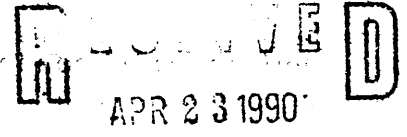


United States Department of the Interior
National Park Service

National Register of Historic Places Registration Form



**NATIONAL
REGISTER**

This form is for use in nominating or requesting determinations of eligibility for individual properties or districts. See instructions in *Guidelines for Completing National Register Forms* (National Register Bulletin 16). Complete each item by marking "x" in the appropriate box or by entering the requested information. If an item does not apply to the property being documented, enter "N/A" for "not applicable." For functions, styles, materials, and areas of significance, enter only the categories and subcategories listed in the instructions. For additional space use continuation sheets (Form 10-900a). Type all entries.

1. Name of Property

historic name "MARI-CASTLE"
other names/site number Chandler, Albert, House

2. Location

street & number 41 South Main Street N/A not for publication
city, town Randolph N/A vicinity
state Vermont code VT county Orange code 017 zip code 05060

3. Classification

Ownership of Property	Category of Property	Number of Resources within Property	
<input checked="" type="checkbox"/> private	<input type="checkbox"/> building(s)	Contributing	Noncontributing
<input type="checkbox"/> public-local	<input checked="" type="checkbox"/> district	3	1 buildings
<input type="checkbox"/> public-State	<input type="checkbox"/> site	1	sites
<input type="checkbox"/> public-Federal	<input type="checkbox"/> structure	4	structures
	<input type="checkbox"/> object		objects
			1 Total

Name of related multiple property listing: N/A
Number of contributing resources previously listed in the National Register 0

4. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act of 1966, as amended, I hereby certify that this nomination request for determination of eligibility meets the documentation standards for registering properties in the National Register of Historic Places and meets the procedural and professional requirements set forth in 36 CFR Part 60. In my opinion, the property meets does not meet the National Register criteria. See continuation sheet.
Signature of certifying official: [Signature] Date: 4/19/90
State or Federal agency and bureau

In my opinion, the property meets does not meet the National Register criteria. See continuation sheet.
Signature of commenting or other official: _____ Date: _____
State or Federal agency and bureau

5. National Park Service Certification

I, hereby, certify that this property is:
 entered in the National Register. Entered in the National Register 5/24/90
 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:)
Signature of the Keeper: [Signature] Date of Action: _____

6. Function or Use

Historic Functions (enter categories from instructions)

Domestic: single dwelling

Domestic: secondary structure

Transportation: road-related

Current Functions (enter categories from instructions)

Business: office building

Transportation: road-related

7. Description

Architectural Classification

(enter categories from instructions)

Queen Anne

other: Chateausque

Materials (enter categories from instructions)

foundation granite

walls brick

wood

roof slate

other stone

Describe present and historic physical appearance.

(Entire text appears on continuation sheets.)

See continuation sheet

United States Department of the Interior
National Park ServiceNational Register of Historic Places
Continuation SheetSection number 7 Page 1

Situated in a residential neighborhood near the south edge of Randolph village, the Mari-Castle complex includes an elaborate predominantly Queen Anne style house of that name (#1, built 1886 and enlarged 1894-95), a former carriage house (#2, 1886), a barn (#3, c. 1900), a modern former chapel (#4, 1968), and a stone-arch bridge (#5, c. 1895). The two-and-one-half-story, brick house of irregular plan incorporates several projections that interrupt its gable-dormered, slate-shingled hip roof; the most prominent is a conical-capped circular tower that emerges from the northeast corner. A multi-bay veranda with bracketed turned posts wraps around three facades of the house and merges into a gabled porte-cochere. The one-and-one-half-story, brick, hip-roofed carriage house now lacks a carriage entrance; a one-bay, gabled porch has been added to the west facade to shelter the main pedestrian entry. The one-and-one-half-story, board-and-battened, gable-roofed barn also displays altered wagon entrances on its eaves facades. The one-story chapel contrasts by its polygonal form, complex roof, and aggregate-block sheathing. The one-span, stone-arch bridge carries a driveway over a small ravine created for its scenic quality. These buildings and structure are sited within expansive, informally landscaped grounds dominated by mature coniferous and deciduous trees along with a variety of shrubs and seasonal plantings.

The house has regained a high degree of historic architectural integrity following an extensive rehabilitation performed in 1986-87; although adapted to offices, the house's residential character has been preserved. The carriage house was altered more substantially and converted to residential usage during the 1960s; its treatment during the recent rehabilitation focused on conserving historic fabric while adapting the building to contain offices. The barn has received minor changes related to the shift from animal to vehicle occupancy. The stone-arch bridge was given structural repairs in 1989 that have not altered its appearance. Overall the Mari-Castle complex retains general integrity of location, setting, design, materials, workmanship, feeling, and association.

The Mari-Castle complex is located along the west side of South Main Street on a flat terrace above the south edge of the Randolph business district, an area known historically as the Highlands. Several other imposing houses surrounded by spacious grounds stand along the street near Mari-Castle, and altogether constitute what was apparently one of the most fashionable neighborhoods in the village around the turn of the century.

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

Section number 7 Page 2

During recent decades, a few small modern buildings have been interjected on the subdivided grounds of the large historic houses, thereby altering somewhat the character of the neighborhood.

Mari-Castle itself (#1) stands recessed from the street near the north property boundary. The former carriage house (#2, now adapted to contain offices) is more deeply recessed from the street to the southwest of the house. The barn (#3) is set farthest back from the street behind (west of) the house. The only non-contributing building in the complex, the modern former chapel (#4, now adapted to commercial usage) stands next to the south of the carriage house. The stone-arch bridge (#5) spans a ravine a short distance southeast of the chapel.

The house and outbuildings are sited amidst informally landscaped grounds mostly sheltered by mature trees. Along the north side, the grounds are bounded by a hedgerow of mixed deciduous and coniferous tree and shrubs. Two large sugar maple trees shade the house's northeast and northwest lawns. Directly in front (east) of the house, a walkway laid with patterned paving brick encircles an ash tree of medium height and leads to the main entrance. Groups of low ornamental shrubs are placed next to the street and the foundation of the house.

A driveway perpendicular to South Main Street formerly passed through the porte-cochere attached to the house's south facade. During the 1986-87 rehabilitation project, this driveway was replaced by a walkway laid with patterned paving brick. The walkway corresponds to the width of the driveway but along most of its length it consists of two parallel strips flanking a median with ornamental plantings. Clumps of lilac flank the south side of the former driveway, serving to define the immediate grounds of the house.

South of the lilac row, the grounds are dominated by towering white pine and spruce trees that probably were planted around the turn of the century. A grassy ravine with steeply sloping sides occupies the center of this area, and extends southward to converge with South Main Street. The ravine was mostly excavated c. 1895 to create a site for the stone-arch bridge. The bridge carries the east-west driveway that connects the street and the north-south driveway serving the outbuildings. The east-west driveway is lined by rows of the mature white pine trees.

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

Section number 7 Page 3

The rear (west) grounds of the house have been somewhat modified by the introduction of additional plantings in 1937. Various deciduous shrubs and crab apple trees are placed between the house and the north-south rear driveway. Paralleling that driveway, a double row of short shaped pines serves to enclose the west side of the lawn. Another walkway of paving brick leads diagonally from the house's west porch to the driveway and parking area.

Directly behind the buildings, the hillside rises at a moderate slope about 450 feet to a summit elevation of 1200 feet. Its surface is mostly overgrown by mixed coniferous and deciduous trees, especially white pine, white birch, and maple, of medium height. Some of these trees were probably planted during the late 1890s when this former pasture was transformed into a park to complement the landscaped grounds of the house. A network of largely disused roadways and paths traverses the slope. At the foot of the slope northeast of the barn, a small pond fringed with cattails has been excavated in recent years.

At least two smaller outbuildings have formerly existed in the vicinity of the barn. Directly west of the barn and slightly higher on the slope stood a one-and-one-half-story, three-by-one-bay, wood-sheathed, gable-roofed shed dating probably from c. 1900. Its three-bay main (east) gable facade was arranged symmetrically with a central entrance flanked by side bays of windows; an oculus punctuated the gable. This shed was dismantled probably c. 1986.

Southwest of the barn and oriented diagonally to the north-south driveway, an elongated one-story, multi-bay, shed-roofed building might have been a chicken house of early twentieth-century origin. The wood-framed shed was sheathed with wood shingles, and rafter tails were exposed along its horizontal eaves. On its main (northeast) facade, a central vertical-boarded, hinged pass door was closely flanked by six-light fixed windows, beyond which a band of small rectangular windows extended across the facade. This building was demolished in 1939.

1. Mari-Castle; 1886, enlarged 1894-95

This extraordinarily elaborate house was constructed in 1886 as a summer residence for Albert Brown and Marilla Stedman Chandler, and then enlarged the following decade. The south half of the

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

Section number 7 Page 4

house retains virtually its original high-style Queen Anne appearance. The north half takes its appearance largely from two major additions, a northeast corner tower and a northwest wing, made during the enlargement; the corner tower, especially, exhibits Chateausque stylistic character. The house possesses an irregular plan incorporating a two-and-one-half-story, hip-roofed central block appended by gabled southeast and south projections in addition to the northeast tower. A two-and-one-half-story, gable-roofed west block extends perpendicularly from the rear of the central block. The two-story northwest wing carries a hip roof over its west half abutted by a ridged roof culminating in a semiconical north end over the semicircular projection of its east half.

The house rests on a mortared stone foundation that varies somewhat in composition and height around its perimeter. On the main (east), north, and south facades, the foundation consists of irregular granite blocks laid in random manner. The foundation differs on the rear (west) facade by being composed of the local bluestone; it takes the form of thin slabs on the original gabled west block and thick slabs on the added northwest wing.

The painted brick walls are laid entirely in stretcher bond, indicating the existence of additional internal, probably wood framing. A decorative beltcourse of vertical bricks set diagonally in a sawtooth pattern articulates the entire exterior surface of the house between the first and second stories. A projecting molded cornice with a beadboarded soffit follows both the horizontal and raking eaves.

The several roof surfaces of the house are shingled with slate, mostly of bluish-gray color. The rear (west) surfaces of the added northwest wing differ, being reddish in color. The relatively short ridge of the main block is crowned by a metal cresting with terminal incised hip knobs.

Several painted brick chimneys rise from various points on the roofs. Rebuilt during 1894-95, the massive chimney near the ridge of the main hip roof contributes to the Chateausque effect of the enlargement; its diamond-plan shaft has small square panels on the northeast and southeast faces and carries a heavily corbeled cap. Like all the chimneys on the house, this chimney is now capped by an arched metal hood. A tall rectangular interior chimney with a plain shaft ascends from the southeast eaves of the main roof; a shorter chimney straddles the ridge of

United States Department of the Interior
National Park ServiceNational Register of Historic Places
Continuation SheetSection number 7 Page 5

the south gabled projection; another surmounts the intersection of the ridges on the west block and northwest wing; and another emerges from the hip ridge of the northwest wing.

The main (east) facade of Mari-Castle is dominated by the two-and-one-half-story circular tower that engages the northeast corner. The three-bay main stories of the tower are punctuated by windows on the south, east, and north aspects, each being fitted with the tall one-over-one sash plus the modern metal-framed storm window common to the house. (The Harding and Gooch plan for the 1894-95 enlargement specifies "Old Window Reset" in the south and east openings; these windows were apparently taken from the original walls displaced by the tower.) The window openings are framed by flush label lintels and projecting footed lugsills of painted stone. Centered between the window openings on the northeast aspect are horizontal rectangular painted terra cotta panels; the first-story panel depicts the raised figure of a bird against oak leaves surrounded by foliated blocks while the second-story panel bears a large rosette within a border of foliated blocks. A wood frieze of recessed panels encircles the tower below the projecting cornice, whose height from the ground exceeds somewhat that of the horizontal cornice of the main roof.

The conical cap of the tower is punctuated by three gabled dormers aligned above the lower-story openings. Each dormer contains a window of Queen Anne type albeit without the typical colored glass; the upper sash incorporates a border of small square clear lights around a larger horizontal rectangular light while the lower sash has a single light. The dormer's raking eaves are decorated with vergeboards incised with groups of dots. Its gable is sheathed with clipped wood shingles while the cheeks and roof are shingled with square slate. The conical tower roof is shingled with clipped slate, whose width (but not exposure) diminishes toward the peak. A metal ball and finial rises from the peak.

The center of the main facade is occupied on the first story by the main entrance to the house. The heavy double-leaf, hinged doors are made of varnished hardwood; each contains in the upper half a large rectangular light surmounted by two small square lights and in the lower half a horizontal molded panel above two vertical panels. Crowning the doorway, a stained-glass transom displays an oval pattern in polychromatic treatment. On the second story directly above the entrance, a three-sided bay window is protected by an extension of the main roof slope. The

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

Section number 7 Page 6

bay window's central face is fitted with a large clear light in the lower two-thirds of the opening and polychromatic stained glass in the upper third; the side faces contain one-over-one sash. Directly above the bay window, a gabled dormer like those on the adjacent tower roof emerges from the east slope of the main roof.

Sheltering the main entrance and wrapping around the southeast corner of the main facade, a multi-bay veranda expands into a five-sided pavilion in front of the projection on the left side of the facade. A skirt of thin pointed stickwork underhangs the veranda's unbalustraded deck; the latter is laid with tongue-and-groove boards while the ceiling is sheathed with beadboards. The Queen Anne posts have square base sections with double incised horizontal lines and turned mid-sections below an incised scrolled bracket perpendicular to the eaves and two curved brackets paralleling the eaves; the latter brackets support the chamfered horizontal members spanning the bays. A molded cornice with carved modillion blocks follows the eaves of the shallow-pitched porch roof, now covered with standing-seam sheet copper. A shallow pediment marks the main entrance, where projecting granite steps provide access to the veranda.

The two-and-one-half-story, gabled projection on the left side of the main facade extends two bays in width. The window openings on both stories share the one-over-one sash with stone footed lugsills and label lintels common to the house. The decorative treatment of the gable exaggerates that of the roof dormers. A horizontal molded cornice supported by multiple small brackets and two larger curved terminal brackets defines the base of the gable. A Queen Anne-type window like those in the tower dormers lights the gable, flanked on each side by diagonal clapboards and surmounted by clipped shingles on the gable peak. Chamfered vergeboards suspended from the raking eaves are decorated with die-face groups of incised dots.

The south facade of the main block consists of a one-bay right section with a secondary entrance and a gabled projection on the left. Headed by a label lintel, this entrance has a vertically elongated, hinged door with twin elongated lights over twin small molded panels. The wall surface on the right of the entrance is embellished with a horizontal rectangular painted terra cotta panel bearing an eight-way foliated design around a central daisy. Directly above on the second story, a similar terra cotta panel depicts the figure of a bird against oak leaves surrounded

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

Section number 7 Page 7

by a border of foliated blocks. These terra cotta panels reflect the existence of a fireplace chimney within the wall.

The south gabled projection is five-sided on the main stories. Reflecting another interior fireplace chimney, the blind central (south) face is also embellished with terra cotta panels on both stories. The first-story panel bears the figure of a coiled winged serpent within a quartrefoil surrounded by square foliated blocks; the second-story panel is similar. A one-over-one sash lights each diagonal (southeast and southwest) face on both stories of the projection. The overhanging lower corners of the gable are supported by curved brackets; a pendant ball hangs from the perpendicular intersection of the brackets. The left bay of the gable contains a small one-over-one sash, whose upper outer corner is canted to follow the line of the raking eaves; a nine-light storm sash has been added on the interior. The balancing right-bay opening now contains a single-light sash installed to provide a clear signal path for a satellite communication dish mounted in the attic; the original one-over-one sash is stored in the attic. The wall surface between the windows is clapboarded horizontally while the triangular areas under the raking eaves are clapboarded diagonally; the gable peak is covered with clipped shingles.

The veranda wraps around this projection, and an attached porte-cochere forms a corresponding south projection of the veranda. The porte-cochere possesses a shallow-gabled roof supported by bracketed posts like those of the veranda and chamfered collar beams. A rectangular wood grille screens its south gable.

The veranda continues around the two-bay rear (west) facade of the main block. A stick balustrade with ball-headed newel posts at an entrance opening protects this section of the veranda; projecting granite steps provide access to the veranda. On the second story, the left bay is fitted with a double-hung, stained-glass window that lights the main stairway on the interior; each (upper and lower) sash has a central oval of polychromatic stained glass surrounded by curvilinear pieces.

Abutting perpendicularly the west facade of the main block, the south eaves facade of the house's west block extends four bays in length. The north end of the veranda shelters a right-corner entrance having a naturally finished wood door with a large rectangular light above one horizontal and two vertical molded panels. The two middle bays are occupied by two-over-two sash

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

Section number 7 Page 8

(plus metal storm windows) framed by splayed brick lintels and stone lugsills. Aligned below these two bays, horizontal three-light fixed windows with splayed brick lintels punctuate the high foundation. An entrance in the left bay contains a multi-paneled door with twin vertical upper lights. Rebuilt during the 1986-87 rehabilitation project, a one-bay, gable-roofed porch shelters this entrance; the porch incorporates chamfered posts, a stick balustrade with ball-headed newel posts, a skirt similar to that on the veranda, and a high flight of projecting wood steps. The historic porch differed by having a shed roof resting on chamfered knee braces above a deck with ball-headed newel posts at the corners of the balustrade. A central gabled dormer on the south roof slope has been fitted with a single-light sash in place of the original Queen Anne-type window, now stored in the attic.

The west block's two-bay rear (west) facade is distinguished by a full-width gable. The only entrance, a new concrete-and-steel bulkhead, occurs in the left bay of the half-exposed basement; a reduced two-over-two sash with a splayed brick lintel occupies the right bay at that level. The other stories are lighted by two-over-two sash like those on the south facade. The wood-framed gable is clapboarded horizontally between the two window bays, clapboarded diagonally on the triangular areas between the windows and the raking eaves, and covered with clipped shingles above the windows.

Projecting a few feet forward of the west block's west facade, the two-bay west facade of the abutting two-story, hip-roofed northwest wing largely repeats its appearance below the horizontal eaves. The right bays containing two-over-two sash are treated like their counterparts on the west block. The left bays differ by having slender one-over-one sash with footed sills, reflecting the existence of specially designed vault rooms on both floors of the interior.

The north facade of the northwest wing repeats in the right bays the vault window treatment of the west facade. The remainder of the north facade consists of a two-story, three-bay semicircular projection below the semiconical roof. Excepting the central second-story bay, the openings contain one-over-one sash with stone label lintels and footed lugsills like those of the main block. The exceptional bay has a smaller round-arched opening enframed by brick quoins and fitted with a single rectangular clear light crowned by a lunette of polychromatic stained glass

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

Section number 7 Page 9

with a motif of radiating flower petals. Aligned below these bays, rectangular three-light fixed windows with splayed brick lintels punctuate the high foundation.

The east facade of the northwest wing is opened only by a central window bay on each story. These openings are fitted with broader one-over-one sash, stone lugsills, and distinctive label lintels that slope gently upward to central keystones. Aligned above the windows on the east roof slope, a gabled dormer with a Queen Anne-type window matches those on the main block.

The surviving portion of the house's original north facade extends three bays between the northwest wing and the northeast corner tower. This facade is distinguished by a central two-story, three-sided bay window capped by a polygonal roof. The one-over-one sash in its central face are headed by keystone label lintels rather than the plain label lintels of the side faces; all the sash have footed sills.

The interior of the house is arranged on an irregular plan. Inside the main entrance, a broad central hall leads to the main stair to the second floor. On the right (north) side of the hall, the principal parlor extends into the corner tower. A secondary front parlor or library flanks the left (south) side. At the northwest rear corner of the hall, the original dining room became a "back parlor" after the 1894-95 enlargement; it is illuminated by the three-sided bay window on its north wall. The original use of the corresponding room on the south side of the hall is not known. The second floor of the main block generally follows the first-floor plan, the rooms having been used originally as bedrooms.

The original plan of the west block has been somewhat altered. Adjoining the main block on the first floor, the original kitchen has been subdivided into smaller rooms, including a modern kitchen. Along with a stair to the second floor, a utility room and an entrance vestibule occupy the rear of this floor. The second floor is bisected by a hall from the main block and contains rooms that probably were occupied by Chandler's household staff.

The northwest wing, like the main block, holds what were originally principal quasi-public rooms. The formal dining room on the first floor is marked by the semicircular projection of the north wall, as is Albert Chandler's library on the second

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

Section number 7 Page 10

floor. The small southeast room on the first floor was originally a butler's pantry. The northwest corner room on each floor was specially designed for Chandler to serve as a fireproof vault for the storage of valuables.

The rooms generally share certain finish materials although considerable variety exists in the design of those materials from room to room. The floors in several rooms retain the original parquetry of various geometrical patterns while those in other rooms have been relaid with narrow hardwood boards or recently covered with carpet. Aside from partial wood paneling in two rooms, the walls are plastered and mostly covered with wallpaper. The ceilings are uniformly plastered and painted white; circular figured medallions surround the central light fixtures in several rooms.

The woodwork, including the door and window surrounds and baseboards, generally displays molded or reeded surfaces coated with varnish; the surrounds are enriched by corner blocks with bullseye or circular figured motifs. In some rooms, a raised wood panel covers the spandrel below each window. The doors on the first floor of the main block and in the northwest wing have six molded panels while those on the main block's second floor and in the west block are five-paneled. The several fireplaces are distinctively and lavishly decorated in the Queen Anne manner with molded or turned wood, polychromatic glazed tile, molded or figured metal, and glass mirrors with beveled edges; tiered, spindled overmantels are present in some cases.

Most of the historic light fixtures in the house have been replaced with modern counterparts. The first-floor southeast front room of the main block, however, retains at the medallioned center of the ceiling an ornate metal and glass chandelier that has been electrified. Below its metal frame, the chandelier comprises seven tiers of pendant multi-faceted prisms hanging in concentric circles of diminishing diameter. The adjoining southwest room possesses, also at the medallioned center of the ceiling, an historic electrical fixture with a garlanded glass globe suspended by patterned metal chains.

The entrance hall provides an initial impression of the elegant interior character of the house. Its parquet floor is laid in squares composed of four rectangular pieces; a border of interlocking light and dark diagonal strips follows the perimeter. The door and window surrounds have reeded surfaces

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

Section number 7 Page 11

with incised corner blocks bearing circular foliated recessions. Pairs of sliding pocket doors enter both the northeast and southeast front rooms; each door has six molded panels arranged with a horizontal top panel above twin elongated vertical panels, a lower-middle horizontal panel, and twin short bottom panels. The ceiling bears a foliated plaster medallion surrounding a replacement light fixture.

The expansive principal northeast parlor displays similar finish together with the most elaborate fireplace in the house. Its parquet floor is laid in six-piece squares and has a perimeter border of interlocking light and dark strips in a lozenge-like pattern. The woodwork includes single raised panels on the spandrels below the single-footed window sills. Placed diagonally against the room's southwest corner, the fireplace possesses an intricate molded mahogany surround and tiered overmantel, a polychromatic glazed-tile hearth and firebox surround, and a short curved brass screen standing on the hearth. Reeded spindles support its double mantel with triplet beveled mirrors between the shelves and a full-width mirror above; a top shelf supported by brackets is crowned by a spindled head piece.

Entered from the principal parlor by a pair of pocket doors, the "back parlor" (the original dining room) possesses a diagonal fireplace in its southeast corner and, balancing the fireplace, a triangular cupboard in the southwest corner. Its floor has been relaid with narrow hardwood boards. The fireplace incorporates a flower-embossed metal firebox liner, a blue-green glazed tile hearth with a short curved brass screen, a matching tile firebox surround bearing a grapevine motif, and a mahogany surround and overmantel. Figured "pilasters" support the molded mantel above which spindlework flanks a large beveled mirror below a canopy with a carved curved underside.

The main stair to the second floor ascends from the southwest corner of the entrance hall opposite the back parlor. Surrounding an open well, the open-string stair consists of three flights with intermediate landings. A heavy balustrade with both vertical and horizontal spindles and a molded hand rail protects the stair, and is stopped by incised square newel posts with urn-like heads.

Like its first-floor counterpart, the principal second-floor room in the main block extends into the corner tower. Its parquet floor is laid in six-piece squares and bordered by longitudinal

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

Section number 7 Page 12

strips inset with darker-colored interlocking lozenge forms. The door and window surrounds are symmetrically molded and have bullseye corner blocks. The molded five-panel doors have twin elongated vertical panels above a horizontal middle panel and twin short bottom panels. Placed diagonally against the room's southwest corner, the fireplace incorporates a molded metal firebox surround enframed in turn by a blue glazed-tile surround in a foliated motif and a reeded wood surround with slender turned colonnettes; the latter rise from a smooth stone hearth to support the molded mantel. Balancing the fireplace, a small triangular closet occupies the room's northwest corner.

On the first floor of the west block, a serving pantry adjoins both the west side of the original dining room and the south side of the larger dining room created in the 1894-95 northwest addition to the house. This pantry is distinguished by oak paneling with two tiers of molded raised panels on the lower walls. The paneling also surmounts on the east wall a sideboard with drawers, a beveled mirror, and a curved and paneled left end. A six-panel Dutch door leads into the reduced modern kitchen on the south side of this room.

The formal dining room in the northwest wing presents the most richly embellished decor in the house. A sliding door provides the main entrance to the room from the serving pantry; the other doors are hinged. The molded cherry door and window surrounds have floral corner blocks. The parquet floor is laid with square blocks, each block having a border of narrow rectangular pieces. The lower walls are sheathed with cherry paneling in a pattern of raised panels oriented both horizontally and vertically. The plastered ceiling is unique in the house, being coved around the perimeter and enriched over most of its surface with raised fruited garlands and scrolled figures. A multi-pointed, foliated medallion surrounds the replacement light fixture.

The fireplace in the dining room is centered against the west wall between the doorways into the adjoining small rooms. A figured bronze firebox unit projects outward onto a mottled-brown, glazed-tile hearth with a border in a blue thistle motif. Mottled-brown glazed tile also surrounds the firebox opening, and is enframed in turn by a paneled cherry surround. The latter includes fluted colonnettes that support the mantel entablature; this fireplace lacks an overmantel.

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

Section number 7 Page 13

Distinguished by its quartered oak woodwork, the second-floor library exhibits decorative treatment similar to the dining room apart from the lack of wall paneling and ceiling enrichment. The molded door and window surrounds have small quadrant sunbursts in place of corner blocks below the molded cornice caps. A reeded chair rail encircles the room. The fireplace incorporates a garlanded bronze surround of the brick firebox enframed in turn by a molded and paneled wood surround with garlanded torches supporting the curved ends of the thin mantel shelf. Above the mantel, a beveled mirror with a paneled surround is crowned by an entablature with carved modillion blocks. Colonnets whose shafts are fluted below the mantel and smooth above rise from the polychromatic glazed-tile hearth to support the cornice.

The double-walled vault room adjoining the library contrasts from the other rooms in the house by its unadorned appearance and fireproof materials. The six-panel wood door from the library originally concealed a sheet-iron hinged door (now removed) hung at the stuccoed brick inner wall. The inner door opening is surrounded by painted brick. The window openings have stuccoed splayed reveals. The floor is laid with small hexagonal beige tile and a border of blue diamonds. The distinctive ceiling is formed of twin shallow barrel vaults.

2. Carriage House; 1886

Echoing the architectural character of Mari-Castle, the contemporary one-and-one-half-story carriage house possesses (painted) brick sheathing and a steeply pitched pyramidal hip roof shingled with slate. The brick is laid in stretcher bond, indicating that it is actually a veneer applied to a wood frame. The building rests on a stone foundation consisting of rock-faced granite on the original main (east) facade and mortared fieldstone slabs on the other facades. A projecting molded cornice with a beadboarded soffit encircles the eaves. Shed-roofed wall dormers interrupt the eaves on all four facades; historic photographs indicate that the dormers have been added to the building. A small rectangular ventilating cupola crowns the apex of the roof; the cupola possesses wood-louvered sides and a slate-shingled truncated hip roof.

Originally the main facade of the building, the symmetrical three-bay east facade now lacks the carriage entrance although its position in the central bay is marked by a large segmental

United States Department of the Interior
National Park ServiceNational Register of Historic Places
Continuation SheetSection number 7 Page 14

arch of soldier courses. The original carriage door(s) were removed probably c. 1960, and a pedestrian entry sheltered by an projecting one-by-one-bay vestibule with a segmental-arched roof was installed in the same position. During the 1986-87 rehabilitation project, the vestibule and entrance were removed and replaced by triplet tall two-over-two sash surrounded by brick infill below the original segmental arch. Above the arch, a small four-light fixed window abuts the cornice.

The first-story side bays are occupied by window openings fitted with the historic two-over-two sash, wood sills, and splayed brick lintels common to the building. Aligned above each side-bay window, a gabled wall dormer interrupts the east slope of the roof. Each dormer is lighted by coupled two-over-two sash surmounted by a triangular window with multiple diamond panes in the gable peak. Affixed horizontally to the wall surface below each dormer, a rectangular (painted) terra cotta panel bears a garland in raised relief.

The five-bay north facade is arranged asymmetrically. Occupying the right-center bay, a pedestrian entrance with a multi-panel, single-light door surmounted by a three-light transom is approached by high concrete steps and sheltered by a gabled hood supported by plain knee braces. Close to the right side of the entrance, a window bay contains coupled slender one-over-one sash. Three irregularly spaced bays of two-over-two sash occur to the left of the entrance. Central to this facade, a shed wall dormer with slate-shingled cheeks is lighted by coupled two-over-two sash. Left of the wall dormer, a low brick chimney with a corbeled cap rises from the roof slope. Centered at ground level, a horizontal three-pane fixed window provides light to the basement.

The originally rear (west) facade was altered during the 1986-87 rehabilitation to become the principal entrance facade. The main entrance to the building was installed in the central bay, and a projecting one-bay, gable-roofed porch was added to shelter the entrance. The new double-leaf, multi-panel, twin-light doors are flanked by full-length undivided sidelights. The porch incorporates square posts, a stick balustrade, a concrete deck, and a segmental-arched ceiling sheathed with V-joint flush boards. The ceiling echoes the form of an original segmental brick arch (like that on the east facade) now concealed by the porch roof. The original carriage entrance beneath the arch was infilled c. 1960 with brick surrounding two small windows.

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

Section number 7 Page 15

Directly above the porch roof, a window opening with coupled two-over-two sash of reduced size abuts the cornice. The side bays of this facade are occupied by full-size two-over-two sash. Above the left bay, a shed wall dormer contains coupled two-over-two sash.

The three-bay south facade includes a secondary entrance in the right bay whose treatment nearly matches that of the north entrance, including the gabled hood. The central bay contains a two-over-two sash directly below a shed wall dormer identical to those elsewhere on the building. Above the left bay of this facade, a gabled wall dormer corresponds to those on the east facade except for the clipped shingles applied to its gable peak in place of the triangular window on the east dormers.

The interior of the carriage house was extensively altered c. 1960 during conversion to residential usage. Most of the present interior finish materials were installed during the 1986-87 rehabilitation project when the second floor was adapted to offices. The first floor now lacks interior partitions other than an enclosure of the foyer and stair next to the present main (west) entrance; this enclosure has a semicircular east wall. The remainder of the first floor is interrupted only by rows of square posts providing structural support; a suspended ceiling has been installed below the original level. The second floor is bisected by a central hall flanked on both sides by small rooms.

3. Barn; c. 1900

This one-and-one-half-story, eaves-front, gable-roofed barn appears to have been originally of the three-bay English type. It rests on a low rubblestone foundation that has been partly faced with concrete. The post-and-beam structure is sheathed with boards-and-battens, the battens having a rectangular profile. The roof is covered with asphalt shingles on the south slope and corrugated sheet metal on the north slope. A projecting molded cornice follows both the horizontal and raking eaves without returns on the gables.

The three-bay main (south) eaves facade has been somewhat modified by changes in its openings. The original central wagon entrance was closed by double vertical-boarded exterior sliding doors. The right half of that opening has been recently infilled with plywood and a new smaller vertical-flushboarded exterior

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

Section number 7 Page 16

sliding door has been hung in the left half. A rectangular hay door is centered above this entrance. The left bay of this facade is occupied by double-leaf, vertical-boarded, hinged doors installed to provide an additional vehicle entrance. At the opposite (right) corner of this facade, a double-leaf set of multi-panel, single-light, hinged doors provides a broad pedestrian entry. These recycled doors were installed probably during the 1970s, replacing a third vehicle entrance with a pair of vertical-boarded exterior sliding doors .

The east gable facade is punctuated by two original side bays plus an added left-center bay of windows. The side bays are fitted with historic two-over-two sash while the added bay has a horizontal two-light fixed sash; all have plain surrounds. A triangular-headed former hay door enters the gable peak below a projecting beam supporting the iron track of a hay fork.

The north eaves facade has been modified into an irregular arrangement in place of the historic central wagon entrance with double exterior sliding doors. A window bay containing a two-over-two sash now occupies the central position, closely flanked on the right by a vertical-beadboarded pass door. Farther to the right, a small square window opening now lacks a sash.

Only the gable half-story of the barn's original west facade remains exposed; a triangular window composed of multiple diamond panes like those on the carriage house lights the gable peak. Added possibly c. 1940 as a stable, a one-story, shed-roofed wing projects from the west facade's first story, flush with the south and north facades. The shallow half-gables of the wing's south and north sides are sheathed with boards-and-battens while below the level of its horizontal eaves the wing has been sheathed with vertical flushboards. Its roof has been recently covered with corrugated sheet metal. The wing's west facade is entered at the left-center by a vertical-flushboarded pass door with applied diagonal bracing. A band of small rectangular window openings extends nearly the length of the upper wall; only one four-light fixed sash now remains in place. The south side of the wing is marked by an open bay with canted corners apparently intended for an animal entrance.

The interior of the barn has been somewhat altered by subdivision of the original space, especially the loft. A second floor has been built over the drive floor in the central bay. The barn now serves primarily as the shop of a bicycle touring firm.

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

Section number 7 Page 17

4. Chapel; 1968

The single modern building in the Mari-Castle complex contrasts markedly with the architectural character of the historic buildings. The chapel was designed in 1967 by the architect Ralph P. Branon of Burlington, Vermont. The building was constructed the following year for the Servants of the Holy Paraclete of Vermont, a Roman Catholic order that owned the Mari-Castle complex during the middle decades of this century.

The one-story building possesses a polygonal plan incorporating eight sides of unequal length and height. The walls are sheathed mostly with rectangular blocks of light-colored, rough-textured aggregate laid in stretcher bond. Facing South Main Street across the south grounds of the house, the narrow east wall is distinguished by a veneer of mortared fieldstone. The asphalt-shingled, two-slope roof recedes along deeply overhanging diagonal eaves from the east and west "gable" peaks. Emerging perpendicularly from the lower portions of both the north and south slopes, small two-slope roofs culminate in sharply pointed apexes above projecting rectangular entrance vestibules.

Abutting the stone-veneered east wall and also visible from the street, the southeast and northeast diagonal walls of the building are articulated by vertical bands of fixed and casement windows that extend from the ground to the raking eaves. Not visible from the street, the opposite (southwest, west, and northwest) walls are punctuated irregularly by small casement windows. The south (main) and north vestibules are entered by double-leaf hinged doors, each having three slender vertical lights; similar vertical bands of glass light the sides of the vestibules.

Owing to its age of less than fifty years, the chapel building is considered noncontributing to the historic character of the Mari-Castle property.

5. Stone-Arch Bridge; c. 1895

The bridge carrying the historic south driveway consists of a single span of about ten feet over the grass-covered ravine in the south grounds of the house. The span's round arch is

United States Department of the Interior
National Park Service

National Register of Historic Places Continuation Sheet

Section number 7 Page 18

constructed of dark-colored stone slabs with relatively smooth faces interspersed with sharply textured rubble. The surface of the intrados has been partly mortared, apparently to reinforce the masonry. Roughly formed keystones of lighter-colored granite crown the south and north faces of the arch. The massive abutments are buttressed by shallow-angled lower wingwalls. Larger slabs are placed as coping atop each side of the bridge at a level slightly higher than the gravel surface of the roadway.

In 1989, structural repairs were made to the bridge by Thomas B. Vanacore of Bridport, Vermont. The wing walls had partly slumped and were rebuilt. The coping was mostly missing from the south wall, and was replaced with the same kind of local stone.

8. Statement of Significance

Certifying official has considered the significance of this property in relation to other properties:

nationally statewide locally

Applicable National Register Criteria A B C D

Criteria Considerations (Exceptions) A B C D E F G

Areas of Significance (enter categories from instructions)

Architecture

Period of Significance

1886-1923

Significant Dates

1886
1894-95

Cultural Affiliation

N/A

Significant Person

Chandler, Albert B.

Architect/Builder

Harding and Gooch
Wood, George P.

State significance of property, and justify criteria, criteria considerations, and areas and periods of significance noted above.

(Entire text appears on continuation sheets.)

See continuation sheet

9. Major Bibliographical References

(Entire text appears on 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 # _____

See continuation sheet

Primary location of additional data:

- State historic preservation office
- Other State agency
- Federal agency
- Local government
- University
- Other

Specify repository: _____

10. Geographical Data

Acreage of property 11.9

UTM References

A

1	8
---	---

6	8	7	3	2	0
---	---	---	---	---	---

4	8	6	5	2	1	0
---	---	---	---	---	---	---

Zone Easting Northing

C

1	8
---	---

6	8	7	2	3	0
---	---	---	---	---	---

4	8	6	4	9	7	0
---	---	---	---	---	---	---

B

1	8
---	---

6	8	7	3	6	0
---	---	---	---	---	---

4	8	6	5	0	2	0
---	---	---	---	---	---	---

Zone Easting Northing

D

1	8
---	---

6	8	6	9	8	0
---	---	---	---	---	---

4	8	6	5	3	3	0
---	---	---	---	---	---	---

See continuation sheet

Verbal Boundary Description

See continuation sheet

Boundary Justification

See continuation sheet

11. Form Prepared By

name/title Hugh H. Henry date February 1990
organization Historic Preservation Consultant telephone 802-875-3379
street & number Green Mountain Turnpike state Vermont zip code 05143-
city or town Chester 9418

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

Section number 8 Page 1

Mari-Castle holds significance both for being associated with the life of a person, Albert Brown Chandler, significant in our past, and for embodying the distinctive characteristics of a late nineteenth-century village estate that comprises an elaborate house combining qualities of the Queen Anne and Chateausque styles, a related Queen Anne carriage house, a vernacular barn, and landscaped grounds with a stone-arch bridge. Albert B. Chandler (1840-1923) played a paramount role in the commercial development of telegraph and trans-ocean cable services in the United States, primarily as president of the Postal Telegraph and Cable Co. and related companies during a quarter-century period after 1885. The high-style Queen Anne house, "Mari-Castle," built in 1886 for his summer residence constitutes an outstanding representative in Vermont of the seasonal "country seat" established in the bucolic state by wealthy urbanites during the latter nineteenth century. The 1894-95 enlargement of the house was designed by the New York architects Harding and Gooch in a Chateausque manner, giving the house special distinction in Vermont's historic architectural environment.

The railroad network connecting Vermont with the metropolitan areas of New York and Boston was developed during the middle years of the nineteenth century. A substantial summer tourist traffic to the state emerged especially after the Civil War. The travelers were generally wealthy urbanites who were attracted by the pastoral landscape and healthful climate of what was then an overwhelmingly agricultural state. Some of the most beautiful areas in southern and central Vermont were only a few hours away by train from New York and Boston, and, by the 1870s, visitors were buying or building houses in Vermont for use as summer residences. The seasonal residents tended to concentrate in villages along the railroads, such as Manchester, Dorset, and, during the 1880s, Randolph. The factor of native birth also contributed a heavy influence; many "sons of Vermont" who made their fortunes in metropolitan endeavors returned to the state, if not their home towns, and acquired summer domiciles.

Among them was Albert B. Chandler, son of a Randolph farm family who came back in 1886 to build the house named "Mari-Castle" in honor of his first wife, Marilla Stedman, also a native of the town. Chandler's choice of the Queen Anne style for the house reflected its overwhelming popularity in Vermont villages and towns, including Randolph, that were rapidly expanding during that period. A decade later, the house was enlarged in a Chateausque manner into the finest summer residence in Randolph,

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

Section number 8 Page 2

and therefore one of the most outstanding examples in Vermont. The Chateausque style appears only rarely in the state, and, in its enlarged appearance designed by New York architects, Mari-Castle represents the more sophisticated metropolitan influence in late nineteenth-century architectural fashion.

Starting in a Randolph telegraph office, Albert Chandler achieved the zenith of leadership in the telegraph and trans-ocean cable industry during the latter nineteenth-century period of its formation and large-scale development. He presided over the creation of a national network of telegraph lines independent of the Western Union Co. as well as an international system of trans-ocean cable lines. Chandler interacted with the most famous and powerful figures in the field. Thomas A. Edison was his close friend; at the National Electrical Exposition held in New York in 1896, Chandler operated the transmitter and Edison the receiver when the first telegraph message was sent 16,000 miles around the world entirely on the lines of the Postal Telegraph-Commercial Cable system. The entry for Chandler in Ullery's Men of Vermont states that he "was well acquainted with [Samuel F. B. Morse], and he has had the personal friendship of almost every one of the prominent promoters, inventors, owners, managers, etc., of telegraphic interests and of electrical interests generally, which have revolutionized the modern world."

The period of significance for Mari-Castle begins in 1886 with the original construction of the house and the carriage house, and the beginning of seasonal residency by Albert Chandler and his family. The enlargement of the house in 1894-95 was accompanied by improvements in the grounds, including the construction of the stone-arch bridge. The period of significance concludes in 1923, when Chandler's death ended his then-year-round residency at Mari-Castle.

The youngest of thirteen children of William Brown and Electa Owen Chandler, Albert Brown Chandler was born August 20, 1840 on a farm located on so-called Chandler Hill northeast of the present Randolph village. His father was a blacksmith by trade, having moved to Randolph from Hanover, New Hampshire in 1816. Albert attended the local District No. 10 school and West Randolph Academy. During vacations from school, he learned in the local telegraph office the skill that became both the thrust of his career and the basis of his fortune.

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

Section number 8 Page 3

Albert Chandler began his professional career in telegraphy at the age of eighteen in 1858, when he became manager of the Western Union office at Bellaire, Ohio. From 1859 until 1863, he served as agent for the Cleveland and Pittsburg Railroad at a station near the latter city. In June 1863, Chandler joined the military telegraph service as a cipher operator at the War Department in Washington. President Abraham Lincoln came frequently to the room where he worked either to send or receive messages or, as Chandler later wrote, to "get rid of his persecutors;" that room became known as the "president's room." Later the same year, Chandler was given the additional responsibility of being the disbursing clerk for then-Major Thomas Eckert, Superintendent of Military Telegraph.

In 1864, Chandler married Marilla Eunice Stedman, also a native of Randolph whose family lived on a farm adjoining that of Chandler's parents. Two sons, Albert Eckert and Willis Derwin, and a daughter, Florence, were born to the couple. Florence died during childhood, and Willis Derwin died in 1911, twelve years prior to the death of his father. The middle name of Albert Eckert reflects the father's association with Thomas Eckert both during the Civil War and later.

After the Civil War ended, Chandler moved to New York and continued his rapid ascent in the field of telegraphy, initially being in charge of the newly opened trans-Atlantic cable traffic and then (1869) becoming superintendent of the Sixth District in the Eastern Region of the country. In 1875, he joined the Atlantic and Pacific Telegraph Co. to serve as assistant to Thomas Eckert, who had just become the president and general manager of that firm. Four years later, Chandler succeeded Eckert as president, which position he held until the company was merged with the Western Union Co. in 1881. He then became president of the Fuller Electrical Co. for three years.

At the close of 1884, Chandler began his long association with the Postal Telegraph and Cable Co. as corporate counsel. The following year, he was appointed receiver of the bankrupt firm, and in 1886 he completed its successful reorganization and assumed the presidency. Subsequently he also became president or a principal officer of several subsidiary or related companies engaged in telegraph and cable operations.

The local historian, Wesley Herwig, has referred to the period 1885-1915 as the "golden age" of Randolph village (whose name was

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

Section number 8 Page 4

changed from West Randolph in 1891).

"During those years there was an air of general prosperity and a strong sense of civic pride. Many substantial homes and several noteworthy public buildings were erected.

The village was most pleasing to the eye then, too, with graceful maples lining all of its streets, the river sparkling clear beneath the covered bridge, and the placid mill pond with mountain backdrop a scene of infinite beauty."

That beauty together with what a contemporary source termed "the comforts and benefits of the mountain climate" attracted several prominent New Yorkers, including Albert Chandler, Robert J. Kimball, A. B. Lounsbery, and James McCall, to establish their "country seats" here. Several impressive houses were constructed to serve as their summer residences. The urbanites could travel easily by through train, it being merely an overnight trip from New York to Randolph via the Central Vermont Railroad and connecting lines.

By the 1830s, Albert Chandler had undoubtedly accumulated substantial personal wealth. That together with his ongoing interest in his native town led him to purchase in 1836 a lot on the so-called Highlands along South Main Street for the purpose of building a summer residence. The site had been previously occupied by a house that was built about 1870 for Benjamin T. Lombard. The Beers map of 1877 shows the symbol of a house comprising a main block oriented perpendicular to the street and a recessed rear (west) wing. The Lombard house was destroyed by fire a few years later, and was not rebuilt.

Chandler's house on the site was constructed in 1836. The source of the high-style Queen Anne design is not known. The house's name, "Mari-Castle," refers to Chandler's first wife, Marilla Stedman. The name was applied to the house prior to the enlargement of 1894-95 that gave it a more nearly castle-like character.

Photographs showing the house in its original appearance reveal a principal feature that was replaced during the subsequent enlargement. A two-and-one-half-story, gabled projection extended diagonally from the northeast front corner of the main block; that projection presumably was similar to the extant southeast or south counterparts. Fewer chimneys are visible on the roof(s), and those have lower shafts surmounted by twin cylindrical tiles rather than the present solid brick shafts.

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

Section number 8 Page 5

The house appears to wear a polychromatic paint scheme with darker colors on the (wood) gable surfaces and trim than on the (brick) main stories.

The carriage house originally possessed a central segmental-arched carriage entrance on both the front (east) and rear facades, several fewer window openings (including two small horse-stall windows on the gabled left side of the south facade), and not any shed dormers. A large opening flanked by wing walls appears under the right side of the carriage house's south facade; its purpose is unknown. The apparently nineteenth-century, board-and-battened barn now extant to the northwest of the carriage house does not appear in photographs taken prior to the turn of the century, raising the possibility that it may have been moved to its present site. The grounds were nearly clear aside from a few small and mostly deciduous trees; only a shallow depression existed where the ravine and stone-arch bridge were later placed.

A year after the construction of Mari-Castle, an elaborate high-style Queen Anne house, "Montague Place," was erected at the eastern terminus of Randolph Avenue for Robert J. Kimball, another Randolph native and personal friend of Albert Chandler. Kimball apparently shared with Chandler an interest in telegraphy, having been an operator early in his adult life. After the Civil War, he became a highly successful banker in New York who, like Chandler, returned to Randolph for summer sojourns. The stylistic similarity of the two houses and the friendship of their owners suggest that the same architect and/or builder may have been responsible for both.

One of the most significant events in Chandler's business career occurred in 1837. He concluded an agreement with Western Union Co. to cease the predatory practices of rate cutting, rebating, and other means of destructive competition. At the same time, below-cost rates were discontinued and many other rates were reduced in order to achieve a uniform basis of rate setting. According to Ullery's Men of Vermont, "To Albert B. Chandler the American public is very largely indebted for the comparative inexpensiveness of telegraphic communication."

Early in the 1890s, Albert Chandler took personal direction of a major corporate project in New York, the construction of a new office building for the Postal Telegraph Co. He chose the site at the corner of Broadway and Murray Street (opposite City Hall),

United States Department of the Interior
National Park ServiceNational Register of Historic Places
Continuation SheetSection number 8 Page 6

negotiated the various arrangements, and supervised the construction of the Postal Telegraph Building in 1892-93. The New York architectural firm of George Edward Harding and William T. Gooch designed the fourteen-story, steel and masonry building in Classical Revival style.

Also during the 1890s, Chandler became more involved in political and military affairs in his home state. His title of Colonel derives from an appointment and service during the period 1894-98 as aide-de-camp to the contemporary governors of Vermont, Grout and Woodbury. Even when not in Vermont, Chandler actively pursued that interest. He maintained a "handsome residence" on Clinton Avenue in Brooklyn and was a founding member of the Brooklyn Society of Vermonters; he became president of that group in 1896.

Chandler's experience with the architects Harding and Gooch during the Postal Telegraph Building project apparently caused him to engage them to design the enlargement of his house in Randolph. The architects' first-floor plan for the "additions and alterations" made to Mari-Castle in 1894-95 depicts in color the portions of the house that were involved in the enlargement. Attached to the north side of the west block, a new two-story wing is marked by a semicircular projection of nine-foot radius on its north facade. A more visually prominent addition was made at the northeast front corner of the main block. Harding and Gooch replaced the original diagonal projection with a circular two-and-one-half-story corner tower of ten-foot radius carrying a conical cap punctuated by gabled dormers.

The architects' plan differs significantly in one respect from the extant historic fabric of the house. The plan shows an extension across the main (east) facade of a porch with angled southeast and northeast corners and a straight front line with recessed front steps. Instead of that design, the existing porch incorporates a polygonal pavilion that extends forward from the southeast gabled projection, suggesting the form of the circular tower at the opposite corner. This polygonal pavilion appears in turn-of-the-century photographs of the house, indicating that it was built during the 1894-95 enlargement probably as the result of a change in the architects' design. Additionally, the stone steps at the main entrance extend outward beyond the eaves of an intermediate straight section of the porch abutting the corner projections.

United States Department of the Interior
National Park ServiceNational Register of Historic Places
Continuation SheetSection number 8 Page 7

The "additions and alterations" made to the house by Harding and Gooch were not designed to blend inconspicuously into the original Queen Anne design. On the contrary, the massive corner tower receives dramatic emphasis and dominates the main facade while the apse-like north wing echoes its rounded form. These features derive from the Chateausque style that was then at the apogee of fashion for palatial residences belonging to the wealthiest leaders of industry and contemporary society. The ultimate expression of that style in the United States, "Biltmore," designed by its foremost architect, Richard Morris Hunt, for George W. Vanderbilt was being constructed during 1890-95. It seems likely that Harding and Gooch intended to give Mari-Castle some of the stylistic character, and thereby some of the prestige, of the Chateausque fashion.

The floor plans identify the uses of the rooms in the added north wing. On the first floor, the principal room became the house's main dining room, distinguished by its semicircular north end. In the northwest corner of the wing, a small square room labeled "vault" appears to have double walls below its shallow vaulted ceiling; a wood door at the dining room wall served to conceal a "sheet iron door" at the inner vault wall. In the southwest corner of the wing, a slightly larger room is labeled "pantry," complete with sink and "dresser" [sic]. The second floor matches the first-floor arrangement. The main room with the semicircular north end is labeled "library." The northwest room repeats the vault design of its first floor counterpart while the southwest room lacks a specified purpose.

The actual construction of the enlargement was started in the summer of 1894. The Randolph Herald and News of July 26 records that "ground has been broken on the north side of 'Mari-Castle' for the foundations of the new tower and addition, plans for which have been drawn by that excellent architect, Mr. George P. Wood." This reference to Wood, a local architect and builder, raises the question of whether Wood may have modified the original design by Harding and Gooch; in any case, it seems probable that Wood was the contractor for the project. As for materials, "the woodwork of the various rooms will be of Western cherry, with the exception of the library, which is to be finished in quartered oak." Chandler and his family were apparently staying at the house that summer, as the article notes that "the north walls of the present building, however, will not be disturbed until after the family have left their summer home."

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

Section number 8 Page 8

The following spring, the Herald and News of April 25, 1895 reported the virtual completion of the enlargement. The article describes briefly its interior character:

" 'Mari-Castle,' the summer home of Col. Albert B. Chandler, is emerging from the hands of the carpenters a vision of architectural beauty. The addition and tower, erected last fall, have increased the size and number of the rooms and added much to the imposing appearance of the exterior.

The tower enlarges the parlor and chamber above it, and by its circular surface gives a graceful effect to the rooms. What was formerly the dining room now forms a back parlor, opening into the front parlor by folding doors, and a large new dining room is found in the addition, still farther back. It is a very handsome apartment finished in cherry and provided with a hard wood floor laid in panels. Out of the dining room open two small rooms, one of them a butler's pantry equipped with everything that would be needed by a knight of the carving knife.

Over the dining room is Col Chandler's study, a large pleasant room having a fireproof vault leading from it and a smaller apartment that might be used as a sleeping room. At one end of the upper hall is a cosy little alcove made by letting the old balcony into the house. Every room is provided with a handsome fireplace and finished in a tasteful manner. Tuesday, Col. Chandler arrived from New York with four experienced house decorators, who are to fresco walls and ceilings, and add the finishing touches to the beautiful home of the governor's genial aid-de-camp."

In its January 23, 1896 review of Randolph building activity during 1895, the Herald and News reported that "the tower and addition to 'Mari-Castle' together with the extensive repairs on the main part of the house are figured at \$8,000." That was the most valuable residential building project in town; other substantial houses were constructed during the same year at a total cost of \$3,000 to \$4,000. The newspaper article commented that "certainly 'Mari-Castle' is one of the prettiest country seats in Vermont."

Chandler also undertook extensive improvements to the grounds of the enlarged house. The intent seems clearly to have been to create a more varied and picturesque landscape. On the south grounds, the ravine, stone-arch bridge, and south driveway were

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

Section number 8 Page 9

created probably during the middle 1890s. In September, 1895, Chandler purchased from B. T. Lombard a 50-to-60-acre tract of pasture and woodland on the hillside behind the house, and began its development into a landscaped park that would constitute a more suitable background. "A fine carriage drive" and paths were built traversing the hillside, and at least two gazebos were placed along them for viewing the village and the surrounding countryside. One of the open-sided gazebos visible in period photographs carried a hip roof while the other was gable-roofed. Chandler opened the park to the public.

Soon after the turn of the century, Albert Chandler expanded his public beneficence by providing Randolph with a principal cultural building on North Main Street. The Chandler Music Hall together with an attached parish house for Bethany Congregational Church was completed in 1907 at a cost of \$25,000. (See the National Register nomination for the Chandler Music Hall and Bethany Parish House, entered in the National Register on July 16, 1973.) An architect from Boston, Ernest M. Boyden, designed the building, which constitutes an early example of pre-cast concrete-block technology. The auditorium includes private boxes labeled "C" and "K;" the latter letter refers to Chandler's friend and fellow public benefactor, Robert J. Kimball. Kimball's principal contribution to the town, the Kimball Public Library, had been completed three years earlier on a nearby site at a cost of \$17,000. (See the National Register nomination for the Kimball Public Library, entered in the National Register on March 14, 1985.)

The elder of Albert B. Chandler's two sons, Albert Eckert Chandler (1873-1936), followed his father in a career as a minor executive with the Postal Telegraph Co. The younger Chandler also built a house in Randolph; unlike Mari-Castle, "Greystone" is a relatively modest two-story, four-by-two-bay, hip-roofed house of Four-square type that was completed in 1911 on the north side of the village. Apparently influenced by the Chandler Music Hall, Greystone is also constructed of rusticated concrete block. In 1923, the year of his father's death, Albert E. Chandler acquired the farm on the hillside northeast of the village where his mother (nee Marilla Stedman) spent her childhood. He converted the farmhouse to the Stedman Inn, whose dining room occupied an extended enclosed porch with a conical-capped circular corner pavilion.

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

Section number 8 Page 10

That conical-capped pavilion echoed not only the most prominent feature of Mari-Castle. In 1916, the junior Chandler had planned to erect an immense 200-room resort hotel at a cost of \$1,000,000 on the Stedman farm; its Chateausque design was focused on a huge five-story, conical-capped circular entrance tower. The project was abandoned after the United States entered the First World War. Albert E. Chandler's ownership of the Stedman Inn lasted only four years, and apparently was accompanied by financial difficulties that persisted until his death.

The namesake of Mari-Castle, Marilla Stedman Chandler, died in September, 1907. Three years later, Albert Chandler married Mildred Vivian of New York. In 1911, he retired from active participation in business affairs. He continued to spend summers in Randolph until 1920 when he again became a year-round resident of his native town. He remained at Mari-Castle until his death early in 1923. On January 31 of that year, he suffered a stroke and lapsed into a coma from which he never awakened; he succumbed on February 3 at the age of eighty-two and one-half years. Chandler was buried in South View Cemetery on the Highlands near Mari-Castle.

Two years after Chandler's death, his heirs proceeded to sell Mari-Castle out of the family. On May 19, 1925, the property was transferred to Chester E. and Abbie H. Pierce, formerly of Rochester, Vermont. The Pierces were the last owners to occupy the house as a single-family residence. After the death of Chester E. Pierce, the property was sold in 1939 to a Roman Catholic order known as the Society of St. Edmund, the first of a series of institutional owners. The house was then adapted to a school known as St. Mary's Seminary.

Another Roman Catholic order, the Servants of the Holy Paraclete of Vermont, assumed possession of Mari-Castle in 1957. The Vermont group was an offshoot of the Servants of the Holy Paraclete having headquarters in New Mexico. The members of that order resided at Mari-Castle and held retreats for clergy of the church. Symbolic of their activity, the Servants of the Holy Paraclete added a chapel to the complex. The distinctly modern chapel was designed by the architect Ralph P. Branon of Burlington, Vermont, and was constructed in 1968 next to the south side of the carriage house. The latter was converted to residential usage, and was linked to the chapel by a covered walkway.

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

Section number 8 Page 11

The Servants of the Holy Paraclete remained at Mari-Castle only four years after building the chapel. In 1972, the complex was again adapted to educational usage as the Steven Patrick Christian Manor for Exceptional Boys, a school serving handicapped children. The school, however, was discontinued later in the 1970s. The Mari-Castle property was then subdivided, and a 10.5-acre parcel including the buildings was sold separate from the land on the hillside (Chandler's former park). Another short-term ownership followed; the Institute for the Study of Human Variance used the complex as a center for psychological studies.

The present owners, David L. Threlkeld and Co., purchased the buildings on August 30, 1985. The following year, a substantial rehabilitation project was undertaken, the general contract being awarded to Peabody and Associates of Bristol, Vermont. Mari-Castle, especially, had received numerous inappropriate alterations and additions, such as a plywood-sheathed wing and exterior stair attached to the west facade, during the period of institutional ownerships. Those modern additions were removed, and the historic fabric of the house was carefully repaired and refinished. The owners required the achievement of a high degree of architectural integrity while at the same time enabling the house to serve as the offices of an international metals brokerage firm. The carriage house was also rehabilitated and adapted to contain other offices. The barn was given predominantly structural repairs, having been the least altered of three historic buildings. Finally, in 1989, the stone-arch bridge was repaired in order to maintain the historic vehicular approach to the grounds and buildings.

After a half-century period of inappropriate alteration, Mari-Castle has now emerged nearly in the appearance that Albert Chandler left it. The rehabilitation distinguishes Mari-Castle from the contemporary houses in Randolph village owned by Chandler's fellow New Yorkers. R. J. Kimball's "Montague Place," for example, has virtually lost its high-style character after being converted to a nursing home. Mari-Castle, therefore, represents accurately not only the personal achievements of Albert Brown Chandler but also the architectural expression of seasonal residency in Vermont by wealthy urbanites during the late nineteenth century.

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

Section number 9 Page 1

BIBLIOGRAPHY

- Beers, F. W. Atlas of the County of Orange, Vermont. New York:
F. W. Beers and Co., 1877.
- Chandler, Col. A. B. "Lincoln and the War Period." The
Vermonter, XIV (January, 1909), 5-21.
- Chandler, Col. A. B. "The Postal Telegraph Co. of New York and
its Relations with Other Telegraph Companies, 1886-1896."
Scrapbook in the collection of Vermont Historical Society,
Montpelier, Vt.
- Chandler, Col. A. B. "Why Vermonters are Loyal to Their Native
State." The Vermonter, II (January, 1896), 129.
- Child, Hamilton, comp. Gazetteer and Business Directory of
Orange County, Vt. 1762-1888. Syracuse, N. Y., 1888.
- "Death of Col. A. B. Chandler." Randolph, Vt., Herald and News,
XLIX (February 8, 1923), 1.
- Dodge, Prentiss C., comp. and ed. Encyclopedia Vermont
Biography. Burlington, Vt.: Ullery Publishing Co., 1912.
- Herwig, Wes. Early Photographs of Randolph, Vermont, 1855-1948.
Randolph Center, Vt.: Greenhills Books, 1986.
- "Mari-Castle." Randolph, Vt., Herald and News, XXI (April 25,
1895), 8.
- "Sons of Vermont - Col. A. B. Chandler." The Vermonter, II
(August, 1896), 42.
- "The Building of 1895." Randolph, Vt., Herald and News, XXII
(January 23, 1896), 7.
- The Illustrated Historical Souvenir of Randolph, Vermont.
Randolph, Vt.: Nickerson and Cox, 1895.
- Ullery, Jacob G., comp. Men of Vermont: An Illustrated
Biographical History of Vermonters and Sons of Vermont.
Brattleboro, Vt.: Transcript Publishing Co., 1894.

**United States Department of the Interior
National Park Service**

**National Register of Historic Places
Continuation Sheet**

Section number 9 Page 2

Untitled paragraph re Mari-Castle addition. Randolph, Vt.,
Herald and News, XX (July 26, 1894), 8.

Untitled paragraph re Mari-Castle park. Randolph, Vt., Herald
and News, XXI (September 12, 1895), 5.

Plan of "Additions and Alterations to House for Mr. A. B.
Chandler." Geo. Edw. Harding and Gooch, Architects. New
York, undated (c. 1894). Scale: 1 inch = 4 feet.

Plans of new chapel for "Paraclete Fathers, Randolph, Vermont."
Ralph P. Branon, Architect. Burlington, Vermont, 1967.
Various scales.

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

Section number 10 Page 1

BOUNDARY DESCRIPTION

The property being nominated includes Mari-Castle and the associated carriage house, barn, chapel, and stone-arch bridge together with an 11.9-acre parcel of land adjoining the west side of South Main Street in Randolph village. The boundary of the Mari-Castle property begins at a Point A located at the northeast property corner in the west edge of the South Main Street right-of-way. Thence the boundary extends northwestward along the northeast property line 968 feet to Point B located at the northernmost property corner. Thence the boundary turns southwestward and follows the northwest property line 152 feet to Point C located at the northwest property corner. Thence the boundary turns southward and follows the west property line 939 feet to Point D located at the southwest property corner. Thence the boundary turns eastward and follows the south property line 463 feet to Point E located at the southeast property corner in the west edge of the South Main Street right-of-way. Thence the boundary turns northward and follows the east property line along the curving west edge of said right-of-way 650 feet to Point A, the point of beginning. The deed to the property is recorded in Book 84, Page 511 of the Randolph Land Records.

BOUNDARY JUSTIFICATION

The boundary of the property being nominated encompasses a parcel of land surrounding Mari-Castle and its outbuildings that corresponds approximately to the original lot purchased by Albert B. Chandler in 1886. The boundary excludes the larger tract of land, now under separate ownership, lying mostly on the hillside west of the buildings that was acquired by Chandler in 1895 and developed into a park. The landscaping and driveways of the park have not been maintained during recent decades, and the hillside has become overgrown with trees to the extent that the historic integrity of the park design has been lost.

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

PHOTOGRAPHS

Section number _____ Page 1

The following information repeats for all photographs:

"Mari-Castle"
Randolph, Vermont
Credit: Hugh H. Henry
Date: January 1990
Negative filed at Vermont Division for Historic Preservation

Photograph 1
South grounds - buildings #5, 4, 2, 3, 1; view looking northwest.

Photograph 2
Carriage house (#2), Mari-Castle (#1) - main (east) facades; view looking west.

Photograph 3
Mari-Castle (#1) - south, main (east) facades; view looking northwest.

Photograph 4
Mari-Castle (#1) - main (east) entrance; view looking west.

Photograph 5
Mari-Castle (#1) - porte-cochere on south facade; view looking northwest.

Photograph 6
Mari-Castle (#1) - north facade; view looking southwest.

Photograph 7
Mari-Castle (#1) - south facade; view looking northeast.

Photograph 8
Mari-Castle (#1) - rear (west) facade; view looking southeast.

Photograph 9
Carriage house (#2) - main (east), north facades; view looking southwest.

Photograph 10
Carriage house (#2) - rear (west), south facades; view looking northeast.

Photograph 11
Barn (#3) - main (south), east facades; view looking northwest.

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

PHOTOGRAPHS

Section number _____ Page 2

Photograph 12

Barn (#3) - rear (north), west facades; view looking southeast.

Photograph 13

Chapel (#4) - main (south), east facades; view looking northwest.

Photograph 14

Stone-arch bridge (#5) - south facade; view looking north.

Photograph 15

Stone-arch bridge (#5) - south face of arch; view looking north.

Photograph 16

Former hillside park behind (west of) Mari-Castle; view looking southwest.

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

Section number N/A Page 1

PROPERTY OWNER

David L. Threlkeld and Co., Inc.
41 South Main Street
Randolph, Vermont 05060

