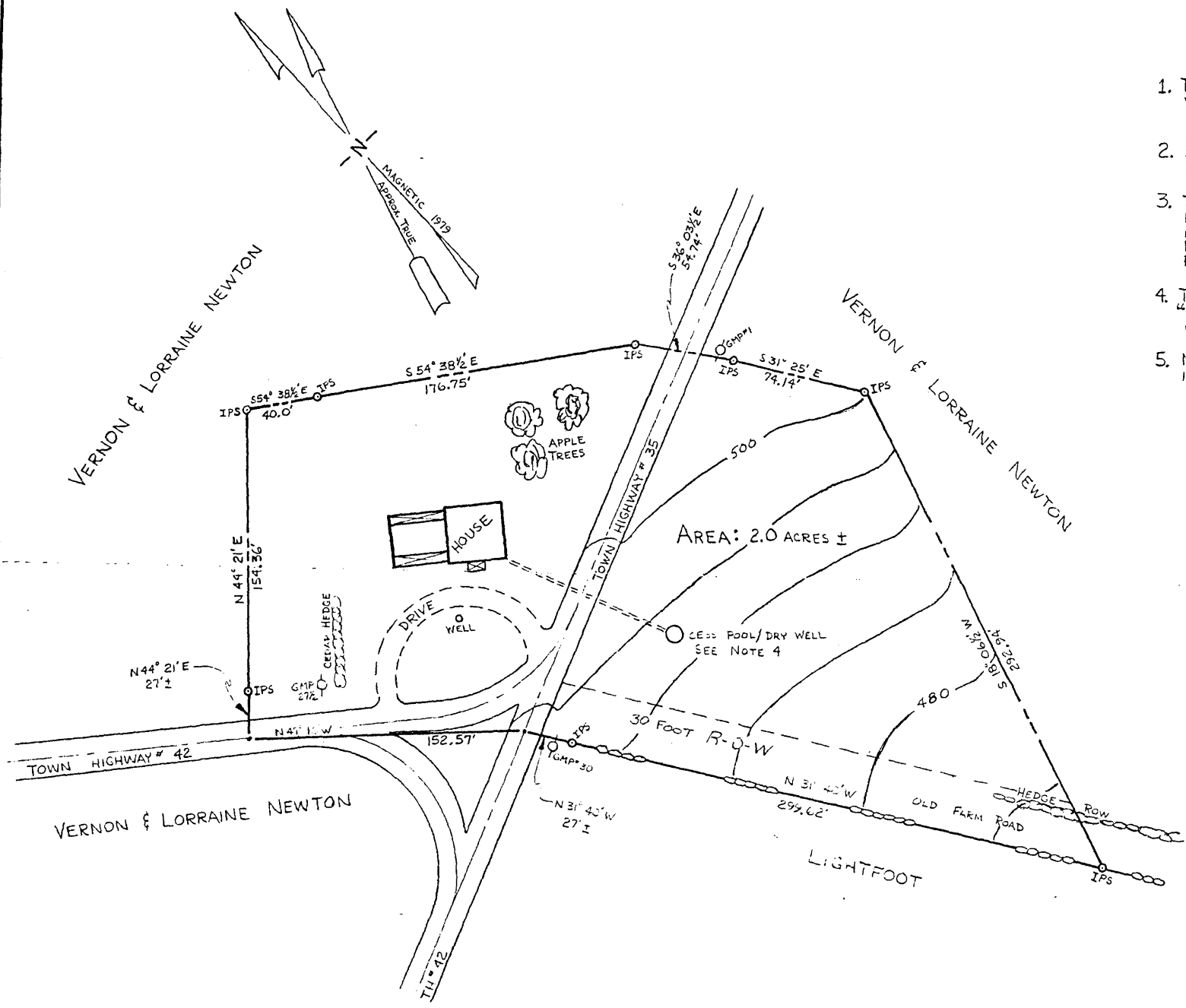
Location Map

Directions: Route 2 east from Montpelier to Plainfield; take first left past Mobil station, property is 1.4 miles at intersection.

Newton Farm

NOTES

1. TRANSIT AND TAPE SURVEY BY R. C. KELLER WITH R. GRACE AS DIRECTED BY VERNON G. NEWTON JR. MARCH 1979.
2. BEARINGS ARE BASED ON A LINE WHOSE BEARING IS MAGNETIC AS OF 1979.
3. TITLE SOURCE: VERNON G. NEWTON JR. AND LORRAINE C. NEWTON FROM: VERNON G. NEWTON SR. AND MARJORIE NEWTON. DATED: NOVEMBER 30, 1972 RECORDED: BOOK 30 PAGE 142.
4. THE EXISTING HOUSE IS SERVED BY A LARGE "HOME MADE" CESS POOL/DRY WELL WHICH SHOWS NO EVIDENCE OF FAILURE.
5. NO NEW PROPERTY LINES ARE WITHIN 100 FEET OF THE EXISTING SYSTEM.

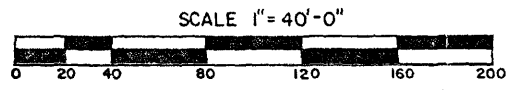
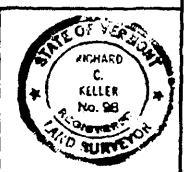


LEGEND

- IPS IRON PIN SET
- PROPERTY LINE
- ∞ STONE WALL

I CERTIFY THIS PARCEL WAS MEASURED AND MARKED AS NOTED.

Richard C. Keller



VERNON G. NEWTON JR. & LORRAINE C. NEWTON
 to ROBERT P. SHEEHAN & MARSHANNE ADAMS
 MARSHFIELD, VT. MARCH 1979

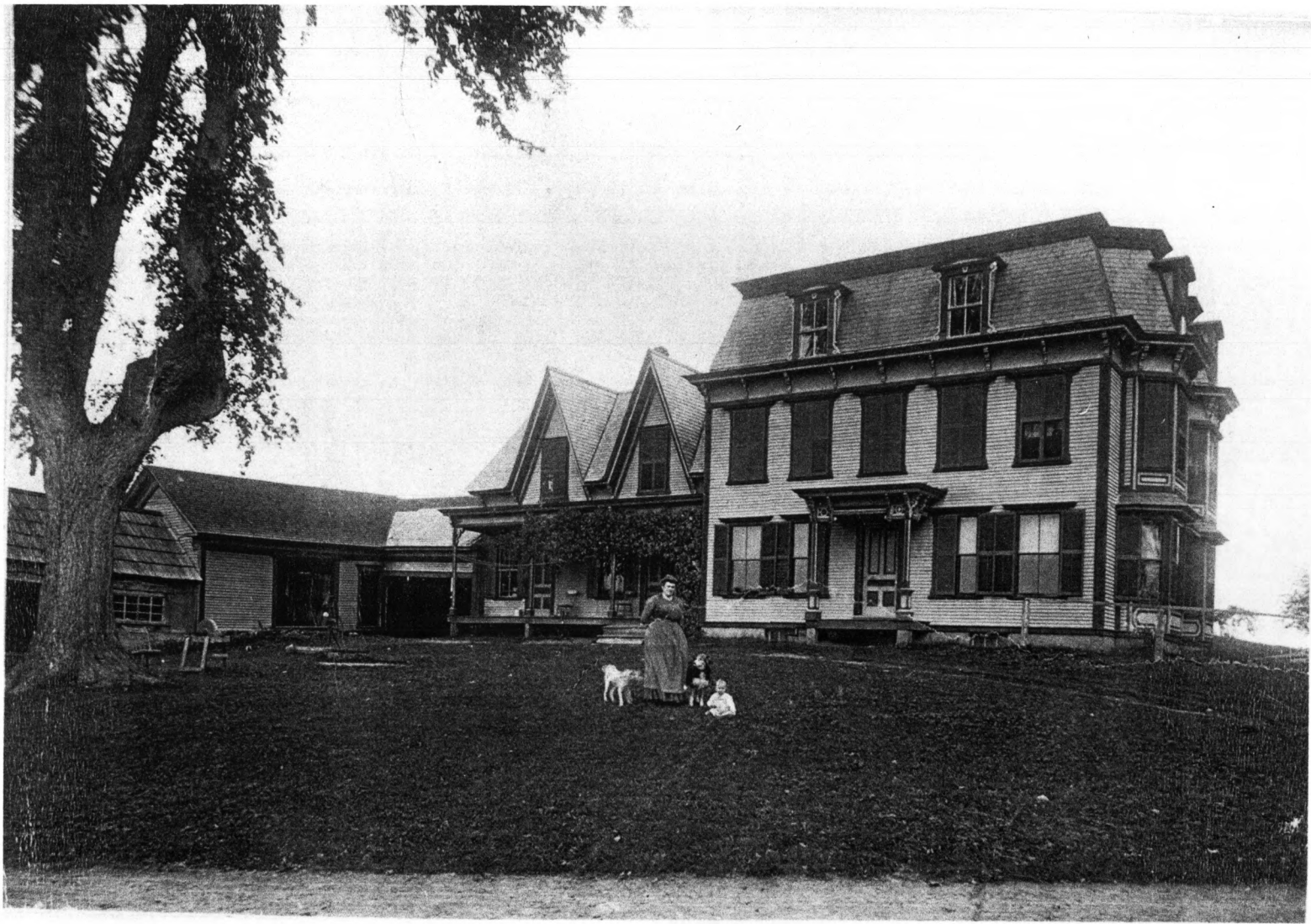
CHARLES GRENIER
 CONSULTING ENGINEER
 BOX 445, WATERBURY, VERMONT
 44-1141

DATE 3-22-79
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NORTHERN SURVEY CO., ALBANY, N. Y.

Theodore Wood House circa 1890



CIRCA 1910

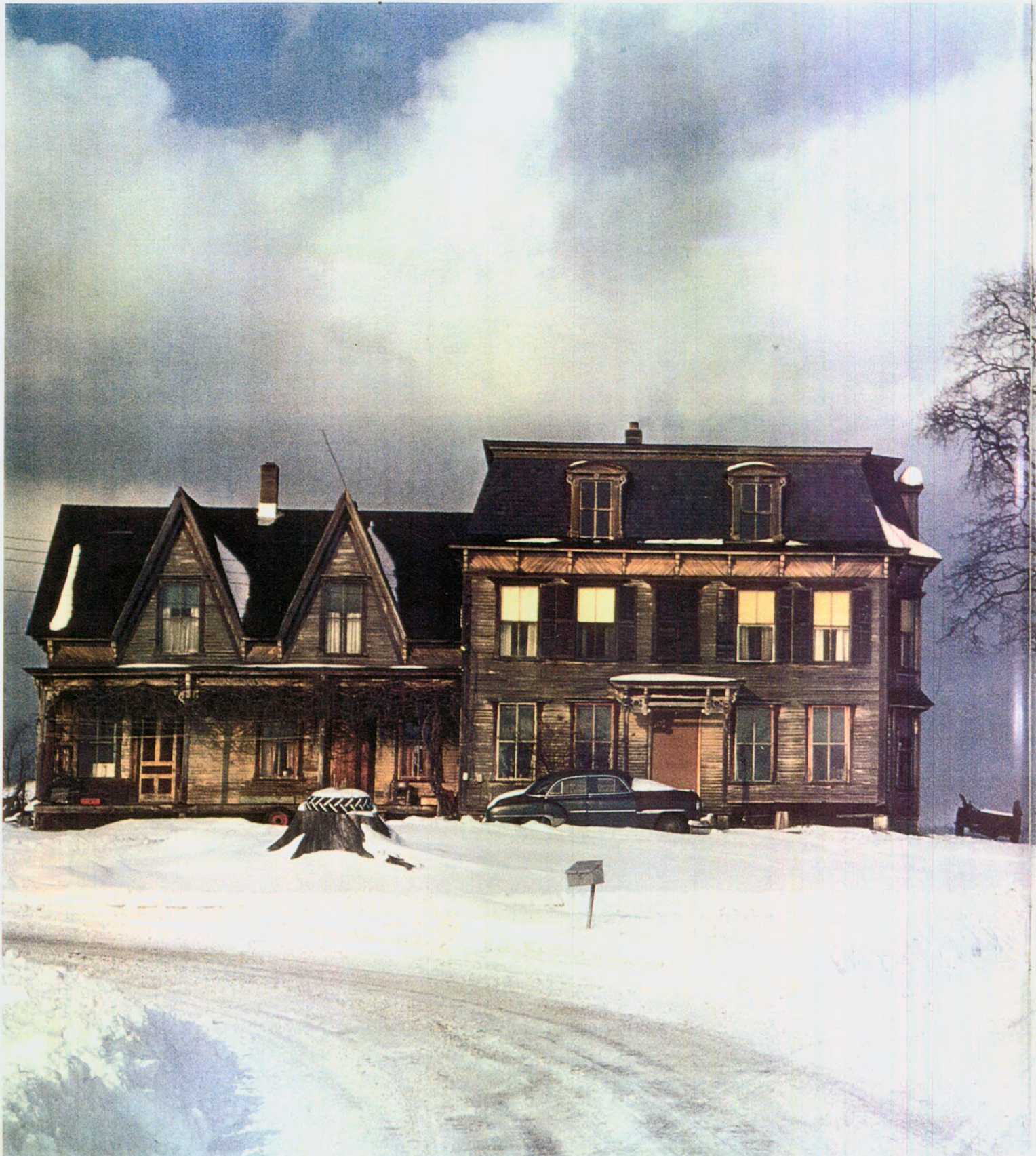
photos property
of
Chris DeLong



Photograph of Chester and Abby Wood (standing, in rear) and their three daughters, with their firstborn children, all boys, in Cornville, Maine, circa 1930. Left to right: Helen W. Richardson, holding Joe; Ruby W. Bigelow, holding Walter; and Beatrice W. Richardson, holding baby Wayne. (Photograph courtesy of Marilyn Gilman, Ruby's daughter).

This striking photograph of the house, taken in 1967 by Photographer John Belding, appeared in *Vermont Life* magazine in 1971. (Volume XXVI, Number 2, Winter 1971 issue)

Marshfield





The Hi Ola Dwinell Barn on Southwest Hill Road in Cabot, Vermont
Built in 1896 by Chester Wood

Vermont Watchman

Wednesday, July 15, 1896 –
The event of the week was the barn warming given Thursday evening by Mr. and Mrs. H. Ola Dwinell, at which over 450 people were present. The literary exercises commenced with a grand overture by the orchestra, after which songs were sung by excellent singers and recitations given by fine speakers. The entertainment closed by the audience rising and singing “America.” Those present were then invited to repair to the lower floor and partake of refreshments, during which the upper floor was put in order and dancing and promenading was the order until a late hour. The barn is 96 feet long and 48 feet wide and overshadows all the other buildings of the farm. The architect was Chester Wood and the fine structure shows plainly that he is a master of his profession. The farm is known as the Eben T. Burnap farm, upon which Mr. Burnap resided for 60 years.



The first Knights of Pythias building in Marshfield Village, built by Chester J. Wood. The top floor of this three story building was a hall used for dances and other social functions. The second story was the meeting room of the Knights of Pythias (a secret fraternal organization that has left little trace of their activities in Marshfield), and the bottom floor housed the post office. This building, along with several other large structures in the village, burned in a spectacular fire on November 6, 1909

(Photo Courtesy of the Marshfield Historical Society)



The Jaquith Library, circa 1905. Note the hitching post for horses out front, and the electric light over the entryway. (The village was wired for electricity in 1901)

(Marshfield Historical Society)