

United States Department of the Interior  
 National Park Service

# 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 National Register Bulletin, *How to Complete the National Register of Historic Places Registration Form*. 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.

## 1. Name of Property

Historic name: Forty Acres and Its Skirts Historic District

Other names/site number: Porter-Phelps-Huntington Museum; Phelps Farm

Name of related multiple property listing: N/A

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

## 2. Location

Street & number: 130, 113-115, 123 River Drive

City or town: Hadley State: MA County: Hampshire

Not For Publication:  Vicinity:

## 3. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act, as amended,

I hereby certify that this  nomination  request for determination of eligibility meets the documentation standards for registering properties in the National Register of Historic Places and meets the procedural and professional requirements set forth in 36 CFR Part 60.

In my opinion, the property  meets  does not meet the National Register Criteria. I recommend that this property be considered significant at the following level(s) of significance:

national  statewide  local

Applicable National Register Criteria:

A  B  C  D

<p style="font-size: 1.2em; color: blue;"><i>Brona Simon</i></p> <p><b>Signature of certifying official/Title:</b> SHPO</p>	<p style="font-size: 1.2em; color: blue;">3/31/23</p> <p><b>Date</b></p>
<p><b>State or Federal agency/bureau or Tribal Government</b></p>	

<p>In my opinion, the property <input type="checkbox"/> meets <input type="checkbox"/> does not meet the National Register criteria.</p>	
<p><b>Signature of commenting official:</b></p>	<p><b>Date</b></p>
<p><b>Title :</b> <span style="float: right;"><b>State or Federal agency/bureau or Tribal Government</b></span></p>	

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#### 4. National Park Service Certification

I hereby certify that this property is:

- entered in the National Register
- determined eligible for the National Register
- determined not eligible for the National Register
- removed from the National Register
- other (explain:) \_\_\_\_\_

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Signature of the Keeper

Date of Action

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#### 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

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**Number of Resources within Property**

(Do not include previously listed resources in the count)

Contributing	Noncontributing	
<u>12</u>	<u>0</u>	buildings
<u>1</u>	<u>          </u>	sites
<u>7</u>	<u>2</u>	structures
<u>          </u>	<u>          </u>	objects
<u>20</u>	<u>2</u>	Total

Number of contributing resources previously listed in the National Register 1

**6. Function or Use**

**Historic Functions**

(Enter categories from instructions.)

- DOMESTIC/single dwelling-house
- DOMESTIC/multiple dwelling-apartment
- DOMESTIC/secondary structure-garage
- DOMESTIC/secondary structure-barn
- DOMESTIC/secondary structure-milkhouse
- RECREATION AND CULTURE/museum-house museum
- RECREATION AND CULTURE/outdoor recreation-hiking trails
- AGRICULTURE/SUBSISTENCE/storage-silo
- AGRICULTURE/SUBSISTENCE/agricultural field
- AGRICULTURE/SUBSISTENCE/horticultural facility-garden
- LANDSCAPE/garden
- LANDSCAPE/forest

**Current Functions**

(Enter categories from instructions.)

- DOMESTIC/single dwelling-house
- DOMESTIC/multiple dwelling-apartment
- DOMESTIC/secondary structure-garage
- RECREATION AND CULTURE/museum-house museum
- RECREATION AND CULTURE/outdoor recreation-hiking trails
- AGRICULTURE/SUBSISTENCE/agricultural field
- LANDSCAPE/garden
- LANDSCAPE/conservation area
- LANDSCAPE/forest
- VACANT/NOT IN USE

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## 7. Description

### Architectural Classification

(Enter categories from instructions.)

COLONIAL/Georgian

EARLY REPUBLIC/Federal

LATE VICTORIAN/Shingle Style

LATE 19TH AND 20TH CENTURY REVIVALS/Colonial Revival

OTHER/Vernacular—agricultural

**Materials:** (enter categories from instructions.)

Principal exterior materials of the property:

Foundations: Stone, concrete, brick

Walls: WOOD/Shingle, clapboard

Roof: Asphalt, wood shingle

OTHER/glass, brick, concrete

### Narrative Description

(Describe the historic and current physical appearance and condition of the property. Describe contributing and noncontributing resources if applicable. Begin with a **summary paragraph** that briefly describes the general characteristics of the property, such as its location, type, style, method of construction, setting, size, and significant features. Indicate whether the property has historic integrity.)

### Summary Paragraph

The Forty Acres and Its Skirts Historic District encompasses 114 acres in the Connecticut River Valley in Hadley, Massachusetts. Bounded by the Connecticut River to the west, Mount Warner to the east, and meadows and agricultural fields to the north and south, the historic district is roughly bisected by River Drive with Forty Acres to the west of River Drive and Phelps Farm and the John and Doheny Sessions House (HAD.1315; hereafter the Sessions House) just southeast and east, respectively, of Forty Acres across River Drive. The district takes its name from the 17<sup>th</sup>-century “Forty Acres” meadow and its bordering land on the slope of Mount Warner (known in early Hadley as the Forty Acres “skirts,” a term that referred to land on edges or margins, and particularly “the foot or lower slopes of a mountain or hill”<sup>1</sup>) that encompassed much of the present district boundary. An early English designation for this area of Hadley, the phrase “Forty Acres” provided the eventual name of Moses and Elizabeth Pitkin Porter’s 1752 homestead (130 River Drive). In addition to the Porter homestead, the district includes Phelps Farm (113–115 River Drive)—a property developed beginning in 1815—and the Sessions House across what is today River Drive (MA Route 47), a property developed in 1927.

<sup>1</sup> Oxford English Dictionary online, consulted June 30, 2022.



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Forty Acres encompasses the Georgian and Federal-style Forty Acres Main House (HAD.319; hereafter the Main House), Chaise House (HAD.1311), and Garage (HAD.1312) expanded by the Porter, Phelps, and Huntington families throughout the 18<sup>th</sup>, 19<sup>th</sup>, and early 20<sup>th</sup> centuries. Forty Acres contains several significant extant landscape features, including the North Garden (HAD.993) first planted by Scottish prisoner of war John Morrison in the 18<sup>th</sup> century. Several additions and subtractions, including the reconstruction of the Chaise House and removal of Forty Acres' working barns, reflect the pastkeeping enterprises James Lincoln Huntington (1880–1968) initiated in the early 20<sup>th</sup> century. Developed by historian Michael Batinski, the concept of “pastkeeping” encompasses the wide-ranging and ever-changing activities through which “people convey their understanding of the past” and “give shape to time and its passage.”<sup>2</sup> Forty Acres traces how New England elites understood and enacted their distinct understanding of the region's past, as expressed in the built environment and landscape as well as the selective preservation of objects and archival sources. Huntington's pastkeeping created new landscape elements like the Sunken Garden (HAD.991) on the site of the former great barn (Russell Street, Hadley, HAD.152, today the Hadley Farm Museum, not in the District) and a Berm (HAD.990) created over nearly two decades to protect the Main House following a series of floods and hurricanes from 1927 to 1938.

Phelps Farm constitutes the Federal-style Charles Porter Phelps Farmhouse (HAD.318; hereafter the Farmhouse) first built in 1816 and expanded in 1822 and again ca. 1825 and 1837; an Outbuilding Complex developed between 1815 and the mid-1970s that consists of the Horse Barn (HAD.1085), Dairy Barn (HAD.1086), Wooden Stave Silo (HAD.999), Hay Barn (HAD.1087), and Milkhouse (HAD.1088); and the Colonial Revival- and Shingle-style Manager's Cottage (HAD.1313) built in 1912. John and Doheny Sessions built the modest Sessions House to the north of Phelps Farm shortly after their marriage in 1927 and added two small outbuildings over the course of the 20<sup>th</sup> century.

Collectively, the district embodies significant examples of Georgian, Federal, and Colonial Revival architecture. Moreover, the district reflects the agricultural practices undertaken by the Porter, Phelps, Huntington, and Sessions families from the mid-18<sup>th</sup> century to the 1970s; the role of enslaved, Indigenous, immigrant, and other laborers in sustaining those practices; and the ways these families enacted their sense of historical significance through the creation of the Porter-Phelps-Huntington Foundation and historical publications.

### **Statement of Integrity**

The Forty Acres and Its Skirts Historic District retains integrity of location, design, setting, materials, workmanship, feeling, and association as a site of agricultural labor throughout the 18<sup>th</sup>, 19<sup>th</sup>, and 20<sup>th</sup> centuries enacted by the Porter, Phelps, Huntington, and Sessions families, as well as the 20<sup>th</sup>-century pastkeeping practices of the Huntington and Sessions families, from 1752 to 1978. The properties' location and setting in Hadley, Massachusetts and the Connecticut River Valley retain high integrity as a cultural landscape of “open-field” farms defined by long,

<sup>2</sup> Batinski, *Pastkeepers in a Small Place*, 256–266.

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slender land parcels bounded by the Connecticut River to the west and Mount Warner to the east. Most critical to the properties' integrity and identity are their retention of their design, materials, feeling, and workmanship as Georgian, Federal, and Colonial Revival residences and working farms, in addition to their association with and ability to evoke the feeling of agricultural labor and efforts to enact historical significance through Forty Acres' transition into a historic house museum. While no longer owner-operated working farms, both Forty Acres and Phelps Farm—which both continue to rent farmland to working farmers—remain active agricultural sites. Phelps Farm and its extensive Outbuilding Complex, while in varying states of deterioration, retains high integrity with the majority of changes or alterations made within the period of significance. Because of their continued agricultural use, retention of significant design materials and workmanship, and situation in a cultural and environmental landscape still defined by major landscape features and agricultural practices, the Forty Acres and Its Skirts Historic District retains significant integrity.

### **Methodology Statement**

This nomination is an expansion of the original 1973 nomination for the Porter-Phelps Huntington House (HAD.319); it enlarges the nomination from a single building to a 114-acre historic district, providing detailed descriptions for both previous and newly listed resources. The only previously listed resource—now called the Forty Acres Main House (HAD.319); hereafter the Main House—is now joined by other historically associated resources: eleven buildings, seven structures, and one site at Forty Acres and Phelps Farm. The following description of Forty Acres builds upon the 1973 description of the Main House while broadening that documentation to include the landscape, working spaces, and components of the built environment shaped by pastkeeping at the site. Several resources at Forty Acres that were excluded from the 1973 nomination are now described in detail, such as the Berm (HAD.990), North Garden (HAD.993), Sunken Garden (HAD.991), and Garage (HAD.1312), in addition to providing descriptions for components of the Main House previously overlooked, such as the 1771 and 1797 Ells. Significant documentation undertaken by the Porter-Phelps-Huntington Foundation has elaborated on the significance of these structures since the original 1973 nomination, most notably a 1989 historic structures report for the Chaise House (HAD.1311) and Corn Barn in the 1797 Ell.<sup>3</sup> The new documentation herein also incorporates and builds on existing inventory surveys of Phelps Farm at 113–115 River Drive (most notably inventory form HAD.Z) and incorporates detailed descriptions of the Charles Porter Phelps Farmhouse (HAD.318); hereafter the Farmhouse), the Manager's Cottage (HAD.1313), and an extensive Outbuilding Complex (HAD.1085–1088) oriented around the Farmyard (HAD.995). Finally, this nomination incorporates structures associated with Phelps Farm that have no previous existing documentation: the John and Doheny Sessions House (HAD.1315), Jane Ann and James C. Scott Garage (HAD.1316), and the Jane Ann and James C. Scott Shed (HAD.1317) north of Phelps Farm at 123 River Drive.

<sup>3</sup> Kari A. Federer, “Historic Structure Report: The Chaise House and Corn Barn.”

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## Narrative Description

### Setting/Landscape

Encompassing roughly 114 acres in Hadley, Massachusetts, the Forty Acres and Its Skirts Historic District is situated in a distinct landscape that reflects the environmental, social, and political transformations of the Connecticut River Valley from the 18<sup>th</sup> to 20<sup>th</sup> centuries. The historic district is roughly a half-mile south of the southern edge of the North Hadley Historic District (HAD.V) and a half-mile north of the northern edge of the Hadley Center Historic District (HAD.T). The Connecticut River defines the western edge of the district and has played a significant role in the district's development (see figure 1).<sup>4</sup>

The majority of the historic district is agricultural, with active crops to the west of Forty Acres, and meadowlands to produce hay surrounding Phelps Farm to the south, west, and north including the Northern Meadow (HAD.997) (see photos 78 and 79 and figure 1). While drainage in this area was once maintained with some regularity, the small creeks and streams in the district's forested area over the last three decades have transformed the eastern portion of these fields and meadows into swampier ground.

### Forty Acres

Within the broader landscape encompassed by the historic district, Forty Acres retains several significant landscape features that reflect the roles of labor and pastkeeping at the site since 1752. Forty Acres, like Phelps Farm, constitutes a dynamic and shifting landscape since its initial construction in 1752. The present arrangement of the Driveway (HAD.992) and interior farmyard to the east of the Forty Acres Main House (HAD.319); hereafter the Main House) and Chaise House (HAD.1311) reflects the changes undertaken by Charles Phelps Jr. (1743–1814) and Elizabeth Porter Phelps (1747–1817) (see figure 2). Enslaved and hired craftsmen constructed these alterations, making the site a significant resource in understanding the region's connections to enslavement and other patterns of labor. The semicircular Driveway arches around a low-lying meadow and interior farmyard, portions of which were once fenced in, but are open today to provide parking spaces just off the Driveway for the museum's visitors. At the southern end of this driveway is a Garage (HAD.1312) constructed by James Lincoln Huntington (1880–1968) in 1932. To the north of the Main House is the North Garden (HAD.993), first arranged and planted by Scottish prisoner of war John Morrison (ca. 1749–1814) after 1777. Divided into four quadrants, the North Garden was both functional and decorative, containing asparagus beds, kitchen herbs, peas, beans, squash, and corn as well as roses, peonies, and hollyhocks tended to by Morrison and the house's Black, Indigenous, and immigrant laborers. Nineteenth-century occupants of the Main House altered the North Garden with plantings more fashionable in later decades; the current North Garden reflects the museum's more recent effort

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<sup>4</sup> Early on, the river offered a means by which to transport goods and agricultural output to and from the site; later, periodic floods in 1927, 1936, and 1938 threatened James Lincoln Huntington's (1880–1968) efforts to establish Forty Acres as a museum. These floods also posed challenges to the dairy enterprise at Phelps Farm when the Sessions family necessarily relocated cattle herds to higher ground, away from floodwaters in 1936.

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to restore to some degree Morrison's original 1777 plan, including a circular rose bed and flowering plants.

Until the late 1920s, a complex of outbuildings, including the great barn (Russell Street, Hadley, HAD.152, not in the District), corn crib, tanning house, and several small barns, dominated the landscape immediately south of the Chaise House.<sup>5</sup> In the 1870s, the Huntington family constructed a caretaker's cottage (not extant) just across the driveway to the east of the Chaise House; it burned in 1929 (see figure 20). Over the course of the 1920s, these outbuildings disappeared as James Lincoln Huntington reordered the landscape to comport with his romanticized vision of 18<sup>th</sup>-century gentility. This included the demolition of smaller outbuildings and the removal of the great barn to Hadley's town center in 1930.

With the remaining foundations of the great barn and field stones from other demolished outbuildings, James Lincoln Huntington created the present Sunken Garden (HAD.991) in 1931 (see figure 2). Encompassing 2,780 square feet, the Sunken Garden has stone retaining walls and includes several terraced areas for formal plantings and a small koi pond. The Sunken Garden is accessed by two flights of stone steps to the north and south.

To the west of the Main House and Chaise House is a large Berm (HAD.990) (see figures 2 and 7) that runs parallel to the Connecticut River. James Lincoln Huntington created this Berm, what he called the "back terrace," over the course of roughly fifteen years following floods in 1927, 1933, and 1936 and damage from a hurricane in 1938 (see figure 11). It was designed to provide protection from the Connecticut River and an "adequate watershed" to the Main House and family collections.<sup>6</sup> The Berm marks a significant and sudden rise in elevation from the cropland to the west, further distinguishing the Main House from its surrounding agricultural landscape.

### Phelps Farm

Surrounded by meadows, the structures of Phelps Farm are oriented around a central Farmyard (HAD.995) with a horseshoe Driveway (HAD.996) that runs east from River Drive before looping just west of the Manager's Cottage (see figure 3). The Charles Porter Phelps Farmhouse (HAD.318; hereafter the Farmhouse) is situated south of the Farmyard. The northern elevation of the Farmhouse faces the Horse Barn (HAD.1085), Dairy Barn (HAD.1086), Wooden Stave Silo (HAD.999), Hay Barn (HAD.1087), and Milkhouse (HAD.1088), collectively referred to as the Outbuilding Complex. Much of this Farmyard and immediate area surrounding the Farmhouse and Outbuilding Complex is overgrown. Several minor features, including Stone Steps (HAD.994) approaching the Farmhouse to the south and Concrete Foundation Remains (HAD.998) to the east of the Milkhouse can be found throughout the property. John A. Sessions (1899–1948) and Doheny Hackett Sessions (1905–1994) planted many of the trees in the Farmyard and Driveway following the damage incurred by the 1936 Connecticut River flood, including a tulip tree (replacing a previous tree that had figured largely in the family's use of this exterior space) and two large sycamore trees along the farm's Driveway. To the north, south, and

<sup>5</sup> Fitzpatrick, "Forty Acres," 18.

<sup>6</sup> James Lincoln Huntington, Scrapbook, 1922–1936, 233.

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west of Phelps Farm are meadows, including the Northern Meadow (HAD.997), which has been in active agricultural use since the farm's establishment in 1815.

The northeastern edge of the historic district adjacent to Phelps Farm, encompassed in property parcel 6A-16 (see figure 1), is bounded by the foothills of Mount Warner, which rises further to the east to an elevation of roughly 516 feet. Owned and managed by Kestrel Land Trust as the Dyer Conservation Area, parcel 6A-16's western quarter is a hayfield with a narrow red maple swamp to the east. At its eastern edge, parcel 6A-16 and the rest of the historic district is heavily forested, with hemlock, black birch, red maple, and red oak stands constituting the majority of overstory species. A small stream runs through parcel 6A-16, and adjacent to this stream Kestrel Land Trust maintains a walking trail that links to a hiking trail on Mount Warner (not in the District).

## **Architectural Description**

### **Forty Acres Main House**

Forty Acres constitutes the Georgian and Federal Forty Acres Main House (HAD.319); hereafter the Main House) and Colonial Revival-style Chaise House (HAD.1311). The components of the Main House include the interconnected Main Block, 1771 Ell, 1797 Ell, and a shed addition in 1799 (see figure 2) that form an L-shaped structure that extends south and connects to the Chaise House, a structure that stood separately from the Main Block when constructed in 1795 but was connected to the 1797 Ell in 1797. The Main Block features a gambrel roof covered in wooden and metal shingles, while the remaining Ells and Chaise House all have pitched roofs. Much of the Main House and Chaise House is covered in wooden clapboards, except for the western elevations of the 1771 and 1797 Ells, which have been sheathed in wooden planks. The Main House's primary façade faces eastward toward River Drive and is approached by a curved Driveway (HAD.992).

#### **Main Block, Exterior**

The Main Block encompasses a central three-story mass that consists of the original 1752 frame raised by Moses Porter (1722–1755), the 1799 alterations constructed by Charles Phelps, Jr., and the reconstruction work undertaken by James Lincoln Huntington in the wake of the 1938 hurricane. The Main Block of the Main House is a five-bay, post-and-beam-framed, rectangular, Georgian-style house. It has a gambrel roof covered with wooden and metal shingles erected by Phelps Jr. in 1799. Two chimney stacks frame the north and south ends of the roof. The walls of the Main Block are covered with wooden clapboards and corner boards installed by Charles Phelps Jr. in the late 1790s that covered the house's original rusticated boarding and second-story overhang; the overhang is still visible on the west elevation. The Main Block's clapboarding, windows, and trim are presently painted cream. The main frame of the Main Block rests on a concrete foundation Huntington poured in 1922 that replaced the excavated foundation of rubble stone.

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The symmetrical façade (see photo 1) of the Main Block features a centered Federal-style portico that frames the front door, surround, and sidelights. Added to the Main House by Phelps Jr. in 1799, the present portico is a reconstruction completed by Huntington in 1939 after the original portico sustained significant damage from the 1938 hurricane and flood. An “eighteenth-century interpretation of Roman forms,” the portico’s four simple columns are grouped into pairs, an arrangement popularized by Connecticut Valley architect Asher Benjamin (1773–1845).<sup>7</sup> The portico’s pediment has a simple denticulated cornice that is repeated beneath the eaves on the façade. The six-panel wooden front door with a brass handle and knocker replaced a set of double doors relocated to the 1771 Ell interior in 1799 (see photo 18). The door’s surround has four paired pilasters aligned with the portico’s columns. The door’s ten-pane sidelights sit atop a simple raised molded panel with inverted corners. Two paired 9/9 windows occupy bays flanking either side of the portico, an arrangement repeated on the second story where the central bay has only one centered 9/9 window.

The northern elevation of the Main Block (see photo 2) is three bays wide; single 9/9 windows, as on the façade of the Main Block, occupy each bay; the gambrel roof has two windows unaligned with the windows on the first and second stories, but identical to the other windows on this elevation. The gambrel roof has a simple band on the raking cornice. A ca. 1800 lightning rod with three pointed prongs fixed to the clapboard siding spans the entire height of this elevation from the ground to the chimney stack.

The southern elevation is nearly identical to the northern elevation (see photo 10). Unlike the northern elevation, a single doorway with a six-panel door and six-pane transom into the Main Block’s back hall (see figure 3.1) is situated left of the westernmost window on the first floor. The southern chimney stack is similar to the northern stack, but dates to the 1799 interior alterations of Phelps Jr.

The western elevation of the Main Block is dominated by the 1771 Ell (see photo 3). Like the rest of the Main Block, the western elevation has wooden clapboards, but Phelps Jr. did not cover the original 1752 overhang during his 1790s renovations and additions. A simple band of wide trim runs below the eaves, but ends above the central second-story window. Originally, each of the three bays had a single 9/9 window; two windows on the first story and one on the second were removed when Phelps Jr. constructed the 1771 Ell and its shed addition in 1799. Phelps Jr. relocated the central window on the second story a few feet to the north in 1771 to accommodate the roof of the 1771 Ell; when Phelps Jr. extended the roof once more in 1799, he encased the bottom sash beneath the new roof slope. In 1932, Huntington restored the window to its full length by depressing a small section of the 1771 Ell's roof, a configuration that remains today.<sup>8</sup>

<sup>7</sup> Clancey, “Historic Structures Report: Porter-Phelps-Huntington House,” 9.

<sup>8</sup> *Ibid.*, 38.

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1771 Ell, Exterior

The 1771 Ell extends from the west elevation of the Main Block and its southern elevation is flush with the Main Block's southern elevation (see photo 10 and figure 2). A 1½-story, four-bay, gable-ended, Georgian-style mass, the 1771 Ell includes the original 1771 core and a shed addition built by Phelps Jr. to the north in 1799. Additionally, a wooden Stoop spans the length of the western elevation of the 1771 Ell and the 1797 Kitchen and Woodshed of the 1797 Ell that Huntington reconstructed in 1926. The pitched roof is covered in wooden shingles and has a centrally located chimney stack. Like the Main Block, the southern and northern elevations have wooden clapboarding installed in the late 1790s. Originally, the 1771 Ell featured the same rusticated boarding as the Main Block, which was later covered over by Phelps Jr. The Ell's western elevation is sided with wide boards that are fitted together with tongue-and-groove joints attached with wrought nails. Like the Main Block, the 1771 Ell rests on a concrete foundation poured by Huntington in 1922.

The northern elevation of the 1771 Ell (see photo 2) comprises the shed addition Phelps Jr. constructed in 1799 along with his alterations to the Main Block. The northern elevation has irregular fenestration, with three windows and a doorway spaced unevenly across the elevation. Like the Main Block, the windows are 9/9. The southern elevation has two evenly spaced 9/9 windows and a single 9/9 dormer window aligned with the westernmost window on the first floor. The western elevation (see photos 3 and 5) is six bays wide and has an irregular fenestration with two two-ply doors, three 9/9 windows, and a single nine-pane window. The northernmost bay is flush with the roofline of the Stoop that runs the length of the 1771 Ell and 1797 Ell's Kitchen and Woodshed; a single two-ply door and low wall covered in vertical boarding leads to the cellar. In 1926, Huntington hired architect Henry Shepley (1887–1962) to reconstruct the Stoop, which was falling into disrepair from severe weather. The remaining five bays of this elevation are set back beneath the overhang of the Stoop's roof. In August of 1933, Huntington built a low retaining wall made of piled stones roughly six feet from the Stoop that extends around the 1771 Ell to the west and beneath the Stoop (see photos 5 and 6). This retaining wall also contained a new entrance to the cellar. The second-story gable, with an elongated slope toward the north, has two windows: a single 9/9 window and one single-pane window. Huntington recycled much of the siding on this gable face from his reconstruction of the Chaise House in 1929–1930.

1797 Ell, Exterior

The 1797 Ell is a 1½-story, rectangular, Federal-style mass with a pitched roof with dormer windows covered in wooden shingles and encompasses the 1797 Kitchen, Woodshed, and reconstructed Corn Barn. The 1797 Ell was raised as a single structure by Phelps Jr. with the help of a large crew including neighboring white men as well as free Black residents Ralf or Ralph Way (dates unknown) and Joshua Boston (ca. 1740–1819), a man once enslaved by the Porter family. It connected the detached carriage house (present-day Chaise House) to the 1771 Ell (see figure 2). Huntington aggressively altered and “restored” the 1797 Ell in the late 1920s and early 1930s alongside his extensive reconstruction of the Chaise House. Much of the 1797 Ell's framing is hewn with a few sash-sawn members. A single chimney stack with one flue

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services the 1797 Kitchen. Only two elevations of this Ell are visible: the wood-clapboarded east elevation and plank-faced west elevations of the 1797 Kitchen and Woodshed and the wood-clapboarded west elevation of the Corn Barn. The 1797 Ell and the Stoop that runs from the 1771 Ell to the Woodshed rest on an excavated stone foundation with concrete pillars.

The east elevation of the 1797 Ell (see photos 10 and 11) constitutes three visibly demarcated sections: the Corn Barn, Woodshed, and 1797 Kitchen. Covered in vertical wooden boarding, the Corn Barn features two Federal-style arched doorways with narrow wooden trim and simple decorative keystones. The southern arch has a single two-ply door cut into the arch by Huntington in 1955 in an effort to weatherproof the Vestibule of the Chaise House apartment (see figures 3.1 and 3.2). The present configuration of the Corn Barn reflects Huntington's reconstruction and pastkeeping enterprise of the 20<sup>th</sup> century. By 1928, the Corn Barn's severe deterioration from heavy snow the preceding winter encouraged Huntington to completely demolish and reconstruct it with modern balloon framing and construction methods (see figure 21). Huntington poured a new cement foundation, which he faced with brick on the west elevation. He recycled some original materials for the floor and subfloor but used modern machine-sawn members for the Corn Barn's sills, joists, studs, and rafters. To the north of the Corn Barn, the Woodshed's five Federal-style open archways with simple keystones repeat the arched doorways of the Corn Barn. Unlike the Corn Barn, the Woodshed and 1797 Kitchen are covered in wooden clapboards. While the Woodshed's framing and construction materials date to 1797, Huntington completely refinished its exterior in 1938 in the wake of the hurricane, copying the structure's original materials, although photographic evidence suggests the Woodshed's Federal arches began to deteriorate long before the hurricane.<sup>9</sup> The east elevation of the 1797 Kitchen is likewise covered in wooden clapboards and has an irregular fenestration with three 9/9 windows and a doorway with four-pane sidelights and a simple door with a nine-pane window that leads to the 1797 Kitchen. Two 9/9 dormer windows light the small apartment above the 1797 Kitchen.

Like the west elevation of the 1771 Ell, the west elevation of the 1797 Ell (see photos 3–5) is clad in planks except for the modern clapboarded west elevation of the Corn Barn. The planks of the 1771 and 1797 Ells butt against each other, indicating the division between the two ells. The west elevation's fenestration consists of two doorways that flank three regularly spaced 9/9 windows. Three square nine-pane windows above the doorway into the Woodshed and 1797 Kitchen light the small apartment above the south kitchen (see figure 3.2). The west elevation of the Corn Barn features two evenly spaced six-pane windows. The pitched roof of the 1797 Ell has three regularly spaced 3/3 double-hung sash dormer windows Huntington added in 1926 that roughly match the scale and massing of the dormer windows on the 1771 Ell and east elevation of the 1797 Ell (see photo 10). The west elevations of the 1797 Ell and the 1771 Ell are dominated by a long wooden porch, referred to as the "Stoop" (see figure 3.1). The Stoop is supported by rough wooden posts spaced evenly along the Stoop's length; connecting ties attached to every other post and the western wall support the Stoop's roof. The floor of the Stoop is made of wooden planks. The Stoop rests on a stone and concrete foundation. At the northern

<sup>9</sup> James Lincoln Huntington, Scrapbook, 1922–1936, 73.



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end of the Stoop, a small stone flight of stairs leads to the two doorways on the west elevation of the 1771 Ell.

### Chaise House, Exterior

The Chaise House (HAD.1311) is a two-story, five-bay, stud-frame, Colonial Revival residence with a side-gabled pitched roof covered with wooden shingles, with two chimney stacks at the northern end of the structure and the western slope of the roof. While not visible from the eastern elevation, the northern interior portion of the Chaise House extends into the former space of the Corn Barn (see Forty Acres Main House and Chaise House floor plans, figures 3.1 and 3.2). The Chaise House consists of recycled elements of a carriage house raised by Phelps Jr. in 1795: the summer beams and sills are the only salvaged portions of the original carriage house utilized in the structure's frame. The original, 1795 carriage house was a large, Federal-style building detached from the Main House until the raising of the 1797 Ell and of similar massing to the present Chaise House (see figures 16 and 17). The current Chaise House largely embodies the architectural tastes and preservationist ethos of Huntington, who razed and then reconstructed the Federal-style carriage house into modern living quarters between 1929 and 1930. Elliot T. Putnam, (1880–1946) designed the reconstructed Chaise House and local builders Ruben Pomeroy (1883–1983) and William J McGrath (1878–1939) completed the reconstruction. The present structure reflects a traditional early 20<sup>th</sup>-century Colonial Revival-style residence with wooden clapboarding and corner boards painted white and attached with wire nails. The house rests on a concrete foundation faced with brick above the ground and made entirely of brick on its western elevation.

The symmetrical east façade of the Chaise House (see photos 7 and 10) is divided into five bays with a central Federal-style entrance on the first floor. The entrance is composed of a six-panel wooden door painted green with a screen door and six-pane transom window surrounded by simple trim and entablature. Two paired 12/12 double-hung windows fill the other bays of the façade; each window has a pair of movable louvered wooden shutters painted green. This arrangement is repeated on the second floor, where a single 12/12 double-hung window with shutters is centered above the first-story entrance. A simple band of trim runs beneath the slight overhang of the boxed eaves.

The south elevation of the Chaise House (see photos 6, 7, and 9) is three bays wide with two 12/12 double-hung windows on the first story and three evenly spaced 12/12 double-hung windows on the second story; each window has a pair of green louvered shutters like those found on the façade. A small rectangular vent is situated near the peak of the gable. A simple wooden band runs along the shallow eaves.

The west elevation of the Chaise House (see photos 4 and 6) is four bays wide, with the northernmost bay recessed to remain flush with the wall of the adjacent Corn Barn. Putnam's design for the Chaise House subsumed the southern bay of the Corn Barn by raising the western slope of the Corn Barn's south bay and transforming it into the northernmost bay of the Chaise House. In the process, Putnam removed one of the Corn Barn's square six-pane windows and replaced it with a shed-roofed screen porch and two paired six-pane casement windows. The

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brick foundation is more visible on this western elevation where Huntington graded and terraced the surrounding lawn to slope to the west. An entrance to the cellar is centrally located on this elevation and is flanked by two square single-pane windows. The fenestration of the three central southern bays has three irregularly spaced windows. The windows on the second story and of the two southernmost bays on the first story are 12/12 windows with green louvered shutters like the façade and south elevations; the window just south of the screened porch is a two-pane Andersen window installed by Huntington in 1955 when he converted a portion of the Chaise House into a rental unit. The northern bay's shed-roofed screen porch is supported by two simple wooden columns and has a simple wooden railing. Beneath the porch, concrete posts provide support to the porch's wooden floor. The porch extends slightly outward from the western elevation and a short flight of wooden stairs descend to the south along the western elevation of the brick foundation. A single 12/12 double-hung window with no shutters is situated above the roof of the porch. Like the façade, beneath the shallow boxed eaves runs a simple band of trim. The western chimney rises near the bottom of the slope of the roof on this elevation.

The northern elevation of the Chaise House (see photo 4) is largely obscured by the Corn Barn, but the exposed northern chimney stack is visible on this elevation. Where the northern bay of the west elevation recedes, a single 12/12 window is on the small stretch of exterior wall exposed above the shed roof of the porch. On the first floor, a doorway leads to the Chaise House kitchen, a reconfiguration devised by Huntington that relocated this doorway from the adjacent western elevation when he converted a portion of the Chaise House into an apartment in 1955 (See Forty Acres Main House and Chaise House floor plan, figure 3.1)

### Garage, Exterior

Constructed by Huntington in 1932, the Garage (HAD.1312) at Forty Acres is a one-story, three-bay Colonial Revival, side-gabled structure with a pitched roof covered in wooden shingles that rests on a poured concrete slab (see photo 12 and figure 2). The Garage's façade is three bays wide with three evenly spaced Federal-style arched doorways reminiscent of the arches of the Main House's Corn Barn with simple wooden trim and decorative keystones. Paired barn-style doors swing outward on strap hinges. The façade is faced with vertical boards. The pitched roof has simple boxed eaves with an eave return on the north and south elevations. The north and south elevations are identical and are one bay wide and faced with wooden clapboarding with a single 12/12 window on the first story and a small fanlight with a decorative keystone set high in the gable face. Corner boards run from the Garage's concrete slab foundation to the eave return. The southern elevation is three bays wide with wooden clapboarding and three identical 12/12 windows.

### **Forty Acres, Interior**

#### Main Block, Interior

The Main Block of Forty Acres constitutes a central hall plan (see figures 3.1 and 3.2) that dates to the house's original 1752 construction. From 1771 to 1799, Elizabeth and Charles Phelps, Jr. altered the interior of the Main Block in accordance with their exterior additions and renovations,

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including commissioning local joiner Samuel Gaylord, Jr. (1742–1816) to refinish the interior spaces by covering the original vertical-board wall coverings with plaster, wainscot, and cornices that remain in place today. The Phelps’s dramatic reconfiguration of the exterior of the Main House corresponded to an interior reconfiguration of the central hall plan, combining the 1752 southern parlor and kitchen into a single formal parlor known as the Long Room and adding the present Back Hall (see figure 3.1). Alongside the construction of the Ells, these interior changes “served to expand and elaborate the formal spaces of the house, while removing its work spaces farther from view...and also enlarging both spatial and social distances between employers and employees.”<sup>10</sup> In the 20<sup>th</sup> century, James Lincoln Huntington entrenched this distance between the historic employers and employees through a restoration campaign that stripped much of the house’s interior of mid- and late 19<sup>th</sup>-century alterations while interpreting workspaces through a romanticized lens that stressed the house’s genteel connections to the Porter and Phelps families. The interior of the Main Block reflects these 18<sup>th</sup> and 20<sup>th</sup>-century developments while also revealing how enslaved and domestic laborers occupied, worked, and lived in these spaces.

The Main Block’s two-story Central Hall (see figures 3.1 and 3.2) dates to Moses Porter’s original 1752 plan for the house and was among the first generation of Connecticut Valley houses to incorporate a central hall instead of a staircase and rooms oriented around a chimney stack. The Central Hall’s woodwork and finishing predominantly reflects the remodeling of the house undertaken by Elizabeth and Charles Phelps, Jr. between the 1770s and 1780s when Gaylord installed new moldings and plaster. In addition to plastering the house’s walls, the Georgian-style woodwork executed by Gaylord consists of crown moldings, raised-panel wainscoting, molded baseboards capped by a chair-rail, four-paneled doors, and door moldings. The Central Hall’s molding, wainscoting, and baseboards are identical to those in the Northeast Chamber on the first floor. The straight-run staircase with carved newel posts and balusters (see photo 13) dates from the house’s original 1752 construction. The small Study at the east end of the Central Hall’s second story (see photos 21 and 24) dates to the Phelps’s 1799 reconfiguration of the Central Hall plan; Phelps Jr. installed a partition to create the present Study with floor-to-ceiling bookshelves on the room’s north and south walls.

The northern chambers—the Northeast Chamber and Northwest Chamber—on the first floor are part of the original 1752 footprint of the Main Block’s interior (see figure 3.1). The Northeast Chamber (see photo 14) largely reflects the design changes executed by Gaylord. The room’s outer walls are built out for special window treatments: the east wall accommodates splayed window jambs that house folding shutters with H-hinges affixed with wrought nails and splayed window seats (see photo 15). The area between the two east-facing windows houses built-in drawers while two closets are situated in the northeast and southeast corners of the room on either side of the windows. The built-out north wall, while not as thick as the east wall, accommodates a sliding shutter for the single north window in this room (see photo 16). This chamber also includes a full cornice of traditional crown and bead moldings, wainscoting with chair rail, and a fireplace in the northwest corner with a bolection molding—all painted green. The Northwest Chamber (see photo 17) reflects a remodeling campaign undertaken in the 1830s and 1840s to transform the room from a bedroom to a study for Theodore Greyson Huntington

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<sup>10</sup> Miller, *Entangled*, 196.

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(1813–1885), the son of Rev. Dan Huntington (1774–1864). Like the Northeast Chamber, the room has a fireplace in the northeast corner with a built-in cabinet reconfigured in 1840. The two windows in the room on the north and west walls have shutters that date to Gaylord’s work in the house. A door opening on the west wall holds one of the Main Block’s original front doors, removed by Phelps Jr. and reinstalled in 1799 (see photo 18); it leads into a small chamber in the 1771 Ell.

In 1799, Phelps Jr. created the southern chamber—known as the Long Room—and Back Hall by eliminating the 1752 kitchen and parlor and tearing down and rebuilding the southern chimney stack to provide one fireplace on each floor instead of corner fireplaces (see figures 3.1 and 3.2). Federal in style, the Long Room (see photo 19) is plastered with wainscoting capped by a thin band with recessed ornamentation. The room’s windows have double sliding shutters and the east windows are framed by a broad arch that partitions the room. The rebuilt southern chimney incorporated a Federal-style mantelpiece that repeats the ornamentation on the wainscoting (see photo 20). Like the Central Hall, the Back Hall incorporates Gaylord-designed Georgian woodwork.

The second floor of the Main Block largely repeats the floorplan of the main floor (see figures 3.1 and 3.2). Two northern bedchambers—the Northeast and Northwest Chambers—date to the original 1752 plan. The Northeast Chamber (see photos 22 and 23) includes a corner fireplace, and both rooms have Georgian baseboards, cornice moldings, window-sill moldings, and folding shutters executed by Gaylord. James Lincoln Huntington repainted the room in the 1960s in an effort to imitate the room’s original cedaring finish. A double wall between both bedrooms contains three closets and a passage added by Gaylord. The two southern chambers—the Southeast and Southwest Chambers—changed dimensions when Phelps Jr. created the Long Room beneath them and reconfigured the southern chimney stack: Phelps Jr. enlarged the southeastern chamber by relocating the western wall to accommodate a new fireplace (see figure 3.2). The Southeast Chamber includes a series of closets on the south wall built out to remain flush with the new chimney stack and Georgian woodwork including crown moldings and bolection molding around the fireplace (see photo 25). The Southwest Chamber contains very little finish work and is connected to the Southeast Chamber by a single doorway in the shared partition wall (see photo 26).

The third floor of the Main Block, accessed by a doorway in the Central Hall and attic of the 1771 Ell, is largely unfinished, reflecting the framing scheme undertaken in 1799 when Phelps Jr. replaced the house’s pitched roof with the present gambrel roof in anticipation of his son, Charles Porter Phelps, relocating from Boston to Forty Acres with his wife. The only finished room occupies the northern third of the attic space and was plastered, wallpapered, and finished in the 1870s. The rest of the attic’s framing members are visible.

#### 1771 Ell and 1799 Shed Addition, Interior

The interior of the 1771 Ell (see figure 3.1) is composed of the original 1771 frame and the 1799 shed addition to the north. Collectively, the 1771 Ell encompasses a Passage off the Main Block’s Back and Central Halls; a stairwell to the Ell’s Attic and “Prophet’s Chamber”; the

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Dining Room; a small Closet connected by a single doorway to the Main Block's Northwest Chamber; the 1799 Kitchen; the Keeping Room; and a Bathroom added in 1922 by Huntington. A small vestibule connects the 1771 Ell's Dining Room to the 1797 Ell's 1797 Kitchen. The Ell's second floor (see figure 3.2)—composed of an unfinished Attic that houses the Ell's chimney stack, Bathroom, and the Prophet's Chamber—is a space that may have housed enslaved and domestic laborers and was itself an extension of the house's workspaces, evidenced by the presence of a smokehouse in the Ell's central chimney.

The Dining Room and Keeping Room are housed within the original 1771 frame of the Ell (see figure 3.1). The Dining Room was the 1771 Ell's original kitchen, converted to a Federal-style Dining Room by Elizabeth and Charles Phelps, Jr. in 1799 with their renovation and expansion of the Main Block and 1797 Ell (see photo 27). Because the Long Room functioned as the family's formal sitting room, Phelps designed the Dining Room in mind as the family's private retreat. The room features Federal-style woodwork including a fireplace surround, plain wainscoting with a thin chair rail, door and window molding, and a series of built-in cabinets. The Keeping Room, to the west of the Dining Room, James Lincoln Huntington referred to as the "Pine Room" after he discovered finished pine partitioning beneath the room's plaster in 1943 (see photo 28). By 1965, Huntington had removed all of the room's plaster and planed some rough boards he salvaged from his renovation of the Corn Barn for the room's west wall (see photo 29). Huntington replaced a single window on this west wall with two windows present today. With its fireplace on the east wall, the room originally functioned as a small office space for Charles Phelps from which he could easily observe Forty Acres' workers, or a private parlor and occasional guest bedroom. The small vestibule that connects the Dining Room with the 1797 Ell features feather-edge partitioning as well as a small closet.

The 1799 Kitchen and adjacent Closets sit squarely within the shed addition erected by Phelps Jr. in 1799 (see figure 3.1). The 1799 Kitchen is consistent with the house's other Federal-period finishes and includes Federal-style planed-board wainscoting, chair rail, fireplace mantel and surround moldings similar to those found in the Dining Room and the Long Room (see photo 31). The wide cooking fireplace features a brick firebox, bake oven, and iron crane mortared to the left jamb of the firebox (see photo 30). The room's present blue-gray color is a close match of the room's original paint scheme. To the west of the 1799 Kitchen is a small passageway, Closet, and Bathroom, the latter added between 1921 and 1924 by Frederic Dane Huntington. This bathroom replaced the 1799 Kitchen's pump and sinkroom. East of the 1799 Kitchen is a small Closet that houses the Main Block's original front doors, relocated here in 1799, and a small corner cupboard.

The second story of the 1771 Ell contains two primary rooms, a room housing a smoke oven, now used as an Attic, to the east and a room called the "Prophet's Chamber" to the west (see figure 3.2), a term dating to its early 20<sup>th</sup>-century use as the summer lodging of James Otis Sargent Huntington, an American Episcopal priest and professed monk who founded the Order of the Holy Cross, a Benedictine monastic order for men. To the east of the Attic is a partitioned Bathroom likely added in 1922 by Huntington. The 1771 Ell's central chimney stack dominates the Attic space (see photo 32) and takes up most of this room's west wall. The east face of the chimney stack features a smoke oven. The eastern wall is clad in wide, horizontal boards (see

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photo 33). The irregular slope of the Ell's roof is likewise visible from the Attic, with the original 1771 rafters visible on the southern slope and the sawn members of the 1799 shed addition visible on the northern slope. The Prophet's Chamber has a low, plastered ceiling and the walls are clad in smooth vertical wooden boards (see photos 34 and 35). The Prophet's Chamber was enlarged by Huntington in 1922 when he eliminated "the room adjoining" to the west "which was too small to be used except for a closet."<sup>11</sup> The room's west wall bears evidence of this wall between the two western windows (see photo 34).

### 1797 Ell, Interior

The interior of the 1797 Ell, like the exterior, is divided into three primary areas: the 1797 Kitchen connected to the 1771 Ell by a vestibule and doorway to the Keeping Room, the Woodshed, and the Corn Barn (see figure 3.1). A small Apartment, originally occupied by Scottish gardener John Morrison, occupies the second story above the 1797 Kitchen and is accessed by a single straight-run flight of stairs in the Woodshed as well as a winding stairway from the 1797 Kitchen. The 1797 Kitchen and Woodshed, the only portions of the Ell that date to its original 1797 construction, are Federal in design, while the Corn Barn to the south reflects modern construction methods applied in 1929 by Huntington.

The 1797 Ell's single chimney stack serves a large cooking fireplace (see photo 36) on the south wall of the 1797 Kitchen—the largest fireplace in the Main House at nearly eight feet wide. The hearthstone and lintel of the bakeoven are all of Longmeadow stone and an iron crane is mortared into the left jamb of the firebox. Huntington repointed the fireplace shortly after removing lath and plaster covering the fireplace in 1924. The remainder of the south wall is sheathed in wide, vertical wooden boards. The 1797 Kitchen has almost no decorative woodwork, although the multi-paned door with sidelights on the eastern wall (see figure 3.1) exhibits elements of the Federal style found in the other 1790s spaces of the house. Simple wainscoting with a thin chair rail runs on most of the kitchen's walls. The doorways to the vestibule and the Keeping Room on the north wall (see figure 3.1) are at a slightly higher elevation than the floor of the 1797 Kitchen (see photo 37); the Keeping Room's door is a simple four-panel door while the door to the vestibule and Dining Room is a wider two-ply door. A series of ancillary rooms original to the 1797 Ell, including a hallway, Cheese Room (see photo 38), Pantry, storage closet, and pump room, are located just west and south of the kitchen and fireplace (see figure 3.1). The pump room provides access to the cellar.

The Woodshed is a quasi-interior space open to the elements with five Federal-style arches on the 1797 Ell's east façade and an open doorway and window to the western Stoop. The walls of the Woodshed are clad in planks. A doorway on the northern wall leads to the 1797 Kitchen while another doorway on the south wall leads to the Corn Barn (see figure 3.1). A partition wall frames the Ell's original 1799 outhouse along the shared southern wall between the Corn Barn and Woodshed. A single flight of stairs runs along the northern wall, providing access to the small Apartment above the 1797 Kitchen.

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<sup>11</sup> James Lincoln Huntington, Scrapbook, 1922–1936, 1.

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The interior of the Corn Barn consists of a single large room with exposed wall and roof framing members recycled from the original 1797 structure and circular-sawn members that date to Huntington's reconstruction in 1929 (see photo 39). The eastern wall is dominated by the arched doorway to the farmyard set on modern rollers to roll open toward the south. Two square windows are set in the western wall. The Corn Barn's northern wall shows the exposed framing system of the original 1797 Ell, which Huntington left in place.

### Chaise House, Interior

Like the Main House, the Chaise House features a central hall plan flanked by a Living Room to the south and a Dining Room and Kitchen to the north on the first floor. The second floor has three bedrooms—the Southwest and Southeast Chambers to the south of the Hall and the Northeast Chamber to the north of the Hall (see figures 3.1 and 3.2). Much of the Chaise House's interior decoration is a Colonial Revival interpretation of Georgian and Federal designs composed of recycled materials from the original 1795 carriage house. Several exposed framing members in the Living Room, the Hall and Living Room floors and stair treads, and vertical support beams in the cellar are all reused from the 1795 structure. The framing members in the Living Room have scribe marks (see photo 42) where the joists meet the room's beams, some of which may be original, while others may have been added by Huntington for decorative appeal.<sup>12</sup> Much of the interior hardware is recycled as well, although not from the 1795 carriage house. Huntington purchased antique hardware at an auction in Gilbertville, Massachusetts, which he installed throughout the house with imitation wrought nails.

Overwhelmingly, the interior finishing of the Chaise House is machine-made Colonial Revival-style moldings, fireplaces, wainscoting, four-panel doors, and floors. The Hall's straight-run staircase (see photo 40), Georgian in derivation, features simple turned banisters and newel post while the walls are clad in simple board wainscoting with a molded chair rail above. At the western end of the Hall Huntington built a closet and safe to house the family's historical manuscripts. These were likely removed in the house's partial conversion into an apartment unit in 1955. The space where this safe was once located is now a Bathroom that also subsumed the original pantry. The Living Room features a large fireplace that occupies most of the western wall with Georgian-style paneling (see photo 41). To the north of the fireplace is a small closet. The remaining walls have raised panel wainscoting with plastered walls above. The Dining Room features a Federal-style fireplace on the north wall; the rest of the room has Federal-style baseboards and a simple crown molding. The Kitchen, located in the northwest corner of the Chaise House, reflects the changes to the house as a result of converting part of the first and second floors into an apartment in 1955 and features wooden cabinetry and modern laminate countertops. The apartment conversion transformed the Chaise House's laundry room into a separate Apartment Kitchen and the northwest bedroom on the second floor into the Apartment Northwest Bedroom. Through this reconfiguration, Huntington moved the doorway to the back porch (originally in the laundry room) to the northern wall of the Kitchen, where it remains today (see figure 3.1).

<sup>12</sup> Federer, "Historic Structures Report: The Chaise House and Corn Barn," 31.

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The second floor of the Chaise House largely matches the footprint of the first floor with two bedrooms on the south side of the Hall (see figure 3.2). The Southwest Bedroom features a Federal-style mantelpiece that matches the mantel in the dining room. The Southeast Bedroom is connected to the Southwest Bedroom by a door in the room's western wall. The Northeast Bedroom north of the Hall has been converted into an office and has a large, cedar-lined Closet accessed from the room's northern wall. A doorway on the western wall leads into the Chaise House apartment's second floor.

### Chaise House Apartment, Interior

The Chaise House apartment sits squarely within the southern end of the Corn Barn subsumed by Huntington's reconstruction of the Chaise House in 1930 (see figure 3.1). The apartment encompasses the Chaise House's original laundry room and shed area on the first floor and a bedroom and a bathroom on the second floor. Huntington created the current apartment in 1955 by removing a connecting doorway between the Chaise House Kitchen and laundry room and partitioning the upstairs Hall (see figures 3.1 and 3.2). The main floor of the apartment is accessed through the southern archway of the Corn Barn, which opens into a small unfinished Vestibule. A small entryway beneath the apartment's staircase is aligned with the Chaise House's northern chimney stack and the house's original incinerator is still visible on this chimney (see photo 43 and figure 3.1). The apartment's Kitchen is rectangular and features wooden cabinets that date to 1955 and modern laminate countertops along the west wall; an Andersen window is aligned symmetrically over the Kitchen sink (see photo 44). The original entrance to the Chaise House's back porch, also on the west wall, was removed by Huntington in 1955 and relocated to the Chaise House's Kitchen (see photo 45).

The apartment's second floor is accessed by a flight of stairs in the northeast corner of the Kitchen (see figure 3.2). The single Bedroom and small Bathroom each have hardwood floors, radiators, and four-panel doors with imitation latch hardware (see photo 46). A series of wall sconces with decorative Sandwich glass can be found throughout the second floor (see photo 47). In 1978 the Porter-Phelps-Huntington Foundation removed the northern wall of a former hallway to enlarge the apartment Bedroom into its present configuration.

## **Phelps Farm**

### Charles Porter Phelps Farmhouse, Exterior

The Charles Porter Phelps Farmhouse (HAD.318; hereafter the Farmhouse) is a rear-facing L-plan, side-gabled, high-style Federal 2½-story house with five bays on the primary south façade and two bays on the east and west elevations (see figures 3 and 6.1–6.4). The Farmhouse constitutes an original 1816 plank-framed structure, an addition completed in 1822 (collectively referred to as the "Main Block" hereafter), and an Ell built ca. 1825. The pitched roof of the Main Block is covered in asphalt shingles and has two chimney stacks internally located at the north and south ends of the roof. The Main Block has 12/12 double-hung windows with wooden louvered shutters painted green. Covered in wooden clapboards and wide wooden corner boards, the Main Block rests on an excavated stone foundation faced with granite blocks on the exterior



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and was slightly elevated from the surrounding land when builders spread the excavated soil to create a low mound. A low stone wall and a short flight of Stone Steps (HAD.994) that approach the primary entrance marks this change in elevation (see photo 49). From its initial construction in 1816, the Farmhouse expanded in two additions: the northern “piazza” or back porch and northern bay that comprises the house’s L-shaped footprint in 1822; and an Ell that extends to the east of the Farmhouse built ca. 1825 (see photos 48–57 and figures 5.1 and 5.2). The exterior of the Farmhouse, especially the roof, has severely deteriorated from neglect and weather; the southern slope is presently covered by tarps to prevent further deterioration of the Farmhouse’s roof.

As completed, the initial 1816 Farmhouse and 1822 addition exhibit several interior and exterior features that confirm that Osborn, Jones, and Phelps were familiar with the work of architect Asher Benjamin, whose published works such as *Country Builder’s Assistant* and the *American Builder’s Companion*, in addition to the notoriety and presence of Benjamin’s work in Boston and the Connecticut Valley, informed the final design of the house. The Farmhouse has several design features that resemble other known and extant Benjamin designs in the Connecticut River Valley and in his published works. A decorative beaded cornice runs along the southern, western, and northern elevations of the second story (see photo 58). It is an exact match for a cornice design (“Plate 13: Of Cornices”) published by Asher Benjamin in 1806 and resembles the cornice of the Benjamin-designed Leavitt-Hovey House in Greenfield, Massachusetts (1797, today the Greenfield Public Library, Main Street, Greenfield, GRE.53).<sup>13</sup> Interior woodwork (see below) closely matches that of Benjamin’s designs and the Benjamin-designed Charles Leonard house in Agawam, Massachusetts built in 1807 (Main Street, Agawam, AGA.28, HABS MA-2-50). The decorative architrave of the window for the Winter Kitchen on the northern elevation of the Main Block likewise exhibits a Benjamin-inflected design (see photo 59).

A six-bay, rectangular, 1½-story mass, the Farmhouse’s Ell extends from the northeast corner of the Main Block and is connected by a single doorway between the Main Block’s winter kitchen and the Ell’s summer kitchen. Referred to as the “backhouse” in Phelps’s accounts, a woodhouse with a shed roof constructed in 1837 ran along the southern elevation (see figures 13 and 14) and extended to the east of the Ell, but has since been removed, likely in the 1920s when a sleeping porch was installed on the Ell’s southern elevation. The Federal-style Ell has a shed roof that slopes to the north and is covered with asphalt shingles; a single chimney stack in the middle of the Ell rises through the northern slope of the roof. The eaves on the north and south sides of the Ell feature a decorative cornice with triangular shapes. Unlike the Main Block, many of the Ell’s 6/6 windows are unshuttered or have wooden louvered shutters in varying degrees of deterioration. The Ell rests on a foundation of mixed materials, portions of which are made of excavated stone, modern poured concrete and concrete blocks, and brick.

Like Forty Acres, the symmetrical façade of the Farmhouse’s Main Block includes a central doorway that has deteriorated. Two paired engaged pilasters flank either side of the wooden six-panel front door; the upper two panels of this door are single-pane windows. A weathered two-panel screen door covers the front door. This entrance once featured a Federal-style portico,

<sup>13</sup> Benjamin, *American Builder’s Companion Reprint*, 57.

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which collapsed in the winter of 2021–2022 (see photos 48–50 and figures 6.1, 11, and 12).<sup>14</sup> Two paired square columns supported the pedimented portico, which featured a decorative entablature with a rope molding design similar to the interior designs of the house’s woodwork (see photo 94). Twelve-over-twelve windows with wooden louvered shutters painted green occupy the two bays on either side of the front entrance, a pattern repeated on the second story where a single 12/12 window with shutters is centered above the front door. A combination of modern metal and older wooden window screens are installed on these windows. The windows feature an architrave capped by a simple entablature. The southern elevation of the Ell is also visible from the house’s primary façade (see photo 52). Three 6/6 windows occupy the westernmost bays of the Ell while a screened-in porch and set of garage doors with a shed roof run along the remaining three bays to the east of these windows. The fenestration of the second story is more irregular with four 6/6 unevenly spaced windows.

The western elevation of the Main Block (see photos 48 and 57 and figure 6.2) is three bays wide with a symmetrical fenestration on the first and second stories composed of three evenly spaced 12/12 windows with wooden louvered shutters and modern metal and older wooden screens. Originally, this elevation was two bays wide prior to the construction of the northern addition in 1822. The rear-facing 2½-story addition that constitutes the Farmhouse’s L-shaped plan is visible from this elevation—the second story extends to the north past the first story to create a recessed porch (see figures 5.1, 5.2, and 6.2). A decorative beaded cornice runs horizontally between the second story and gable face and is present beneath the eaves of the gable. The cornice breaks where the 1822 addition meets the portion of the Main Block that dates to 1816, indicating the cornice is likely original to the house’s initial construction (see photo 58). A ribbon composed of four windows covered with wooden louvered shutters is situated near the peak of the gable face.

The Main Block’s northern elevation (see figure 6.3) is dominated by the 2½-story addition that encompasses this elevation’s three westernmost bays (see photos 56 and 57). The construction of this addition altered this elevation’s original configuration, which largely mirrored the primary southern façade. From this elevation, the ground-floor recessed porch beneath the second-story overhang features three Federal-style blind arches with wooden keystones supported by square columns with modern brick bases. The porch—referenced by the Phelps family as the “piazza”—rests on a poured-concrete slab. A six-panel wooden door in the western bay of this unit is aligned with the doorway on the primary façade and is surrounded by a simple Federal-style architrave design with engaged pilasters. Like the primary doorway, a two-panel screen door covers this door. To the west of this doorway are two 12/12 windows with wooden screens. Unlike the primary and western elevations, the wall along the main story of the addition is clad in wide, horizontal beaded boards. Above the blind arches on the second story are two evenly spaced 12/12 windows with louvered wooden shutters; this section is clad in wooden clapboards and these windows feature a more elaborate Federal-style architrave design than those on the rest of the house’s elevations. The addition’s gable face is clad in wide, smooth horizontal boards and has a central boarded-up fanlight window. The pitch of the gable is lower than that of the Farmhouse’s roof. As on the western elevation, the beaded cornice horizontally separates the gable and the second story and runs beneath the gable’s eaves. The remaining visible bay

<sup>14</sup> Portions of the portico have been salvaged and are in storage.

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between the Farmhouse Ell and the 2½-story addition features a single elaborate 12/12 window on the first and second stories. The architrave of the first-story window features a detailed entablature with a denticulated cornice (see photo 59); the second-story window has no dentils but the tall entablature is flush with the beaded cornice.

The northern elevation of the Farmhouse's Ell is six bays wide (see photo 55 and 56 and figure 6.3). Two ground-floor doorways with wooden barn doors occupy the two eastern bays. A hole in the sloped roof above these doorways has caused significant deterioration in the eastern portion of the Ell due to exposure to the elements. Since spring of 2022, this hole has been covered to prevent further deterioration inside the Ell. To the west of these doorways are three 6/6 windows. A doorway with a four-panel wooden door occupies the westernmost bay of the Ell. Covered by a collapsed pediment supported by two brackets, the doorway features a simple Federal-style architrave and is approached by a short flight of concrete steps. Photographs taken by James Lincoln Huntington in the 1920s reveal that the former pediment is a later addition.<sup>15</sup> This doorway, which leads into the Ell's Summer Kitchen, serves as the primary entrance to the house at present. Clad in wooden clapboards with wide corner boards, this elevation of the Ell has a cornice with a triangular pattern that runs beneath the eaves. The western elevation where the Ell extends outward from the Main Block is an unbroken clapboarded wall on the first story, while the half-gable face formed by the slope of the shed roof is clad in smooth horizontal wooden boards. A single shuttered window is situated near the junction of the Ell and the Main Block. A simple cornice runs beneath the eaves of this half-gable and separates the first and second stories.

The eastern elevation of the Main Block is three bays wide and is devoid of many of the Federal-style details found on the other elevations (see photos 51, 53, and 54 and figure 6.4). An exterior cellar entrance with a pitched roof occupies the southernmost bay. The fenestration on the first story consists of two paired 12/12 windows on the outer bays with a single 8/8 window placed symmetrically between these windows. None of these windows have the wooden louvered shutters found on the rest of the Farmhouse. The fenestration of the second story is unaligned with the windows of the first story: two 12/12 windows on the outer bays flank an 8/8 window; these windows retain their wooden louvered shutters. A single 9/9 window is situated in the gable face. Unlike the west elevation, the Benjamin cornice design is not present between the second and third stories nor on raking cornice of the gable. Instead, the eaves return and feature a simple cornice design. The east elevation of the Ell features a simple shed addition covered with wooden novelty siding on its north and south sides and open to the east.

### Manager's Cottage, Exterior

The Manager's Cottage (HAD.1313) is a rear-facing L-plan, Colonial Revival- and Shingle-style two-story house (see photos 60–62 and figure 3). The structure's gambrel roof is covered with asphalt shingles; a single chimney stack rises from the center of the roof's peak. The house's 1½-story unit, which comprises the L-plan, has a chimney on the northern slope of its pitched roof. A simple cornice runs beneath the eaves. The entire house is covered in wooden shingles painted

<sup>15</sup> James Lincoln Huntington, Scrapbook, 1922–1936, 20.

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brown in a similar shade to the Farmhouse and rests on a poured concrete foundation. Above all of the house's 1/1 windows is a subtle hood flush with a simple entablature design to protect the windows from the elements. Ruth Huntington Sessions (1859–1946) commissioned Northampton architect Frank L. Huxley (1869–1928) to design the house in 1912 as a “foreman’s house.”

The primary west façade of the Manager’s Cottage is three bays wide (see photo 60 and figure 15); a two-story gabled unit projects from the slope of the gambrel roof and constitutes the façade’s southern bay. A single 1/1 window is situated symmetrically on the first and second story of this unit. The two bays to the north are covered by the front porch, which wraps around the primary façade and the northern elevation recessed beneath the gambrel roof. On the façade, the porch roof projects slightly outward from the gambrel roof and is supported by wooden Tuscan columns painted white. A simple wooden baluster runs between these columns. The porch is accessed from the central bay by a flight of modern unpainted wooden steps with wooden handrails that leads to the front door.

The northern elevation is four bays wide (see photo 61); the eastern bay constitutes the 1½-story unit that comprises the house’s L-shaped plan. Below the western bay is a three-pane transom window in the foundation wall. A single square 1/1 Andersen window in this bay is situated just below the eaves. The remaining two bays each have a single 1/1 window. The wrapped front porch is visible from this elevation as well. The second story has two paired 1/1 windows. A four-pane transom window is situated centrally near the peak of the gambrel roof, and above this window is a small grate for ventilation to the attic.

The eastern elevation of the Manager’s Cottage is four bays wide and is dominated by the 1½-story unit that extends east and encompasses the three northern bays (see photo 62). The southernmost bay of the 1½-story unit shows evidence of a recessed porch beneath the gable face, since filled in by exterior walls and a set of corner windows at the southeast corner of this unit. The foundation beneath this bay is made of modern concrete blocks instead of the poured concrete characteristic of the rest of the house. A wide band of trim and simple horizontal cornice runs along this bay and partially separates the first and second stories before stopping at the central bay of this unit. A single door with a modern vinyl screen door is in the central bay and is accessed by a short flight of modern wooden stairs with simple wooden handrails. The northern bay and gable face of this unit each have a single-pane square window. The remaining southern bay on the main story has a shed-roofed cellar entrance at the juncture between the two-story portion of the house and the 1½-story unit. A single 1/1 window just above this cellar entrance is on the main story. The second story features a long shed dormer that spans the entire length of the gambrel roof and has a 1/1 window and single-pane transom window.

The southern elevation is four bays wide (see photo 62). Two three-pane transom windows in the foundation wall are situated symmetrically below the main story’s two 1/1 windows. The two bays of the 1½-story unit visible on this elevation have a 1/1 window and the matching corner window at the southeast corner of this unit. Two evenly spaced 1/1 double-hung windows are on the second story, and a four-pane transom window and ventilation grate are situated near the peak of the gambrel roof.

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### Outbuilding Complex

The Outbuilding Complex (see photos 63 and 76 and figures 3, 15, 16, and 17) is situated roughly 100 feet north of the main farmhouse and faces south toward the farm's driveway and farmyard. Five structures presently make up the Outbuilding Complex: the Horse Barn (HAD.1085), Dairy Barn (HAD.1086), Wooden Stave Silo (HAD.999; hereafter the Silo), Hay Barn (HAD.1087), and Milkhouse (HAD.1088). Through a series of shed additions, all of these structures are contiguous; the Milkhouse, Dairy Barn, and Hay Barn form a secondary farmyard and livestock area formerly used as a holding pen to bring individual cattle from the Dairy Barn to the Milkhouse. Several of these structures have significantly deteriorated and partially or completely collapsed. Because of their poor condition, the interior arrangements and framing systems of the Outbuilding Complex are difficult to determine, but the Dairy Barn exhibits square-ruled, timber frame construction and the Hay Barn includes multiple hand-hewn, mortised-and-tenoned, and square-ruled framing members potentially salvaged from an earlier structure. The Milkhouse, Horse Barn, and Silo reflect balloon-frame methods of construction. To the east of the Outbuilding Complex, Concrete Foundation Remains (HAD.998) suggest the existence of a previous structure, possibly that of a former tractor and equipment shed (this resource is considered noncontributing).

The Horse Barn (HAD.1085) is the westernmost structure of the Outbuilding Complex and is a gambrel-roofed novelty-sided structure that is three bays wide and two bays deep and rests on a concrete foundation. Previous documentation has ascribed several possible construction dates for this building, although it appears to be on the property by 1915.<sup>16</sup> The Horse Barn replaced an earlier gable-front barn on this site and is roughly 30 by 30 feet. The Horse Barn is oriented south toward the Farmyard, with the primary barn entry and pedestrian entry beneath the south gable (see photo 64). The single barn door is set on a rolling track that rolls to the west; the pedestrian entry and a single window are just east of this entrance. Above this entrance is a hatch into the hayloft; set high in the gable face is a hatch vent that swings down. The western and eastern elevations have two windows aligned above the interior horse stalls (see photo 65). The northern elevation has a single window vent in the gable face, but is otherwise dominated by two shed additions; the westernmost shed addition—which is contemporary with the structure's construction—is collapsed. The easternmost shed addition postdates the structure's construction and connects the Horse Barn to the nearby Dairy Barn (see photos 66 and 67).

The Dairy Barn (HAD.1086) is located just east of the Horse Barn. Its 2009 documentation ascribed a ca. 1900 construction date, although its framing system implies an earlier 19<sup>th</sup>-century construction date (see figure 8).<sup>17</sup> The Dairy Barn is a gable-front structure that is three bays wide and five bays deep and rests on a modern, poured concrete foundation; the barn's four bents are roughly twelve feet apart (see photo 68). A portion of the roof extends to the east to create a short, side-aisle addition that has collapsed but was once used as a tool storage room. Much of the central structure is partially collapsed, with significant deterioration on the northern and

<sup>16</sup> Bernhard-Armington, Charles Porter Phelps Farm, 2.

<sup>17</sup> *Ibid.*, 2.

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eastern elevations and southern gable. Clad in vertical wooden sheathing, the Dairy Barn reflects the significant alterations undertaken by the Sessions family to modernize and expand Phelps Farm's dairy enterprise. While the interior framing system is composed of some square-ruled or salvaged framing members, the structure was lifted ca. 1920 to pour a modern, concrete foundation and concrete slab necessary for hygienic and sanitary standards as the dairy industry evolved throughout the 20<sup>th</sup> century. The interior concrete floor is scored with deep troughs that run from east to west at regular intervals to collect manure and better facilitate cleaning the barn, a modern innovation implemented by John A. Sessions (1899–1948) in the 1920s. Two rows of metal stanchions line these concrete troughs in addition to components of the barn's former automatic barn cleaner, which pushed manure from these concrete troughs into the adjacent secondary barnyard to the east. Likewise, the southern elevation has been significantly altered to make the barn a more efficient structure. The original swinging doors and transom window were replaced with rolling doors set on an exterior track with Myers Stayon Adjustable rollers. These double-leaf doors are situated symmetrically beneath the gable face and each has a single square window. Two square windows are to the west of this entrance and a single square window is situated at ground level to the east. The gable face, which has completely collapsed, shows evidence of a former hay loft vent with hinges that swing down, but previously had double doors that swung outward on hinges (see figure 16). The western elevation of the Dairy Barn features three square windows and two ground-level pedestrian doorways. The northern elevation includes a single central window at ground level (see photo 67). The eastern elevation of the structure and the roof have completely collapsed.

The Dairy Barn is attached to the Wooden Stave Silo (HAD.999; hereafter the Silo) and Hay Barn at its northeastern corner. Partially collapsed, the Silo is one of several silos that stood near this site, including a trench silo. The extant Silo (see photo 69) is a ca. 1900 circular wooden stave silo built with horizontal steel bands; it rests on a poured-concrete foundation. The presence of a non-extant silo (HAD.959) is signaled by the remains of a concrete foundation adjacent to the Silo. This was a gable-faced silo, known in the family as the "red silo," and was relocated to the property in 1970 from the Searle family farm.<sup>18</sup> It collapsed sometime after 2015 and was subsequently removed from the property; the foundation is considered noncontributing.

Previous documentation ascribed a ca. 1910 date to the Hay Barn (HAD.1087); by 1910, this barn was extant on the property (see figure 10).<sup>19</sup> The Hay Barn is four bays wide and one bay deep and is side-gabled with a modern asphalt-shingle roof. The northern elevation rests entirely on a poured-concrete foundation while many of the structure's primary framing members rest on raised concrete posts. Portions of the framing system appear to predate the Dairy Barn and include several hand-hewn, mortise-and-tenoned, and square-ruled framing members potentially salvaged from an earlier structure (see photo 73). The roof is a modern balloon-frame rafter system and other elements of the framing system, including the braces, appear modern. The western half of the Hay Barn has partially collapsed, while the eastern half of the structure still stands with its interior hayloft visible and partially collapsed. Like the Dairy Barn, the Hay Barn

<sup>18</sup> Bernhard-Armington, Charles Porter Phelps Farm, 2; Liz Scott, Interviews with Miller and Whetstone, 2021–2022.

<sup>19</sup> Bernhard-Armington, Charles Porter Phelps Farm, 2.

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is clad in vertical wooden sheathing all applied at one time. The southern elevation of the Hay Barn (see photo 70) features a large central doorway and a high-set window into the hayloft at the eastern end of the structure. The eastern elevation has only the unadorned gable face while a single six-pane square window is evident on the uncollapsed portion of the western elevation (see photos 72 and 75). The northern elevation features a large entrance aligned with the southern elevation's entrance and includes a rolling track door system to provide access between the secondary farmyard and the Northern Meadow (HAD.997) (see photo 71). A single square window and two doorways to the west of this large entrance provide access to the western portion of the structure.

The Milkhouse (HAD.1088) was constructed in 1926 and has completely collapsed, but was at one time a one-story, side-gabled structure with shed additions to the north and south (see photos 74 and 75 and figure 15). The Milkhouse rests on a modern concrete-block foundation and many of the structure's interior walls appear to be made of this same material. To the east of the Milkhouse was a tractor shed (not extant), which has since collapsed with little visible material evidence of its presence. Archeological evidence further east of this site, the Concrete Foundation Remains (HAD.998), exists for a non-extant outbuilding, potentially the aforementioned tractor shed.

#### Charles Porter Phelps Farmhouse, Interior

The Charles Porter Phelps Farmhouse (HAD.318; hereafter the Farmhouse) has an L-shaped footprint that encompasses a central-hall plan with two rooms on either side of the Hall, which runs between the façade's front door and the door along the recessed porch on the northern elevation. Prior to the 1822 addition, the house's footprint was rectangular and similar to the Forty Acres Main House (HAD.319), with two rooms of roughly equal size on either side of the Hall. The Farmhouse's Ell is connected by a single doorway between the Winter and Summer Kitchens (see figure 5.1). The Farmhouse has two staircases: a straight-run staircase that connects the cellar, first, and second floors and a narrow service staircase that runs from the cellar to the attic (see photo 95 and figures 5.1 and 5.2). The Farmhouse's two chimneys service six fireplaces on the first and second floors; the Ell's single chimney has one flue for the Summer Kitchen's cooking fireplace. Few changes have been made to the house's formal spaces, such as the Library and Music Room, while working and private spaces, including the Summer Kitchen and Bathrooms, were modernized in the mid-20<sup>th</sup> century. As the farm expanded, these efforts to modernize the Farmhouse coincided with the need to provide housing for farm laborers; the 1949 conversion of a pantry into a Kitchenette between the Dining Room and Winter Kitchen (by contractor Roland Vanasse) reflects these efforts to divide the Farmhouse's extensive floor plan to accommodate farm workers. The most extensive changes to the interior are the result of exposure to the elements, vandalism, and destruction from animals. Portions of the Farmhouse's roof have deteriorated, allowing significant rainwater infiltration into the Library, Music Room, and western bedchambers on the second floor. Due to the structural conditions of the Ell, a more thorough physical investigation was not possible for the easternmost portion of the Ell and its second story.

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The Hall of the Farmhouse features Federal-style woodwork, including simple door architraves, baseboards, plain wainscoting, and a thin wooden chair rail. The Hall is bisected by a doorway that separates it into southern and northern halves (see figure 5.1). The house's central staircase (see photo 80), located in the southern portion of the Hall, has simple wooden balusters and a newel post. The northern portion of the Hall is slightly wider with a set of glass-pane accordion doors on the western wall that open to the Music Room and a closet and a doorway to the Vestibule on the northern wall. A single column set off-center marks the original northwestern corner of the Hall prior to the completion of the 1822 addition that expanded the Hall to the north and created the present Music Room (see photo 81 and figure 5.1). Like the southern section of the Hall, the northern portion of the Hall and Vestibule includes Federal-style architraves, baseboards, wainscoting, and chair rails.

The southwestern chamber on the first floor, known as the Library, and the northwestern chamber, referred to as the Music Room, are two of the most high-design Federal-style interior spaces. The Library (see photo 82) has a simple wooden floor and plaster walls and ceiling; the plaster on the eastern portion of the ceiling is failing from water infiltration. The Library's east, south, and west walls all have bookshelves that rest on a built-out frame level with the sills of the room's windows. On the south wall, this frame is built far enough out from the wall to accommodate a radiator below the eastern window and provides window seats for the two south windows and single west window. A decorative band of trim runs around this frame and matches the design on the room's mantelpiece. Each window has a pair of two-panel folding shutters. A denticulated cornice runs along the top of the bookcases and a detailed baseboard with a rope molding design that matches the house's former portico runs throughout the room. The Library's mantelpiece (see photo 83) is set into the northern wall and is flanked by a pair of doorways set within niches formed by attenuated columns that support rounded arches. The western doorway leads to a closet while the eastern doorway leads into the northern portion of the Hall. The mantelpiece features a pair of attenuated columns supporting an elaborate mantel shelf reflective of Asher Benjamin's interior designs.

Like the Library, the Music Room (see photo 84) exhibits similar high-style Federal designs. A long, rectangular chamber, the Music Room's present dimensions are the result of the 1822 addition that transformed the room from its original use as a bedchamber (see figure 5.1). The room has a simple wooden floor with plaster walls and ceilings; the walls in this room were once papered, but much of the wallpaper has peeled from exposure to the elements. Simple wainscoting and chair rails are found throughout the room. The western wall exhibits a similar frame and bookcase design as the Library with bookshelves that stretch from the window sills to the room's ceiling. Two cupboards built into the frame on which the bookshelves rest are centered below the west wall's two windows. The room's windows—two on the west wall and two on the north wall—have a pair of four-panel folding shutters like the Library; the two upper panels where the shutters meet when closed have a heart cut through the panel. The east wall of the room is dominated by a pair of folding doors with ten-pane windows that lead into the central hall. The southern wall shares a chimney with the library's fireplace and has a simple Federal-style surround and entablature (see photo 85) that resembles an Asher Benjamin design (Plate 28, *Country Builder's Assistant*, 1805). The firebox is bricked in.



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The two rooms on the east side of the Farmhouse—the Dining Room and Winter Kitchen—are divided by a double wall (see figure 5.1). The room connecting the Dining Room and Winter Kitchen, originally a pantry, was outfitted in 1949 as a Kitchenette (see photo 86) for an apartment created in the Dining Room. This change reflects the farm’s expansion during the Sessions family’s tenure here and their interest in providing more space to house lodgers and farm laborers. This Kitchenette still contains its mid-century laminate cabinetry, sink, KitchenAid-brand dishwasher, and a Black & Decker-brand 20-inch electric stove. To complete the apartment, a modern Bathroom with a vinyl shower enclosure, most likely originally a closet, opens into the Dining Room and shares the remainder of the space within the double wall. The Dining Room is a small, rectangular chamber with simple wainscoting and chair rail similar to the Hall and Music Room (see photo 87). While referred to as the Dining Room, the room may have once functioned as an office, according to Ruth Huntington Sessions’s recollections.<sup>20</sup> With a wooden floor and plastered walls, the most obvious change to this space is the failing drop ceiling that reveals the original plaster ceiling. On the east wall, two paired 12/12 windows have a pair of nine-panel folding shutters; the two windows on the south wall have a pair of six-panel folding shutters. The doorway into the Bathroom on the north wall stretches from the floor to the ceiling of the room and features a single two-panel door and a one-panel cupboard above the doorway.

The Winter Kitchen (see photo 88) is a large, rectangular chamber with wooden floors, papered walls, and a plastered ceiling; the wallpaper in this room is mostly intact. Ruth Huntington Sessions’s autobiography suggests that after the completion of the Farmhouse’s Ell, this room may have functioned as a dining room.<sup>21</sup> A simple wainscoting and chair rail runs throughout this room slightly above the sills of the room’s windows. A large cooking fireplace (see photo 89) with bakeoven dominates the southern wall of this chamber and stretches between the doorway to the Dining Room and a doorway into the northern portion of the Hall. The fireplace’s simple Federal-style architrave and mantelpiece matches the fireplace surround in the North C Bedroom<sup>22</sup> above the Winter Kitchen—both these fireplaces are a direct match to an Asher Benjamin design (Plate 21, *Country Builder’s Assistant*, “A Chimneypiece”). Like the Dining Room, the east wall has two paired windows; the north wall has only one window and a pair of double two-panel doors that lead to the Ell’s Summer Kitchen. The west wall has two doorways: the southern doorway leads to the Hall while the northern doorway leads to a straight-run service staircase with winder stairs at the upper and lower landings. The doorway to the staircase has two panels and two single-pane windows with simple latch hardware.

The Summer Kitchen (see photo 90 and figure 5.1) in the Farmhouse Ell reflects more substantial modernization efforts on the part of the Sessions and Scott families in the mid-20<sup>th</sup> century. Ruth Huntington Sessions reflected that in the late 19<sup>th</sup> century the Summer Kitchen featured an “old, wooden pump in the center of the room and its trough underneath...” in addition to a cheese room and workroom.<sup>23</sup> The room’s current arrangement reflects a remodeling campaign undertaken in the 1960s. The Summer Kitchen’s floor is covered in

<sup>20</sup> Sessions, *Sixty-Odd*, 298.

<sup>21</sup> *Ibid.*

<sup>22</sup> The Farmhouse’s bedrooms are referred to by a direction and letter: South A, South B, North C, and North D.

<sup>23</sup> Sessions, *Sixty-Odd*, 298.

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modern vinyl sheet flooring that matches Armstrong Flooring's widely used pattern #5352. The room's walls are covered in laminate wood paneling and the low ceiling is plastered. The center of the room is dominated by a large kitchen island with a stove and countertop. A modern laminate countertop with sink and laminate wooden cupboards frames two paired windows on the southern wall. A small closet and vestibule to the Ell's doorway is situated in the northwest corner; the remainder of the north wall has two windows. A large cooking hearth is centered on the east wall and is flanked by three doorways: a door to the Kitchen's Pantry to the north of the hearth, which survives intact with shelving from its construction in the 1820s, and two doorways to the south of the hearth that lead to a straight-run flight of stairs to the Ell's second story and the Ell's Garage and Work Room.

Like the first floor, the second floor of the Farmhouse is oriented around the Hall (see photo 91 and figure 5.2). All of the windows in the bedchambers on this floor have simple paired four-panel wooden folding shutters; each of the bedchambers also feature Federal-style wainscoting and chair rails. Most of the bedchambers' doors are four-panel doors with simple latch hardware, although some hardware has been replaced with more modern doorknobs. Unlike the simple door moldings and chair rail in the Hall on the first floor, the second-floor Hall features a rope molding design around the doorways and chair rail that matches the design in the Library and on the former front portico (see photo 92). A mid-20<sup>th</sup>-century drop ceiling is failing, revealing the original plastered ceiling. A door set in the Hall's north wall separates the Hall from a back hallway and service staircase that leads to the Winter Kitchen and third floor (see figure 5.2). A modern partition wall has been built around the balusters and newel post of the straight-run service staircase to the third floor; these balusters are still visible from the staircase itself (see photo 95).

The southwest chamber, South B Bedroom (see figure 5.2), has a simple wooden floor and plaster walls and ceilings. Like the Library one story below, a fireplace is centered in the north wall and is flanked by two doorways: the west doorway opens to a closet and the east doorway leads into a modern Bathroom attached to the central Hall. The fireplace (see photo 93) features an elaborate Federal-style surround with carved corbels and a tall entablature that supports a wide mantel shelf. The rest of the room's woodwork is similarly elaborate and includes wainscoting capped with a wide chair rail with gouge work and rope molding. A set of modern wooden cabinets are situated on the room's east wall. The west bedchamber, North D Bedroom, is much simpler in finishing and has wide plank floors and plastered walls; the room's modern drop ceiling is failing, revealing the original plaster ceiling beneath. Plain baseboards, wainscoting, and chair rail run throughout this room. The North D Bedroom's fireplace (see photo 94) reflects an Asher Benjamin design (Plate 28, *American Builder's Companion*, "Fragments for Chimney Pieces") that exhibits a Federal-style entablature. The northwest bedchamber, Back E Bedroom, is accessed by a short hallway off the back hallway with simple wainscoting. The room has a wooden floor, plastered walls and ceiling, and wainscoting and chair rail. A small closet and a large Bathroom are accessed from this hallway as well.

Like the Dining Room and Winter Kitchen, the two east bedrooms—the South A Bedroom and North C Bedroom—are separated by a double wall that houses the chimney, a closet for each Bedroom, and a short passageway between the two Bedrooms (see figure 5.2). The South A

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Bedroom, the smallest of the second floor's bedrooms, has wooden floors, papered walls, and a modern collapsed drop ceiling that reveals the original plaster ceiling beneath. A simple wainscoting and chair rail design runs throughout the room. The North C Bedroom has wooden floors, papered walls, and a plastered ceiling (see photo 96); the paper in this room is intact. A fireplace (see photo 97) is centered in the south wall and is a direct match to Asher Benjamin's Plate 21, "A Chimneypiece." The room's simple wainscoting and chair rail matches that of the South A Bedroom. Rather than the latch handles found throughout the second floor, most of this room's doors have drop handles. A small four-panel door in the northeast corner leads to the second floor of the Ell but is currently sealed.

The third floor of the Farmhouse is largely inaccessible at present due to debris that prevented a more thorough physical investigation, but encompasses three primary rooms and storage space beneath the eaves. A narrow wooden ladder in the central chamber leads to the roof.

### 123 River Drive

123 River Drive (see photo 77 and figure 3) encompasses three buildings: the John and Doheny Sessions House (HAD.1315; hereafter the Sessions House) built ca. 1927 (see figure 23); the Jane Ann and James C. Scott Garage (HAD.1316; hereafter the Garage) built 1955; and the Jane Ann and James C. Scott Shed (HAD.1317; hereafter the Shed) built ca. 1966. All of these buildings' primary façades are oriented to the west toward River Drive. 123 River Drive is approached by a driveway that runs from River Drive before terminating in front of the Garage. The Sessions House is a Vernacular five-bay, side-gabled, balloon frame, 1½-story structure that rests on a rusticated-concrete-block foundation and has an asphalt shingle roof with a single chimney stack oriented on the roof's eastern slope. The house is clapboarded with simple wooden corner boards. The façade has a central entrance with a simple portico and a modern metal screen door. Two 1/1 windows flank this central entrance. The northern and southern elevations are dominated by a screened porch with a hipped roof. Each gable face has a single 1/1 window.

The Garage is a front-gabled, one bay, one-story structure made of cinder blocks. The Garage's façade is dominated by a large rolling garage door and the gable face is sheathed in clapboards. The Garage's north and south elevations are two bays wide with a single four-pane window in each bay. The eastern elevation features a wooden shed addition with a sloping shed roof. The Shed is a front-gabled, two-bay, one-story, balloon-frame structure clad in vertical banded sheathing. The west elevation of the Shed is two bays wide with one six-pane window in each bay. The Shed's southern elevation features a simple porch with a shed roof supported by two wooden columns.

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**8. Statement of Significance**  
**Applicable National Register Criteria**

- 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 grave
- D. A cemetery
- E. A reconstructed building, object, or structure
- F. A commemorative property
- G. Less than 50 years old or achieving significance within the past 50 years

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**Areas of Significance**

(Enter categories from instructions.)

AGRICULTURE

ARCHITECTURE

ETHNIC HERITAGE: Black

ETHNIC HERITAGE: Native American

SOCIAL HISTORY: Women's History; Labor History

OTHER: Cultural History

**Period of Significance**

1752–1978

**Significant Dates**

1752 (construction of Main Block of Forty Acres Main House [HAD.319])

1771 (construction of 1771 Ell at Forty Acres)

1797–1799 (Charles Phelps, Jr. alterations to Forty Acres Main House [HAD.319])

1815–1816 (construction of Charles Porter Phelps Farmhouse [HAD.318] and sheep barn)

1822 (construction of addition to Charles Porter Phelps Farmhouse [HAD.318])

1928–1930 (reconstruction of 1797 Ell Corn Barn and Chaise House [HAD.1311] at Forty Acres)

1938 (hurricane and creation of Berm [HAD.990] at Forty Acres)

1949 (creation of the Porter-Phelps-Huntington Foundation)

1955 (completion of Chaise House [HAD.1311] apartment)

1967 (date after which no changes were to be made to Forty Acres, per board policy)

1978 (year in which the dairy herd was sold and active dairying ceased at Phelps Farm)

**Significant Person**

(Complete only if Criterion B is marked above.)

**Architect/Builder**

Moses Porter

Richard Osborn

Joshua Boston

David Jones

Charles Phelps, Jr.

Frank L. Huxley

Elliot T. Putnam

Ruben Pomeroy

William J. McGrath

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**Statement of Significance Summary Paragraph** (Provide a summary paragraph that includes level of significance, applicable criteria, justification for the period of significance, and any applicable criteria considerations.)

The Forty Acres and Its Skirts Historic District meets National Register Criteria A and C with a local level of significance. Together, the buildings and landscapes of this unusually well-preserved district document active engagement with successive major trends in the community and region's economy, including evolving agricultural priorities over the full period of significance as well as the early 20<sup>th</sup>-century advent of cultural tourism and Forty Acres' reinvention as a historic house museum. The evolution of spaces, landscapes, and uses of the built environment also reflect the history of the diverse workforce required to sustain the farms, households, and museum.

Crucial to the understanding of the history and significance of the properties comprising the district are the archives of letters, diaries, accounting records, personal papers, and photographs spanning the period that the extended family inhabited these properties. Donated by the Porter-Phelps-Huntington Foundation to University of Massachusetts Amherst in December 2021, this extensive collection is the only one of its kind to be associated with a historic family or property in Hadley. This trove of primary sources—more than 100 linear feet—allows for the social and cultural histories associated with the district's properties to be clearly told—particularly the histories of its underrepresented people and communities. Further, it enables the buildings and structures of the district to convey their own historic significance across various themes with a level of detail that otherwise could not be derived solely from their physical fabric.

One of the largest farms to be established by mid-18<sup>th</sup>-century English settlers on Nonotuck land (later understood to be the Middle Connecticut River Valley), the Forty Acres and Its Skirts Historic District, encompassing the dwellings known as Forty Acres and Phelps Farm together with their associated farm buildings, is significant at the local level under Criterion A for its associations with Agriculture, Social History (Women's History and Labor History), Ethnic Heritage (Black History and Native American History), and Cultural History. At its height, the farm at Forty Acres extended to over more than 600 acres; in time, it encompassed a second household established at Phelps Farm, and the two sites have remained deeply entwined. Importantly for this effort to expand documentation of underrepresented communities, the district is a rare survival of a well-documented site that reflects the wide range of laborers and labor systems underpinning the agricultural economy over this period, from enslavement (over three generations of enslaved workers) and indentured servitude in the earliest periods to systems of tenancy and both seasonal and task-based hiring, all of which encompassed white, Indigenous, immigrant, and free Black laborers. Alongside generations of property owners in the Porter-Phelps-Huntington family, generations of, for example, the African-American Till and Way families and white women in the Whipple-Blodget-West family, labored here. The owners of both properties in the 18<sup>th</sup> and 19<sup>th</sup> centuries were deeply entangled (though in different ways) with the Atlantic slave economy, which subsidized farm production; at the same time, the family was also closely connected to local and regional debate over enslavement and freedom in the Valley and beyond. Further, the buildings at Forty Acres offer exceptional documentation of the 20<sup>th</sup>-century contraction of commercial agriculture and rise of the area's cultural economy, as

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they transitioned from working farm to summer house to historic house museum, and so contribute to the district's local significance under Criterion A: Cultural History. The buildings and land together constitute an unusually well-preserved district that reflects the long history of agriculture in the Valley and every one of its major economic, social, and cultural trends.

The site is also locally significant under Criterion C in the area of Architecture, as the Forty Acres Main House (HAD.319) is an excellent example of Georgian- and Federal-style architecture, and one of the earliest and best preserved examples of a center-hall-plan house in all of western Massachusetts (and the earliest in Hadley). Additionally, the Charles Porter Phelps Farmhouse (HAD.318), while in a deteriorated state, is among the best examples of Federal-style domestic architecture in Hadley, is probably the most intact, and is closely associated with the influential architect Asher Benjamin (1773–1845). The Outbuilding Complex at Phelps Farm, though in poor condition, documents the scale and layout of the Farmyard (HAD.995) and farm complex, mainly during its 20<sup>th</sup>-century life as a prominent local dairy farm. Its collection of barns and farm outbuildings represent the evolution of farming practices in Hadley as they continuously adapted to new and ever-changing agricultural methods, conditions, and technologies.

**Methodology Statement:** The historic district nominated here expands significantly on the original 1973 nomination of the house at Forty Acres, and considerably enlarges the basis for significance, reflecting primarily a commitment to documenting histories of underrepresented communities, which in this instance means incorporating new labor history content associated with agricultural history and domestic service as well as 20<sup>th</sup>-century cultural labor. The district meets Criterion A at the local level in the areas of Agriculture; Social History: Labor; Women's History; Black History; Native American History; and Other: Cultural History. The 1973 nomination is itself an artifact of the history narrated herein, in that the areas of significance indicated are "architecture" and "early settlement," reflecting museum founder James Lincoln Huntington's (1880–1968) specific priorities in the early 20<sup>th</sup> century; interestingly, not even Agriculture is noted as an area of significance, despite the property's long history as a large farm. This narrative develops several new areas of significance at the local level in keeping with developments in the National Register program: in addition to Agriculture, this district nomination documents the site's history as a significant resource to understand Social History (including Women's History and Labor History), Black History, and Native American History. Most notably, the nomination demonstrates that these resources document a significant Cultural History theme in the transition at Forty Acres from an agricultural to cultural economy, as the historic house museum established on the site in the 1940s is itself an extraordinary resource to trace how New England elites understood and enacted—via alterations to the built environment and decisions about what to preserve, and what to remove—their distinct understanding of the region's past. As such, it is an exceptional record of "pastkeeping" (a conceptualization developed by historian Michael Batinski, signaling the wide-ranging and ever-changing means by which "people convey their understanding of the past," from publications to pageants, historic preservation and museum-making, and other commemorative and historical activities) in the locality and region.<sup>24</sup> Lastly, this nomination articulates a new period of significance, from 1752

<sup>24</sup> Batinski, *Pastkeepers in a Small Place*, 265–266.

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to 1978, encompassing the date of construction of Forty Acres Main House to when the Phelps Farm dairy herd was sold, bringing to a close the era in which the homeowners engaged in commercial farming (though the farmland continues in active agricultural use on a rental basis as of this writing).

To facilitate discussion of such a long history and multiple areas of significance, the narrative is divided into sections arranged chronologically and focused alternately on Forty Acres and Phelps Farm; each section opens with a paragraph summarizing the key areas of significance present in that section, and the narrative below is then organized by each associated area of significance.

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**Narrative Statement of Significance** (Provide at least **one** paragraph for each area of significance.)

*I: Agriculture:* The district is significant at the local level under Criterion A: Agriculture, as an unusually well-preserved site documenting successive developments in agricultural and labor practices in the town and region from the mid-18<sup>th</sup> to the late 20<sup>th</sup> centuries. The farming practices of Nonotuck people who inhabited this land along the Kwinitekw (or long) River, including low-till agriculture, companion planting, and raised mounds cultivated collectively, were succeeded here by English preferences for monocrops like wheat and other grains, as well as a mix of land managed in common and as private property, the former in time supplanted by the latter. Eighteenth-century investment in fattened cattle and the accompanying commitment to indian corn and rye was succeeded by the blossoming of the broom-corn industry; meanwhile, the district also documents events over long histories of sheep production and dairying in Massachusetts, continuities that extend through the full period of significance. The addition, subtraction, and alteration of agricultural buildings documents the ways in which both farms responded to change, from the embrace of opportunities and trends (e.g., the Merino sheep and silkworm crazes to the advent of tobacco in the Valley), to the engagement of agricultural expertise and literature, to the advent of new technologies, like the pasteurization of milk. Two half-century eras over the larger sweep of the district's period of significance were especially dynamic: the decades following the 1770 marriage of Elizabeth Porter and Charles Phelps, Jr. (1743–1814); and the decades following Ruth Huntington Sessions's (1859–1946) acquisition of Phelps Farm. Both households, but Phelps Farm in particular—as led by Ruth Huntington Sessions and Doheny Hackett Sessions (1905–1994), and closely connected through John A. Sessions (1899–1948) to local and statewide conversations about the dairy industry—reflects the history of dairy farming in the Commonwealth, particularly in the 20<sup>th</sup> century. Today only a handful of family dairy farms survive in Hadley—(e.g., Devine Farm, Knightly Road [HAD.AJ]; Barstow Farm, Hockanum Road [multiple resources within HAD.U, the Hockanum Rural Historic District, NRDIS 1993]; Mapeline Farm, Comins Road [HAD.AA]; Cook's Farm, South Maple Street [HAD.366, 966–967, 1144–1153]; and Hartsbrook Farm, Bay Road [HAD.381, 795, 935–938, 1007–1014, 1304–1308])—making the need to document that history particularly acute. Elements of the landscape—including an early 20<sup>th</sup>-century Berm (HAD.990) designed to hold back the waters of the Connecticut, and a forest planted in response to the flood of 1936—also preserve the history of resident responses to environmental change.



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*2: Social History: Labor* content includes documentation of several communities that are underrepresented in National Register materials at every level, encompassing local histories of enslavement and Indigenous labor in the 18<sup>th</sup> century; global events that linked Forty Acres to captive laborers in Hadley and across the Caribbean basin; and successive waves of immigrant populations over the course of the 19<sup>th</sup> and 20<sup>th</sup> centuries, each of which shaped labor at both Forty Acres and Phelps Farm. The Forty Acres Main House (HAD.319) is among the few extant dwellings in western Massachusetts that was a known site of enslavement and still retains a high degree of architectural integrity, while Phelps Farm is significant for its association with histories of agricultural labor among the community's 19<sup>th</sup>-century Black community, as well as in relation to products of the Atlantic slave economy, which financed the farm over much of its early history. Both farms relied heavily on immigrant labor as well, including two prisoners of war in the wake of the American Revolution, and members of successive waves of immigrants from Ireland and Poland that transformed the community. Additionally, at both Forty Acres and Phelps Farm, a pattern persists across the full period of significance (1752–1978) in which husbands and wives were both employed to work on the property (sometimes in residence, and sometimes coming from their own nearby houses), in the fields and domestic spaces, respectively, conforming to gendered expectations of labor.

*3: Social History: Women's History:* As ownership of the properties described here largely passed through maternal lines, the district's story is inherently one of women's history. The district is also a rare survival that documents Black women's work in both enslavement and freedom; it is also a rare, documented example of a site that engaged Native women's work in domestic service in the late 18<sup>th</sup> century, making the historic district significant at the local level in the area of Women's History. Both Forty Acres and Phelps Farm document women's work in the dairy industry through the full arc of the period of significance, from Elizabeth Pitkin Porter (1719–1798) in 1752 to Doheny Hackett Sessions (1905–1994) and her family, to 1978, when the dairy herd was sold. Other subthemes include 19<sup>th</sup>- and 20<sup>th</sup>-century women's cultural work in pastkeeping—efforts that preserved and helped shape not only the built environment that survives here, but also local, regional, and larger historical understanding.

*4: Ethnic Heritage/Black History:* The district—from inception a site of enslavement, and a rare example of a preserved and documented place of captive labor—preserves important themes in African-American history locally, regionally, and across the Atlantic world (that is, the interconnected social and political relationships structured through migration, colonialism, and the Atlantic slave and commodity trades, fostered across the Atlantic basin), making the historic district significant at the local level. Enslaved residents of these grounds include Zebulon Prutt, Peg, Phillis, Rose, a second Phillis, and Cesar Phelps. After slavery was made illegal in Massachusetts, the families of both Forty Acres and Phelps Farm also made regular use of free Black labor, including that of once-enslaved men (including Joshua Boston and Ralph Way, who worked on the crew that completed the construction of Forty Acres' 1797 Ell) and women, and dairywoman Sarah Jackson, who labored in Forty Acres' extant dairy. The district is also deeply entangled in the Atlantic slave economy: in the decades between the end of enslavement in Massachusetts and the U. S. Civil War, Charles Porter Phelps (1772–1857) engaged heavily in commerce dependent on slavery in the Caribbean and U.S. South, particularly Cuba and South Carolina, generating revenue offsite that made Phelps Farm viable. The documents associated

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with Phelps's commercial endeavors are comprehensive in detail and the only known for a property in Hadley.

*5. Ethnic Heritage/Native American History:* The Forty Acres and Its Skirts Historic District reflects two key themes in local, regional, and national history: the dispossession of Native peoples of their traditional homelands, and the persistence of those peoples on the land. In the latter case, though conventional wisdom holds that Native people had been displaced from this section of the Connecticut Valley by the mid-18<sup>th</sup> century, the family at Forty Acres employed at least three Native women as domestic servants in the late 18<sup>th</sup> and early 19<sup>th</sup> century. The extant dairy spaces on the property and documented presence of Native women within them are rare, well-documented survivals reflecting Native persistence on this ground, establishing the historic district's significance at the local level in the area of Native American History.

*6: Cultural History: Other:* This nomination documents the district's significance at the local level under Criterion A: Cultural History, as an exceptionally well-preserved and extraordinarily well-documented site that traces the emergence, in the wake of contraction in the agricultural economy, of new interest in cultural economies. In particular, this historic district illustrates the ways in which elite New England families embraced and altered the built environment that both reflected and drove larger regional trends in the history of "pastkeeping"—that is, public history and particularly the histories of publication, historic preservation, and museum making. A significant Cultural History story is documented in additions, subtractions, and alterations to the buildings and grounds that capture how white New Englanders of wealth and privilege enacted their sense of historical significance and cultural authority. These themes intersect with larger national trends involving the Colonial Revival, the history of historic preservation, and post-World War I enthusiasm around American history and the decorative arts alongside subsequent, countervailing interest in the material culture of labor. Together these site-based themes—unusually well documented in James Lincoln Huntington's extensive scrapbooks, photos, and family correspondence, as well as the extant structures—illuminate evolving understanding of the New England past: how it has manifested and the evolution of priorities that has shaped how the buildings and landscapes have been preserved.

*7: Architecture:* The dwellings, farm buildings, and surrounding landscapes meet Criterion C at the local level in the area of Architecture as significant well-preserved examples of Georgian, Federal, and Colonial Revival architecture, and for the Phelps Farm's plank frame (unusual for a house of this size and date) and association with architect Asher Benjamin. The district is also significant at the local level for its ability to document the evolution of a dairy farm active over most of the 20<sup>th</sup> century. The Forty Acres Main House's (HAD.319; hereafter the Main House) design is also significant as one of the earliest center-hall plans in the Connecticut River Valley; this unusually well-preserved example demonstrates how architecture in the 18<sup>th</sup> and early 19<sup>th</sup> centuries evolved as wealthy families sought increasing separation from domestic laborers, which in turn afforded laborers more autonomy and agency. Additionally, the Main House is significant for its well-preserved Georgian- and Federal-style interiors and largely Federal-style exterior, which dates to 1752 but was expanded and modified several times, most recently in the Federal style at the end of the 18<sup>th</sup> century. These modifications and expansions encompass formal, private, and working spaces. The reconstructed Chaise House (HAD.1311) is a well-

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preserved example of the Colonial Revival style. The Chaise House's proximity and literal attachment to the Main House reflects 20<sup>th</sup>-century architectural and historical engagement with colonial and early Republic architecture. Collectively, Forty Acres embodies roughly two centuries of architectural change and transition from the Main House's initial construction in 1752 to the reinvention of the site as a historic house museum in 1955. The Charles Porter Phelps Farmhouse (HAD.318; hereafter the Farmhouse) at Phelps Farm is significant for its Federal-style architecture and for its association with architect Asher Benjamin, as several of the house's interior and exterior features reflect the influence of Benjamin in the house's overall design and his Federal-style designs as popularized in his *Country Builder's Assistant*. It also is notable for its plank frame, a building technique uncommon for the substantial houses of the wealthy at this period.<sup>25</sup>

The siting and 1822 renovation of the Farmhouse offer a well-documented example of broader developments in the spatial organization of Connecticut Valley farmsteads in the early to mid-19<sup>th</sup> century. Phelps Farm's constellation of extant agricultural buildings, including the 1912 Manager's Cottage (HAD.1313) and an Outbuilding Complex consisting of the Horse Barn (HAD.1085), Dairy Barn (HAD.1086), Wooden Stave Silo (HAD.999), Hay Barn (HAD.1087), and Milkhouse (HAD.1088) oriented around the central Farmyard (HAD.995) preserve the spatial organization and circulation patterns of the farmstead. Like most farms, this was a dynamic constellation of buildings, whose form and purpose constantly responded to changing conditions, economic opportunity, and emerging technology. Though generally in poor condition, the Outbuilding Complex represents the forms that barns and outbuildings took in Hadley over roughly 150 years to accommodate changing agricultural practices. Additionally, these structures reflect the changing material conditions for farm labor within the period of significance, with the earliest barn dating to the early to mid-19<sup>th</sup> century. The entirety of Forty Acres and Phelps Farm retain significant features in their relation to the surrounding landscape, including in orientation to surrounding farmland and major geographical features like the Connecticut River and Mount Warner and its western foothills, called "Pleasant Hill" by both properties' residents.

## Developmental history/additional historic context information

### *Indigenous Presence on This Land before Colonization*

The earliest inhabitants of this land lived along the "remnant beaches and shoreline features" of an ancient lake. The product of an earlier era of glaciation, this 350-mile body of water occupied what is today the Connecticut River Valley (between today's Rocky Hill, Connecticut, and Burke, Vermont) between 15,500 and 11,500 BC. Around 14,000 BC, the southernmost of the sediment dams that created the lake collapsed, and the lake began to drain; the entire lake was gone by 11,500 BC.<sup>26</sup> Oral tradition in Algonkian culture suggests that these peoples may have

<sup>25</sup> Plank framing was relatively common, but because in most cases sheathing obscures the planks, it is difficult to know the extent of plank-framed buildings in a given town or region. Plank-frame houses were cheaper and easier to construct than heavy-timber-framed houses, but it is less common to find substantial houses from the period of the Charles Phelps Farmhouse built with a plank frame, suggesting it is unusual within Hadley and more broadly.

<sup>26</sup> Hart et al., "Before Hadley," 46–47.

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been present early enough to “[observe] the dams that had formed the lake and [encode] these observations in a narrative that describes a large, powerful force—a ‘Great Beaver’—that dammed and flooded the valley.”<sup>27</sup> In time, the river that remained was called the Kwinitekw, or “long” river.

The Indigenous people settled on the land that is today Hadley before 10,000 BC, likely “mobile groups of hunters and gatherers.”<sup>28</sup> Around 5,000 BC, as the “climate became temperate, and the boreal forests were replaced first by white pine and oak forests and then by a diverse forest of broad-leafed and conifer species,” the population along this fertile intervalle on the east bank of the river rose, supported by the gathering of acorns, hickory nuts, beechnuts, and chestnuts, and the plants, foods, and medicines furnished by the river and surrounding land. The volcanic rock of the Holyoke Range as well as local quartz were used to make tools that in turn helped fabricate canoes and clothing, and to process, prepare, serve, and store foods.<sup>29</sup>

During what archaeologists call the Late Woodland period (around AD 1000–1500), population density continued to increase alongside the intentional cultivation of plants like beans, squash, and corn. These peoples were “‘mobile farmers’ living in short-term seasonal encampments.”<sup>30</sup> By the 1500s, this was the Noluttug homeland (sometimes expressed as Norwottock and Nonotuck), an Algonkian people who moved seasonally around their recognized territory.<sup>31</sup> “Abenaki storyteller and scholar Margaret Bruchac,” Siobhan Hart et al. report, “notes that the region around the oxbow of the Connecticut River was called Nonotuck, ‘a term which has been roughly translated to mean “the middle of the river” (Noah-tuk), or the “far away land” (Nauwutuck) in the Massachusetts dialect’.”<sup>32</sup>

In the land encompassed by the contemporary boundaries of Hadley, “Contact-period settlement appears to have been heaviest on the fertile Connecticut, Mill, and Fort River floodplains. The two most likely focal points were in southern Hadley, in the general vicinity of the confluence of the Connecticut and Fort rivers, and adjacent to Mt. Warner in North Hadley.”<sup>33</sup> The latter ground would in time be occupied by the Porter family, who came to Windsor, Connecticut in 1637–1638 from Felsted (Essex, England) when Samuel Porter (1635–1689)—the first of this family to live on the land that would become Hadley—was a toddler.

### **European Colonization and Conflict: The Porters and Native Dispossession**

*Paragraph Summarizing Significance: Ethnic Heritage/Native History:* The acquisition of this land by the Porter family documents the era of dispossession and settlement, and ensuing shift from Nonotuck land management approaches to English practices, which “signaled a major

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<sup>27</sup> Ibid., 47.

<sup>28</sup> Ibid., 48.

<sup>29</sup> Ibid., 48–49.

<sup>30</sup> Ibid., 51

<sup>31</sup> Nash, “Quanquan’s Mortgage of 1663,” 31–12 explains that this includes the present-day towns of Northampton, Hadley, South Hadley, and Hatfield.

<sup>32</sup> Hart et al., “Before Hadley,” 52, citing Bruchac, “Native Presence,” 18.

<sup>33</sup> Ibid., 53.

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environmental change in the Valley.”<sup>34</sup> The expansion of English settlement by the Porters and other English families, and ensuing over-hunting of beaver, actively entangled the Native population in debt systems that facilitated dispossession. This occasioned an associated cultural shift as Indigenous women-led agriculture was succeeded by English cultural systems that assigned this role to men like Samuel and Moses Porter. The Forty Acres and Its Skirts Historic District documents this shift, making the site significant at the local level in the area of Ethnic Heritage/Native History.

*Native American History:* The Nonotuck or Nolwotoggs as well as the Pocumtuck, Woronoco, Agawam, and other Native people of the middle Connecticut River Valley, first encountered Europeans about 1614, as Dutch and English ventures probed the region. These Indigenous communities engaged in trade of fur and other resources with the new arrivals. English settlers “did not arrive to find an unbroken wilderness”; instead, Indigenous land management produced “naturalized clearings” and open fields and forests with controlled understory vegetation.<sup>35</sup>

English strategy for Native dispossession was rooted in asymmetrical trading relationships; as Native people became indebted to English traders, and were increasingly unable to meet their obligations with a depleted supply of pelts, English creditors gradually compelled Native leaders to yield land to settle debts.<sup>36</sup> Samuel Porter, working with trader John Pynchon, invested £100 in a deed (in a document that reserved Native fishing and hunting rights) signed by Umpanchela, Quanquan, and Chickwallop on behalf of Native communities that allowed the English to settle “on the East side of Quonicticot River”; the land “encompassed an area from Towunucksett (Fort River) and “the hills called Petowamachu” (Holyoke Range), on the south, to Nepassooenegg (Mohawk Brook) and “the great hills called Kunckquachu” (Mount Toby), on the north, and from the Connecticut River nine miles to the “eastern hills.”<sup>37</sup> Brooks, citing Bruchac, notes that “his 1658 deed is significant because it binds all who would live in the towns that now comprise Hadley and Amherst to honor these ‘joint use agreements.’”<sup>38</sup> The reserving of these rights also signaled that “Nonotuck people intended to stay.”<sup>39</sup> But patterns of credit, debt, and forfeit in the 1660s meant that Umpanchela, Quanquan, and Chickwallop and their communities faced eviction from this land, clearing the way for the Porters. By 1660, trader John Pynchon had driven Umpanchela into such debt that Umpanchela was forced to yield this ground altogether to the Hadley settlers, including Samuel Porter, who had invested in this enterprise.

European interest quickly shifted from trade to settlement. Native agricultural practices had created “vast clearings” in what would become Hadley’s “Great Meadow, Forty Acres, Hockanum, and Fort Meadow”; in fact, it was that Native labor that made this land attractive to English colonizers, and it was here “that the first [English] settlers of Hadley began to farm.”<sup>40</sup> The Porter families were agents of the colonization of this land, present when Hadley was

<sup>34</sup> Brooks, “Whose Native Place?” 20.

<sup>35</sup> Leonard, “The Porter-Phelps-Huntington Property, 1659–1955,” 12.

<sup>36</sup> Brooks, “Whose Native Place?” 21.

<sup>37</sup> Wright, *Indian Deeds*, 26–36.

<sup>38</sup> Brooks, “Whose Native Place?” 19, citing Bruchac, “Native Presence,” 24.

<sup>39</sup> Brooks, “Whose Native Place?” 19.

<sup>40</sup> Leonard, “The Porter-Phelps-Huntington Property, 1659–1955,” 15.

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created as a town in 1661. Samuel Porter (1635–1689) and his brother John (1622–1688) married sisters Hannah (1635–1708) and Mary Stanley (1633–1688) who came to New England in 1634.<sup>41</sup> A theological dispute prompted 59 men, including Samuel Porter, to relocate to Massachusetts. Samuel and Hannah Stanley Porter were among the initial settlers of the English community, Hadley, having an eight-acre homelot directly across from the meetinghouse. They also possessed another twenty-five acres—his portion of some 1,600 acres distributed among settlers.<sup>42</sup> Of average wealth on arrival, by the 1680s he was among the town’s wealthiest.<sup>43</sup> In addition to farming, Porter co-owned a boat that transported “corn, wheat, flour, and occasionally furs” downriver; he also profited from the provisioning of the military during King Philip’s War,<sup>44</sup> and from trading he undertook in partnership with John Pynchon (son of merchant William Pynchon, founder of Springfield). With wealth came influence: Porter was a selectman for a dozen years between 1667 and 1689, the year of his death. Nearly two centuries later, in 1857, Charles Porter Phelps (1772–1857) nurtured distinct pride in being a “direct lineal descendant” of Samuel Porter, “one of the original proprietors and first settlers” of Hadley.<sup>45</sup>

Two more generations gathered land, wealth, and influence in Hadley before the fourth generation built the Forty Acres Main House (HAD.319; hereafter the Main House) located on the property now called Forty Acres. Samuel Porter, II (1660–1722) wed Joanna Cook (1665–1713); this man—Moses Porter’s grandfather—expanded the family’s wealth significantly; among other activities he “grew rich exporting turpentine, which he collected from native pitch pines,” and became one of the wealthiest not just in the town, but in the county.<sup>46</sup> In subsequent distributions of land, Samuel II accumulated hundreds of acres. He held several local and county offices, and became a member of the Governor’s Council.<sup>47</sup> His various enterprises encompassed substantial land speculation (some 2,000 acres) elsewhere in the Valley and colony, and a store kept in Hatfield.<sup>48</sup>

His oldest son Samuel Porter, III (1685–1748) in 1708 married Anna Colton (1680–1761). In 1713, Porter built the substantial house that still stands today on the Hadley Common (West Street Hadley, HAD.36; the oldest extant dwelling in Hadley and one of the oldest in western Massachusetts, not in the District); his son Moses was born there in 1722. Whether less enterprising or less ambitious, this Samuel Porter did not rise to the same levels of notability (serving several terms as selectman, but not holding more prestigious offices); still, this Samuel together with his brother Eleazer (1698–1757) “inherited most of the land their father held in Hadley,” substantial holdings that included Forty Acres.<sup>49</sup>

<sup>41</sup> Longstanding tradition claims the sisters to be granddaughters of an earl of Derby, but this is not substantiated through genealogical research.

<sup>42</sup> Raymond, “A New England Colonial Family,” 199.

<sup>43</sup> *Ibid.*, 200; Carlisle, *Earthbound*, 7

<sup>44</sup> Raymond, “A New England Colonial Family,” 201.

<sup>45</sup> Charles Porter Phelps, *Autobiography*, 82

<sup>46</sup> Carlisle, *Earthbound*, 7; Leonard, “The Porter-Phelps-Huntington Property, 1659–1955,” 30.

<sup>47</sup> Raymond, “A New England Colonial Family,” 201–2, 204.

<sup>48</sup> *Ibid.*, 203–4.

<sup>49</sup> *Ibid.*, 206; Leonard, “The Porter-Phelps-Huntington Property, 1659–1955,” 31.

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### **Forty Acres: The Tenure of Elizabeth Pitkin Porter, 1752–1770**

*Paragraph Summarizing Significance:* These decades witnessed the construction of one of the earliest and most sophisticated center-hall plan houses (see figures 3.1 and 3.2) in the region: the Main Block of the Forty Acres Main House (HAD.319; hereafter the Main House). This development supports the district’s significance at the local level for Criterion C: Architecture. The simultaneous commitment to enslaved labor at the site also affirms the district’s significance at the local level under Criterion A: Ethnic Heritage/Black, and Social History. The Porters’ occupation of the site was entwined with a community-wide shift from land managed collectively to private property; the farm joined the region in focusing on the fattening of cattle for trade in Boston and elsewhere, while a dairy operation, vegetable garden, flax fields, and other activities supplied the household. Moses Porter’s death in 1755, during the French and Indian War (part of the larger, global Seven Years’ War), meant that during these decades, the property was principally that of widow Elizabeth Pitkin Porter, who never remarried. The dwelling and farm as managed in these decades documents themes in women’s history as well, including decision-making by Porter and the experiences of the women and girls enslaved here: Peg, Phillis, and Roseanna.

In 1746 Samuel and Anna’s son and sixth child Moses Porter (1722–1755) married Elizabeth Pitkin (1719–1798), daughter of attorney Nathaniel Pitkin (1670–1733) of East Hartford, Connecticut. It was this couple that established residency on the acreage now called Forty Acres and Phelps Farm, land in part inherited per the wills of Anna and Samuel Porter. However, beginning in 1749 and continuing through 1752 Moses Porter also “systematically acquired” (financed in part by inherited property Elizabeth Pitkin Porter bought to the union) “lots adjacent to one another until his deeds described his new purchase as bounded by property he already owned.”<sup>50</sup> As Regina Leonard explains, in the late 17<sup>th</sup> and early 18<sup>th</sup> centuries, the meadows known locally and colloquially as “Forty Acres”—an area of Hadley that extended roughly from the “North Highway” at the top of the town common northward about two miles to the Mill River, bounded by the river to the west and the “skirts” along the western slope of Mount Warner, about a half mile to the east—had been land held and managed in common among 38 proprietors. These rich, alluvial meadows were what had first drawn English settlers to Hadley; “Forty Acres” (a name that appears to have been recycled from the settlers’ community in Hartford; it was not a reference to the actual size of the meadow, which contained some 382 acres) was one of five meadows (alongside the School, Great, Fort, and Hockanum meadows) that together comprised some 1,200 acres distributed to early proprietors in the 1660s.<sup>51</sup> By 1675, men with land in the Forty Acres meadow were allowed to extend their fencing toward the slope of Mount Warner, the enclosed land (about 760 acres) being described as the “Skirts of Forty Acres.”

In August 1753, the proprietors voted that the area would “no longer be held as a common field. In all, 382 acres were turned over to private ownership at this time.”<sup>52</sup> “The transfer of Forty

<sup>50</sup> Leonard, “The Porter-Phelps-Huntington Property, 1659–1955,” 32; Fitzpatrick, “Forty Acres,” 3.

<sup>51</sup> Judd, *Hadley*, 27–29.

<sup>52</sup> Leonard, “The Porter-Phelps-Huntington Property, 1659–1955,” 23–24.

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Acres common land into proprietary ownership,” Leonard continues, “marked the beginning of the Forty Acres Estate.”<sup>53</sup> Though the amount of this acreage synonymous with Porter’s holdings is not entirely clear, in the 1850s Sylvester Judd wrote that the “farm of Charles Phelps, Esq... contained a large portion” of the former meadowland known as Forty Acres.<sup>54</sup> Moreover, at the time of his father’s death Moses inherited 141 acres of skirtland on Mount Warner and over 300 acres of land in the Inner Commons, in addition to the Forty Acres meadow land.<sup>55</sup> After Moses Porter’s 1755 death probate assessors found him in possession of some 787 acres of land around Hadley, in addition to his 61-acre homelot and 50 acres of adjacent skirt land.

### *Criterion C: Architecture*

By 1752, Moses was building a new dwelling, what is today the Main Block of the Main House, on a parcel in Forty Acres, sited 200 yards east of the riverbank and about 75 yards west of a cart path that linked the town center to the south with the mill village to the north.<sup>56</sup> Moses, Elizabeth, and daughter Elizabeth (1747–1817) moved into their new house on December 7, 1752. The Main House at Forty Acres is often described as among the first built beyond the so-called “palisade” (a defensive fortification that stood from 1675 until at least 1693), but these earthen and wooden fortifications were likely gone by the time Moses and Elizabeth Porter decided to build there.<sup>57</sup>

Moses and Elizabeth’s decision to build a house organized around a center hall, with two end chimneys rather than a central stack, would make the Main House distinctive in the Valley and contributes to its significance at the local level under Criterion C: Architecture (see figures 3.1 and 3.2). Though becoming familiar in port cities, houses with center halls had only just begun to appear in the mid-century Valley. As Kevin Sweeney writes, “in the 1750s, the River Gods and gentry families in neighboring Connecticut began building an identifiable type of house that introduced into the river towns and hinterlands of western Massachusetts classical architectural details”; the Porters, Sweeney continues, were “very early adopters” of the style, as “few surviving western Massachusetts or Connecticut houses with central-hall plans can be dated before midcentury.”<sup>58</sup> Sweeney posits that the style may have originated among wealthy families in Hartford County, CT, a thesis that may be affirmed here, as Elizabeth Pitkin Porter’s

<sup>53</sup> Ibid., 31; Judd, *History of Hadley* [1905], 92

<sup>54</sup> Leonard, “The Porter-Phelps-Huntington Property, 1659–1955,” 31.

<sup>55</sup> Terhune, “Study of Porter-Phelps-Huntington Land,” Table One, p. 5.

<sup>56</sup> Leonard, “The Porter-Phelps-Huntington Property, 1659–1955,” 15.

<sup>57</sup> Hood and Reinke, “Fortification of Hadley,” 86.

<sup>58</sup> Sweeney, “Mansion People,” 235, 238. The table in the article listing houses of the “River Gods” in western Massachusetts notes four central-hall-plan houses that pre-date or potentially pre-date Moses Porter’s, two of which are extant: those of Timothy Dwight, II in Northampton (ca. 1751, demolished 1905), Israel Williams in Hatfield (1751–1752, demolished), Thomas Williams in Deerfield (1748), and the Mission House in Stockbridge. The Mission House has been assigned several dates, including 1739 in the NHL nomination, but a recent dendrochronology study showed tree cutting dates of late 1740 to early 1741. The house could have been standing as early as late 1741. The center hall, however, is not believed to be original, dating to sometime after John Sergeant’s death in 1749, probably added by his widow, Abigail Williams Sergeant (1721–1791), or their son Erastus (1743–1814). Dendrochronology has confirmed the 1748 date for the Thomas Williams house in Deerfield, so that appears to be the earliest center-hall-plan house in western Massachusetts, with Moses Porter’s being second- or third-oldest depending on the date of the modification to the Mission House.



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immediate inspiration may well have been the Connecticut dwelling of Rev. Eliphalet Williams (built in 1751) which stood near the Pitkins' East Hartford house.<sup>59</sup> Also distinctive was the choice to use rusticated siding to mimic stonework, though the Main House also featured an overhang, a holdover from medieval architecture.<sup>60</sup> The boards were beveled, scored, and painted to simulate Longmeadow sandstone (fragments are displayed at the contemporary museum with a significant amount surviving in situ under the later clapboards). "Among nearly twenty documented 18<sup>th</sup>-century houses with rusticated siding, most of them in coastal areas" writes Elizabeth Carlisle, the Porter house "is one of the earliest and the only one known of its kind in the area."<sup>61</sup>

The center-hall plan was a significant innovation that advanced larger and longer agendas to increase the privacy of nuclear families and marginalize the labor required to support them, allowing more control over workers' movements through residential spaces than was possible in the center-chimney dwellings that were far more common in the Valley in these decades, while also making workspaces, and so workers, less visible.<sup>62</sup> This agenda would be advanced by later renovations to the Main House, but the initial decision to embrace the center-hall plan set the house on this course, thus making the Main House significant in the area of labor history at the local level.

In 1752, the initial population of the household included Moses and Elizabeth, their infant daughter, Elizabeth's mother Elizabeth Whiting Pitkin (1679–1753), and an enslaved man named Zebulon Prutt (1731–1802). The farm in its earliest years contained enough cows to support a dairy operation. A sow, hog, and pigs provided both pork and lard. A small number of sheep grazed in a yard just east of the Main House.<sup>63</sup> An orchard and garden north of the dwelling provided fruit and vegetables. The farm's workforce was also engaged in "sowing, harvesting, and processing corn, peas, hay, and wheat" as well as oats, barley, and indian corn, and growing flax to be processed into linen.<sup>64</sup>

Moses Porter would have little time to enjoy his stylish new residence or well-supplied farm: he was killed at Lake George during a September 1755 engagement remembered today as Bloody Morning Scout, part of the "Seven Years' War"—a chapter in the long global struggle between France and England over colonial control of North America. Family legend holds that Porter's "Indian guide" or "Indian body servant" was the bearer of the bad news to his widow and family, returning to Forty Acres to deliver his sword, allegedly passed in silence through the north window of the Northeast Chamber (see figure 3.1).<sup>65</sup> Allied with the English at this battle were around 200 Mohawks, led by Hendrick Theyanoguin, a Mohawk and Mahican leader born in Westfield, Massachusetts, about twenty miles south of Hadley. Perhaps this figure, about which

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<sup>59</sup> Ibid., 239.

<sup>60</sup> Carlisle, *Earthbound*, 12

<sup>61</sup> Ibid., 13.

<sup>62</sup> St. George, "Artifacts," 35–37; Miller, *Entangled*, 193–221.

<sup>63</sup> Leonard, "The Porter-Phelps-Huntington Property, 1659–1955," 39.

<sup>64</sup> Federer, "Analysis of the Probate Inventory of Moses Porter," 3; Leonard, "The Porter-Phelps-Huntington Property, 1659–1955," 39.

<sup>65</sup> James Lincoln Huntington, *Forty Acres*, 5; Carlisle, *Earthbound*, 19.

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nothing further is known, was another Native resident of the Valley who brought Porter's sword with him when he returned home.

In the wake of Moses' death, court-appointed assessors tallied over 250 acres of land valued at the large sum of £665, including a "House, barn and 61 acres and skirtland of 50 acres" that encompassed the Main House.<sup>66</sup> The property transferred to widow Elizabeth Pitkin Porter. Moses Porter had arranged for a relative (Caleb Bartlett, 1715–1804) to manage his affairs while he was at war, and later another manager (Daniel Worthington, 1733–1830) arrived to run the farm. But with Moses Porter's death the farm seemed to enter a holding pattern; for the first two decades of Elizabeth Pitkin's widowhood it continued to operate, but its initial period of dynamism was not revived until the arrival of Charles Phelps, Jr. in the next generation.

*Criterion A: Social History (Labor History, Women's History); Ethnic Heritage/Black History*

The Porter family in Hadley had embraced enslavement from its first generation to settle there. As early as 1698, Samuel Porter (the great-grandfather of Moses Porter) bought the labor of an enslaved man from his business partner Joseph Smith. Samuel II was also an enslaver: Porter's 1722 probate inventory lists an enslaved fourteen-year-old girl named Sue (b. ca. 1708), valued at £35.<sup>67</sup> Also present was "a Negro Man-Servant called Ralph for 3: years"; that is, this indentured servant had three years remaining to serve, his time and labor valued at £27. Among "sundry things for which the estate is in debt" is listed this same "negro man which all the children joyntly agree to give his time." This figure, Ralph Way (dates unknown), became an influential free Black man in Hadley; by 1752, when Moses and Elizabeth Porter took up residence at Forty Acres, Way had been a "free black property owner and voter" for 30 years.<sup>68</sup> Way, his children, and his grandchildren would become among the most important and enduring families of color in Hadley before the Civil War. Generations of Way's extended family continued to work in and around the properties constituting the Forty Acres and Its Skirts Historic District into the 19<sup>th</sup> century.

Sue likely helped to care for the infant Moses Porter, and it is unsurprising that as an adult he would incorporate enslavement into his own decisions about household labor. Slavery arrived at Forty Acres at inception. In July 1745 Moses Porter paid Jerusha Chauncey £150 Old Tenor for Zebulon Prutt, then "about fourteen years of age." Joan (dates unknown) and Arthur Prutt (dates unknown)—enslaved by Rev. Isaac Chauncey and his wife Sarah—headed another important local Black family.<sup>69</sup> Zebulon, born in 1731, was the fifth of their seven children: five sons (George, Ishmael, Caesar, Abner, Zebulon) and two daughters (Eleanor, Chloe). When the clergyman died in 1745, his daughter Jerusha sold Zebulon to Moses Porter.<sup>70</sup>

<sup>66</sup> Moses Porter, Probate Inventory, Hampshire County Registry of Probate Box 117 file 19.

<sup>67</sup> Samuel Porter, Probate Inventory, Hampshire County Registry of Probate Box 117 file 50, pp. 7–8.

<sup>68</sup> Gerzina, *Mr. and Mrs. Prince*, 52.

<sup>69</sup> Smith, *History of the Black Population*, 110–111; Romer, *Slavery*, 174–178.

<sup>70</sup> This is likely the same man sometimes called Jebb in family correspondence; see Leonard, "The Porter-Phelps-Huntington Property, 1659–1955," 34.

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The Porters obtained a second enslaved worker about 1754 when they purchased Peg (ca. 1742–1792).<sup>71</sup> In 1755, a colonial census counted eighteen enslaved people over sixteen years of age in Hadley;<sup>72</sup> one of these would have been Zebulon Prutt (Peg was only about thirteen at this time, and so would not have been included in that enumeration). After Moses Porter died Zebulon Prutt and Peg became the property of Elizabeth Pitkin Porter. The court appointed official charged with valuing Moses' assets recorded the “Negro man” worth 53/6/8 and “Negro girl” worth 33/6/8.<sup>73</sup> In 1766, Zebulon Prutt (by this time about 30 years old) attempted self-emancipation, prompting the family to attempt his recapture. At the same time, Porter decided to sell Prutt to Hadley's Oliver Warner for £50 (which may explain why Prutt attempted escape). The advertisement they placed in the *Connecticut Courant* described Zebulon as having a “whitish complexion” and noted that he may “have a Squaw in company.”<sup>74</sup> The notice offered a reward for his delivery to either Porter or Warner. Zebulon was recaptured and transferred to the Warner household (he eventually became free, in the wake of the end of slavery in Massachusetts, when about fifty years old).

### **Forty Acres: The Tenure of Elizabeth Porter and Charles Phelps, Jr., 1770–1816**

*Paragraph Summarizing Significance:* This 45-year period—well documented in Elizabeth Porter Phelps's extensive memorandum book and correspondence—was among the site's most dynamic: the couple aggressively expanded the scope of the farm, and Charles Phelps, Jr. (1743–1814) secured significant political and economic influence. A series of renovations to the 1752 Main Block of the Forty Acres Main House (HAD.319; hereafter the Main House), created a larger and more fashionable house to anchor the ambitious farm. These alterations contribute to the site's significance under Criterion A, as they preserve the labor and skill of local craftsmen who designed and built a series of additions, and updated architectural features throughout the interior that are significant local examples of Georgian and Federal-style architecture. The prosperity of the household in these decades, documented in these architectural changes, was made possible by a wide range of laborers, from the several people enslaved there, to free Black workers in the fields and dairy, to Native women hired as domestic servants, all of whom advanced the farm's success (Criterion A: Agriculture). Farm workers also included hired men, indentured transients, orphaned children, and prisoners of war assigned there during the Revolutionary War, and who remained there after the war's conclusion. The ways in which alterations to the architecture shaped and reflected the presence of this diverse workforce contribute to the site's significance under Criterion A: Social History (Labor History, Women's History); Ethnic Heritage/Black History, and Ethnic Heritage/Native History.

<sup>71</sup> Carlisle, *Earthbound*, 62; Romer, *Slavery*, 175. Peg's last name in 1771 is identified in the records of town clerk Josiah Pierce as Bowen. See Hadley Historical Society, Series VII. Individuals and Families, Box No. 3, Folders 3–5: Josiah Pierce (includes interleaved almanacs, 1741–1747, 1755, 1759, 1769), May 4, 1771.

<sup>72</sup> This census does not specify where the enslaved people lived nor who owned them, so whether other properties where enslaved people lived and work are extant in Hadley is not known. A 1765 census specifies 13 male and 7 female Black people in the town, but does not identify them as enslaved or free, nor where they lived.

<sup>73</sup> Moses Porter, Probate Inventory, Hampshire County Registry of Probate Inventory, Box 117 file 19.

<sup>74</sup> Miller, *Entangled*, 71; Romer, *Slavery*, 176–177.

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Widow Elizabeth Pitkin Porter hired Charles Phelps, Jr. to succeed Daniel Worthington as farm manager in the late 1760s.<sup>75</sup> Porter does not appear to have been a substantive presence in terms of decision making; in time she succumbed to illness, and in particular an opium addiction that caused Elizabeth Porter Phelps to seek advice from a range of healers.<sup>76</sup> But Porter retained legal ownership of the Main House for much of this period, until 1794, when Charles Phelps bought the property from his mother-in-law. Elizabeth Pitkin Porter lived at Forty Acres until her death in 1798.

Charles Phelps, Jr. would court and wed Elizabeth Porter (1747–1817). After the marriage of Elizabeth Porter and Charles Phelps, Jr. (1743–1814) on June 14, 1770, the Main House became a site of still-larger political and economic influence. Elizabeth and Charles raised three children in this house: son Moses Charles Porter Phelps (1772–1857, later known as Charles Porter Phelps), daughter Elizabeth Whiting Phelps (1779–1847), and adoptive daughter Thankful Richmond Hitchcock (1776–1853). They also assumed some parental responsibility for Submit “Mitte” West (1791–1864), the unsanctioned child of white domestic servant Susanna Whipple (1774–1840).<sup>77</sup>

#### *Criterion A: Agriculture*

Charles Phelps, Jr. was ambitious, and his decision making at Forty Acres reflected his engagement with trends and opportunities in farming. He “began to buy property near the Porter homestead even before he married Elizabeth Porter.”<sup>78</sup> In 1771, most Hadley farmers owned 20 or fewer acres of land; but “the top ten percent of wealthy landowners,” including Phelps, “possessed more than a third of the land,” while one fourth of taxpayers “owned no land at all.”<sup>79</sup> In 1777, Charles and Elizabeth possessed 141 acres on Mount Warner, 72 acres of meadowland, 42 acres along the Fort River, and another 80 acres just east of the Main House; some 8 cows, 7 yearlings, 8 calves, and 48 sheep were counted among the farm’s assets in this year, together with hundreds of pounds of pork and swine, 60 loads of hay, and dozens of bushels of wheat, indian corn, oats, and peas, as well as 200 pounds of flax.<sup>80</sup>

An early member (1795–1801) of the Massachusetts Society for Promoting Agriculture, Phelps was committed to learning and embracing prevailing practice in farm production.<sup>81</sup> The farm principally engaged in fattening cows for distant markets; the land was managed in service of the needs of the livestock, devoted to pastureland on Mount Warner, meadowland between the Main House and the river, and sheepyards nearer the Main House. Oats were planted to feed horses, and indian corn for the cows and swine; hay sustained animals in winter.<sup>82</sup> More modest investment was made in wheat, rye, barley, and flax. Vegetable gardens near the Main House

<sup>75</sup> Carlisle, *Earthbound*, 44.

<sup>76</sup> *Ibid.*, 19–22; Miller, *Entangled*, 184.

<sup>77</sup> On romantic and sexual unions between laborers at Forty Acres see Miller, *Entangled*, 81–107.

<sup>78</sup> Fitzpatrick, “Forty Acres,” 13.

<sup>79</sup> Leonard, “The Porter-Phelps-Huntington Property, 1659–1955,” 45.

<sup>80</sup> Fitzpatrick, “Forty Acres,” 13; Leonard, “The Porter-Phelps-Huntington Property, 1659–1955,” 52, 61.

<sup>81</sup> Leonard, “The Porter-Phelps-Huntington Property, 1659–1955,” 44.

<sup>82</sup> *Ibid.*, 60–62.

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included “cucumber, cabbage, beet, radishes, bean, pea, and lettuce,” while “fruit trees grew in nearby orchards.”<sup>83</sup>

In 1814, the family built a “sheep house” alongside a sheep pasture on Mount Warner (moved in 1818, repaired in 1836, and in use at least as late as the 1870s for vegetable storage, but no longer believed to be extant).<sup>84</sup> In March 1814, Charles Porter Phelps’s farm records show that he purchased a copy of Tessier’s *Complete Treatise on Merinos and Other Sheep*, which contains a description of a recommended sheep house; the height should be twelve feet or more, allowing eight square feet per ram, wether, or ewe, and six per lamb (which, given the size of the flock at this time, would have required a building of around 290 square feet).<sup>85</sup> In May 1814, Gorham Parsons (1768–1844)—a fellow member of the agricultural society and owner of a large estate in Brighton (once part of Cambridge)—sent Charles Phelps a “full blood merino ewe imported from Spain” of the “Guadaloup Flock” together with a lamb, worth \$200; Parsons refers to ewes he also provided to Charles Porter Phelps, so Parsons (and his father, Eben, who imported the animals) were the suppliers for both men’s Hadley enterprises.<sup>86</sup> Charles and Elizabeth Phelps, at the end of their farming career, did not embrace the regional Merino craze to the extent that their son would (see below).

During the tenure of Charles and Elizabeth Phelps, Hadley also witnessed the beginning of what would become a transformative investment in broom corn. By 1810, Forty Acres had put a toe in this water, but it would not be until the era of Elizabeth Phelps Huntington and her husband Dan that the farm would commit to broom corn in a substantial way (see below).

*Criterion A: Social History (Labor History, Women’s History); Ethnic Heritage/Black History and Ethnic Heritage/Native History*

Dairy work grew in importance during this period in the farm’s history, a trend that intersects with women’s and labor history. A dairy had been present in Elizabeth’s parents’ generation: Moses Porter’s estate inventory found five cows and their calves, five heifers, and dairy tools used by Elizabeth Pitkin Porter as well as both enslaved and hired labor at the farm; also enumerated was cheese being stored for aging, consumption, and sale. Correspondence refers to Elizabeth Pitkin Porter helping her daughter Elizabeth Porter Phelps with the work of the dairy.<sup>87</sup> Given Elizabeth Porter Phelps’s skill, dairying was an aspect of the farm economy that Charles Phelps actively sought to expand (with the apparently grudging assent of Elizabeth Porter Phelps, who assumed responsibility for the labor, both providing her own labor and securing/managing that of others).<sup>88</sup> This work involved white, African-American, and Indigenous women’s labor,

<sup>83</sup> Fitzpatrick, “Forty Acres,” 13.

<sup>84</sup> See Leonard, “The Porter-Phelps-Huntington Property, 1659–1955,” 61. On the sheep house move in 1818; see Dec 31, 1818. On the 1836 repair, see September 1836 entries in Phelps Ledger Vol 3, Baker Library. On the structure being in use at least as late as the 1870s for vegetable storage, see Charles Phelps, IV journals, *passim*.

<sup>85</sup> Charles Porter Phelps, Farm Memoranda and Expenses, March 14, 1814; Tessier, *Complete Treatise on Merinos and Other Sheep*, 52–53.

<sup>86</sup> Gorham Parsons to Charles Phelps, May 5, 1814, PPHFP.

<sup>87</sup> Leonard, “The Porter-Phelps-Huntington Property, 1659–1955,” 36, 58

<sup>88</sup> Miller, *Entangled*, 48.

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as keeping the dairy spaces well-scrubbed was essential to the work, and these laborers also helped with churning, pressing, and other activities. Family records, for instance, document efforts to get help from the “Black folks at Shutesbury”—that is, Sarah Jackson (ca. 1761–1851), an African-American woman married to a man who had escaped southern enslavement—to conduct work in the dairy.<sup>89</sup> In the late 1790s, Charles and Elizabeth Phelps built the large 1797 Ell extending southward from the Main House to shelter the 1797 Kitchen and other spaces (see below) associated with an enlarged commitment to dairy production, with pounds of cheese shipped to Boston (and possibly Caribbean) markets (see figure 3.1).

One of the earliest acts of Charles Phelps, Jr. when he assumed control of labor at the estate had been to obtain an enslaved worker. With Zebulon Prutt sold to the Warners, Phelps looked to obtain another enslaved man. In March 1770, he paid William Williams of New Marlborough (New York/VT) £66/13/4 for a “Negro fellow named Cesar of about eighteen years of age,” described as “sound and well in every part.” He would not remain so. Records document that Cesar Phelps (b. ca. 1752) experienced frostbite in 1771, and by 1775 developed sufficient problems with his hand that discussion emerged about modifying tools for him to use—evidence of the many hazards of enslavement.<sup>90</sup> By 1776 there was talk of selling him. Friction had also developed between Cesar and the enslaved woman Peg (as the latter, as Phelps reported it, had begun to “deny” the former’s “gratifications”), and as an attempt at a solution Charles Phelps, Sr. in Vermont offered to purchase Cesar. Eventually, the Revolutionary War created an opportunity for Cesar to leave: in February 1776 Charles brought Cesar on the trip to deliver a wagonload of provisions to the Continental Army at Cambridge, and the latter left with the Continental Army. His status is unclear. He seems to have been serving as an attendant to an officer, as opposed to having enlisted. He had been neither sold nor freed, per a letter home in September (an extremely rare piece of Revolutionary-era correspondence over the signature of an enslaved man) that refers to a question concerning his potential future sale.<sup>91</sup> Cesar was at Fort Ticonderoga when it fell, but nothing is known of him after that date.

Peg, enslaved before and after the marriage of Elizabeth Porter and Charles Phelps, gave birth to two daughters under the roof of the Main House. Put another way, the bride Elizabeth Porter Phelps had brought to her marriage an enslaved woman and two enslaved children: Rose or Rosanna (1761–1781), and Phillis (1765–1775). Rose would also give birth to a daughter named for her sister Phillis (1775–1783), marking the third generation of enslavement at Forty Acres for this family, though neither of her children were still living by 1783. Regarding Phillis (1775–1783), Elizabeth Porter Phelps noted in her memorandum book that the girl suffered from the “King’s evil” in the last year of her life. Though “King’s evil” was the term for scrofula, her illness was most likely tuberculosis, as it was commonly misdiagnosed in enslaved people as scrofula.<sup>92</sup>

Though no firm evidence indicates which spaces of the structure served as living quarters for these enslaved domestic workers, two strong possibilities are the Attic over the 1771 Ell, and the

<sup>89</sup> Ibid., 46.

<sup>90</sup> Ibid., 31, 273.

<sup>91</sup> Cesar Phelps to Charles Phelps, Jr., September 30, 1776, PPHFP.

<sup>92</sup> Hudson-Erdman, “Phillis, Rose, and Phillis,” n.p.

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cellar beneath it. A reference in the diary of Elizabeth Porter Phelps to having brought an ailing Phillis “up” to the 1797 Kitchen for care suggests the latter. Little physical evidence from the cellar survived Huntington’s pouring of new concrete retaining walls and floors in 1922, but Huntington did leave a small section of the west face of the 1771 Ell’s chimney exposed (see figure 22). There is a sliding door present (now hidden behind 1780s wainscoting) that appears to have once provided access from the cellar into the present Dining Room. The existence of a separate flue in this chimney might indicate that it included a hearth or baking oven in the cellar Huntington later encased in concrete. On the chimney’s exposed western face, the presence of built-in shelves with wood trim further suggests that this chimney was a functional food storage space and formed an important working and living space for enslaved workers like Phillis.

Like Zebulon Prutt and Cesar Phelps, Peg left Forty Acres as well. In 1772, at her request, after eighteen years enslaved there, she was sold to a Captain Fay of Bennington, Vermont, along with “a Negro man from this town all for the sake of being his wife.” She and the man, named Pomp Morgan and enslaved by Jon Warner, wished to marry; Warner initially agreed and then withdrew his consent. In time, a deal was struck for both to be sold to Fay; Phelps’s phrase “all for the sake of being his wife” suggests her grudging consent.<sup>93</sup> Peg’s desire to secure her union with Pomp was powerful enough to leave her daughters Rose and Phillis at Forty Acres. Later Peg sought to return, which Charles Phelps facilitated, repurchasing Peg in 1778 for £20. In 1782, Elizabeth wrote in her diary that Peg had “gone off free.”

Alongside enslaved labor, indentured and hired labor were key to the success of the farm at Forty Acres. Domestic servants—who in the 18<sup>th</sup> and early 19<sup>th</sup> centuries were both white and Native American—were also deeply involved in this work, as well as the food preparation and service needed to run the farm (serving household members, numerous farm hands, and elite guests), and other tasks from laundry and textile maintenance and production to the making of candles. At least one woman was in residence to provide domestic service at almost all times. Susanna Whipple, Judith [last name unknown], Persis Morse (dates unknown), Polly Randall (dates unknown)—white women like these were a constant presence at Forty Acres, and their stories are often deeply entwined with motherhood. Susanna Whipple (1774–1840) gave birth to a daughter (Submit “Mitte” West, 1791–1864) who would become a longtime member of the Forty Acres household even after Susanna wed and left to start a new family. Later, unmarried servant Persis Morse became pregnant while employed there, gave birth in her quarters in the Main House, and remained employed there through the first two years of her child’s life—examples of more families who cohabited at Forty Acres alongside the white property owners.<sup>94</sup>

Spaces like the 1797 Ell and its Kitchen (created by the family to expand production, while also introducing distance between themselves and their employees, and furthering the aims launched with the center hall plan itself) also had the unintended effect of creating spaces of greater

<sup>93</sup> Miller, *Entangled*, 58. Hadley town clerk Josiah Pierce writes "Jon. Warner's Pomp desires to be published with Char. Phelp's Peg. He says the masters are consenting. My son asks said Warner, he denies consent before J.P. and L.M. and says he shall forbid if published. I hereupon omit publishing [page break] Pomp Morgan and Margaret Bowen;" see Hadley Historical Society, Series VII. Individuals and Families, Box No. 3, Folders 3-5: Josiah Pierce (includes interleaved almanacs, 1741-47, 1755, 1759, 1769), May 4, 1771.

<sup>94</sup> Miller, *Entangled*, 95–99.

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privacy and autonomy among hired men and women. Laboring men and women were increasingly able to pursue relationships outside employers' supervisory eye, sometimes resulting in pregnancies. Hired women who became mothers also turned these spaces to their advantage, being able to keep children with them in their places of employment. By the turn of the 19<sup>th</sup> century, as laboring women embraced the privacy and autonomy offered by outwork, women like Elizabeth Porter Phelps found it increasingly difficult to secure help, shifting the balance of power to prospective employees who found they had the ability to command higher wages and set more conditions of their employment, empowering white and Black women to keep children with them while working as domestic servants.<sup>95</sup>

Many of the women who labored as domestic servants were white, but a handful were free Black women like dairywoman Sarah Jackson, mentioned above, and some were Native American. Though popular historical imagination holds that by the era of the American Revolution Native Americans had “vanished” from the Valley, family documents indicate that Native workers were often present at Forty Acres.<sup>96</sup> At least three Native women lived and labored as domestic servants in and around Forty Acres. Assinah (dates unknown; also called Assanah in Phelps family records) was a Native American woman hired in fall 1802. Her mother lived close enough that she could travel home for a visit now and then.<sup>97</sup> Around 1808 a Native woman named Rachel worked for the family for about two years before she married a hired man and moved to Ashfield, a hilltown west of Hadley; in 1815, another Native woman—never named—arrived to labor at Forty Acres.<sup>98</sup>

Farmhands also included white boys and men who came to the farm through a wide range of circumstances. In 1774, for instance, Hadley's Overseers of the Poor bound to the estate for eight years and eight months Timothy Buggy (dates unknown), “a person of able body to work and labour, and has no Estate to otherwise maintain himself, yet lives idly.”<sup>99</sup> In the 1790s, a five-year-old named Reuban Debell (dates unknown) came to the farm; he remained there until he was a young man, when a pregnancy that resulted from a relationship with domestic servant Persis Morse prompted him to abscond from the farm.<sup>100</sup>

Charles Phelps also took on apprentices to “husbandry” and other work: in 1784, a twelve-year-old named David John Searl (b. ca. 1772) was placed via indenture to learn the trades of tanning and shoemaking. In 1807, thirteen-year-old Robert Frazier (b. ca. 1794) was bound to Phelps for a term of seven years, seven months, and twelve days (that is, until he reached the age of majority), to provide labor and learn farming. Phelps's ledgers, kept between 1805 and 1814, also document the ways in which “Phelps procured labor through direct hiring, indenture, or barter,” mainly on a seasonal basis—that is, from April through November, from planting through harvest.<sup>101</sup>

<sup>95</sup> Ibid., 107.

<sup>96</sup> Ibid., 46–50.

<sup>97</sup> Ibid., 46–52.

<sup>98</sup> Ibid., 84.

<sup>99</sup> Carlisle, *Earthbound*, 111.

<sup>100</sup> Miller, *Entangled*, 96.

<sup>101</sup> Leonard, “The Porter-Phelps-Huntington Property, 1659–1955,” 55.



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Many of these men passed through for just a season, but a handful had long-term relationships with the farm. Examples from the early 19<sup>th</sup> century (documented in extant records at Harvard's Baker Library) include Paul Wright (1758–1808) as well as free Black residents Ralph Way, Jr. (dates unknown), Joshua Boston (ca. 1740–1819), and brothers Bill Till (1781–1862) and Bida Till (dates unknown).

*Revolution and Global Labor:* While the property at Forty Acres was connected to global economies through its production and trade, those global ties, during the era of the American Revolution, became more directly embodied in the farm's workforce, buildings, and landscapes. In the tumult of the war for independence, labor shortages were acute, not only because local men left Hadley to serve in armed forces, but because some laborers seized the chance to escape agreements that bound them to Forty Acres. On April 20, 1777, Phelps recorded that their hired men Simon Baker (dates unknown) and Jonas Kelsey (dates unknown) both enlisted.<sup>102</sup> On April 14, 1779, Elizabeth Porter Phelps recorded that their hired man John White (dates unknown) ran away and stole some clothes for the trip; the next week, Josiah Gilbert (dates unknown) left too.

The tumult of revolution also brought laborers to Forty Acres. John Morrison (ca. 1749–1814) arrived in Massachusetts as a member of the British forces during the Revolutionary War. Born around Aberdeen, Scotland, he was “a gardener by trade” who “worked some years in the gardens of the nobility in the north of Scotland.”<sup>103</sup> In June 1776, Morrison and the Seventy-First Regiment of Highlanders sailed from Greenock, Scotland, part of a fleet of 35 ships sailing toward the American rebellion. After a storm at sea scattered the fleet, a handful sailed into Boston harbor, unaware that British forces had evacuated the city. After naval engagement, Lt. Col. Campbell surrendered, and John Morrison joined the 267 Highlanders taken as prisoners of war. About a year later he was dispatched to Forty Acres as an indentured servant to replace farm labor sapped by the war effort.

On March 23, 1777, Elizabeth Porter Phelps recorded that “one of the Highlanders” had been assigned to their farm, a welcome arrival as the enlistments of Baker and Kelsey had created a void in the overall workforce. Among other things John Morrison designed and maintained the North Garden (HAD.993).<sup>104</sup> Records show that Morrison built a “hotbed” (an earthen pit with a wooden frame, topped with a window) in which he raised cucumbers and tended to the North Garden's flower and vegetable patches.<sup>105</sup> Though Morrison stayed at Forty Acres for his lifetime, he seems never to have been happy there.<sup>106</sup> Though furnished quarters in the house (believed to have been in an extant space over the 1797 Ell) he preferred to sleep in the great barn (Russell Street, HAD.152, not in the District), or to slip off to “John's Rock”—a boulder on Mount Warner, which for the Scot had some resonance with landscapes at home (this glacial

<sup>102</sup> Carlisle, *Earthbound*, 90.

<sup>103</sup> Charles Porter Phelps, *Autobiography*, 50

<sup>104</sup> Carlisle, *Earthbound*, 89, 177, 223.

<sup>105</sup> Leonard, “The Porter-Phelps-Huntington Property, 1659–1955,” 55.

<sup>106</sup> Miller, *Entangled*, 164–165.

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erratic stands eight feet tall, weighs seventy-eight tons, and is located just a little east of the summit).<sup>107</sup> In time he succumbed to alcoholism, and died at the farm in 1814.

A second laborer brought to Forty Acres by the global conflict was George Andries (d. 1809), a Hessian soldier who settled there together with his wife Mary. George and Mary Andries (d. 1810) lived in a small cottage (not extant) that the family had built for tenants in November 1783, which stood across River Drive from the Main House, at the foot of Pleasant Hill. The pair would live there for some 25 years, and among other things introduce the Phelps household to traditions we now associate with Christmas.<sup>108</sup> After George Andries' death, the distraught Mary Andries, a stranger in a strange land, was brought to Forty Acres, though her needs proved too much for the Phelps family; she was eventually taken in by a local woman.<sup>109</sup>

The Andries' dwelling was the second small cottage added to what would become the constellation of dwellings around the estate. In 1774, Charles and Elizabeth had built a house on their "mountain lot" "near the mills" for weaver Molly Snell and Samuel Snell (not extant). Other residents included the Bartholomews and the Hibbards. This "mountain house" remained in the family's hands until about 1843.<sup>110</sup>

### *Criterion C: Architecture*

*Architectural change to the house and farm, 1770–1800:* The last three decades of the 18<sup>th</sup> century saw constant change to the built environment at the farm.<sup>111</sup> These changes and additions reflected the transition between Georgian- and Federal-style architecture with many Federal embellishments layered over or added to the Main House's original Georgian-style materials. Alterations included the raising of the attic to a gambrel roof, installation of the Federal-style portico, and wood clapboards and corner boards that obscured the façade's rusticated siding and second-story overhang. In addition to these changes to the Main House, the surrounding working landscape expanded dramatically to include a number of outbuildings to support Forty Acres' growth and agricultural output.

Immediately following the marriage of Charles and Elizabeth Phelps, the couple built an Ell extending westward from the original house (the present 1771 Ell, see figure 3.1), to create the space that is now the Dining Room (but was originally a kitchen) and a Keeping Room. The addition also allowed the former kitchen within the Main Block to become a sitting room, referred to as the Long Room (see figure 3.1). Over the course of the 1780s, a number of improvements were made to spaces throughout the Main House's interior—additions of paneling and wall treatments to update these rooms and bring them into alignment with prevailing Federal-style fashion. Workers included local mason Abraham Billings, who built a chimney and

<sup>107</sup> Boehmer et al., "Mount Warner Resource Inventory & Stewardship Plan," 7.

<sup>108</sup> Miller, *Entangled*, 74.

<sup>109</sup> *Ibid.*, 74–76; and Carlisle, *Earthbound*, 254.

<sup>110</sup> Elizabeth Porter Phelps memorandum book, November 5, 1774.

<sup>111</sup> Gleason, "The Porter-Phelps-Huntington Family"; Miller, *Entangled*, 193–221.

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oven, and woodworker Samuel Gaylord, who supplied wainscoting and other interior elements to the Main House's primary public spaces like the Hall, Long Room, and Dining Room.<sup>112</sup>

In 1795 the family raised a carriage house (not extant) to house their several and stylish means of conveyance. The building was modeled after one seen in Newburyport (“I wish you to send me the dimensions of Mr. Parsons [the Newburyport lawyer] barn,” Phelps writes, “as I expect to build something of the kind early in the spring - and I think Mr. Parson's pleases me better than any I have seen - You will not omit the height & width of the chaise room.”<sup>113</sup> This original carriage house was a two-story, pitched-roof, three-bay structure with a central large arched doorway flanked by two pedestrian doorways on the first floor and three evenly spaced windows on the second floor (see figure 19).

Most significant were a series of additions at the end of the 18<sup>th</sup> century: the addition of a new Kitchen at the northwestern corner of the house (the 1799 Kitchen, see figure 3.1), and a sizeable new Kitchen, Woodshed, and storage barn (today the Corn Barn of the Main House's 1797 Ell) extending southward from the 1771 Ell and connected to the 1795 carriage house (the present-day 1797 Ell, see figure 3.1).

In 1797, Phelps raised an Ell containing a “kitchen woodhouse, and cornhouse.”<sup>114</sup> The project was led by local builder Richard Osborn, and the workmen, who commenced construction in early October of that year, included a number of local men, such as former enslaved man Joshua Boston (who labored every day of the first two weeks as part of the crew, earning the same wages or more as his white counterparts) and Ralph Way, who joined the crew on October 30<sup>th</sup>, working on latter phases of the building project.<sup>115</sup> This new Kitchen (the 1797 Kitchen, see figure 3.1) contained a large, eight-foot hearth and room to support the dairy operation, including a locked space for cheese storage. The new Woodshed and storage barn featured several Federal-style elements, including five arches on the Woodshed and two arched doorways on the storage barn. These renovations to working spaces enabled the family to create and improve an impressive formal parlor (combining the two southern rooms in the original block), which the family called the “Long Room,” at the front of the Main Block.

Lastly, in anticipation of son Charles Porter Phelps and his bride Sarah Parsons (1775–1817) returning to Hadley, Charles and Elizabeth began work on apartments under a new gambrel roof, creating a third floor above the original 1752 Main Block that would have offered the newlyweds their own space within the dwelling. Charles and Sarah Parsons Phelps opted not to pursue this plan, and those rooms were never finished.

Additions to the agricultural landscape during this period included a tan house, built on the property in 1781. Other “specialized structures” built between 1785 and 1807 included a

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<sup>112</sup> Gleason, “The Porter-Phelps-Huntington Family,” and figure 3.1. Gaylord was also a furniture maker, and two side chairs made by him remain in Forty Acres. Another from the set passed to Phelps Farm at some point and remained there until being sold in 1989 to Historic Deerfield.

<sup>113</sup> Fitzpatrick, “Forty Acres,” 19.

<sup>114</sup> Charles Phelps, Jr., “Expenses for building dwelling...”.

<sup>115</sup> Phelps, “Expenses.”

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“sheephouse, cider mill, barn, and sawmill.”<sup>116</sup> Most significantly, in 1782 the household built the 40-by-60-foot structure now called the great barn (Russell Street, HAD.152, removed in 1930 and now extant offsite as the home of the Hadley Farm Museum, see figure 18), a very early example in the area of the New England barn. The barn’s north-south orientation facilitated the storage of hay and crops west of the drive, while cattle and other livestock were housed east of the drive. The size of the barn would certainly have put it among the area’s largest: a study of barns described in the Massachusetts and Maine 1798 Direct Tax for neighboring South Hadley finds that, of 90 barns there, the largest was 54 by 70 feet, while the mean was closer to 30 by 38 feet and the median 30 by 40 feet.<sup>117</sup> While records of this specificity are not available for Hadley, the 1798 tax records for the town enumerated 100 dwellings and 75 outbuildings; of those, Charles Phelps and Forty Acres counted five “dwelling houses and outhouses” on one list (with assessed value of \$6206 and an adjusted value of \$7447), and one dwelling house and two outhouses (valued at \$1200) on another (see Vol. 17, 13, 57); perhaps the “mountain House” (not extant) and the dwelling inhabited by the tenants (not extant) accounts for this difference.<sup>118</sup>

*Criterion A: Social History/Labor; Ethnic Heritage/Black History*

In the latter years of Charles and Elizabeth Phelps’ tenure, the farm workforce continued to include both Black and white laborers. Notable because they became one of Hadley’s largest and most significant Black families in the first half of the 19<sup>th</sup> century, the Tills appeared in Hadley in the early 19<sup>th</sup> century. In 1809 the Phelps family hired “Bill Till...and his brother” (Bidy Till) and Charles “likes em’ well.” William “Bill” Till (1781–1862) would have been in his twenties at this time; the following year he would wed Lucinda Paine (1789–1869), a woman called “mulatto” in the 1850 federal census. The Tills would become longtime fixtures around both Forty Acres and Phelps Farm. Bill together with his brother Bidy and later his sons provided farm labor for both households, while Lucinda Till washed for the Charles Porter Phelps family.<sup>119</sup>

Evidence from the early 19<sup>th</sup> century “show[s] clearly that Charles Phelps Jr. was one of the wealthiest men in Hadley. In 1807 his \$749.10 of property topped the tax rolls, and at the time of his death in 1814, he was the fourth richest member of the town, with assets of \$992.40. In the assessment of January 12, 1808, the tax lists show that his real estate worth \$696.90, was appreciably larger than his personal estate, which was valued at \$43.08.”<sup>120</sup>

In 1814, Charles Phelps, Jr.—gradually getting too old to farm—leased most of the farmland on shares to two men who also boarded at the house; he died later that year, leaving by bequest five acres near the ferry to Thankful Hitchcock (1776–1853) and five acres south of the road to

<sup>116</sup> Fitzpatrick, “Forty Acres,” 18.

<sup>117</sup> Garrison, *Landscape*, 130.

<sup>118</sup> The 1798 direct tax records for South Hadley included a field for recording building descriptions, but this information could not be found for Hadley. Some records from this period have been destroyed, so it is possible that these more specific Hadley records existed but have been lost. Interestingly, Charles Phelps was the principal assessor for the valuation inventory in this area of Massachusetts.

<sup>119</sup> e.g., Charles Porter Phelps, Farm Memoranda and Expenses, February 11, 1840.

<sup>120</sup> Fitzpatrick, “Forty Acres,” 15.

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Amherst to her son Charles Hitchcock (1798–1867).<sup>121</sup> His daughter Elizabeth and her husband Dan Huntington returned from Litchfield, Connecticut with their nine children, Dan giving up his ministry to manage the farm. Phelps willed the “house lot east of the road” to his son Charles together with nineteen acres in the North Meadow, twenty in the “Bridge Lane lot” and 177 acres on Mount Warner. Together the “Phelps children,” writes Regina Leonard, “retained over 400 acres.”<sup>122</sup>

Elizabeth Porter Phelps died just three years later, in 1817. This moment was a pivotal one, as the deaths of Charles and then Elizabeth Porter Phelps meant that Elizabeth Whiting Phelps (1779–1847) and her husband Rev. Dan Huntington (1774–1864) assumed control of Forty Acres, while across the street a new house would rise for Elizabeth’s brother Charles Porter Phelps and his family. The December 1817 estate division of Charles Phelps describes property totaling roughly 450 acres, which were divided between Charles Porter Phelps and Elizabeth Huntington; Huntington received the "Mansion House & Buildings" while Charles Porter Phelps received land on Mount Warner.<sup>123</sup>

### **Forty Acres: The Elizabeth Whiting Phelps and Dan Huntington Era, 1816–1879**

*Paragraph Summarizing Significance:* Under the leadership of Elizabeth Whiting Phelps Huntington and her husband Rev. Dan Huntington, as well as their seven sons and four daughters, Forty Acres shrank in size and gradually shifted from working farm to summer residence, reflecting larger local and regional trends both in agricultural and cultural history. Though Dan Huntington continued to run Forty Acres as a working farm, his heart was in more intellectual pursuits. Agricultural profits were principally channeled into funding the education of his children—college for his sons, and terms at Emma Willard’s academy in Troy for his daughters. The farm would be smaller at the conclusion of this period than it was at its outset, and shifted in significance from center of agricultural production and employer of local labor to a site focused on education and activism, and also the stewardship of family history and heritage.

#### *Criterion A: Agriculture; Social History/Women’s History*

Elizabeth Whiting Huntington and her husband Dan returned to Forty Acres and looked for opportunities for the clergyman to work at his profession. From 1817 to 1820 Dan Huntington served as interim minister of the newly established Second Congregational Church in Greenfield; he also served as principal of Hopkins Academy from 1817 to 1820 (and was a trustee until his death in 1864). As early as their teen years, the Huntingtons’ sons Theodore Gregson (1813–1885) and Theophilus Parsons (1811–1862) took over management of the farm so that Dan Huntington could focus on ministerial affairs.<sup>124</sup> In 1829, the pair “[took] the farm on shares.”

Still, as head of the family Dan Huntington deployed a range of strategies to keep the farm profitable. Pursuit of that goal caused the household to embrace almost every trend in Valley

<sup>121</sup> Charles Porter Phelps, *Autobiography*, 49, 52.

<sup>122</sup> Leonard, “The Porter-Phelps-Huntington Property, 1659–1955,” 70.

<sup>123</sup> Terhune, “Study of Porter-Phelps-Huntington Land,” including Appendix B, Figure 4.

<sup>124</sup> Leonard, “The Porter-Phelps-Huntington Property, 1659–1955,” 96.

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agriculture in these decades. The Huntingtons continued to raise sheep and cattle, and kept poultry.<sup>125</sup> They were less invested than previous generations in both dairy and pork, but grew indian corn, as well as rye, oats, and wheat. They grew potatoes and maintained an apple orchard on the southern hillside of Mount Warner, and on a slope north of the Forty Acres Main House (HAD.319; hereafter the Main House), from which they produced both applesauce and cider.<sup>126</sup>

In the 1820s, the Huntingtons joined their counterparts around the Valley, and especially in Hadley, in the raising of broom corn. By 1810, 70,000 brooms were produced each year in Hampshire County. By 1842, Dan Huntington was selling large quantities of broom brush (in batches over 1,100 pounds) and taking brooms in batches of 400 to 800 to the Boston market.<sup>127</sup>

In the 1830s, the Huntingtons also flirted with silk, introducing silkworms to the site.<sup>128</sup> Huntington sold his cocoons to the Nonotuck Silk Mill in Florence. By 1841 “several hundred locusts and mulberries” stood on Pleasant Hill; cocoons were housed within the Main House. Huntington described himself as a “gentleman silk raiser,” though local silk production never got the traction Huntington had anticipated, and was eventually abandoned.<sup>129</sup> In the 1830s—again, like other farmers—he also extended the utility of his farmland, reclaiming swampland, and improving drainage in existing fields.<sup>130</sup>

Huntington also tapped “credit to form a succession of partnerships” with proprietors of a small store in North Hadley, a village of Hadley about one mile north of Forty Acres, and in 1826 brought his son Edward into the business. For the next decade, Edward was the principal agent of the business (during which time the store became a larger node in the region’s palm leaf hat industry, with sixteen outworkers credited in 1839), but it was part of the larger family enterprise, helping finance, for instance, the educations of two brothers. When Edward left the business, Dan stepped back in, keeping the store running until his youngest son finished college, in 1846.<sup>131</sup>

*Criterion A: Social History (Labor History, Women’s History); Ethnic Heritage/Black History and Ethnic Heritage/Native History*

Unlike previous generations, Dan and Elizabeth Huntington employed smaller numbers of laborers, in large part because they “lacked the capital to maintain a steady workforce,”<sup>132</sup> and also because they could rely to a higher degree on family labor. Where Charles and Elizabeth Phelps tended to hire labor on seasonal agreements, Dan and Elizabeth Huntington hired by the task.<sup>133</sup> Like their in-laws before them, Elizabeth and Dan Huntington regularly felt acute labor

<sup>125</sup> Leonard, “The Porter-Phelps-Huntington Property, 1659–1955,” 86–87.

<sup>126</sup> Ibid., 94.

<sup>127</sup> see Clark, *Roots*, 148; Leonard, “The Porter-Phelps-Huntington Property, 1659–1955,” 89; Miller, *Entangled*, 70–72, 240.

<sup>128</sup> Miller, *Entangled*, 135.

<sup>129</sup> Leonard, “The Porter-Phelps-Huntington Property, 1659–1955,” 92–93.

<sup>130</sup> Clark, *Roots*, 285.

<sup>131</sup> Ibid., 162, 182–83, 198.

<sup>132</sup> Leonard, “The Porter-Phelps-Huntington Property, 1659–1955,” 85.

<sup>133</sup> Ibid.

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shortages, and reported a constant struggle to keep help. “We have had a sweat of it since you left us,” Dan Huntington wrote his son Edward in 1825; “I never knew it so difficult to get help.”<sup>134</sup> They did, however, make use of some indentured labor, including Benjamin Jackson in 1840 (dates unknown), and Charles Lanagan (dates unknown) in 1845.<sup>135</sup>

Three of the couple’s four daughters—Elizabeth Porter Huntington (1803–1897), Bethia Throop Huntington (1805–1879), and Mary Dwight Huntington (1815–1839)—contributed to the work of the household before they were sent to Emma Willard’s school in Troy, New York (their fourth daughter, Catherine Carey, was born in 1817 and died in 1830 at the age of 13). Sons Theodore Gregson Huntington and Theophilus Parsons Huntington were especially active around the farm, and both would settle on farms nearby.<sup>136</sup> In 1833, Theophilus Parsons Huntington (1811–1862) acquired land from his parents just to the north of the Main House, when Dan and Elizabeth transferred 24 acres of land to Theodore and Theophilus for \$1.<sup>137</sup> In 1837 Theophilus and his wife Eliza F. Huntington built there a five-bay, two-story, side-gabled house (River Drive, Hadley, HAD.320; outside the Forty Acres and Its Skirts Historic District’s northern boundary). In 1850 they were assisted by a Scottish farmhand, David King (b. ca. 1820); the agricultural census of August 1850 shows 36 acres of improved land (growing rye, indian corn, and oats) and ten unimproved, with four milk cows and two other cattle, and five swine. In 1864, the land left the family’s control when, after Theophilus Parsons Huntington’s death, the property passed to Henry Comins (b. ca. 1837), who would later help maintain Forty Acres as it transitioned to a summer residence.

Theodore Gregson Huntington married Elizabeth Sumner (1816–1885) in 1841; in 1857 the couple purchased from Charles Phelps 20 acres of farmland eight-tenths of a mile south of Forty Acres (beyond the southern boundary of the district described herein, but near the northern border of the Hadley Center Historic District, HAD.T). There they built a Gothic Revival farmhouse (River Drive, Hadley, HAD.317); the New England barn that stands on that site today dates to ca. 1860, and “may have started as a livestock/hay barn, but was then converted to a tobacco barn” (River Drive, Hadley, HAD.1081). Huntington doubled the size of the holding by 1864 when he sold the property, relocating to the southeast corner of Huntington Road and River Drive, across the fields from Phelps Farm (not extant, though the foundation is visible), where he was noted as a “market gardener and small fruit grower.”<sup>138</sup> The move was a shrewd one: “in a typical Valley town,” Regina Leonard found, “the value of market garden produce rose over 400%” between 1860 and 1880.”<sup>139</sup> Only one other of Dan Huntington’s several sons settled in the area: Charles Phelps Huntington (1802–1868) became a Northampton attorney (see below).

The children and grandchildren of enslavers Charles and Elizabeth Phelps nursed complex relationships with ongoing enslavement in the U.S. and Caribbean (see below), as well as the anti-slavery, abolition, and colonization movements unfolding in New England. Born in 1779,

<sup>134</sup> Clark, *Roots*, 109.

<sup>135</sup> Leonard, “The Porter-Phelps-Huntington Property, 1659–1955,” 86.

<sup>136</sup> *Ibid.*, 84.

<sup>137</sup> *Ibid.*, 96.

<sup>138</sup> Bernhard-Armington, Theodore G. Huntington Farm, 4.

<sup>139</sup> Leonard, “The Porter-Phelps-Huntington Property, 1659–1955,” 109.

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Elizabeth Whiting Phelps Huntington would have had only a dim memory, if any, of the people her family (both at Forty Acres and in Hadley) enslaved, but she knew the small number of formerly enslaved people in Hadley, several of whom were employed by the household. In regional conversations about enslavement and freedom, Huntington initially embraced colonization—that is, the movement to send free Black people to Africa. Some white supporters of colonization believed that free Black residents would never achieve acceptance in the U.S. and departing from North America would better serve their overall interests; others supported colonization as a way to remove people of color from their communities. Huntington drafted a letter to William Lloyd Garrison attempting to persuade him that colonizationists were just as “honorable as immediatists.”<sup>140</sup>

Her children, at least early on, followed her in these views. In 1834, Northampton attorney Charles Phelps Huntington (1802–1868; Harvard, 1822), bought the local paper, the *Hampshire Gazette*, from Sylvester Judd (who was then free to pursue his antiquarian interests, including research toward his 1863 *History of Hadley*). Charles Porter Huntington’s large Italianate house on Northampton’s Elm Street, built in 1841 when he was actively involved in abolition and Free Soil movements, still stands (Elm Street, Northampton, NTH.649). But in time, in part because of relationships developed with people of color, he rejected his mother’s approach.<sup>141</sup> In 1834 he was among those who appeared at a meeting of the American Colonization Society to “repudiate” colonization in favor of abolition, becoming a founder of the Hampshire Abolition Society.<sup>142</sup> In 1850, he was invited by the Colored Citizens of Northampton (organized by Black activist David Ruggles) to speak at a protest against the Fugitive Slave Law (though he advised a more moderate course than the CCN, rejecting violent resistance). Another of their sons, Frederic Dan Huntington (1819–1904), also became a “firebrand abolitionist.”<sup>143</sup>

Elizabeth Whiting Phelps Huntington died in 1847. Her adoptive sister Thankful Richmond Hitchcock—who lived near her siblings by 1850, in the house of her daughter and son-in-law, Martha Keyes Hitchcock and Giles E. Smith—died in 1853.

Dan Huntington continued to farm, though in a demeanor of retreat. The farmstead shrank in the 1840s as land was sold to settle debts and fund Frederic Dan Huntington’s education.<sup>144</sup> In 1843, the need to settle (deceased) Edward Huntington’s debts and finance Frederic’s education prompted Dan Huntington to sell land on Mount Warner (including possibly the “Mountain House,” not extant, not in the district). Regina Leonard suggests that this was a turning point as “Forty Acres” farmstead gradually began to fade from its one-time grandeur and influence as the largest of Hadley’s farms.<sup>145</sup> Still, the 1850 agricultural census enumerated 70 acres of tillage on a farm valued at \$10,000, more than double the town’s average, and triple the town’s median. Only one farm—his brother-in-law’s across the street—was valued more highly, and only two other farms matched his on that measure. Counted among the farm’s assets were two horses,

<sup>140</sup> Laurie, *Beyond Garrison*, 29.

<sup>141</sup> *Ibid.*, 91.

<sup>142</sup> Laurie, *Rebels*, 23.

<sup>143</sup> Laurie, *Beyond Garrison*, 91.

<sup>144</sup> Leonard, “The Porter-Phelps-Huntington Property, 1659-1955,” 97.

<sup>145</sup> *Ibid.*



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three milk cows, four working oxen, and three other cattle alongside three swine. Like those of Charles Porter Phelps across the street, Huntington's fields yielded principally rye, indian corn, and oats.

Dan Huntington died in 1864; his will left the property to youngest son Frederic Dan Huntington.<sup>146</sup> The will also stipulated that his daughter Bethia Huntington, then nearly 60 and never married, could remain in the Main House for the duration of her lifetime. By 1870, Bethia shared the site with John R. Jenkins (1843–1922), Isabella Jenkins (1817–1894), and their two children, all born in Ireland (presumably the family were occupants of the farmer's cottage, not extant, see figure 20). Bethia Huntington was the last person to live in the house year round, residing there until her death in September 1879.

### **Phelps Farm: Affluence and Influence at Pine Grove, 1815–1857**

*Paragraph Summarizing Significance:* In these years, a second household emerged that would become another center of gravity in the Forty Acres and Its Skirts Historic District. The household at Phelps Farm, established by Charles Porter Phelps (1772–1857), the son of Elizabeth Porter Phelps and Charles Phelps, Jr., was both an extension of, and departure from, the household at Forty Acres. Charles Porter Phelps in many ways took up his father's mantle; in addition to the managing of his farm's extensive operations (making this among the town's largest, contributing to the district's significance under Criterion A: Agriculture), he served ten terms as Hadley's Representative in the legislature and as senator of the Hampshire district. The families flanking River Road remained close, with constant exchange across households. The stylish house that rose here, the Charles Porter Phelps Farmhouse (HAD.318; hereafter the Farmhouse) which contributes to the district's local significance under Criterion C, was influenced by noted architect Asher Benjamin as architectural elements certainly align with his published patterns. It is possible that Benjamin had a more direct role as well, as in 1814 Benjamin served among the members of Boston's Board of Assistant Assessors while Phelps chaired that body, indicating that the two men certainly were acquainted with one another shortly before the Farmhouse rose. Charles Porter Phelps, however, was shrewd and ambitious in ways that differed from his sister and brother-in-law across the street: among other things, whatever he thought of their complex relationships to anti-slavery activism in New England, he was deeply invested in the Atlantic slave economy. The labor history preserved in the buildings and landscapes of Phelps Farm, which contributes to the district's local significance under Criterion A, unfolded both close at hand and far afield. Phelps's investments in commodities rooted in the Atlantic slave trade—which financed life at Phelps Farm—deeply implicate this property in larger patterns of enslavement as a key source of the wealth required to maintain it.

As a young man in the 1790s, Charles Porter Phelps studied law with Theophilus Parsons; he was admitted to the Massachusetts bar in 1794, and opened an office in Boston, first in the North End and then Pemberton Hill. He was admitted as an attorney to the Supreme Judicial Court in

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<sup>146</sup> Huntington's affection for his childhood home was strong, and in 1855 he had obtained his sibling's shares of the estate at Forty Acres so that he would become the sole inheritor; see Leonard, "The Porter-Phelps-Huntington Property, 1659–1955," 98-99.

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Spring 1798.<sup>147</sup> But by April 1799, not having found success as a lawyer, he closed his practice to return to Hadley, where he helped his father plan renovations to the Forty Acres Main House (HAD.319; hereafter the Main House), including the creation of third-floor rooms over the original 1752 Main Block in anticipation of Charles Porter Phelps's upcoming marriage to Sarah "Sally" Davenport Parsons (January 1, 1800). These alterations produced the Main House existing gambrel roof, though the rooms were never finished; the couple's plans changed and they remained in Boston, Charles Porter Phelps launching a partnership with Edward Rand until the latter was killed in a duel. Between 1800 and 1817, Phelps and his family remained in Boston, renting some eleven different houses around the city; some fourteen years and eight months of "housekeeping" in Boston were interrupted by two fifteen-month stints in Hadley, in 1803–1804 and 1808–1809.<sup>148</sup>

Charles had numerous children with his first two wives, though several children died in infancy or childhood. The union with Sarah Davenport Parsons produced nine children. Of those who lived to adulthood, eldest son Charles Phelps (1801–1882) would remain in Phelps Farm through his life. Sarah (1805–1886) remained unmarried, living in Hadley. Francis (1807–1897) became an educator who taught at a private school for boys in Boston; his life would conclude in Cambridge. Marianne (1810–1892) wed Whately farmer Alfred Belden, and Caroline (1814–1904) married Stephen Greenleaf Bulfinch (son of the noted architect Charles Bulfinch). Arthur Davenport Phelps (1817–1897) was listed as a bookseller in the 1850 census; he married Harriet Pratt in 1863 and lived mostly in Boston, where he became a clerk for the U.S. Treasury. With his second wife, Charlotte Parsons (1793–1830), Phelps added four more children. Theophilus Parsons Phelps (1822–1899, not to be confused with his cousin Theophilus Parsons Huntington, 1811–1862) is described in later sources as an "invalid" who struggled to preserve his mental health; the 1870 federal census describes him (using parlance of the day) as "insane," and his brother William Porter Phelps (1823–1880) as an "idiot." In February 1869, Charlotte (1825–1871) married a clergyman from Windsor, Connecticut named Peter Mason Bartlett, but she died in Hadley just two years later. The youngest, Susan Davis Phelps (1827–1865), grew up in Hadley and was an intimate friend of Emily Dickinson; the poet was shaken by Phelps's sudden death and inscribed the date of Susan Phelps's funeral on her copies of two poems: "A Wind that rose though not a Leaf" (Fr1216C) and "The Days that we can spare" (Fr1229C).<sup>149</sup>

*Criterion A: Agriculture; Social History/Labor; Ethnic Heritage/Black History:*

While the household of Charles Porter Phelps postdates the era of enslavement in Massachusetts by more than 30 years, it was nonetheless deeply embedded in the Atlantic slave economy, as Phelps invested for decades in the transatlantic shipment of plantation-based commodities from Cuban sugar to South Carolina cotton, generating revenue that propped up the Hadley farm. This era in the Phelps family's history predates the construction of the extant Farmhouse, as they spent a lot of time in Hadley in those years, Sally (for instance) living for stretches with her in-laws while Charles Porter Phelps was in Boston. Beginning about 1804, while attempting to

<sup>147</sup> *Massachusetts Mercury*, March 2, 1798.

<sup>148</sup> Charles Porter Phelps, *Autobiography*, 104–105.

<sup>149</sup> Plummer, "A Wind that Rose," n.p.

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launch a career as a lawyer, Phelps also embarked on a large number of what he termed “adventures”—that is, trading arrangements with a range of partners who held shares in various shipments of goods to ports in Europe, most often Rotterdam. This trade—which involved indigo, Cuban sugar, and Georgia cotton—was deeply immersed in the Atlantic slave economy. Early on (by September 1805), Phelps formed a partnership with William Belcher, “formerly a merchant in Savannah but then living in Boston and engaged in the Georgia trade,” with “two fine brigs” that carried cotton, rice, and tobacco to his firm, which acted as commission merchants from a store at No. 3 India Wharf.<sup>150</sup> Phelps seems to have learned the ropes from Belcher, and went on to invest in vessels and shipments into the second quarter of the 19<sup>th</sup> century.

One key venture is narrated in Phelps’s autobiography. In July 1807, he was shipping 200 boxes of Havana sugar—that is, 100,000 pounds—to Holland.<sup>151</sup> In April 1808, Thomas Jefferson’s embargo commenced; the pause in trade drove Phelps and his family back to Hadley for fifteen months, where they rented Jonathan Edwards Porter’s house along the Hadley Common (West Street, Hadley, possibly HAD.36), but with trade disrupted, “all West India produce now commanded enormous prices.”<sup>152</sup> When trade later resumed, in 1809 his sugar sold high, reaping a 125-percent profit. The embargo lifted and Phelps returned to Boston, shipping goods to Europe—in time focusing on wholesale and retail iron (perhaps connected again to Belcher, whose house on Savannah’s Reynolds Square was notable for its ironwork).

The profits from this commerce also shaped Phelps’s use of Black labor in Massachusetts. By 1810, profits from trade supported for this household what Phelps described as a discernibly new and larger lifestyle. On one memorable occasion, Henry Stewart (dates unknown), a “black fellow” who had been in Phelps’s employ for “several years” while in Boston, and was “one of the best house servants I ever knew,” traveled with them to visit his sister’s family, at that time in Middletown, and then Hadley.<sup>153</sup> Stewart was “mounted on [Phelps’s] white Hussar charger as a sort of outrider”; “Thus equipped,” he continued, “we made quite a display for us.”<sup>154</sup> Stewart had come to Boston from Communipaw, a community just a ferry ride from lower Manhattan, in what is now Jersey City in Hudson County, New Jersey. Phelps describes how Stewart’s cosmopolitan knowledge of New York and other wider horizons “astonished” “Zack, Brother Huntington’s man” in Middletown, Connecticut, and his “cronies,” hinting at Black laborers in Dan and Elizabeth Phelps Huntington’s household during this period. Also in Phelps’s employ at this time, in Hadley before the construction of buildings on the land that would become Phelps Farm, was Prince Cooley (dates unknown), a formerly enslaved man in North Hadley; Cooley appears to have been the father of Mitte West’s mixed-race child Philena, and both Cooley and West appear in Phelps’s accounts, he as a farm labor and she performing washing for the household, though in time she appears to have formed a union with Paul Wright (1790–1844)—another example of a multi-generational family in the orbit of Forty Acres and Phelps Farm.

<sup>150</sup> Charles Porter Phelps, *Autobiography*, 34.

<sup>151</sup> *Ibid.*, 35.

<sup>152</sup> *Ibid.*, 37.

<sup>153</sup> *Ibid.*, 44.

<sup>154</sup> *Ibid.*

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Phelps eventually became cashier of the Massachusetts Bank. But the isolating and sedentary work didn't suit him; he resigned after 21 months. In 1816–1817 (the same period in which he became one of Boston's representatives to the State Legislature), Charles Porter Phelps built the Farmhouse across the street from his parents' house, in which he and his wife Sarah intended to raise their five children.

### *Criterion C: Architecture*

In 1815, John White from Hatfield had been engaged to manage the farm at Forty Acres; the same year Phelps hired Richard Osborn (1775–1841; his ca. 1818 house stands at Mount Warner Road, Hadley, HAD.294) and David Jones (perhaps the same David Jones as the man listed in the 1820 Hadley census; Jones also owned land that abutted Phelps's to the northwest.<sup>155</sup>) to build a barn and cowhouse there.<sup>156</sup> Osborn had led the team that constructed the 1797 Ell at the Main House at Forty Acres. In the early 19<sup>th</sup>-century Valley, barns were enclosed for hay storage, while livestock was sheltered in a cowhouse typically open on one side.<sup>157</sup>

The barn rose in early May; Elizabeth Porter Phelps recorded that her son arrived as the barn was raising (and that his "hired man got hurt a little" in the process. Phelps remained in Hadley for about two weeks, but the barn wasn't finished until mid-June.<sup>158</sup> A record of the barn's cost notes that "[Richard] Osborn and [Calvin?] Marsh" were paid \$500 for the contract; the timber, which Phelps furnished himself, was worth about \$40, and a man named Longley was paid \$1.00 for "underpinning" the barn—that is, for laying stone. "Paint and oil" cost \$3.55, and "plank for [the] hay floor" cost \$10.83. A man named Billings was paid 50 cents for "6 hooks and 12 staples." The total ran to \$581.38.<sup>159</sup>

In August, Phelps "had the old cider house and the sheep house moved over to his lot where the barn is"—work that required 28 yoke of oxen and "near double that number of hands," all done "very cleverly" under the supervision of "Mr. Osburn master workman," according to Elizabeth Porter Phelps.<sup>160</sup> In early October, "long hovel was finished this day raising."<sup>161</sup> That fall, Osborn was paid another \$55 toward work on the cow house, and \$45 for fences. In June 1818, mason John Hunt supplied brick and labor for a smoke house (not extant); that fall Hunt would return to lay a brick walkway.<sup>162</sup> At the end of the year, Winthrop Cook (1785–1854) was paid in full for his labor on the "sheep house, shed, etc."<sup>163</sup>

<sup>155</sup> *Hampshire Gazette*, April 18, 1827.

<sup>156</sup> Charles Porter Phelps, *Autobiography*, 60.

<sup>157</sup> See Garrison, *Landscape*, 126; and "Remaking the Barnyard," 366.

<sup>158</sup> Elizabeth Porter Phelps, diary, May 7 and 21 and June 18, 1815.

<sup>159</sup> Charles Porter Phelps, "Cost of Barn," May 16 and June 22, 1815, Farm Accounts, 1815–1860.

<sup>160</sup> Elizabeth Porter Phelps, diary, August 13, 1815. The sheep house was moved by Elijah Nash, who earned \$4.50 for three days of work. See Charles Porter Phelps, Farm Accounts, 1818–1841 (A), December 2, 1818, p. 16.

<sup>161</sup> Elizabeth Porter Phelps, diary, October 2, 1815.

<sup>162</sup> Charles Porter Phelps, Farm Accounts, 1818–1841 (A), June 1, October 28, 1818, p.16,

<sup>163</sup> *Ibid.*, December 31, 1818, p.29.

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In February 1816, Phelps began advancing Osborn cash (\$350, and another \$200 in May) for material to build a house, the present Farmhouse at Phelps Farm.<sup>164</sup> The Farmhouse was raised in July 1816 and Phelps and his wife saw it for the first time in November; the family at forty Acres walked over to see it on November 3, and on November 10 Elizabeth Porter Phelps records moving “old furniture” from her house to her son’s.<sup>165</sup> Phelps paid for the Farmhouse with land, settling a loan of \$5,000 from William Parsons with 75 acres on Mount Warner as well as sixteen acres of meadow and nine acres south of Bridge Lane.

Beyond seeing the foundations laid and cellar dug, Phelps was not present during the raising of the house. Initially the Farmhouse was a center hall, high-style Federal 2½-story building with five bays on the primary façade and two bays on the east and west elevations. Phelps’s large dwelling was initially oriented not toward the present River Drive, as his parents’ house was, but rather southward, toward what was then called the Bridge lane (as it led to the river crossing to Hatfield), today Huntington Road. This siting created a long vista between roadway and dwelling that was maintained at least in part as lawn. Little is known about the nature or degree of Phelps’s input on the building’s design. His autobiography says nothing about the house’s construction, and Osborn may well simply have consulted Asher Benjamin’s pattern book.<sup>166</sup> But as Phelps and Benjamin both served on Boston’s Board of Assistant Assessors in 1814 (Phelps as president, and Benjamin as a representative for Ward 7<sup>167</sup>), it is also possible that Benjamin was more directly involved in the construction. In either case, the building’s design reflects a clear association with Benjamin’s published designs, including the house’s exterior decorative cornice, a window architrave design, and several interior mantelpieces.

When completed in 1816, the Farmhouse joined a wave of Federal-style residences built by Phelps’s contemporaries in and around Hadley in the two decades after the turn of the 19<sup>th</sup> century. Many of these houses are similar in form and massing to the Farmhouse and are two-story, five-bay, side-gabled residences, but feature far simpler Federal designs and embellishments. For example, the Rodney Smith House (ca. 1800, Bay Road, HAD.175, NRDIS 1994), the Edwin Smith House (1808, Bay Road, HAD.174, NRDIS 1994), the Dan Cook House (1810, Bay Road, HAD.379), the Horace Cook House (1812, Bay Road, HAD.171, NRDIS 1994), the John D. Smith House (1816, Middle Street, HAD.65, NRDIS 1994), and the Reuben Bell House (ca. 1821, West Street, HAD.40, NRDIS 1994) all reflect aspects of structural and architectural choices to those made at Phelps Farm. From evaluations of the exteriors, all have had significant modifications compromising integrity aside from the Bell house.<sup>168</sup> Of these

<sup>164</sup> Charles Porter Phelps, Farm Accounts, 1815-1860, February 9 and May 2, 1816.

<sup>165</sup> Elizabeth Porter Phelps, diary, November 3 and 10, 2016.

<sup>166</sup> Bettencourt, et al, Charles Porter Phelps Farm, 2.

<sup>167</sup> *Boston Daily Advertiser*, April 16, 1814.

<sup>168</sup> The dating of these properties is largely reliant upon relatively early survey work and may not be accurate in every instance. The Dan Cook house may be later than 1810 given the wide Greek Revival frieze between the second-story windows and the eaves, which compliments the cornerboards and door surround in the same style. The Reuben Bell house is substantially intact on the exterior but has a distinctive door surround with a pulvinated frieze and a wide entry featuring double doors, elements reflective of Georgian rather than Federal architecture, suggesting the house may be decades earlier than 1821 or a Colonial Revival modification. The Bell house also has a central chimney indicating a possibly earlier date, though some of these other houses do as well (the Edwin Smith and John Smith houses), potentially indicating a local conservatism in building practices not seen at Phelps Farm. The

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extant examples, the Farmhouse at Phelps Farm survives as one of Hadley's most intact and elaborate Federal-style residences, although the Elmwood House (Middle Street, HAD.63, NRDIS 1994), built by the Gaylord family in 1795, and the Lorenzo Smith House (West Street, HAD.22, NRDIS 1994), built the same year Phelps completed the Farmhouse, have exteriors that exhibit more high-style Federal design elements such as quoining, pedimented door surrounds, and window entablatures.<sup>169</sup> With the completion of an addition to the Farmhouse in 1822 (see below), Phelps transformed his house into one of Hadley's most complex, high-style Federal residences, and appears to be one of a very small number that retains most of its early 19<sup>th</sup>-century fabric inside and out.

The first occupant of the Farmhouse was Phelps's adoptive sister Thankful Richmond Hitchcock (1776–1853), widowed in 1811 after the death of her husband Enos Hitchcock. She and her two children—twelve-year-old Charles Phelps Hitchcock (1798–1867) and nine-year-old Martha Keyes Hitchcock (b. 1801)—moved into the Farmhouse in 1816. This arrangement was both familial and economic, as both Thankful and Charles Hitchcock appear in Phelps's financial records, paid for their "services" in running the farm. Charles Porter Phelps would never share the Farmhouse with bride Sarah Davenport Phelps, who died from typhus before the family took residence; her cousin Charlotte came to help with the children, and she and Charles Porter Phelps wed in 1820.

Shortly after his second marriage, and only six years after the Farmhouse's completion, Phelps initiated substantial alterations to the dwelling. In 1822, Phelps hired David Jones to build a 17-by-22-foot addition to the northwest corner of the original Farmhouse's Main Block, adding a stylish porch, referred to by the family as the "piazza," below, a new entryway, and a larger room to the west, as well as two bedrooms with closets above.<sup>170</sup> The new piazza, recessed beneath the addition's second story, featured three Federal-style blind arches. This addition reconfigured the house in ways that created new formal spaces for the house. A June 1, 1822 entry in Phelps's records from this period, referring to the papering of the "Long Room" (the term used at the Main House for the large formal space created there in 1799) suggests that this renovation in part aimed to create a larger formal space (later known as the Music Room) for entertaining (see figure 5.1).

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integrity of both of these Smith houses is compromised by modern replacement windows and the John Smith house additionally had modifications in the mid-19<sup>th</sup> century as evidenced by the Greek Revival door surround and cornerboards. The Rodney Smith house has had its windows replaced, one of its two integral chimneys removed, and the door surround appears Colonial Revival. The Horace Cook house retains a fair amount of integrity but has a combination of wood and vinyl 2/2 windows and its setting is partly compromised by a 20<sup>th</sup>-century subdivision to the west.

<sup>169</sup> While the interior integrity of the Smith house is not known, the Elmwood property was for sale recently and interior photographs showed no historic integrity, having been gut-renovated sometime in the second half of the 20<sup>th</sup> century. Another example of high-style Federal architecture in Hadley was the Stephen Goodman House (HAD.25). Believed to be an older house updated to the Federal style in the early 19<sup>th</sup> century, it survived intact until 2022 when it was stripped to the frame and completely redesigned by a new owner. All the Federal-style ornament inside and out was discarded.

<sup>170</sup> Charles Porter Phelps, Draft contract, 1822.

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The Farmhouse, either originally or not long thereafter, also included an Ell stretching eastward referred to in Phelps's accounts as the "backhouse" (see figures 13 and 14). In this, Phelps was on par with other farmers who in the first half of the 19<sup>th</sup> century created these spaces to house a range of productive activities—including the farm at Forty Acres.<sup>171</sup> Phelps's backhouse, located in the Ell, extends from the northeast corner of the Farmhouse and is six bays wide, with a pitched roof that slopes to the north. The structure contained workspaces for the farm's domestic laborers that built out from the Farmhouse's Winter Kitchen, including a Summer Kitchen attached to the Winter Kitchen, a pump and sink, a cheese room, and several work and tool rooms. November and December 1827 records of "materials & labor in backhouse" appears to refer to work Asa Williams completed laying a floor in the "apple cellar" or "cider cellar."<sup>172</sup>

As "completed" in 1822, both the Farmhouse and Ell exhibited several elements of Federal design, including a portico framing the building's front entrance, a recessed back porch—or "piazza"—with three blind arches, simple Federal-style window architraves, and separate cornice designs applied to the Farmhouse and Ell. The Farmhouse's most high-style Federal embellishments were administered only to the areas of the house most publicly visible. The decorative cornice is present only on the south, west, and north elevations—the elevations most visible from River Road and the Farmyard (HAD.995)—while it is totally absent from the eastern elevation, which faces away from the road and Farmyard. Exterior Federal embellishments carried over into the interior finishings, which included elaborate mantelpieces, rope-molding baseboards and some trim, and wainscoting in many of the house's rooms (see photos 82–99).

By placing the house's most elaborate, high-style Federal details on the northern elevation, the addition shifted the primary façade from its earlier southward-facing orientation toward Huntington Drive to the more interior, intimate landscape of the Farmyard. It also created an entrance that competed with the façade on the southern elevation. This orientation is notable as it resonates with larger trends during this era in the siting of dwellings. Historian J. Ritchie Garrison notes that "entrances that faced drives rather than public ways distanced occupants from passersby," situating decisions like this one within larger trends in which New England households turned inward, shifting their centers of gravity from public to family life.<sup>173</sup>

But, despite what appears to be a great deal of care lavished between 1816 and 1822 on creating a fashionable residence, archival evidence suggests that Phelps did not necessarily intend to stay. As early as February 25, 1818—before he even took possession of the property—he began to place ads in area newspapers, offering the farm for sale.<sup>174</sup> The August 25, 1818 *Gazette* described "about 150 acres of Land" on one lot, containing about 100 acres of woodland and the balance pasture and tillage, as well as a "small flock of Merino Sheep consisting of 29 Ewes, 2 Bucks, and 5 Wethers—warranted of pure blood." Again on January 5, 1819, and again in fall 1823 Phelps placed ads in the *Hampshire Gazette*, the *Columbian Centinel*, the *Hartford Courant*, and even the *Rhode Island American*, seeking a buyer for the farm, described then as

<sup>171</sup> Hubka, *Big House*, 50–51.

<sup>172</sup> Charles Porter Phelps, Farm Memoranda and Expenses, November 1, December 4, 1827.

<sup>173</sup> Garrison, *Landscape*, 117.

<sup>174</sup> *Hampshire Gazette*, February 25, 1818.

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encompassing 80 acres of meadow and upland “with a complete set of new buildings thereon” as well as 100 acres of woodland, and 80 of pastureland “with a small house thereon, lying on Mount Warner, one mile distant from the homestead” (the latter probably the “mountain house” dating from the 1770s).<sup>175</sup> He notes that if the farm proved too large to attract a single buyer, he would divide it into two or three properties.

Perhaps, as Phelps’s political career kept him tied to Boston (in 1815, he had been elected a Boston Representative to the State Legislature; between 1820 and 1841, he served ten terms as Hadley’s representative and in 1826–1827, he served as senator of the Hampshire district), he was finding it difficult to manage commitments on two ends of the Commonwealth. But either the ads generated no attractive offers or Phelps had a change of heart: he remained at Phelps Farm for decades to come. Generations later, Ruth Huntington Sessions (1859–1946) speculated that “possibly” Phelps “may not have intended that the house he built should be more than a summer residence”—speculation that seems convincing given his commitments in Boston, the hints at reasons the Farmhouse did not seem to have gained a sense of permanence, and Charles Porter Phelps’s repeated efforts to sell the property.<sup>176</sup> The pall cast by the death of Sarah Davenport Parsons Phelps may have colored Phelps’s sensibilities around the Farmhouse as well. “But after it was built and furnished,” Ruth Sessions proposes, “the lure to reclaim ancestral ground became irresistible.”

The “complete set” of farm buildings described in those sale notices appear to have included, in addition to the barn and sheep house, a cornhouse, icehouse, woodhouse, calf stable, and hog pen. The 1830s seem to have been a period of repair, renovation, and revision. A series of “repairs to the house” in 1833 brought some fifteen firms and workmen to the site.<sup>177</sup> Amherst brick mason Hiram Johnson (dates unknown) provided labor and materials, and the Northampton firm Eben Hunt & Co. supplied paints and oil.<sup>178</sup> Wallpapers were purchased from James H. Foster and John Clark, and were put up by Calvin Boyd and Alonzo Dougherty. Dudley Smith (1793–1858) provided nails and hardware, and James Cook (1777–1861) supplied ironwork hinges. Winthrop Cook returned among other workmen, billing \$28.00 for his labor.<sup>179</sup> John Osborn (1799–1856, the nephew of Richard Osborn) spent 33 days onsite performing joinery work, making shutters and providing 28 feet of maple stair railing.<sup>180</sup> In 1834, an ice house (not extant) appeared.<sup>181</sup>

Significant change came in summer 1836, when James Cantwell (dates unknown) was paid for four days’ work “moving buildings, etc.” Phelps also records paying Stephen Warner (dates unknown) “for moving cornhouse, shed, calf barn and hog pen.” The following year a new calf

<sup>175</sup> e.g., *Hampshire Gazette*, October 8, 1823.

<sup>176</sup> Sessions, *Sixty-Odd*, 128.

<sup>177</sup> Charles Porter Phelps, Farm Accounts, 1818–1841 (A), December 31, 1833, p. 112.

<sup>178</sup> Other extant buildings associated with Johnson include the North Hall dormitory at Amherst College (1823; see “North Hall” in Kamin, *Amherst College: A Campus Guide*, 34) and Johnson Chapel (1827, Hitchcock, *Reminiscences*, 69). Johnson’s own house survives at 232 Amity Street in Amherst, AMH.153.

<sup>179</sup> Charles Porter Phelps, Farm Accounts, 1818–1841 (A), December 31, 1833, p. 112.

<sup>180</sup> Charles Porter Phelps, Farm Accounts, 1818–1841 (A), July 6, 1836, p. 86.

<sup>181</sup> *Ibid.*, December 11, 1834, p. 82.



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shed, hovel, and woodhouse were added.<sup>182</sup> A “new woodhouse” built in 1837 extended further eastward (see figures 13 and 14) and is visible in a February 1900 photograph (this addition may have come down in the 1920s, at the same time that a sleeping porch was created here), terminating near the farm’s large vegetable garden. Once again, Dudley Smith supplied nails and glass, and James Cook provided hinges.<sup>183</sup> Much of the work performed on these structures was by Asa Williams (1796–1875), a Vermont-born carpenter who began renting Phelps’s “mountain house” (not extant) in summer 1825. In this era, almost all carpentry on this site was Williams’ work—from maintenance of the corn and sheep houses to repairing an “old shed” to building a calf shed and a hog pen, the latter requiring 13 days’ labor.<sup>184</sup> He also installed, in 1838, a “new front fence” (not extant) using some 48 posts and 1,100 pickets.<sup>185</sup>

The addition of this picket fence is worth noticing. Phelps Farm (like all farms) involved a sizeable amount of fencing, largely post and rail, as well as “water fences”; farm records refer to near-constant efforts to keep fences in good repair. But, as historian J. Ritchie Garrison observes, picket fences, which required unusual amounts of materials and labor, were “forceful statements of power.”<sup>186</sup> They also contributed to the inward turning noted above, as picket fences “guarded” yards and, like the reorientation away from public roads, separated residents from passersby.

#### *Criterion A: Agriculture*

Phelps began taking an interest in farming on the land now called Phelps Farm long before he was in residence there. Winifred Barr Rotherberg’s study of Phelps’s farm records during these years in absentia shows that, in the decade between 1805 and 1815, the vast majority of farm labor was supplied by men (both Black and white) on long-term contracts in which the rate of pay varied seasonally (e.g., \$6/month from January to April, and \$11.50/month from May to November; in 1810, Black laborer Prince Cooley received \$8.33/month through the year).<sup>187</sup> Phelps’s reliance on such contracts would dip considerably from the 1830s to the 1850s, presumably as his sons became old enough to work around the farm; son Charles, for instance, was treated in Charles Porter Phelps’s records as a farm worker particularly focused on milking, fence maintenance, and other general labor. One study found that in 1844, just 26 percent of the labor needed to acquire wood, cart and spread manure, care for livestock, and farm corn and hay for Phelps Farm came from “off farm” sources.<sup>188</sup> Among those “off farm” workers was African-American laborer William Till (1781–1861), who continued to work for the Phelps family around the farm (particularly in the butchering of livestock), and often in the vegetable gardens that lay east of the Ell. In 1860 Till also whitewashed several rooms in the Farmhouse, and was

<sup>182</sup> Charles Porter Phelps, Farm Memoranda and Expenses, 1836; Phelps Ledger Vol 3, Baker Library, passim; and also Charles Porter Phelps, Farm Accounts, 1818–1841 (A), 111, 112, 82.

<sup>183</sup> Charles Porter Phelps, Farm Accounts, 1818–1841 (A), November 30, 1837, p. 112.

<sup>184</sup> Charles Porter Phelps, Farm Accounts, 1818–1841 (A), September–December 1836.

<sup>185</sup> Charles Porter Phelps, Memoranda and Expenses (Vol 3) December 1838 (Baker Library, Harvard University); see also Charles Porter Phelps, Farm Accounts, 1818–1841 (A), December 12, 1838, pp. 82, 112.

<sup>186</sup> Garrison, *Landscape*, 116–117.

<sup>187</sup> See Rothenberg, *Market-Places*, 58, 198, 211.

<sup>188</sup> Finison, “Energy Flow on a Nineteenth Century Farm,” 95.

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paid for “papering, painting, and varnishing” the “So. West Parlor,” “Mother’s North East Chamber,” “Sarah’s best,” or the “So West chamber,” and the “kitchen or dining room,” and entry hall).<sup>189</sup>

Phelps Farm was active and productive. Charles Porter Phelps was a vice president of the Hampshire, Franklin and Hampden Agricultural Society.<sup>190</sup> He apparently was an early and enthusiastic participant in the region’s Merino sheep craze, an agricultural fad that swept through Vermont, the Connecticut River Valley, and the Hudson Valley. A Spanish breed with a dense coat of fine, soft wool, the Merino sheep produces more higher-quality wool per head. The breed’s popularity soared in response to the Embargo Act of 1807, which effectively prohibited overseas trade, thus increasing domestic demand for fine woolen products. Robert R. Livingston, an early advocate for the Merino breed, was selling full-blooded rams for \$150 in 1808; by 1810 a Merino ram could be purchased for \$1,000. The craze peaked during the War of 1812 (1812–1815), when Merino wool could sell for \$2.50 per pound, while common wool sold for about 50 cents per pound.<sup>191</sup>

In 1815, with the end of wartime trade restrictions, British woolen imports quickly dominated the domestic market. American manufacturers relied on cheaper common wool in order to compete; by 1817, the price of washed Merino wool had plummeted to 35–40 cents per pound. Any remaining demand for fine wool was deflated by the economic Panic of 1819.<sup>192</sup> Understandably, Charles Porter Phelps eventually deemed the farm’s Merino venture a failure. Phelps’s records of expenses associated with the building of the Farmhouse “before removing there” included “10 merino sheep, nearly a total loss”; elsewhere in the same document he describes \$1,000 being “thrown away on Merino sheep bought for the farm.”<sup>193</sup>

Phelps’s participation in the broom corn craze of this era was largely indirect. Historian Christopher Clark explains that Phelps rented acreage to neighboring farmers who raised broom corn on the land, earning more from the rental than the profits some farmers realized from the crop. “As a landowner,” Clark continues, “Phelps was able to take a middle route, of securing a certain return for his land without having to worry about ‘price fluctuations.’”<sup>194</sup>

In the 1820s, Phelps calculated the annual value of farm produce for family use—rye, corn, potatoes, cider, pork, butter, poultry, wood, and garden vegetables—to exceed \$260.<sup>195</sup> But there were also crops raised for the market. Livestock production (for meat, dairy, and wool) “strengthened the connections between Valley and hill towns, as Valley farmers sought summer hill pastures for their cattle”; meanwhile, “larger farmers” focused on raising crops for animal feed. “A substantial farmer such as Charles Porter Phelps,” writes Clark, “might raise over 90

<sup>189</sup> Charles Porter Phelps, Farm Memoranda and Expenses, April 6 and May 24, 1860.

<sup>190</sup> *Hampshire Gazette*, November 2, 1819; January 2, 1821.

<sup>191</sup> L. G. Connor, “A Brief History of the Sheep Industry in the United States,” *Agricultural History Society Papers*, Vol. 1 (1921), pp. 101–105. <https://www.jstor.org/stable/44216164> (accessed March 28, 2023)

<sup>192</sup> Connor, 105–106.

<sup>193</sup> Charles Porter Phelps, Autobiography [handwritten copy], 106, 107.

<sup>194</sup> Clark, *Roots*, 149–150.

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percent of his household's foods on the premises, but by the 1840s he was also feeding nearly nine-tenths of his grain and hay crops to livestock."<sup>196</sup>

By the 1840s, Phelps's "fifty-eight improved acres in Hadley gave him one of the larger farms" in the area.<sup>197</sup> In 1844, the farm's "major products exported to market" were beef, pork, and corn, while dairy production was intended for family use only; flipping the equation, most of the food consumed by the family came from the farm, "with food imports accounting for only 6% of all food consumed."<sup>198</sup> In this year, sixteen to 20 acres were under cultivation, with another 20 to 25 dedicated to mowing grass, and the balance orchard and pasture; livestock were pastured in hilltowns west of Hadley.

The 1850 agricultural census lists the cash value of Phelps Farm at \$12,750—the highest value in town, and 20 percent higher than the next tier—\$10,000—which includes Dan Huntington and two others (the average value was \$3,903, and the median \$3,000). The census enumeration shows no sheep at all; by that date they had apparently abandoned that enterprise, and were principally engaged in raising rye, indian corn, and oats. Other livestock (two horses, four milk cows, two working oxen, a dozen cattle, and four swine) was valued at \$425.

*Criterion A: Social History (Labor History, Women's History); Ethnic Heritage/Black History and Ethnic Heritage/Native History*

Phelps Farm continued to rely on the help of domestic workers to help run the household: Lucinda Till shows up regularly in farm records through the 1820s to do washing, as do other local women, including Mitte West, who years earlier had grown up at Forty Acres, before becoming estranged from the family after the birth of her mixed-race daughter Philena. The Farmhouse Ell contained a wooden pump in the center of the room, as well as a "towering clothes-bar structure" that folded against the wall to facilitate the work.<sup>199</sup> Phelps also embraced emerging technologies in the household, including the June 28, 1824 purchase of a washing machine (surely welcome by Lucinda Till, who would continue to wash for the family into the 1850s).<sup>200</sup>

After Charlotte Parsons' death in 1830, Phelps—who had five children thirteen years old and younger at that time, including three-year-old Susan—married a third time, in 1833, to Elizabeth C. Hastings Judkins (1787–1865). Domestic help began to include growing numbers of Irish emigrants in Hadley, driven to New England by the Irish potato famine. Irish emigrants had begun arriving in Hadley in the 1840s. In 1855, Hadley's immigrant population was "12.1 percent, about average for the county," with "seven in ten" being Irish.<sup>201</sup> Several Irish emigrants would find employment at both Forty Acres and Phelps Farm. The 1850 federal census notes the

<sup>196</sup> Clark, *Roots*, 148.

<sup>197</sup> Clark, *Roots*, 282.

<sup>198</sup> Finison, "Energy Flow on a Nineteenth Century Farm," 95.

<sup>199</sup> Sessions, *Sixty-Odd*, 299.

<sup>200</sup> Charles Porter Phelps, Farm Memoranda and Expenses, June 28, 1824.

<sup>201</sup> MHC Reconnaissance Survey Town Report, 8.

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presence of eighteen-year-old Elizabeth Moonan (b. ca. 1835) from Ireland, and the 1855 state census notes Moonan again (as well as Irish farmer Humphrey McCarthy [1823–1897]).

Charles Porter Phelps died December 22, 1857, and his wife Elizabeth Judkins Phelps survived until 1865. At this point, the household was unusual in that it was full of single adult siblings, from Charles and Arthur, now in their 60s, to 28-year-old Charlotte, all supported by the labor of 25-year-old Irish servant Hannah O’Neil (b. ca. 1846).

The fact that the heads of household on both sides of the road penned memoirs in 1857—Charles Porter Phelps’s unpublished autobiography and Dan Huntington’s published memoir *Memories, Counsels, and Reflections by an Octogenary*—hints at a certain sense of retrospection and closure, as well as a belief that these men’s insights and memories were valuable, and historically important.<sup>202</sup> These antebellum developments in the family’s sense of itself as culturally important and historically significant would undergird the next chapters in these households’ entwined histories.

### **Forty Acres: Farm to Summer House, 1879–1928**

*Paragraph Summarizing Significance:* The half-century between 1879 and 1928 was crucial, as Forty Acres witnessed the conclusion of its long run as a substantial farm household. Though farm activities persisted at the site, they became increasingly removed from larger agricultural trends in the region, under the management of Frederic Dan Huntington, who as the first Protestant Episcopal bishop of the Episcopal Diocese of Central New York was a prominent 19<sup>th</sup>-century clergyman. In this era, the farm became more of a gentleman’s hobby farm than a substantial economic endeavor. Put another way, farming was increasingly tied to the family’s sense of tradition and heritage rather than a source of financial support—at least for the Huntingtons, though not for the men and women they employed to make this enterprise viable. These decades are key to the social and cultural histories documented at the Forty Acres Main House (HAD.319; hereafter the Main House) because in this period Forty Acres flourished as a fashionable summer residence that embraced the Colonial Revival, laying important groundwork for the eventual emergence of a house museum (Criterion A: Cultural History); these developments have implications for the arc of women’s and labor history documented by the district (Criterion A: Social History/Labor History/Women’s History).

Bethia Huntington’s death in 1879 marked the end of the era in which the Main House was a year-round residence; in fact, by that date the property’s transition to summer house was well underway. The evolution from farm to rural retreat had begun even earlier: the second quarter of the 19<sup>th</sup> century had seen seeds planted that would come to fruition in the decades after the U.S. Civil War. As early as 1832, a certain “rebranding” of Forty Acres was already afoot, as, in a letter dated June 11, 1832, Mary Huntington referred to the Main House and surrounding property as “Elm Valley.” Perhaps this was a response or inspiration to the naming of Phelps Farm as “Pine Grove” across the street. Whatever the impulses behind these decisions, they

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<sup>202</sup> D. Huntington, *Memories, Counsels, and Reflections by an Octogenary* (Cambridge: Metcalf and Company, 1857).

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signal a conceptual move away from these sites as principally places of agricultural production, and toward new framings as places of leisure, even if that transition would be uneven and gradual.

Frederic Dan Huntington (1819–1904), the youngest of Dan and Elizabeth Huntington's eleven children, was born in Hadley on May 28, 1819. A regionally important clergyman and widely published author, he attended Amherst College (1839) and Harvard Divinity School (1840). In 1843 he wed Hannah Dane Sargent. After a decade in the pulpit of Boston's South Congregational (Unitarian) Church (1827, not extant)—where he was first to serve—he joined the faculty of Harvard as the inaugural Plummer Professor of Christian Morals. Douglas Strange calls Huntington's influence on the religious community at antebellum Harvard "immense."<sup>203</sup> But in 1861 Huntington underwent a conversion (events that made "front-page news" in the Unitarian press of the day<sup>204</sup>), entered the Episcopal priesthood, and became the first rector of Emmanuel Church (BOS.16713) in Boston's Back Bay. In 1869 he became the first Protestant Episcopal Bishop of the Episcopal Diocese of Central New York, relocating to Syracuse. Over the course of his career Huntington published numerous books and pamphlets, as well as weekly newspaper columns and many articles. He did editorial work for the *Christian Register*, the *Monthly Religious Magazine*, the *Church Monthly*, and *The Gospel Messenger*. He served as president of the Christian Social Union and the Church Association for the Advancement of the Interests of Labor. As Bishop, Huntington was also involved in raising funds for the erection of a number of institutions in the Syracuse area. These included the Protestant Hospital, the House of the Good Shepherd, St. John's Military School for Boys, St. Andrew's Divinity School, and the Keeble School for Girls.

The Huntingtons would have five children: George Putnam Huntington (1844–1904; like his father an Episcopal minister), Arria Sargent Huntington (1848–1921; an author and social reformer), James Otis Huntington (1854–1935; a clergyman), Ruth Gregson Huntington (1859–1946; see below), and Mary Lincoln Huntington (1861–1936). Each of these would remember these summers fondly and cultivate ongoing ties to the property.

#### *Criterion A: Cultural History*

In these decades—sometimes called the "Country Place era"—the Main House and its grounds responded to and drove two important developments in the region's cultural history: shifting relationships to the natural world that increasingly prioritized aesthetic over agricultural value, and the active celebration—and invention—of "old" New England.

Bishop Huntington and his wife Hannah Dane Sargent Huntington used the Main House as a summer house, usually arriving in June and leaving in September or October. A caretaker oversaw the property through the winter (Huntington was closely involved in the 1864 founding of nearby Grace Episcopal Church).<sup>205</sup> In recreating the farm as a summer residence, the

<sup>203</sup> Strange, *Historical Magazine of the Protestant Episcopal Church*, 291.

<sup>204</sup> *Ibid.*, 297.

<sup>205</sup> A. Procopio, "Grace Episcopal Church," MHC Inventory Form AMH.487, May 1974.

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Huntingtons were in keeping with a wider trend across the region, in which affluent families spent their summers “rusticating” in historic houses. By the 1890s, across the region, New England elites—“summer colonials”—retreated to historic houses to escape the heat of increasingly crowded and chaotic urban settings and perform a nostalgic embrace of the region’s rural past. Some families purchased this privilege, buying up and restoring historic houses that they could adopt as their own; for instance, in nearby Deerfield, Massachusetts, which embraced this trend as a remedy to a failing farm economy, women from Boston, New York, and Chicago purchased 18<sup>th</sup>-century houses and developed a rich intellectual and artistic community that tapped the village’s history to found a number of arts and crafts societies that harnessed local and regional history to reorient the community around tourism and craft production.<sup>206</sup> For instance, Madeline Yale Wynne and Annie C. Putnam, single women and artists, in 1885 together purchased and restored a 1768 Georgian dwelling known locally as the Willard House (for Unitarian Reverend Samuel Willard, who lived there between 1807–1859), and renovated it for seasonal stays, rechristening it “The Manse” in a nod to Reverend Willard.<sup>207</sup> Another important restoration and summer house in Deerfield was Frary House (Old Main Street, Deerfield, DEE.13), built about 1758 and restored in the 1890s by Cambridge historian and educator C. Alice Baker, who had a familial association with the dwelling.<sup>208</sup> Like Baker, the Huntingtons were fortunate in that they could claim access to a summer house with authentic family roots—and in their case, more substantial.

As Forty Acres became a summer retreat, John Morrison’s onetime ornamental North Garden (HAD.993), influenced by his training in 18<sup>th</sup>-century Scotland, now shifted to include plantings popular in Victorian gardens: hollyhocks, roses, flower-de-luce, and verbena.<sup>209</sup> “The Huntington family truly loved the Estate as much as any previous generation,” but now, argues Regina Leonard, “their relationship to the farmstead seemed to be less based in any physical investment than in a mere appreciation for the Estate’s rural beauty and heritage.”<sup>210</sup> Frederick Dan Huntington laid out a winding road through the forest, through which he enjoyed driving guests;<sup>211</sup> along the hillside, a “path along the brook” offered walkers the chance to enjoy cardinal flowers, Indian pipes, and other wildflowers. But the Main House was both “retreat” and crossroads: guests to the summer place came often and included notable figures like author Harriet Beecher Stowe (and presumably her sister Catherine Beecher, a longtime family acquaintance from Huntington’s days as rector of Emmanuel Church), architect Robert Peabody (who stayed at Forty Acres in summer 1875 while supervising construction of the first building at Smith College), and Lavinia Dickinson (sister of poet Emily Dickinson, a friend of Susan Phelps), and possibly on at least one occasion Emily Dickinson as well.<sup>212</sup>

<sup>206</sup> See Miller and Lanning, “Common Parlors,” 1994; and Batinski, *Pastkeepers*; see also the Old Deerfield Historic District, National Historic Landmark nomination.

<sup>207</sup> Leslie L. Thomas, “Joseph Barnard House—Old Manse,” MHC Inventory Form DEE.93. May 1975.

<sup>208</sup> See Miller and Lanning, “Common Parlors,” 1994.

<sup>209</sup> Leonard, “The Porter-Phelps-Huntington Property, 1659–1955,” 122.

<sup>210</sup> *Ibid.*, 113–114.

<sup>211</sup> *Ibid.*, 121.

<sup>212</sup> *Ibid.*, 111; Sessions, *Sixty-Odd*, 118, 120, 155–156, 163–164.

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In these decades, the family also became what historian Joseph Conforti would call “architects of ‘Old New England’,” creating a “cultural refuge” that hinged on an “embroidered, oversimplified, ancestral past” that came to define the Colonial Revival well beyond the region itself.<sup>213</sup> The household at Forty Acres was closely connected to those movements. During this period, for instance, shortly before his death in 1885, Theodore Gregson Huntington penned a series of reminiscences he called “Sketches of Family Life in Hadley”—setting down on paper memories of his childhood, as well as many of the family stories that would inform later publications of family and house histories. In developing her publication, Arria may have been influenced by the larger context of colonial revival publishing. Houseguest Stowe, for instance, was a leading figure in the emerging “local color” literary movement that increasingly, in the decades after the Civil War, helped shape an emerging romantic view of colonial New England. It is possible that acquaintance with her helped fuel Arria Huntington’s ambitions as a writer, resulting in *Under a Colonial Roof-Tree* and other writings that presented a carefully crafted version of her family’s history and heritage that would influence interpretation and decision making at Forty Acres for a century.

Though the era of Indigenous dispossession was long past, it continued to be present at Forty Acres in the mid-19<sup>th</sup> century, if indirectly, as the household cultivated and shared their interest in the Indigenous peoples who had occupied this land thousands of years earlier. In an 1859 address on the occasion of Hadley’s bicentennial, Huntington noted that Indigenous alterations to the landscape (mounds and embankments) were still visible, while “flinty arrow heads, stone pestles, hatchets, hoes and mortars” commonly surfaced around town, and the land at Forty Acres was no exception.<sup>214</sup> The family, in Ruth Sessions’s memory, collected “Indian relics from our own ground. Nearly every summer the plough would turn up some curious implement that had been used by aboriginal warriors or farmers in the meadows west of the house. It was [Frederic Dan Huntington’s] delight to exhibit to visitors the arrow and spear-heads we had found, the mortar and pestle for grinding corn, and the primitive bowl.”<sup>215</sup> The Huntington family (including Rev. Dan Huntington) transferred several of these artifacts to Amherst College over the years.

#### *Criterion A: Agriculture, Social History/Labor*

Though his main residence was generally in New York, Bishop Huntington was engaged in life at Forty Acres and made alterations to the landscape to support farming, producing rye, oats, and corn. In 1859, Frederic Dan Huntington’s son Theodore persuaded him to sell the family’s sole remaining lot on Mount Warner—now distant and no longer contiguous to other holdings—and instead to purchase “about half” of the farm of William P. Dickinson to the east, expanding his woodland and pasture.<sup>216</sup> Early on he kept “a few grade cows” and “then some Kerry cattle,” but eventually committed to Jersey (sometimes called Alderney) cows, which Ruth Sessions would claim was “one of the first imported herds in the country”<sup>217</sup>; some would be “registered stock”

<sup>213</sup> Conforti, *Imagining New England*, 220.

<sup>214</sup> Hart et al., “Before Hadley,” 56.

<sup>215</sup> Sessions, *Sixty-Odd*, 111–112.

<sup>216</sup> *Hampshire Gazette*, December 13, 1859, Leonard, “The Porter-Phelps-Huntington Property, 1659–1955,” 123.

<sup>217</sup> *Sixty-Odd*, 259; Leonard, “The Porter-Phelps-Huntington Property, 1659–1955,” 118.

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that grazed on the “slopes of Pleasant Hill.”<sup>218</sup> Here again the family would have been relatively early adopters of this trend, as “American gentlemen of wealth and influence” only began to import Jersey cows in the 1850s.<sup>219</sup> These decades were important to the dairy industry in the community and region, as the advent of the railroad drove a shift in Massachusetts away from the production of butter and cheese and toward milk; between 1870 and 1890, the volume of milk Massachusetts dairies sent to market nearly doubled. In Hadley, the key period that saw milk supplant butter was the decade following 1885.<sup>220</sup>

In 1865, Huntington built an ice house (not extant) next to the cheese room that replaced an earlier system by which butter and meat were lowered into a “well-shaft” through the 1797 Kitchen floor.<sup>221</sup> He also added a silo (removed before 1904) to serve the farm’s livestock.

With the family away most of the year, help was hired to oversee farm operations. Irish immigrant and hired farm manager John Breckenridge (b. ca. 1826) “presided over our farm-labor-contingent.”<sup>222</sup> Sometime before 1880, Frederic Dan Huntington had a small cottage (not extant, see figure 20) built near the 1782 great barn (Russell Street, Hadley, HAD.152, not in the District). George Shipperly (1834–1909) and Susan Shipperly (1834–1891), an English couple who lived onsite as caretakers, occupied the cottage and assisted in the work of the farm. They would remain until September 1884, and were succeeded by a Mr. and Mrs. Doyle, who ran the farm between Frederic Dan Huntington’s death in 1904 and Hannah’s in 1910.<sup>223</sup> Other shorter-term farm managers included David Wright (1832–1897); his father and grandfather had been employed at Forty Acres years earlier, and his mother Mitte West was the ward of Charles and Elizabeth Phelps. Her mixed-race child with Prince Cooley, Philena, caused a break with the family, later repaired.<sup>224</sup> At peak points in the agricultural year, seasonal workers included French Canadians, who “followed the earlier wave” of Irish immigrants and traveled to the Valley “in search of farm employment.”<sup>225</sup>

In 1880, the average Hadley farm held just over 23 tillable acres, and in that year Frederic Dan Huntington held 40; Forty Acres was valued at \$4,000—just under the average figure in this year (the median being \$3000). The estimated value of the farm’s products was \$795, over the mean (\$695) but below average (\$950). Certainly Forty Acres was no longer the largest farm in town; thirteen farms were valued at \$10,000 or more.<sup>226</sup>

<sup>218</sup> Huntington, “Barn,” 5.

<sup>219</sup> John S. Linsley, *Jersey Cattle in America* (NY: Burr Printing House, 1885), 44.

<sup>220</sup> Leonard, “The Porter-Phelps-Huntington Property, 1659–1955,” 108–10

<sup>221</sup> *Ibid.*, 119, 117; Sessions, *Sixty-Odd*, 118.

<sup>222</sup> Sessions, *Sixty-Odd*, 122.

<sup>223</sup> Leonard, “The Porter-Phelps-Huntington Property, 1659–1955,” n137, 115; Massachusetts Death Records, 1891.

<sup>224</sup> Leonard, “The Porter-Phelps-Huntington Property, 1659–1955,” 115; Miller, *Entangled*, 104–105.

<sup>225</sup> Leonard, “The Porter-Phelps-Huntington Property, 1659–1955,” 117.

<sup>226</sup> “Production of Agriculture in Hadley” (Federal Census Non-Population Schedule: Agriculture), June 22, 1880.



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*Criterion A: Social History/Women's History; Cultural History*

*Forty Acres and the Colonial Revival:* This generation also markedly accelerated the property's transition to a historic site—not for its larger association to 18<sup>th</sup>-century local or regional history, but for its association with Bishop Huntington, and as evidence of his own personal heritage and pedigree. Arria Sargent Huntington—a lifelong resident of Syracuse and prominent activist and social reformer there whose interests ranged from homeless women to women in the carceral system (among other things, Huntington also founded the Visiting Nurses Association and the Syracuse Memorial Hospital)—like many women of her class and generation, embraced the Colonial Revival. Long steeped in family history, in 1891, Arria joined a cadre of New England authors (most notably Alice Morse Earle) offering romantic views of the past tethered to its architectural remains when she published *Under a Colonial Roof-Tree: Fireside Chronicles of Early New England* (Boston: Houghton Mifflin: The Riverside Press, Cambridge, 1891) and later *Memoir and Letters of Frederic Dan Huntington, First Bishop of Central New York* (Boston: Houghton Mifflin, 1906). *Under a Colonial Roof-Tree* celebrates the “Ancestry of Freeman,” centering Hadley and her family in a history of religious freedom and the birth of democracy. Part two of the volume, grounded in the memorandum book of Elizabeth Porter Phelps, offers a romantic view of early American womanhood; passages celebrate the hospitality of sharing tea, festive quiltings and strawberry parties, and travels by chaise, as well as the “Puritan conscience.” The 1906 tribute to the bishop likewise underscored its subject's “distinguished” pedigree (1), his “distinctly Puritan stock” (2), and the legacy of “stout-hearted men of action, with established religious convictions.” She also emphasized her family's commitment to abolition.<sup>227</sup>

These books established some of the main themes and family anecdotes that would become key to the site's interpretation thirty years later. The move to the northern edge of the community, the death of Moses Porter, the arrivals of Scottish gardener John Morrison and Germans George and Mary Andries—stories recorded here would underpin early efforts to narrate the Main House. Among other things, *Under a Colonial Roof-Tree* romanticized labor on the 18<sup>th</sup>-century farm. For instance, “Even the homely toil, performed as it was in those days by mothers and daughters bred in dignity and refinement, assisted by handmaids reared in the house,” wrote Huntington, “had its aroma of poetry.”<sup>228</sup> The publication of these volumes, which identify the themes and aspects of the Main House and farm that would be valued by subsequent stewards, is a key moment in the early development of the property as a historic site.

**Phelps Farm: Evolution and Retreat (1858–1893)**

*Paragraph Summarizing Significance:* After Charles Porter Phelps died in 1857, after a brief and unsuccessful attempt by eldest son Charles (known as Charles IV, 1801–1882) to manage the property in partnership with his brother Arthur, Charles assumed management of the property. Charles Phelps, IV never married; he shared the Charles Porter Phelps Farmhouse (HAD.318;

<sup>227</sup> Arria Huntington, *Memoir and Letters of Frederic Dan Huntington*, 2, 12, 16

<sup>228</sup> Arria Huntington, *Under A Colonial Roof-Tree: Fireside Chronicles of New England*, 28.

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hereafter the Farmhouse) with his sister Sarah and brothers William and Theophilus (both of whom lived with cognitive and/or emotional disabilities). Continuing to document themes important to the district's significance at the local level as a resource to understand social history themes, particularly women's and labor history, the farm and household was supported in these years by a series of Irish domestic servants and other laborers. Phelps Farm during this period documents the local history of agriculture more as counterpoint than example, as the farm did not participate in substantial ways in the major trends of this era, particularly the transition to tobacco. As an outlier, Phelps Farm thus exhibits significance at the local level as an example of how farming families grappled with broader trends and developments in agricultural practices. During the tenure of Charles IV, Phelps Farm lost considerable ground in terms of its comparative value among Hadley farms: the agricultural census of 1870 ascribed the farm a value of just \$1,000, well below the median of about \$5,000. By the time the 1880 census was taken, 78-year-old Charles Phelps, IV headed the household, his occupation still listed as farming; Sarah was also still present ("keeping house"); as were Theophilus and William, "without occupation," with the same notations signaling limited cognitive capacity. Marianne and her husband Alfred Belden, now in their mid-to-late 60s, had returned to the household to help farm and keep house. As this generation passed away, the Farmhouse at Phelps Farm would empty out. Despite Charles Porter Phelps's many children, only one grandchild (Ellen Bulfinch) lived to adulthood, and she died without children. Phelps Farm was absorbed into the Huntington line when Frederick Dan Huntington purchased it in 1893 and gave it to his daughter Ruth for use as a summer house, connecting Phelps Farm to the same trajectory (working farm to summer house; see Criterion A: Cultural History) observed at Forty Acres. This quiet era was also a period of continuity architecturally, rather than change or innovation, as comparatively few alterations appear to have been made to the dwelling or farmstead.

Despite the farm's status as far and away the largest in Hadley in 1850, when enumerators filled out the agricultural census, by the 1860s Ruth Huntington Sessions would describe the Farmhouse as a "big weathered structure guarded by two beautiful tulip trees," that they already called "The House of Mystery." The compromised health of members of this generation seems to have contributed both to the farm's reduced capacity and the way it was perceived by the larger family as well as the community. Sessions's 1936 memoir describes in detail the "three peculiar brothers who lived all the year round in the old Phelps Place with Cousin Sarah," including Charles ("little more than a moving object against a sombre background"), disheveled Theophilus (per above, described in census and other sources as an "invalid," or "insane"), and "Billy," whom Sessions calls a "frightening apparition" (he is described in the census' 19<sup>th</sup>-century terminology as an "idiot"). When newlyweds Ruth Huntington and Archibald Lowery Sessions arrived in 1887, they found the "old Phelps mansion" to be "gray and lonely, under its tall pines"; a "good industrious German couple was caring for Cousin Charles and Throphy."<sup>229</sup>

#### *Criterion A: Agriculture*

The comparative enterprise of Phelps Farm in the 1860s and 1870s presents a brief but unusual shift in the patterns of its agricultural operations. The 1860 agricultural census reports a large

<sup>229</sup> Sessions, *Sixty-Odd*, 120–131; 271.

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Phelps farm is listed (alongside a large farm identified as that of “T. Huntington”), led by a head of household named “Austin Phelps”—most likely in a reference to 43-year-old Arthur, who managed the farm in partnership with his brother Charles briefly around this time, before Charles essentially bought out his share. The entry suggests that Phelps Farm continued to be one of Hadley’s valuable farms, with 83 acres of improved land when the average figure among the 280 farms documented was closer to 45; the value (\$7,470) was more than twice the average (\$3,374). Those numbers are consistent with the farm’s relative standing in Hadley to that date.

The agricultural census of 1870 presents a striking difference in returns. This census reports 54 improved acres and another twelve of woodlot. The farm’s estimated value was just \$1,000 (and \$100 in implements)—in a year that the median value was closer to \$5,000, and the largest farms in town (those of Sylvester Smith and son Chester Smith [HAD.G]; and Parsons West [Bay Road, HAD.381]) were valued at well over \$20,000. Even the Huntington enterprise across the street was valued much more highly, at \$8,000. A horse and three milk cows were the only livestock; in the fields were rye, hay, indian corn, Irish potatoes, and oats. Phelps Farm appeared to produce the same staple crops as other farms in Hadley, as well as orchard products and butter. Unlike the majority of its counterparts, Phelps Farm was not actively participating in the growing of tobacco, though Charles Phelps, IV’s’ farm journals make clear that by the 1870s he was allowing neighboring farmers to store curing tobacco in his barn. Phelps Farm also did not record a profit in the census from any slaughtered animals, which further differentiates their 1870 operations from other Hadley farms.

The farm journals of Charles Phelps, IV indicate that that decade, overall, was a quieter one in the farm’s history; the farm’s buildings seem to have been more actively used by neighboring farmers than the Phelps family itself—evidence that locates Phelps Farm within larger and longstanding community practices in which farmers rent, share, and trade access to land and buildings. The family of Dwight and Amanda Horton, who lived next to Phelps Farm, were a strong presence in this period; Dwight Horton appears nearly every week, working alongside Phelps on a wide range of activities. His young son, Ralph Horton, became a favorite of Charles Phelps and appears among his significant heirs in his 1877 will.

The 1880 agricultural census suggests a return to the farm’s previous levels of operation. The average across Hadley in 1880 was just over 23 acres, and in that year Charles Phelps held 50 improved acres. Phelps’s farm was valued at \$5,800 when the average was just over \$4,000 and the median \$3,000.

#### *Criterion A: Social History/Labor*

In the second half of the 19<sup>th</sup> century, under the management of Charles Phelps, IV, Phelps Farm continued to be supported by many forms of local immigrant labor. The 1860 census, for instance, notes the presence of Irish domestic servant Hannah O’Neil, while family accounts note the employment of Margaret Ryan. By 1865, the state census shows that Massachusetts-born Eliza West had joined the household; in *Sixty-Odd*, Sessions calls West the “little old woman who lived to be ninety in service of the family, and had called all eleven grown sons and

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daughters by their first name.”<sup>230</sup> But when West was away from the household for any length of time, by the 1870s Catherine Daly remained as a domestic worker, lodging at Phelps Farm for weeks at a time, together with her son.<sup>231</sup>

### *Criterion C: Architecture*

In spring 1860, the Farmhouse received a thorough refreshing: Black farm laborer Bill Till was paid for “whitewashing many rooms” (including furnishing the lime and other materials), for “papering, varnishing, etc and floor oil cloths” for the “long entry or hall,” laying “carpet to front stairs, and for curtains. He was also paid for “papering, painting, varnishing, etc” the “So. West Parlor,” the “North East chamber” (described as “mother’s”), “Sarah’s best, or So. West chamber” and the “kitchen, or dining room.”<sup>232</sup>

The farm journals of Charles Phelps, IV in the 1860s and 1870s refer to a constellation of farm buildings: a barn, cowhouse (and ox stable), sheep house (with a calf pen, though in this period it was also used for vegetable storage, and there is little evidence that it continued to house any sheep), icehouse, woodhouse (and “chamber”), cornhouse, hog pen, and hovels. A grape arbor stood near the ice house. These records also indicate that the large garden east of the Farmhouse (containing pumpkins, watermelon, rutabagas, beets, turnips, and other vegetables) was bordered by a hedge.

A photograph dated February 1900 (figures 13 and 14) shows the Farmhouse at the turn of the 20<sup>th</sup> century. Visible behind the dwelling is a gable-front pitched-roof barn standing alongside the larger Dairy Barn (HAD.1086); a long addition to the earlier Ell contained a woodshed, apple cellar, and other spaces associated with the work of the farm. Sometime around the turn of the century a Hay Barn (HAD.1087), oriented east-west, was constructed from salvaged materials from an earlier structure, potentially the gable-front barn present in the 1900 photographs west of the Dairy Barn.

### **Turning Point: Management and Vision at the Turn of the 20<sup>th</sup> Century**

*Paragraph Summarizing Significance:* Around the turn of the 20<sup>th</sup> century, two important developments shaped the evolution of the sites. First, the end of the Phelps line made Phelps Farm available to the Huntington family; its acquisition by Frederic Dan Huntington in 1893 as a summer house for his daughter Ruth reconnected the property to the ancestral home at Forty Acres. Second, the deaths in 1904 of Bishop Huntington and his son George, followed closely by Hannah Dane Sargent Huntington in 1910, launched a period of significant change. The ensuing era, as Regina Leonard notes, represents a “complex period of the farmstead’s history,” as “each living member of the Huntington family, including Frederic Dan’s daughters Arria and Ruth, had

<sup>230</sup> Session, *Sixty-Odd*, 299.

<sup>231</sup> Charles Phelps, IV, Farm Journals, 1870s, passim.

<sup>232</sup> Charles Porter Phelps, Farm Memoranda and Expenses, April 6, 1860, 8; Till’s death and funeral are noted in Charles Phelps, IV, Farm Journal, October 19, 1862.

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a vested interest in the estate.”<sup>233</sup> Further, Leonard observes, the family “lacked a collective vision” for the property, and the “land and house sometimes sat idle for years...To put it simply, the family divided the Estate during this time, and the Estate divided the family.”<sup>234</sup> But a new vision took shape that contributes to the district’s significance at the local level under Criterion A: Agriculture as well as Social History/Women’s History and Labor History. At the turn of the 20<sup>th</sup> century, with the development of pasteurization and homogenization, the dairy industry had “emerged as New England’s most important branch of agriculture,” promoting Henry Barrett Huntington to make what was ultimately an unsuccessful attempt at a dairy at Forty Acres.<sup>235</sup> While he would not succeed, Ruth Gregson Huntington Sessions spotted the same opportunity, and make far more of a go of it at Phelps Farm, where she launched an enterprise that would persist until 1978, defining the end of the district’s period of significance.

After Charles Phelps, IV died in 1882, Phelps Farm passed to his younger sister Caroline Phelps Bulfinch (1814–1904). In 1842 she wed the Unitarian theologian Rev. Stephen Bulfinch, the son of architect Charles Bulfinch. The family lived mainly in Cambridge, Massachusetts, though they spent time in the summers at Phelps Farm. Caroline’s only daughter, Ellen (1844–1921), never married. In 1893, the Charles Porter Phelps Farmhouse (HAD.318; hereafter the Farmhouse) was obtained by Frederic Dan Huntington for use as a summer house for daughter Ruth Huntington Sessions (1859–1946), then of Brooklyn.<sup>236</sup> She arrived to find yellow lilies in bloom, but found also that the “branches of an ancient trumpet-vine had become twisted in the long closed blinds.”<sup>237</sup>

Hannah Dane Sargent Huntington had also bought Ruth a house on Elm Street in Northampton that Sessions for many years operated as a dormitory for Smith College.<sup>238</sup> In November 1887 Ruth Huntington had married Archibald Lowery Sessions (1860–1948), a cousin (the son of John Sessions and Elizabeth Fisher, daughter of Elizabeth Whiting Phelps Huntington). Born in January 1860, Archie graduated from Harvard University and went on to become an attorney, and later an editor with Ainslee's as well as Street and Smith in New York City. In New York Ruth was one of the founders of the Consumer's League. She also was an advocate for factory condition reforms and child labor laws. In Northampton, Ruth helped to found the Children's Home Association. The couple lived in New York, but spent summers at the Hadley farm.

Frederic Dan Huntington died at Forty Acres in July 1904; the bishop’s eldest son George (a minister who served churches in Malden and Ashfield, Massachusetts, and Hanover, New Hampshire) did not inherit the Forty Acres Main House (HAD.319; hereafter the Main House) as planned, as he died, suddenly, on that same day. Their double funeral was held in the Main House’s Long Room. The farm was inherited jointly by George's six surviving children: Henry Barrett Huntington (1875–1965), Constant Davis Huntington (1876–1962), James Lincoln

<sup>233</sup> Leonard, “The Porter-Phelps-Huntington Property, 1659–1955,” 132.

<sup>234</sup> Ibid., 132–133.

<sup>235</sup> Ibid.

<sup>236</sup> Bettencourt, et al, Charles Porter Phelps Farm, 4.

<sup>237</sup> Sessions, *Sixty-Odd*, 297.

<sup>238</sup> Olmstead, ““Like One of the Trees””; see also NTH.675.

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Huntington (1880–1968), Michael Paul Huntington (1882–1967), Catherine Sargent Huntington (1887–1987), and Frederic Dane Huntington (1889–1940).<sup>239</sup>

By 1916, the Main House became largely empty. After it sat vacant for four years, James Lincoln Huntington decided to bring his mother, Lily Barrett Huntington, out from Boston for her health, prompting some updates to the structure in the 1920s: an electric pump was installed and a cellar with reinforced concrete walls was dug beneath the Main House. Henry Shepley (1887–1962; the prominent architect and “good friend” of James Lincoln Huntington) installed modern bathrooms.<sup>240</sup> Lilly St. Agnan Barrett Huntington (1848–1926) spent several summers there before her death in 1926. Again, a series of men and married couples were hired to manage the farm.<sup>241</sup>

### *Criterion A: Agriculture*

This era of transition intersected with larger developments in Massachusetts and the U.S. that made dairy farming increasingly attractive, and as usual, the households at Forty Acres and Phelps Farm took notice. The eldest son, Henry Barrett Huntington—an English professor at Brown University—tried to run a dairy farm at Forty Acres, though he retained his primary residence in Providence, Rhode Island. Mindful of emerging state requirements around the inspection of dairy farms, Huntington built a cow barn (attached to the southwest corner of the great barn [Russell Street, Hadley, HAD.152, not in the District]), added eight to twelve cows, and hired an overseer.<sup>242</sup> The farm also kept pigs, poultry, and horses. But milk surpluses meant a weak market, and in 1911, the farm recorded a “dead loss” when a local creamery failed (see Leonard, 138). In the end, running a farm from a distance proved untenable, and Huntington gave up the effort by 1918. In the 1920s, there was still some lingering dairy activity, as well as pigs and poultry. In the fields grew corn (though no longer hay and grain), and probably potatoes and onions.<sup>243</sup>

### **Phelps Farm and the Dairy Industry, 1893–1948**

*Paragraph Summarizing Significance:* The story of Phelps Farm in the first half of the 20<sup>th</sup> century continues to reflect themes at the intersection of women’s history and the history of agriculture, particularly in the work of Ruth Huntington Sessions—and later her son John A. Sessions (1899–1948)—to establish a thriving commercial dairy operation at Phelps Farm, work that contributes to the district’s significance at the local level under Criterion A: Agriculture. In the era of their tenure, dairying in the Connecticut Valley became increasingly profitable. Phelps Farm became a leader in the local and statewide dairy community, and decision making at the farm reflected trends in this sector of the agricultural economy. The growth of the dairy drove changes to the farm’s architectural context reflected through the construction of new

<sup>239</sup> See “Plan of Huntington Farm, Hadley Mass, June 1910, E.E. Davis, C.E.” Hampshire County Registry of Deeds Book 657, Pages 270–271.

<sup>240</sup> James Lincoln Huntington, “Reminiscences by James L. Huntington of his Life at Forty Acres,” 5.

<sup>241</sup> Leonard, “The Porter-Phelps-Huntington Property, 1659–1955,” 144–145.

<sup>242</sup> *Ibid.*, 136.

<sup>243</sup> *Ibid.*, 130.

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outbuildings such as the Horse Barn (HAD.1085), the Wooden Stave Silo (HAD.999), the Hay Barn (HAD.1087), and the Milkhouse (HAD.1088). This period brought significant changes to existing buildings as structures like the Dairy Barn (HAD.1086) were altered to support both the dairy herd and the milk route, contributing to the district's significance at the local level under Criterion C: Architecture.

In 1893, Frederic Dan Huntington acquired Phelps Farm as a summer property for his daughter Ruth; in time his daughter Mary Lincoln Huntington, who had never married and spent her adult life caring for her aging parents, after her mother's death moved to the property at Phelps Farm, "where she apparently had a small 'bungalow' of her own."<sup>244</sup> After Hannah Dane Sargent Huntington died in 1910, the family decided that Forty Acres should be "left in the keeping of [George's] five sons and daughters, thus remaining a Huntington estate, and that [Ruth Gregson Huntington Sessions and family] should live on in the Phelps place, since this had been my Father's expectation in adding it to his property." "My sisters," Ruth Sessions wrote, "retained a share of the land also; my brother added his portion to mine, to make it possible for me to start farming, with my share of livestock and tools; some of the larger machines were to be shared by our nephews and ourselves."<sup>245</sup> Sessions received five cows and two calves—the genesis of a dairy operation that would survive for almost 70 years.

*Criterion A: Agriculture; Social History/Women's History*

To make the farm "earn its way," Ruth Sessions planned to supply the dormitory she ran at Smith College with chickens, fresh milk, and cream from the farm; another early customer was the Burnham School (Elm Street, Northampton, NTH.688) on Northampton's Elm Street, established in 1877 to prepare young women to matriculate at Smith.<sup>246</sup> In this, Sessions was both seizing on family and farm tradition and embracing opportunity in Massachusetts: by the turn of the 20<sup>th</sup> century, thanks to developments in pasteurization and homogenization, the dairy sector was the most important in Massachusetts' agricultural economy.

The farm's herd, Sessions later recalled, was initially just "five good cows"; it was an "accredited Jersey herd," extending the commitment made to this breed by Frederic Dan Huntington. Though a comparatively small breed (making them an economical choice in terms of the amount of feed needed to produce the same volume of milk), Jersey milk was increasingly understood to have about 20 percent more butterfat, as well as greater nutritional value (comparatively higher in protein).<sup>247</sup>

Sessions turned to dairying just as debate heated up in Massachusetts around reform of the industry: the Women's Municipal League of Boston's Committee on Milk and the Massachusetts Milk Consumers Association waged a lobbying campaign that by 1914 convinced state legislators to pass stricter laws controlling milk production, including pasteurization. This chapter of the Phelps Farm dairy opened in the context of those developments in science,

<sup>244</sup> "Mary Lincoln Huntington," biographical note, PPHFP Finding Aid online, n.p.

<sup>245</sup> Sessions, *Sixty-Odd*, 375.

<sup>246</sup> *Ibid.*, 380.

<sup>247</sup> Nelson, "Valley Bounty: Where the Cows are Queens," *The Recorder*, December 16, 2020.

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industry, and state regulation. In her memoir, Sessions describes how she “made over the old barn, adapting it to hold a larger herd,” and funded the building of a “small house for a manager”—that is, the Manager’s Cottage (HAD.1313).<sup>248</sup>

To build the Manager’s Cottage, constructed between 1910 and 1912, Sessions turned to Frank L. Huxley (1869–1928), a “supremely intelligent builder” who about the same time had constructed an addition to Henshaw House, Sessions’s residence in Northampton.<sup>249</sup> Huxley planned and constructed a “cowstable and foreman’s house,” also known as the Manager’s Cottage.<sup>250</sup> The current hardware on the Dairy Barn’s (HAD.1086) sliding doors—“Stayon Adjustable” rollers and mounted track manufactured after 1901 by F. E. Myers and Co., replacing an earlier rail—may date from this moment (see figure 16).

In addition to supplying milk to Smith College students, Phelps Farm supported a local milk route.<sup>251</sup> In 1913, the enterprise secured a license to deliver milk in Northampton. Though World War I created labor shortages, in those years Lee Higgins, “a lad who had grown up” with the family, ran the milk route, and a Smith College “farmerette” helped out as well. “With help from the village carpenter” (unidentified) in summer 1918 Sessions added a “long tool shed against the barn ell.”<sup>252</sup>

Through WWI, Ruth Sessions continued to oversee students at Smith College during the academic year and summer at Phelps Farm. But after the war ended, changes to college culture spurred by both the war and the achievement of women’s suffrage, as well as huge expansion of the student population, prompted Smith College to shift toward a policy to provide on-campus housing for all students. Sessions sold her property to the college and retired, which also involved preparing Phelps Farm to serve as a year-round residence. The *Northampton City Directory* of 1922 notes that she had “removed to Hadley.” Amid other changes to the Charles Porter Phelps Farmhouse (HAD.318; hereafter the Farmhouse), Sessions installed a furnace.<sup>253</sup>

Ruth, “determined that the ancestral land remain farmed,” persuaded her son John Archibald Sessions to leave his job in New York and “take up dairy farming.”<sup>254</sup> In 1925, John Archibald (John A.) Sessions acquired the farm from his mother Ruth.<sup>255</sup> Sessions had attended Harvard, graduating from the college in 1921. Sessions married Florence Mary Doheny Hackett (1905–1994) on July 2 1927, in Manhattan; Doheny had attended Smith College, and while a student there lived in Sessions House. Not long after their marriage the couple built the modest house now at 123 River Drive (the John and Doheny Sessions House [HAD.1315], see figure 23); they

<sup>248</sup> Sessions, *Sixty-Odd*, 378–379; see figure 15.

<sup>249</sup> *Ibid.*, 381.

<sup>250</sup> [Sessions, John A.], “The Story of Phelps Farm Milk.” Huxley’s Northampton’s houses from 1891 and 1907 still stand; see NTH.457 and NTH.311. His woodworking shop is also documented; see NTH.2235. No other Hadley structures are yet documented as being associated with Huxley.

<sup>251</sup> Session, *Sixty-Odd*, 280.

<sup>252</sup> *Ibid.*, 397.

<sup>253</sup> *Ibid.*, 417.

<sup>254</sup> Olmstead, “‘Like One of the Trees,’” 228.

<sup>255</sup> See Hampshire County Registry of Deeds, Book 818, p. 500.



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would raise two daughters there: Jane Ann Sessions Scott (1929–2020) and Sarah Sessions Chapin (1931–2017).

In the mid-1920s Phelps Farm’s milk served over 20 Amherst, Northampton, and Hadley residents and another 40 to 50 Smith College faculty.<sup>256</sup> In that year, the Farm’s advertising called attention to its “dairy-house equipped with the latest appliances,” and cows housed in “clean, well-ventilated, freshly whitewashed stables.” Milk traveled in “carefully sterilized” pails a “few steps” to the “dairy house,” where it was aerated and chilled to 40 degrees, bottled, and placed in cases that would sit in ice until they reached their destination. Beginning in 1925, the farm’s herd was tested to state and federal standards, weekly, at a Smith College lab.

In 1930, the herd at Phelps Farm grew to 55 head, prompting the purchase of hay from Forty Acres across the street.<sup>257</sup> The Sessions farm continued to run the milk route, delivered by truck;<sup>258</sup> city directories in the 1930s list Ruth as a “milk dealer” and her son John as a “farmer.”<sup>259</sup> In 1932, John Sessions actively worked to make use of the most current scientific understanding to improve the quality of his milk; for instance, he corresponded with staff at the U.S. Bureau of Dairy Industry to inquire about the effects of feeds on the “nutritive properties of milk.”

A dramatic account of the flood of 1936 (see figure 11) describes the laborers on-site at this time: herdsman and foreman Hugh Riley (dates unknown) and his wife Grace (dates unknown); “route man” Lee Higgins (1902–1994) and his wife Constance (1905–1966); “dairyman” John Duffy (1913–1956); and a hired man named Wemyss.

The mid-1930s were challenging for Phelps Farm; they apparently faced competition from other, less exacting competitors, and considered selling the business, which was not generating an income that John and Doheny Sessions believed to be sufficient to their needs. An undated draft of a letter from this period, in which the farm’s quality and importance is asserted, notes that “we have from the beginning protected the pouring lip of our milk bottles; we were the first to produce Grade A Massachusetts Milk, and first to produce Vitamin D milk for Northampton; we began early to test for tuberculosis and Bangs disease, and thirteen years ago [that is, in 1925] began, in cooperation with the Smith College Lab, systematic tests for bacteria. We were one of the first Grade A licenses to make Vitamin D in the country. Much that is today taken for granted Phelps Farm pioneered in.”<sup>260</sup> But they were apparently unable to find a buyer for the business.

In 1940, Phelps Farm had one of 42 dairy herds present in Hadley.<sup>261</sup> John Sessions assumed leadership roles in the local and statewide farming community, serving as president of the

<sup>256</sup> [Sessions, John A.], “The Story of Phelps Farm Milk,” CCPFC.

<sup>257</sup> Leonard, “The Porter-Phelps-Huntington Property, 1659–1955,” 148.

<sup>258</sup> Sessions, *Sixty-Odd*, 379.

<sup>259</sup> See, e.g., *Manning’s Amherst, Hadley, and Hatfield, Massachusetts Directory* for 1930, 207; and for 1938, 116.

<sup>260</sup> “Phelps Farm” to “Mrs. Douglas,” undated correspondence, Charles (Moses) Porter Phelps Farm Collection, PPHFP, UMass SCUA, Unprocessed papers.

<sup>261</sup> Massachusetts Agricultural Experiment Station Bulletin 558, 11.

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Hampshire County Dairyman's Association,<sup>262</sup> and from 1940 to 1945 as director of the Federated Dairy Associations of Massachusetts,<sup>263</sup> a gathering of seventeen associations—launched in part with guidance from the nearby Massachusetts Agricultural College—with a combined membership of five to six thousand.<sup>264</sup> The improvements made in the wake of John and Doheny Sessions's arrival at the Farm included “remodeling the century-old Dairy Barn to hold the maximum number of cows”; “providing drinking water, light, and ventilation” was a “challenge” in the existing structure.<sup>265</sup> An electric milking machine was also installed about this time.

By 1940, as John A. Sessions assumed ever-larger roles in the community of county and then Massachusetts dairy farmers, present on the site (succeeding the Rileys) were Charles Pierce (1912–1982, dairyman), his wife Esther (1913–1983), and his brother Robert Pierce (1913–2010, herdsman), dairy farmers from Vermont who for many years supported the work of the farm, and who would sometimes occupy the Manager's Cottage (The 1940 census describes the enterprise as “retail dairy farming”). Charles and Esther did not stay long, but Robert did. The Pierces would come to be influential in the history of the site, as in 1949, Robert Pierce wed Jane Hackett (1910–1972), sister of Doheny Hackett Sessions, uniting the Pierce, Hackett, and Sessions families. After Jane died, Robert Pierce remained resident through the era of the dairy farm and beyond.

During WWII, Ruth Sessions recruited students from Smith College to provide farm labor,<sup>266</sup> but general farm labor was also supplied by members of Hadley's Polish community.<sup>267</sup> Beginning in the 1880s and 1890s, Polish immigrants to the U.S. began to arrive in Hampshire County.<sup>268</sup> As Hadley and surrounding towns in the late 19<sup>th</sup> century struggled with declining populations driven by new opportunity in the west, communities sent agents to New York City to find cheap farm labor among new arrivals. Polish families arrived to work in agriculture and in time settled, purchasing farms from Yankee families. These developments initiated dramatic demographic change in Hadley. In 1875, Hadley's foreign-born population comprised nearly one-fifth of its total population, immigrants' place of birth being almost evenly divided between Canada and Ireland; by 1929 Polish families constituted 60 percent of Hadley's population, and owned more than 40 percent of the land<sup>269</sup>). Phelps Farm, like most Hadley farms in this era, hired Polish workers to help in the fields and barns.

In 1942, John Sessions sold the milk route and took a position in the comptroller's office at Mount Holyoke College, though Doheny Hackett Sessions continued to manage the dairy business.<sup>270</sup> Hewes's study *War Over Old Hadley* notes that World War II, like the American

<sup>262</sup> *Springfield Daily News* October 7, 1942.

<sup>263</sup> *Report of the Harvard Class of 1921*, 1946, 660.

<sup>264</sup> *Boston Globe*, December 11, 1936.

<sup>265</sup> D.H. Sessions, “Forty Years.”

<sup>266</sup> Liz Scott, Interviews with Miller and Whetstone, 2021–2022.

<sup>267</sup> Undated clipping [1942], James Lincoln Huntington Scrapbook, 1936–1942, 74.

<sup>268</sup> Hardin, “Poles and Puritans,” passim.

<sup>269</sup> Lucey, “Immigration of Slavic Farmers,” 37.

<sup>270</sup> Olmstead, 229; *Springfield Republican*, September 20, 1948.

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Revolution, proved a drain on farm labor; however, the shift toward mechanization—“the cooler, the mechanical milkers, as well as the new types of haying machines”—had already reduced dependence on hired labor, mitigating the war’s effects.<sup>271</sup>

In these years, Phelps Farm continued to embrace efforts to boost the safety, quality, and nutritional value of milk. Phelps Farm appears on a 1943 federal list of “fluid milk companies licensed to produce metabolized vitamin D milk through the feeding of irradiated yeast to dairy cattle,” one of just two dozen in Massachusetts and only five in the Connecticut Valley.<sup>272</sup> The process, developed and implemented in the 1930s, involved adding to the feed yeast in a powder form, activated by ultraviolet light; the result was milk that carried as much vitamin D as three teaspoons of cod liver oil.

Ruth Huntington Sessions died December 2, 1946, and her son John A. Sessions died in 1948,<sup>273</sup> leaving Doheny Hackett Sessions at the head of the farm enterprise. By 1950, in addition to Robert and Jane Pierce, who continued to live in the Manager’s Cottage, Francis B. (1904–1986) and Ruth Eno Thurston (1914–1999), of Vermont via Ashfield and Whately, lived on the property “as tenants to run the farm,” another example of the married couples and families (their sons Charlie, 1948–2014, and George, 1958–2018, were on hand as well; Charlie would continue to work on the farm) who lived and worked at the farm.<sup>274</sup> Another farm worker for several years during this era was George White, Jr.<sup>275</sup>

### *Criterion C: Architecture*

The farm in the first half of the 20<sup>th</sup> century continued to be a dynamic landscape that embraced new construction and technologies in accordance with modern hygienic and scientific standards for the dairy industry. The photograph dated February 1900 (figures 13 and 14) shows the farm on the eve of this period, a pitched-roof structure standing alongside the larger Dairy Barn; it would be replaced during this period by the current gambrel-roof Horse Barn (HAD.1085). At this time, the Hay Barn (HAD.1087) was constructed, potentially from recycled or salvaged materials from earlier structures on the property. By 1910, the Dairy Barn and Hay Barn were connected via a Wooden Stave Silo (HAD.999; hereafter the Silo), bringing all three structures under one roof (see figure 15), collectively referred to as the Outbuilding Complex.

In 1926 the Sessions family added a Milkhouse (HAD.1088) “equipped with the latest appliances.”<sup>276</sup> The construction of the Milkhouse introduced new circulation patterns to the Farmyard (HAD.995) by creating a smaller secondary farmyard and livestock area between the Dairy Barn, Hay Barn, and Milkhouse to move cattle between the Dairy Barn and Milkhouse for

<sup>271</sup> Hewes, *War Over Old Hadley*, 25.

<sup>272</sup> *Scientific and Technical Mobilization*, 1943, 774–778; the others in the Valley were F. B. Mallory Inc. in Springfield, Beattie’s Dairy in South Hadley Falls, Socquet’s Hillside Farm in Turner’s Falls and Quont-Quont Stock Farm in Whately.

<sup>273</sup> *Springfield Republican*, September 20, 1948.

<sup>274</sup> Bernhard-Armington, *Charles Porter Phelps Farm*, 3.

<sup>275</sup> Liz Scott, Interviews with Miller and Whetstone, 2021–2022.

<sup>276</sup> [Sessions], “Story of Phelps Farm.”

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milking (see figure 15). In December 1932, a fire in the Milkhouse boiler room caused significant damage (though did not spread to other buildings); its repair may have offered the opportunity to introduce further innovations.<sup>277</sup> The Dairy Barn was also renovated and reconfigured at this time under John A. Sessions's direction, including the installation of concrete troughs that served three rows of stanchions.

Bulk tanks were eventually installed in the Milkhouse, as a system of tanks, pumps, and milk tank trucks supplanted the long reliance on heavy, ten-gallon milk cans; as a result, structures like the ice house (not extant) were no longer necessary. Labor-saving devices like the watering and automatic milking systems were embraced as they became available. In another example, an automatic barn cleaner (technology introduced to the dairy industry in the late 1940s) was also installed. The farm also made regular use of reclaimed wood, including railroad ties and telephone poles: still present on the site today are fence posts made from reclaimed telephone poles.

### Forty Acres and Phelps Farm: Family Heritage and the Early 20<sup>th</sup>-Century Arts

A palpable thread in the district's history documents connections between the property, the arts, and an acute sense of family heritage, themes that informed the public life and artistic practice of two-time Pulitzer-prize-winning symphonic composer Roger Sessions (1896–1985).

Roger Sessions—the son of Ruth Huntington and Archibald Lowery Sessions—consciously engaged a sense of heritage in his artistic output. Born in Brooklyn, NY, he summered at Phelps Farm much of his life,<sup>278</sup> and Sessions and bride Barbara spent their honeymoon at the “Hilltop Cabin” (not extant) built for Arria and Mary along Huntington Road near the present site of Maegan's Way.<sup>279</sup> Mary Lincoln Huntington died in 1936, and left the cabin to Rev. M. Paul S. Huntington. It lacked both electricity and running water, and burned in 1948.<sup>280</sup>

In the spring and summer of 1923, Sessions and his collaborator Carl Buchman were in residence at Phelps Farm and Forty Acres when they worked on *The Black Maskers* Incidental Music, arguably Sessions's most important symphonic achievement. “Although the entire work took four months to compose,” writes Sessions's biographer, Andrea Olmstead, “Romualdo's Song was written in one night at Forty Acres and the Dirge in a single day.” Sessions composed three pieces at Forty Acres.<sup>281</sup> A number of associates from the music world came for the piece's Smith College premier, and a “party was held for all the guests in the north parlor of Phelps House,” while evening entertainments unfolded in the Long Room at Forty Acres.<sup>282</sup>

<sup>277</sup> *Springfield Daily News*, December 2, 1932.

<sup>278</sup> Olmstead, “‘Like One of the Trees,’” 320.

<sup>279</sup> D.M.G. Huntington, *Hadley Memories*, 36.

<sup>280</sup> *Ibid.*, 4, 36.

<sup>281</sup> Olmstead, “‘Like One of the Trees,’” 321. “This somewhat expressionistic work,” she continues, “written under the sway of Stravinsky's influence, remains the composer's best-known piece.” Olmstead “‘Like One of the Trees,’” 325.

<sup>282</sup> *Ibid.*, 323.

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Sessions's music was influenced by the sense of family heritage narrated here under Criterion A: Cultural History. Olmstead posits that Sessions's bold, confident, and experimental style, and inclination to resist the pull of Americana that influenced other early to mid-20<sup>th</sup>-century composers, including Sessions's friend Aaron Copland, was grounded in his sense of pedigree and longevity on the land: "despite Sessions's deep immersion in international music circles, his personal sense of 'social security' was grounded in his family's heritage and the constant presence of Forty Acres and Phelps Farm."<sup>283</sup> Sessions rejected more obvious claims to genealogical pride. Biographer Andrea Olmstead, quotes Sessions: "That kind of snobbish interest in family ancestors," he insisted, "is oppressive, stifling, and dreadful. There's an awful lot of Huntington family pride in [his cousin James Lincoln Huntington's book *Forty Acres*], and that always bored me very much".<sup>284</sup> Sessions "took comfort," Olmstead observes, "in his sense of Americanness bestowed by such a family, but he disliked the nativism or nationalism" hinted at in his relatives' more overt claims to distinguished pedigrees.<sup>285</sup> Both Phelps Farm and Forty Acres, then, shaped and reflected forms of personal and collective expressions of historical memory.

### **Forty Acres: From Summer House to Historic Site (1922–1955)**

*Paragraph Summarizing Significance:* During these key 23 years, the site was reinvented as a historic house museum. These developments constitute the basis for the district's local significance under Criterion A: Cultural History as a superb and unusually well-documented example of the transition of a family dwelling to a locally important historic site. They also offer a turning point under Criterion A: Social History as agricultural labor was supplanted by cultural workers, though women's traditional domestic service in housekeeping persisted. James Lincoln Huntington (1880–1968) vigorously pursued the development of "pastkeeping" in the region and actively remade the site to align with this vision. Alterations to the buildings and landscape implemented by James Lincoln Huntington document his engagement with regional and national trends in historic preservation (including consultation with the Society for the Preservation of New England Antiquities and Colonial Williamsburg), the decorative arts, and pastkeeping, and capture in the built environment extant today what the 1920s imagined the colonial era to be. Changes to the grounds and built environment during these years document important trends in the history of historic preservation, post-WWI enthusiasm around American history and the decorative arts, and an emerging interest in the region in the preservation of farming history and New England village life, manifested in the Hadley Farm Museum, Old Sturbridge Village, Historic Deerfield, and other efforts to which Forty Acres was directly connected. The Porter-Phelps-Huntington Foundation was incorporated in 1948 and opened the Forty Acres Main House (HAD.319; hereafter the Main House) to the public as a historic house museum in 1949. In 1955 it received 501 (c) 3 non-profit status for historical and educational purposes. Meanwhile, the shift to cultural work altered the shape of labor history in the district, as the era of farm labor at Forty Acres largely concluded while new cultural workers were recruited.

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<sup>283</sup> Ibid., 327–329.

<sup>284</sup> Ibid., 329.

<sup>285</sup> Ibid.

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Generally white, middle-class women from the community, these workers would go on to reshape pastkeeping across Hadley.

*Criterion A: Social History (Labor History, Women's History)*

Through these years the site continued to rely on hired help to keep the household running smoothly and to translate Dr. James Lincoln Huntington's (1880–1968) pastkeeping vision for Forty Acres into material reality. In this period, labor at Forty Acres transformed dramatically, in part because the destruction of the caretaker's cottage (see figure 20) by fire in 1929 ended the presence of on-site farm managers, which was succeeded by new patterns of labor, initially domestic and manual labor in the interwar years. By the postwar period, traditional domestic labor at the site gave way to cultural and interpretive labor that both reflected and accelerated the Connecticut Valley's transition into an economy dominated by culture and knowledge industries. Women from both Hadley and Boston contributed to this work. When Huntington first began his restoration of the Main House in 1922, he hired three maids who most likely used the "maids' room" that Huntington described as adjacent to one of the Main House's kitchens. By the 1930s, Huntington increasingly came to rely on domestic help to maintain households at Forty Acres and in Boston as he juggled his professional practice at Cambridge Hospital and split residence in Boston and Hadley. At the same time, Huntington's embrace of domestic labor evolved as his marriage with Sarah "Sally" Higginson Pierce (b. 1885) grew more strained. As their son, John, reflected, Sally gravitated toward their home in Boston, feeling that she "never could do the necessary house work" required to maintain a gendered division of labor at Forty Acres.<sup>286</sup> From the early 1930s to 1944 after Sally and Huntington's divorce, Huntington employed numerous women as maids. In 1931, Huntington reported bringing two maids, Molly (dates unknown) and Helen (dates unknown), from Boston. Again in 1933, Huntington and Sally brought women to Forty Acres to help manage the garden, cook meals, and clean the Chaise House (HAD.1311).<sup>287</sup>

By 1940, Huntington's need for domestic labor intersected with the growth of Hadley's Polish community when he hired Mary (dates unknown), a member of the Polish community. Only referred to as "Mary the Pole" by Huntington, Mary worked at Forty Acres for roughly two years until 1942, cooking meals and regularly cleaning the Chaise House.<sup>288</sup> Other unnamed Polish immigrants worked at Forty Acres mowing lawns, putting crushed stone on the Driveway (HAD.992), painting, removing silt from the 1936 flood, and repairing walls in the Sunken Garden (HAD.991). One possibility is Joseph Conklil (b. 1908), a Polish immigrant who lived in North Hadley and who Huntington references as a "Polish carpenter" potentially working at the site in 1936.<sup>289</sup> For this manual labor, local farmers Leroy "Roy" (1894–1953) and Alice Comins (1901–1975) served as critical nodes to the Polish community, connecting Polish laborers to Forty Acres. Huntington regularly turned to Roy and Alice to assist with various projects at Forty Acres and help manage the site in his absence. Huntington hired Roy to "plow in the garden," and it was Roy's labor that contributed to the creation of the Berm (HAD.990) over the 1930s.

<sup>286</sup> James Lincoln Huntington, Scrapbook, 1942–1965, 41.

<sup>287</sup> James Lincoln Huntington, Scrapbook, 1922–1936, 3, 66, 127, 180, 185, 188, 218, 224, 228; and Scrapbook, 1936–1942, 142.

<sup>288</sup> James Lincoln Huntington, Scrapbook, 1936–1942, 166, 182, 205, 206, 209.

<sup>289</sup> Ibid., 281.

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Roy rarely labored at Forty Acres alone, and Huntington describes “Roy’s men” taking down rail fences in 1939, dredging ditches in 1940, and connecting Huntington with a “Pole who was planting tomato plants from Beverly and mowing the lawn.”<sup>290</sup>

Other women’s labor more directly contributed to Huntington’s pastkeeping agenda. In the summer of 1939, Huntington opened the Main House to visitors for one dollar. To prepare the house, Huntington turned to “Mrs. Tidlund” (dates unknown) who, alongside her sister, cleaned the house after painters and carpenters removed wallpaper from the house in keeping with Huntington’s vision to return the house to its colonial-era appearance. Tidlund cleaned the upper and lower halls and the dining room and put the Main House in “perfect order” in time for visitors.<sup>291</sup>

As Huntington solidified Forty Acres as a museum and historic site, he gradually supplanted traditional domestic labor with cultural and interpretive labor supplied by a similar workforce of young, white women. These women’s labor manifested Huntington’s curatorial and interpretive vision for the site. In the process, Huntington contributed to the formation of a new generation of “pastkeepers” in Hadley and participated in the region’s larger transition from longstanding patterns of agricultural and domestic labor to a workforce shaped by new forces of education and tourism associated with the Connecticut Valley’s expanding postwar educational infrastructure.

Beginning after the site’s formal opening as a museum in 1949, Huntington introduced this new workforce in the form of local women who served as “hostesses” for the historic house. As “hostesses,” these local women operated as critical service workers and cultural producers at Forty Acres whom Huntington expected to perform a wide range of labor that involved “interpersonal interaction, emotional work, and caretaking behavior.”<sup>292</sup> Like immigrant domestic labor, Huntington coded this work as feminine, a framework that guided his selection of potential hostesses. For example, Huntington brought on Margaret Rawson, an “attractive blonde” studying at Smith College and the Northampton Commercial College, as a hostess for the 1963 season. Rawson was expected to “learn a great many pertinent facts in order to conduct visitors around the house” while adjusting her tour of the house to the varying expectations of tour groups, sometimes “concentrating on furniture for some, architecture for others, [or] dress and individuals for those preferring them.”<sup>293</sup> Rawson and other hostesses, like agricultural and domestic workers before them, were provided space to live onsite. In the 1960s, a room in the Main House that once served as the bedroom of Arria Sargent Huntington was repurposed as space for the museum’s “hostess” (Sessions, JLH tour, 1960 and 1971). Rawson’s presence at Forty Acres reflected how the site grew more integrated into the expanding service and knowledge economies via institutions like the University of Massachusetts, Smith College, and Amherst College (all flourishing from an infusion of private and public funding in the postwar era), contributing to the district’s significance at the local level under Criterion A: Labor History. Once primarily a market for Phelps Farm milk, local campuses increasingly supplied intellectual

<sup>290</sup> Ibid., 108, 116, 118–119, 165, 188–189.

<sup>291</sup> Ibid., 120.

<sup>292</sup> Tyson, *The Wages of History*, 5.

<sup>293</sup> “Morning Student–Afternoon Hostess,” *Hampshire Gazette*, August 1963 in James Lincoln Huntington, Scrapbook, 1942–1964, 227.

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and cultural labor (though students studying agriculture at UMass Amherst provided—and cultivated—both knowledge and muscle). These experimental developments in the 1950s would become standard practice at the museum, and as of the time of this writing, the Porter-Phelps-Huntington Foundation continues to benefit from surrounding educational institutions' provision of labor in the district in the form of both summer interns and student and faculty researchers.

Huntington's shift to cultural labor also contributed to the creation of a new generation of pastkeepers. One member of this group was Eunice Tarbox, daughter of the Phelps Farm dairy's routeman Lee Higgins and a housekeeper there (see below). A 1958 newspaper clipping in Huntington's notebooks documents the eleven women who served as guides for an event that year, a group that included Miriam Russell Pratt (who in time would become a longtime foundation board member) and her sister Dorothy Russell, a local teacher who would go on to found both the Hadley Historical Commission and the Hadley Historical Society. As a Historical Commission member, Russell worked to document the histories of buildings on West and Middle streets and completed inventory surveys, initiatives that culminated in the creation of the Hadley Center Historic District in 1977. Dorothy Russell also helped to coordinate the preservation of archival documents related to Hadley's history;<sup>294</sup> her experience as a tour guide at Forty Acres helped cultivate her own interest in becoming a pastkeeper like Huntington, thus illustrating the district's significance at the local level under Criterion A: Cultural History and Labor History.

### *Criterion A: Cultural History*

George Huntington's middle son, Dr. James Lincoln Huntington (1880–1968), had long taken an interest in the history of the Main House and family; it is worth noting the potential impact of his father and grandfather dying on the same day in 1904, when James Lincoln Huntington was twenty-four years old, in prompting a sense of urgency in terms of continuity in family memory. Added to this motivation was the fact that, as clergymen, neither Huntington's father nor grandfather owned homes, but rather were provided housing by the churches they served.<sup>295</sup> This being so, for he and his generation, "Forty Acres was regarded by all of the family as home, and the longer any of us could be there, the better."

Born in Malden, MA, in 1880, Huntington graduated from Dartmouth College in 1902 and went on to a career in medicine, practicing obstetrics and gynecology in Boston and Cambridge. In 1911 he married Sarah Higginson Pierce; the couple lived in Boston's Back Bay, but spent parts of summers at Forty Acres. Like many upper-middle-class men of his generation, Huntington was interested in patriotic, heritage, and genealogical societies: he pursued membership in the Order of the Founders and Patriots of America, the National Society of the Sons of the American Revolution, the Pilgrim Tercentenary, the General Society of Mayflower Descendants, and other comparable groups. Contacts made there would inform decision making at Forty Acres.

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<sup>294</sup> Miller, *Cultivating*, 13–14.

<sup>295</sup> James Lincoln Huntington, "'Reminiscences,'" 2.



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In 1929, Huntington acquired full ownership of the property from his brothers and sister, meaning that “for the first time in twenty-five years ownership was in the hands of one individual.”<sup>296</sup> John Sessions, in residence at Phelps Farm, rented the fields west of the Main House for farming. A January 1929 fire that consumed the cottage near the 1782 great barn (Russell Street, Hadley, HAD.152, not in the District) proved a catalyst in planning for the future: those siblings not invested in active participation in the property sold out, turning over management to others who were more actively committed to the site’s stewardship.<sup>297</sup>

Though less enthusiastic about material culture in general, James Lincoln Huntington shared his generation’s keen interest in the decorative arts, a subject of particular interest among affluent men in the 1920s and 1930s, in a rush of post-WWI enthusiasm for Americana. Across the eastern seaboard, wealthy men embraced the collecting of antiques, shifting interest from European decorative arts to fine furniture made in America, as well as ceramics, silver, and glassware enjoyed by affluent families. James Lincoln Huntington worked tirelessly to cultivate the interest of this generation of collectors and museum founders in Forty Acres and its collections. In 1921, for instance, the Walpole Society (an important gathering of influential collectors) stopped at Forty Acres as part of their fall meeting.<sup>298</sup> The visit, though brief, seemed a success; the minutes contain one member’s observation that the Main House was “quite the finest house of the type he had ever seen in New England—a house done in ‘the grand manner.’” After the visit Catherine Sargent Huntington wrote to express her gratitude for advice received, and expressed interest in any further information the Walpoleans might be able to share.<sup>299</sup> At the 1930 event opening the Farm Museum (an event to which Huntington invited fellow collector Henry Ford), Huntington met Homer Eaton Keyes, the editor of the influential *Antiques* magazine. Huntington recruited Keyes to catalog collections at Forty Acres.

James Lincoln Huntington gradually shifted his primary residence from Boston to Hadley (his voter registration shifted in 1931). By 1940 he was a consulting physician at the Northampton Hospital and in 1943 he resided in Hadley year-round (he and his wife Sally divorced the following year; his second wife Agnes Genevieve Keefe [1904–1986] shared his life in Hadley); he would establish an office for his medical practice in the Chaise House.<sup>300</sup> Huntington continued his efforts to attach his preservation of the Main House to trends, organizations, and leaders at the regional and national level. In 1947, Huntington visited Colonial Williamsburg,<sup>301</sup> his vision for the historic house museum continuing to take shape. Through his membership (and role as Corresponding Secretary) in the Colonial Society of Massachusetts (CSM), Huntington had also come to know Harvard University professor Samuel Eliot Morison (1887–1976); author, photographer and graphic artist Samuel Vance Chamberlain (1895–1975); and other prominent members of the region’s historical community, contacts he cultivated to help realize his vision for the site. In mid-May 1948, 26 members of the Colonial Society journeyed to

<sup>296</sup> James Lincoln Huntington, “Barn,” 7; Hampshire County Registry of Deeds Book 857, 393.

<sup>297</sup> Leonard, “The Porter-Phelps-Huntington Property, 1659–1955,” 147.

<sup>298</sup> Walpole Society Records, Series I, Box 7, folder 29, HF Du Pont Winterthur Museum and Library.

<sup>299</sup> Hunting to Irving, November 19, 1921, Walpole Society Records, Series I, Box 5, folder 10, HF Du Pont Winterthur Museum and Library.

<sup>300</sup> Federer, “Historic Structure Report: The Chaise House and Corn Barn,” 33.

<sup>301</sup> Cotton, “Dr. James Huntington and the Porter-Phelps-Huntington House,” 15.

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Hadley; they would be gifted a copy of Huntington's book *Forty Acres*, illustrated by Chamberlain, whom Huntington may have met through his CSM membership. Chamberlain was by then a well-known figure among curators and preservationists along the east coast. He had studied architecture but gravitated instead to a career as an artist. In the 1920s and 1930s, he established his reputation as the creator of drypoints, etchings, and lithographs of scenes across Europe and the U.S. In the second half of the 1930s, he segued into photography, publishing a series of books documenting "American Landscapes" (historic communities like Salem, Gloucester, and Marblehead) before launching a successful series of illustrated calendars.<sup>302</sup> Chamberlain's images were important to the promotion of the historic site in the mid-20<sup>th</sup> century, and serve as important sources of documentation today.

### *Criterion C: Architecture*

Huntington's vision, which emphasized the "mansion house" (the Main House) cherished by his grandfather Bishop Huntington over the site's larger history as an 18<sup>th</sup>-century farm, led to the dismantling and removal of small agricultural outbuildings and service structures. As early as 1922, Huntington was cultivating his interest in history, having invited William Sumner Appleton (1874–1947, founder in 1910 of the influential Society for the Preservation of New England Antiquities, today Historic New England) out to take a look.<sup>303</sup> Appleton's visit and advice guided much of Huntington's interpretive work over the next three decades. Upon studying the "the ancient structure of the house," Appleton theorized that the original structure was "a story and a half house with rusticated front built around the big chimney and that the original house consisted of only two rooms" in line with earlier examples of colonial-era houses oriented around a central chimney.<sup>304</sup> Huntington internalized Appleton's evaluation, interpreting the 1771 Ell as the original 1752 structure well into the 1960s.<sup>305</sup> Appleton likewise encouraged Huntington to paint "the floor of the long room as the best way of treating it;" Appleton also considered this considered historically appropriate for a colonial-era house. Huntington adopted this advice in 1924 when he painted the Long Room and Northeast Chamber floors "a dark walnut which seems very satisfactory."<sup>306</sup> Huntington likewise sought out the opinions of practitioners of contemporary Colonial Revival architecture, persuading Allen Howard Cox (1873–1944) of the Boston-based architecture firm Putnam and Cox to visit the houses in 1927 while in Amherst planning for the design and construction of the Colonial Revival-style Jones Library (Amity Street, Amherst, AMH.249).<sup>307</sup>

Huntington's efforts accelerated after 1928, in part driven by the deteriorating state of the site's agricultural spaces and the 1929 burning of the farmer's cottage (see figure 20). By that date, the "rotted condition of the area south of the woodshed was considered beyond repair"; the southernmost portion of the extension from the 1797 Ell of the Main House to the Chaise House

<sup>302</sup> Chamberlain's images were reused in the mid-20<sup>th</sup> century to create postcards still available today; see Miller, "Postcards."

<sup>303</sup> Cotton, "Dr. James Huntington and the Porter-Phelps-Huntington House," 10.

<sup>304</sup> James Lincoln Huntington, Scrapbook, 1922–1936, 9.

<sup>305</sup> Doheny Sessions, "Dr. James Lincoln Huntington's 1960 tour."

<sup>306</sup> James Lincoln Huntington, Scrapbook, 1922–1936, 31.

<sup>307</sup> *Ibid.*, 74.

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(HAD.1311) was torn down in 1928 and rebuilt (incorporating some of the original wood), “combining the three original shed areas” (including a granary, woodshed, and work sheds) “into one room called ‘the Corn Barn.’”<sup>308</sup> Other unused farm buildings were also dismantled at this time, including the henhouse and corn crib, ice house, bull pen, and cow barn—what Huntington characterized as “cleaning up” the surrounding landscape.<sup>309</sup> In razing these outbuildings, Huntington believed that “the true spirit of this remarkable place has been purified and emphasized by what we have done,” a belief that culminated in 1929, when he demolished the 1795 carriage house (see figure 19). The structure was replaced by a residence (called the Chaise House) in 1930 that aimed to mirror the footprint and scale of the carriage house.

The architect for the new Chaise House was Eliot Thwing Putnam (1880–1946) of Boston; builders included Hadley contractor William J. McGrath (1878–1939), and Rueben Pomeroy (1883–1983) of South Amherst. Putnam had graduated from Harvard University in 1901, and pursued architectural studies at the École des Beaux-Arts in Paris before becoming a partner of Joseph Everett Chandler (1863–1945)—a leading figure in Colonial Revival architecture and the early preservation movement in Massachusetts—in the firm Putnam & Chandler (1917–1926). The year before, Putnam & Chandler had converted a barn at “Old Tannery Farm” into a house for clients in Medfield (Main Street, Medfield, MED.38); the firm was well positioned to help Huntington achieve his aims as well.<sup>310</sup>

Kari Federer correctly argues in her 1989 historic structure report that the 1930 Chaise House—described in the 1973 National Register nomination as “a twentieth century reconstruction of a 1795 structure”—has become historically significant as evidence of the site’s ongoing engagement with the Colonial Revival. As reconstructed, the Chaise House embodied the architectural currents of the Colonial Revival style and spirit with its symmetrical façade, simple window architraves, and pitched roof. The interior of the Chaise House incorporated several pieces of the original 1795 structure, although largely as decorative embellishments rather than structural members; in this, an important shift was enacted, from the site’s long history of repurposing building materials in an ethic of thrift (a practice that continued across the street at Phelps Farm through the whole of its history), to the incorporation of existing building materials for their associational value with both his direct ancestors and the colonial period, broadly defined. Like others in his generation of preservationists, Huntington embraced a belief that architectural elements need not remain in their original setting to be of cultural value; instead, in this era, fragments alone also performed valuable cultural work.<sup>311</sup> The carriage house’s reconstruction as the Chaise House and alterations to the landscape aligned with Huntington’s values, and the demolition of these structures freed up financial resources that could be concentrated on the Main House and collections.<sup>312</sup>

In 1929, in a significant alteration of the landscape, Huntington sold the large, timber-framed 1782 New England barn (Russell Street, Hadley, HAD.152, not in the District). The fire that had

<sup>308</sup> Federer, “Historic Structure Report: The Chaise House and Corn Barn,” 12.

<sup>309</sup> Ibid., 7, 15; James Lincoln Huntington, Scrapbook, 1922-1936, 97.

<sup>310</sup> Orwig, “Joseph Everett Chandler,” 627, and, for a list of Putnam’s commissions apart from Chandler, 643.

<sup>311</sup> Miller and Lanning, “Common Parlors,” passim.

<sup>312</sup> Federer, “Historic Structure Report: The Chaise House and Corn Barn,” 16.

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so recently consumed the cottage nearby made Huntington and his siblings fearful about the prospect of fire elsewhere. And so when bookseller Henry R. Johnson (1868–1959) and his brother, author and photographer Clifton Johnson (1865–1940) approached Huntington about replicating the barn in new construction to house a museum in which they were planning to display their large collections, Huntington offered them the barn itself. Clifton Johnson was another “architect of ‘Old New England,’” whose books, like the 1893 *In the New England Country*, “trafficked in nostalgia for the rural life of olden times.”<sup>313</sup> The Johnsons specifically eschewed preserving “furniture, costumes, and the indoor household life,” items that they believed were already well attended to in the region’s cultural institutions. They preferred to begin their work “at the back door.” In 1930 the barn was moved to its current location in Hadley Center and continues to house the Hadley Farm Museum.<sup>314</sup>

In summer 1931, the foundations on which the great barn once stood became a fashionable “rock garden” or Sunken Garden (HAD.991) containing several terraces.<sup>315</sup> Perhaps no better marker of the property’s transition from working farm to fashionable summer residence can be found than the Sunken Garden’s lily and fish pond, sited over the onetime manure pit,<sup>316</sup> fed by a pipe that had once brought water from a spring in the woodlot into the barn’s watering trough.<sup>317</sup> Here again, Huntington was solidly “on trend,” as across the eastern seaboard, at places like Monticello and Colonial Williamsburg, preservationists prioritized the showcasing of high-style houses within new, picturesque landscapes that contained formal elements like the Sunken Garden here.<sup>318</sup> Huntington’s effort succeeded: in June 1939, the stylish Sunken Garden was featured in a special issue of *House and Garden* devoted to New England.<sup>319</sup>

As a result of these changes, the once-bustling farmyard, without the substantial structures that had defined its southern perimeter, became far less legible. Another significant change to the landscape solidified over the course of nearly fifteen years as Huntington gradually graded and constructed a Berm (HAD.990) to protect the Main House from Connecticut River flooding. Huntington described this landscape feature as the “back terrace” in line with other genteel landscape features like the Sunken Garden. Huntington similarly repurposed fragments of the farm’s working spaces into decorative embellishments for this Berm, relocating the Main House’s “old granite sink” to the “back terrace” for use as a bird bath (Huntington Journals). As early as 1924 Huntington expressed anxiety about the river’s proximity to the Main House, regularly cataloging the river’s ebbs and flows during the rainy season. Following floods in 1927, 1933, and 1936 and again after a hurricane in 1938, Huntington took more aggressive measures to protect the Main House against floodwaters (see figure 11). The 1927 and 1933 floods penetrated the Main House’s cellar, damaging wiring and the furnace. Following the 1933 flood, Huntington began taking more concrete measures to further define the “back terrace” from the meadows to the west, constructing the extant stone retaining wall around the Stoop in 1933

<sup>313</sup> Conforti, *Imagining New England*, 211.

<sup>314</sup> Miller, “Postcard.”

<sup>315</sup> Possibly designed by a Mr. Harrison of Amherst; see James Lincoln Huntington, Scrapbook, 1922–1936, 134.

<sup>316</sup> Olmsted, “‘Like One of the Trees,’” 228.

<sup>317</sup> Leonard, “The Porter-Phelps-Huntington Property, 1659–1955,” 150.

<sup>318</sup> Brandt, *First in the Homes of His Countrymen*, 85.

<sup>319</sup> This issue can be found in Box 175: folder 21 of the PPHFP.

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and grading the rise near the west elevation of the Main House to better divert water. When the Connecticut River overran its banks in 1934, Huntington noted that these efforts to grade the Berm did insulate the Main House's cellar from leaking water. In 1935, Huntington again regraded the back terrace after it settled to move water away from the Main House. By this time, the Berm literally separated the Main House from the agricultural fields to the west, creating a sudden and sharp rise of several feet to protect the house from future flood damage. Despite these efforts, the 1936 Connecticut River flood still exacted significant damage to the property and Huntington observed that both the 1933 and 1936 floods were “the two worst floods” in Hadley’s history (see figure 11).<sup>320</sup> Both penetrated the Main House's cellar and damaged several pieces in the museum’s collections. The 1938 hurricane accelerated Huntington’s efforts to make the landscape and Main House at Forty Acres more climate-resistant. The hurricane exacerbated physical deterioration from floods over the preceding decade, damaging several pieces in Huntington’s collections and necessitating the repair of the 1797 and 1771 Ells and complete reconstruction of the Main Block’s front portico. Additionally, the property’s trees and landscape sustained severe damage. In the wake of the hurricane, Huntington consulted neighbors and determined that “Siberian elms” and “purple beeches stood the hurricane better than any other shade trees because its roots are so deep and its boughs all sturdy” and planted several beech and elm trees shortly thereafter.<sup>321</sup>

In 1935 the Main House came to the attention of the American Historic Buildings Survey. Photographer Arthur C. Haskell (1890–1968, among the region’s most prominent architectural photographers) documented the property (see HABS No. MASS-361), though it doesn’t appear that measured drawings were completed as they were for the Porter Store (MASS-8 HABS 6), the Samuel Porter House (MASS-8 HABS 3), and other Hadley properties. An August 1935 letter from district officer Frank Chouteau Brown to James Lincoln Huntington indicates that they were planning to do so, however.<sup>322</sup> Though Doheny Sessions let Brown and the HABS photographer into the house, there is no reference to interest in documenting the Charles Porter Phelps Farmhouse (HAD.318) in this correspondence, suggesting that it was not perceived as comparably significant at this time.

The Porter-Phelps-Huntington Foundation (the name dating to a 1956 vote of the board) was incorporated in 1948 "for antiquarian, historical, literary, educational, artistic and monumental purposes; to preserve for posterity buildings, places, objects of historical and other interest; to provide for exhibiting or making accessible suitable material of historical interest; to promote historical study and research and to print historical publications; the special purpose of the association is to preserve the Porter-Phelps-Huntington Homestead located in the town of Hadley, Mass." The Main House opened to the public as a historic house museum in 1949. The museum got off to a strong start; the house had 219 paying visitors in the first season under the corporation, and welcomed 274 visitors in 1950 and nearly 500 in 1951, but that level of visitation apparently did not persist.<sup>323</sup> By the 1950s, despite these vigorous efforts, Huntington’s pastkeeping project hit financial shoals. The Huntingtons left the Chaise House for the historic

<sup>320</sup> James Lincoln Huntington, Scrapbook, 1922–1936, 294.

<sup>321</sup> James Lincoln Huntington, Scrapbook, 1936–1942, 86.

<sup>322</sup> See PPHFP Box 82 f 12, UMass SCUA.

<sup>323</sup> Leonard, “The Porter-Phelps-Huntington Property, 1659–1955,” 150.

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Main House in order to raise revenue, renting the Chaise House out to officers from Westover Air Force Base.<sup>324</sup> In 1953 Huntington announced that the corporation would be dissolved and the Main House sold after May 1, 1954, but the family rallied. In summer 1955 an apartment was carved out in the Chaise House to house the Huntingtons and allow them to rent out the rest of the building to generate income. That same year, the Foundation received 501 (c) 3 non-profit status for historical and educational purposes; the creation of the Porter-Phelps-Huntington Foundation allowed the Huntingtons to donate the historic Main House while retaining title to the Chaise House and Corn Barn. Huntington donated the latter to the foundation in 1961; the Chaise House reverted to the Foundation when Genevieve Huntington remarried, in 1977.<sup>325</sup> In 1955, Huntington was recognized with an award from the American Association for State and Local History for his preservation efforts.

Developments elsewhere in Hadley accentuated Forty Acres' value as a local historic house. As explained in Miller's *Entangled Lives*, in the mid-1950s, as James Lincoln Huntington continued to develop the site as a museum, other elements of Hadley's physical fabric were removed from the local landscape, harnessed as "cultural commodities in the mnemonic work of others."<sup>326</sup> In 1955, Electra Havemeyer Webb (1888–1960) purchased a 1773 house of Hadley's "Dickinson family" and moved it to the grounds of Vermont's Shelburne Museum. Another early house left Hadley when Irene Gillette Steiner (1913–2010) purchased a ca. 1710 saltbox house built and occupied for generations by the Cooke family. Museum-makers Henry N. Flynt (1893–1970) and Helen Geier Flynt (1895–1986) had been contemplating relocating the structure to the colonial village they were creating in Deerfield, but eventually referred Steiner to the opportunity; the Flynts' restoration carpenter, William E. Gass (1902–1986), supervised the dismantling of the saltbox and its reconstruction in Greenwich, Connecticut (where it stands today). Buildings like the Eliphalet Williams house in East Hartford (on which Forty Acres may have been modeled) had been lost a half-century earlier (in 1906).<sup>327</sup> As these remnants of the local and regional 18<sup>th</sup>-century built environment were removed or lost, the historic value of Forty Acres rose.

In the 1960s, the site took on the shape and feel that largely persists today. In 1967, the long-dynamic landscape became formally fixed when the Foundation's board of directors established a policy mandating that "no structural change was to be made in the house after this date; that the grounds should remain as they were in 1967; that the inventory of ancestral furniture should remain as it was in 1967, although pieces with an actual connection to the house might be added; that the arrangement of pieces in the house should stay as they were in 1967; that historical authenticity should be considered in making repairs; that no research materials should be removed from the house without permission; and that the directors might set aside rooms of the house for the use of a resident curator."<sup>328</sup> James Lincoln Huntington died on May 5, 1968.

<sup>324</sup> Federer, "Historic Structure Report: The Chaise House and Corn Barn," 35.

<sup>325</sup> Ibid., 40.

<sup>326</sup> Miller, *Entangled Lives*, pp. 253–256.

<sup>327</sup> Sweeney, "Mansion People," 239.

<sup>328</sup> "Forty Acres Chronology," PPH Museum.

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### Phelps Farm in the Mid-20<sup>th</sup> Century, 1948–1978

*Paragraph Summarizing Significance:* The death of John A. Sessions in 1948 initiated a new chapter in the life of Phelps Farm, which continued until 1978, when the dairy herd was sold and active farming by the homeowners came to a close; this event marks the conclusion of the district's period of significance.<sup>329</sup> Contributing to the district's significance at the local level for the ways in which the site documents both change and continuity in the area's agricultural and labor history in the middle decades of the 20<sup>th</sup> century, farming continued at the site through the 1950s, 1960s, and 1970s, under the direction of the Pierces and with additional labor provided by a range of local workers, including college students who lodged and/or worked at the farm, some while studying agriculture at the University of Massachusetts.<sup>330</sup> The dairy operation remained on-site until the family sold the herd in 1978 to Devine Farm (Knighly Road, Hadley, HAD.AJ).<sup>331</sup> Though Doheny Sessions continued to oversee the work of the dairy farm, she shifted her focus from agriculture to cultural work. In 1952, she completed a master's degree in education; she became Associate Curator of the Porter-Phelps-Huntington House in the 1960s, and after James Lincoln Huntington's death in 1968 served as curator until 1977. Phelps Farm passed to Jane Ann Sessions Scott, the daughter of John A. and Doheny Sessions, who, since 1955, was living at the John and Doheny Sessions House (HAD.1315) with her husband James C. Scott (1925–2004), whom she wed in 1951.

#### *Criterion A: Agriculture*

The death of John A. Sessions in 1948 closed one chapter in the history of Phelps Farm and opened another. Robert Pierce remained on-site through these decades to help manage the farm, while a series of local workers provided labor. In 1949, the family hired local contractor Roland Vanasse to convert a pantry in the Charles Porter Phelps Farmhouse (HAD.318; hereafter the Farmhouse) to a Kitchenette, which would serve a small apartment, creating additional space for lodgers or employees. This new Kitchenette also served as the Farmhouse's primary kitchen when Doheny needed a smaller, more utilitarian space to cook meals rather than the Summer Kitchen after 1972. Other spaces also housed workers. By the early 1970s, for instance, the dairy continued to be overseen by Pierce with the help of a farmhand each year; in 1971–1972 farmhand (and Amherst College student) Nick Bromell (b. 1950) worked in the dairy and lodged in the third floor of the Farmhouse.<sup>332</sup>

Changes in the mid-20<sup>th</sup>-century dairy industry were also reflected in changes to work at Phelps Farm. Consolidation across the dairy industry led to changes in the size of the most competitive farms, which grew increasingly larger (e.g., Kentfield Farm, [Mount Warner Road, Hadley, HAD.AK] at its peak milked 300 cows); by this era, Phelps Farm (milking around 50 cows) was

<sup>329</sup>Though archival documentation associated with the sale has not been preserved, the year is derived from oral history with Susan Lisk, the first non-family director of the Porter-Phelps-Huntington foundation, who arrived in 1977 and remembers the herd being present at that time, and the recollection of Chip Parsons, who began renting this farmland in 1979, and believes the herd was sold before or about that time.

<sup>330</sup> Liz Scott, Interviews with Miller and Whetstone, 2021–2022.

<sup>331</sup> Ibid.

<sup>332</sup> Nick Bromell, Interview with Miller and Whetstone, January 31, 2022.

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one of the smallest, rather than the largest, dairy farms in the community. At the same time, new technologies like the introduction of hydraulics softened the labor demands for dairymen, while the growth of artificial insemination removed bulls from farms, making the work safer and reducing the need for specialized structures to house bulls.<sup>333</sup> Emerging knowledge about feed and nutrition encouraged dairy farmers to shift from hay to corn, a development with implications for silos. Consolidation across the industry also changed patterns of milk distribution, as local processing facilities in Amherst, Northampton, Hadley, South Hadley, and other towns were purchased by increasingly larger companies. In Hadley, the number of dairy herds dropped through the mid-20<sup>th</sup> century, from 42 herds in 1940 to 36 in 1955 to 30 in 1960.<sup>334</sup>

At Phelps Farm, the herd by 1972 numbered about 40 cows, their diet supplied by alfalfa hay grown on-site together with bagged feed that arrived by train at the Massachusetts Central Railroad Freight Depot (Railroad Street, Hadley, HAD.136).<sup>335</sup> In these years, a trench silo was also added north of the existing silos, a response to flooding that ruined crops; the additional silo was a response to perceived volatile environmental conditions that created a need to store as much feed as possible, while its form, a departure from the traditional tall, circular silos, reflected growing understanding of the advantages to trench or bunker silos in storing silage. A milk tank truck arrived every morning at 7; the milk was then transferred to the Yankee Milk cooperative's processing plant on Riverdale Avenue (now 958 Riverdale Street) in West Springfield.<sup>336</sup>

The dairy herd was sold around 1978 to Devine Farm (Knightly Road, Hadley, HAD.AJ), marking the conclusion of the site's history as a dairy farm. But farming continued at the site, and continues to the present day. In 1979 the Parsons family began renting Phelps Farm acreage. The Parsons family (associated with Northampton from the 1650s) purchased their Hadley property at 143 Mill Valley Road (HAD.359) in 1950; the extensive farm operation—which grow hay, corn, and oats, and raise sheep and swine on more than 300 acres across Hadley and Northampton—is documented on HAD.949–953, and HAD.1057–1067.<sup>337</sup> The renting of land around the community is a common and longstanding practice among Hadley farmers.

#### *Criterion A: Social History/Women's History/Labor History*

In the third quarter of the 20<sup>th</sup> century, local women continued to be employed to support the domestic needs of the farm as well. One of these figures, Eunice Higgins Tarbox (1924–2005), offers yet another example of the multigenerational relationships between local families and this site, a pattern that persists throughout the district's period of significance. The daughter of onetime dairy routeman Lee Higgins, Eunice Tarbox worked as a housekeeper for Doheny Sessions, and also assisted sometimes as a docent at Forty Acres (in 1960, Eunice and her husband Earle appear in the city directory at 227 River Drive in North Hadley, HAD.193).

<sup>333</sup> Denise Barstow, Interview with Miller and Whetstone, January 26, 2022.

<sup>334</sup> Massachusetts Agricultural Experiment Station Bulletin 558, 11.

<sup>335</sup> Nick Bromell, Interview with Miller and Whetstone, January 31, 2022.

<sup>336</sup> Liz Scott, Interviews with Miller and Whetstone, 2021–2022; in time, Yankee was purchased by Agrimark.

<sup>337</sup> Russell, Martin Kellogg-Earle Parsons House, 1–16.



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Additionally, as was often the case in the labor patterns of both Forty Acres and Phelps Farm, husbands and wives also continued working together on the property, in the fields and domestic spaces, respectively. For instance, in these years Leon Kushi (1918–1999) and his son Eddie helped with crops and cows, while Leon’s wife Stasia Szymkowicz Kushi (1915–1998) assisted in the Farmhouse.<sup>338</sup>

### *Criterion A: Cultural History*

Though to a lesser extent than Forty Acres across the street, in the late 20<sup>th</sup> century Phelps Farm also took on valences of historicity. The Farmhouse was one of seven houses (as was the Forty Acres Main House (HAD.319; hereafter the Main House)) featured in tours of historic houses planned for the town’s 300<sup>th</sup> anniversary in 1959—a rare moment where it was framed as a historic site, rather than a working farm.<sup>339</sup> In 1988, Phelps Farm was named a “Massachusetts Founding Farm: Cultivators of Our National Heritage”—one of eight in Hampshire County. Grounding Phelps Farm in the longer and larger history of the family in Hadley, Doheny Sessions cited Moses Porter as the farm’s founder and 1751 as its date of origin, and noted that the 265-acre property at that date mainly produced sheep (reviving a traditional activity at the site) and Arabian-Welsh ponies, introduced by Jane Ann Sessions Scott less as a formal activity of the farm than a personal hobby.

### *Criterion C: Architecture*

Changes arrived in the Farmhouse in this period associated with larger developments in the labor and cultural history narratives developed above. Inside the Farmhouse, in 1949, a small room housed in the double wall between the Winter Kitchen and Dining Room, originally a pantry, was remodeled as a Kitchenette with modern laminate cabinetry, sink, a KitchenAid-brand dishwasher, and a Black & Decker-brand 20-inch electric stove (by the early 1970s, the Dining Room [see figure 5.1] had been converted into a small apartment rented by UMass students).<sup>340</sup>

Sometime in the 1960s a modern kitchen (the Summer Kitchen, see figure 5.1) was installed in the backhouse Ell.<sup>341</sup> These changes created a modern kitchen island with a stove and laminate countertops and sink along the Summer Kitchen’s south wall. The room’s floors were likewise covered with vinyl sheet flooring and the walls sheathed in modern laminate wood paneling.

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<sup>338</sup> Liz Scott, Interviews with Miller and Whetstone, 2021–2022.

<sup>339</sup> It is not clear what the criteria were for being selected and whether these properties were considered the most important historic houses in the town or had the most amenable owners. The other five were the Samuel Porter House (HAD.36; 1713), the Capt. John Lyman House (HAD.323; 1743), the Ben Smith Tavern (HAD.167; 1774), the Ryan Farm (1824; HAD.262), and the Josiah S. Smith House (HAD.133; 1831). Several of the dates provided in the 1959 brochure do not align with what is in the Massachusetts Inventory; what has been provided here parenthetically aligns with MHC documentation. The Lyman House and the Smith Tavern no longer retain integrity. The Josiah Smith House is a remarkably intact late-Federal farmstead with many associated agricultural buildings surviving, but its agricultural context does not survive. The Ryan Farm largely retains integrity within a rural agricultural context, with several intact outbuildings. The house, however, has vinyl replacement windows and a later 19<sup>th</sup>-century door and door surround.

<sup>340</sup> Nick Bromell, Interview with Miller and Whetstone, January 31, 2022.

<sup>341</sup> Liz Scott, Interviews with Miller and Whetstone, 2021–2022.

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By this time, many of the house's bathrooms had been updated with modern toilets, sinks, vinyl showers, and ceramic wall tile, including the conversion of several small closets in the Dining Room and between the South B and North D Bedrooms (see figure 5.2) into bathrooms. In conjunction with these changes, many of the Farmhouse's plastered ceilings were covered by modern drop ceilings.

The farm landscape also continued to evolve. Later in the 1970s, a fourth, "trench," silo was added, a response to a series of floods that ruined crops; farm managers determined that it would be important to store as much feed as possible. After the sale of the herd, buildings began to fall into disuse. The tractor shed, for instance, was emptied when the farm machinery was sold.<sup>342</sup>

### Events Post-1978

In 1988, Elizabeth Huntington Dyer (1906–1996), the daughter of Henry Barrett Huntington and Alice Howland Mason, donated 35 acres of land on the east side of River Drive that she had inherited from her father to The Nature Conservancy (TNC). In 1990, TNC transferred ownership to Kestrel Land Trust, because the area could more easily be managed and protected from encroachment by a local organization. TNC continues to hold a deed restriction that ensures the parcel will "be held as a nature preserve for scientific, educational, and aesthetic purposes, and shall be kept entirely in its natural state" with the exception of walking trails. In recent years, Kestrel has installed signage and improved the trail to provide a connection to the nearby Mount Warner Reserve owned by a state-wide land trust, The Trustees. Kestrel holds small-group nature-education programs on this conservation area, often in partnership with the Porter-Phelps Huntington Museum, which also serves as a parking area for the Dyer Conservation Area.

The year 1988 also saw change at Phelps Farm. Doheny Sessions resided at the farm until that year, when declining health caused her to move to Boston's Sherrill House; also continuing in residence on the grounds until 1988 was Robert Pierce. Doheny Sessions died in 1994. After the departure of these residents the Charles Porter Phelps Farmhouse (HAD.318) ceased to be inhabited.<sup>343</sup>

Jane Ann Sessions Scott's daughter Liz Scott (b. 1954) returned to the property in July 2015, and lived with her mother until Jane Ann's death in 2020. Liz Scott continues to reside in the Manager's Cottage (HAD.1313) at 113–115 River Drive.

While the farm buildings saw decreasing activity after 1978, the farmland has remained in constant use. Sheep returned to the property in 1979 when Earle "Chip" Parsons, Jr. utilized the Dairy Barn (HAD.1086) to house sheep. By 2000, Parsons Jr. discontinued the Dairy Barn's use as a sheep facility, but at one point housed 100 sheep in the Dairy Barn. Parsons Jr. also began

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<sup>342</sup> Ibid.

<sup>343</sup> Bettencourt, et al, Charles Porter Phelps Farm, 4.

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renting farmland associated with this property in the 1970s and has continued farming the land associated with Phelps Farm.<sup>344</sup>

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<sup>344</sup> Chip Parsons, oral history interview with Emily Whitted, July 15, 2022, interview in possession of Emily Whitted.

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NOTE: The Porter-Phelps-Huntington Family Papers are referenced throughout as PPHFP. During the course of this research they were transferred from Amherst College to the University of Massachusetts Special Collections and Archives (UMass SCUA). Box and folder numbers reflect their present arrangement. However, a large cache of archival materials from Phelps Farm was donated to UMass SCUA during the course of this project and will be arranged in a separate, but associated collection, titled the Charles (Moses) Porter Phelps Farm Collection (CPPFC); those items are described below as “unprocessed papers.” It is possible that in time the transfer of materials will alter any box and folder numbers listed below.

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**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 # MA-361
- recorded by Historic American Engineering Record # \_\_\_\_\_
- recorded by Historic American Landscape Survey # \_\_\_\_\_

**Primary location of additional data:**

- State Historic Preservation Office
  - Other State agency
  - Federal agency
  - Local government
  - University
  - Other
- Name of repository: Porter-Phelps-Huntington Family Papers, University of Massachusetts Amherst

**Historic Resources Survey Number (if assigned):** HAD.318; HAD.319; HAD.990; HAD.991; HAD.992; HAD.993; HAD.994; HAD.995; HAD.996; HAD.997; HAD.998; HAD.999; HAD.1085; HAD.1086; HAD.1087; HAD.1088; HAD.1311; HAD.1312; HAD.1313; HAD.1315; HAD.1316; HAD.1317

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**10. Geographical Data**

**Acreage of Property** 114.270459

Use either the UTM system or latitude/longitude coordinates

**Latitude/Longitude Coordinates**

Datum if other than WGS84: \_\_\_\_\_

(enter coordinates to 6 decimal places)

- |              |            |
|--------------|------------|
| 1. Latitude: | Longitude: |
| 2. Latitude: | Longitude: |
| 3. Latitude: | Longitude: |
| 4. Latitude: | Longitude: |

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**Or**

**UTM References**

Datum (indicated on USGS map):

NAD 1927 or  NAD 1983

1. Zone: 18T	Easting: 699310.10	Northing: 4693239.34
2. Zone: 18T	Easting: 699276.65	Northing: 4693232.95
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4. Zone: 18T	Easting: 698668.07	Northing: 4693204.97
5. Zone: 18T	Easting: 698541.30	Northing: 4693472.65
6. Zone: 18T	Easting: 698711.26	Northing: 4693512.48
7. Zone: 18T	Easting: 698716.13	Northing: 4693494.73
8. Zone: 18T	Easting: 698852.79	Northing: 4693525.95
9. Zone: 18T	Easting: 698822.74	Northing: 4693606.12
10. Zone: 18T	Easting: 698692.51	Northing: 4693575.08
11. Zone: 18T	Easting: 698686.90	Northing: 4693595.48
12. Zone: 18T	Easting: 698508.87	Northing: 4693555.64
13. Zone: 18T	Easting: 698430.39	Northing: 4693838.25
14. Zone: 18T	Easting: 699133.02	Northing: 4693999.69
15. Zone: 18T	Easting: 699163.08	Northing: 4694032.00
16. Zone: 18T	Easting: 699321.90	Northing: 4693736.46
17. Zone: 18T	Easting: 699094.19	Northing: 4693687.63



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**Verbal Boundary Description** (Describe the boundaries of the property.)

The Forty Acres and Its Skirts Historic District comprises property parcels 6A-38A, 6A-38B, 6A-18, 6A-17, 6A-16, 6A-5, 6A-4, 6A-3, 6A-1, 5G-10, and 5G-9 in Hadley, Massachusetts (see figure 1). The original 1973 nomination included only the Forty Acres Main House (HAD.319) and Chaise House (HAD.1311) on property parcels 6A-4 and 6A-3.

**Boundary Justification** (Explain why the boundaries were selected.)

The Forty Acres and Its Skirts Historic District boundary builds on the original 1973 nomination, which encompassed only the building and grounds at 130 River Drive, to encompass a larger 114-acre district that takes in the land and structures at 113–115 and 123 River Drive. Collectively, these structures and buildings are associated with the larger history of Forty Acres over a longer sweep of time, and together document histories of communities underrepresented in the National Register, including Black and Native laborers and a wider range of Euro-American workers. This boundary includes the district's core contributing buildings: Forty Acres at 130 River Drive and Phelps Farm at 113-115 River Drive in Hadley, Massachusetts. The historic district boundary also encompasses roughly 100 acres of surrounding farmland and meadows with historic associations with the Porter, Phelps, Huntington, and Sessions families. This boundary likewise builds on the original 1973 nomination by expanding it significantly to encompass elements of Forty Acres, such as the Garage (HAD.1312) and Berm (HAD.990) previously excluded from the original 1973 nomination and develops the significance of several resources included within the original boundary such as the Chaise House (HAD.1311) and Forty Acres Main House (HAD.319) to incorporate historical material considered insignificant in the original nomination. This expanded district boundary also incorporates additional buildings and structures with historical associations with Forty Acres, principally the Charles Porter Phelps Farmhouse (HAD.318) and Outbuilding Complex at Phelps Farm.

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**11. Form Prepared By**

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date: June 30, 2022

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**Forty Acres and Its Skirts Historic District  
Hadley (Hampshire), Massachusetts  
Historic District Data Sheet**

Map No.	MHC No.	Resource Name/ Description	Address	Date	Style	Resource Type	Contributing /Non-contributing	Photo Nos.
1	HAD.319	Forty Acres Main House	130 River Drive	1752, 1771, 1797, 1799	Georgian, Federal	Building	NR	1, 2, 3, 4, 5, 10, 11
2	HAD.1311	Chaise House	130 River Drive	1795, 1929, 1955	Colonial Revival	Building	C	4, 6, 7, 9, 10, 11
3	HAD.990	Berm	130 River Drive	ca. 1938	N/A	Structure	C	3, 4
4	HAD.991	Sunken Garden	130 River Drive	1782, 1931	N/A	Structure	C	8, 9
5	HAD.1312	Garage	130 River Drive	1932	Colonial Revival	Building	C	12
6	HAD.992	Driveway	130 River Drive	ca. 1770	N/A	Structure	C	10
7	HAD.993	North Garden	130 River Drive	1777	N/A	Structure	C	2
8	HAD.318	Charles Porter Phelps Farmhouse	113–115 River Drive	1816, 1822, ca. 1825	Federal	Building	C	47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58
9	HAD.994	Stone Steps	113–115 River Drive	1816	N/A	Structure	C	49
10	HAD.1313	Manager's Cottage	113–115 River Drive	1912	Colonial Revival, Shingle	Building	C	60, 61, 62, 63
11	HAD.1088	Milkhouse	113–115 River Drive	ca. 1926	Agricultural/ Vernacular	Building	C	74, 75, 76
12	HAD.1087	Hay Barn	113–115 River Drive	ca. 1910	Agricultural/ Vernacular	Building	C	70, 71, 72, 76
13	HAD.999	Wooden Stave Silo	113–115 River Drive	ca. 1900	Agricultural/ Vernacular	Building	C	69, 76
	HAD.959	Silo Foundation Remains	113–115 River Drive			Structure	NC	

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Map No.	MHC No.	Resource Name/Description	Address	Date	Style	Resource Type	Contributing /Non-contributing	Photo Nos.
14	HAD.1086	Dairy Barn	113-115 River Drive	ca. 1900	Agricultural/Vernacular	Building	C	63, 67, 68, 76
15	HAD.1085	Horse Barn	113-115 River Drive	ca. 1919	Agricultural/Vernacular	Building	C	63, 64, 65, 66, 67, 76
16	HAD.995	Farmyard	113-115 River Drive	ca. 1820	N/A	Structure	C	63
17	HAD.996	Driveway	113-115 River Drive	ca. 1830	N/A	Structure	C	63
18	HAD.997	Northern Meadow	113-115 River Drive		N/A	Site	C	76, 78, 79
19	HAD.998	Concrete Foundation Remains	113-115 River Drive			Structure	NC	
20	HAD.1315	John and Doheny Sessions House	123 River Drive	ca. 1927	Vernacular	Building	C	77
21	HAD.1316	Jane Ann and James C. Scott Garage	123 River Drive	1955	Agricultural/Vernacular	Building	C	77
22	HAD.1317	Jane Ann and James C. Scott Shed	123 River Drive	ca. 1966	Agricultural/Vernacular	Building	C	77
		Parcel 6A-5	River Drive					
		Parcel 6A-17	129 River Drive					
		Parcel 6A-16	River Drive					
		Parcel 5G-10	River Drive					76, 78, 79
		Parcel 6A-1	114 River Drive					
		Parcel 5G-9	River Drive					

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**SKETCH MAPS, PHOTO KEYS, DEVELOPMENT MAPS, AND FIGURES**

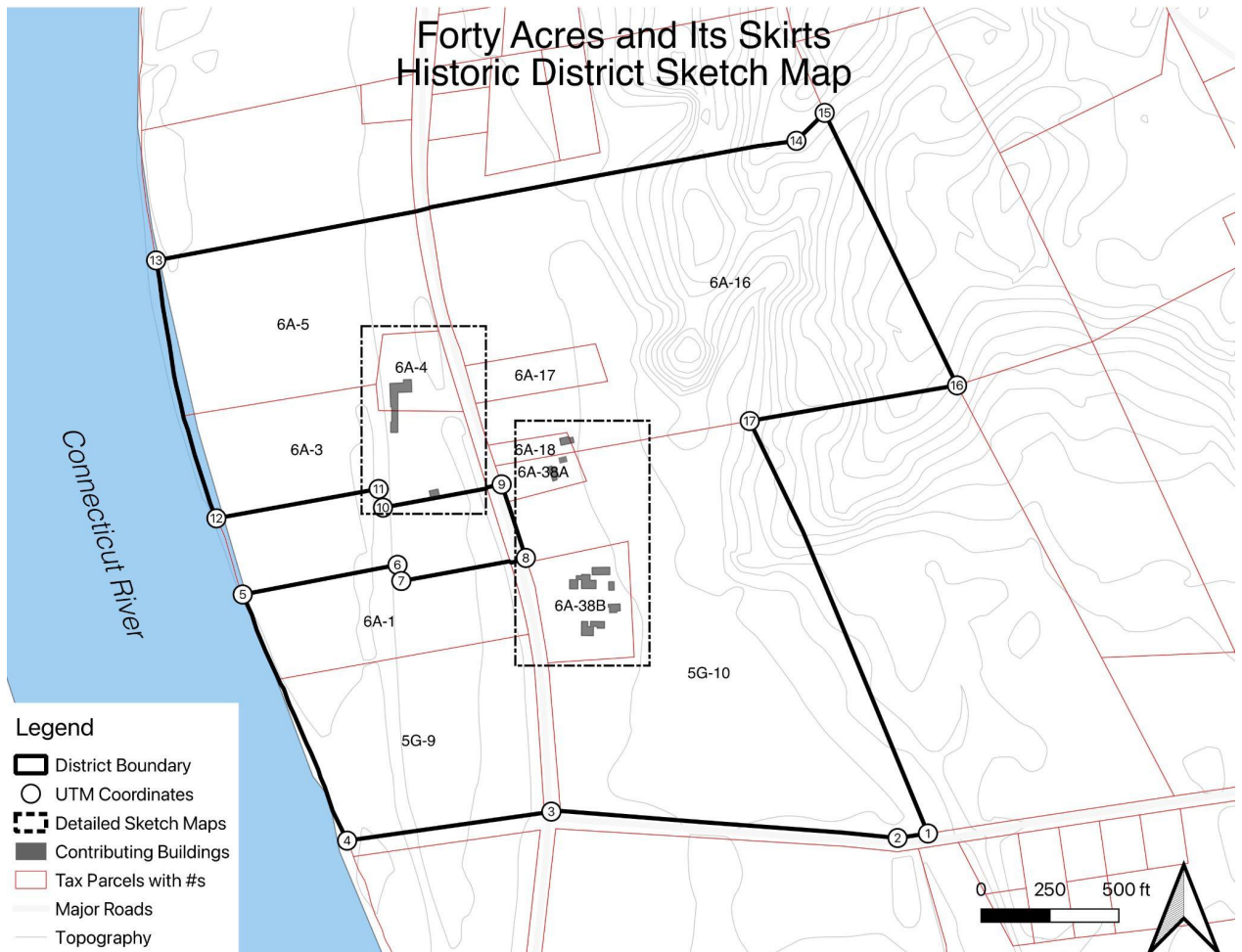


Figure 1: Sketch map showing historic district boundaries with UTM points, tax parcel with IDs, contributing buildings, and topography.

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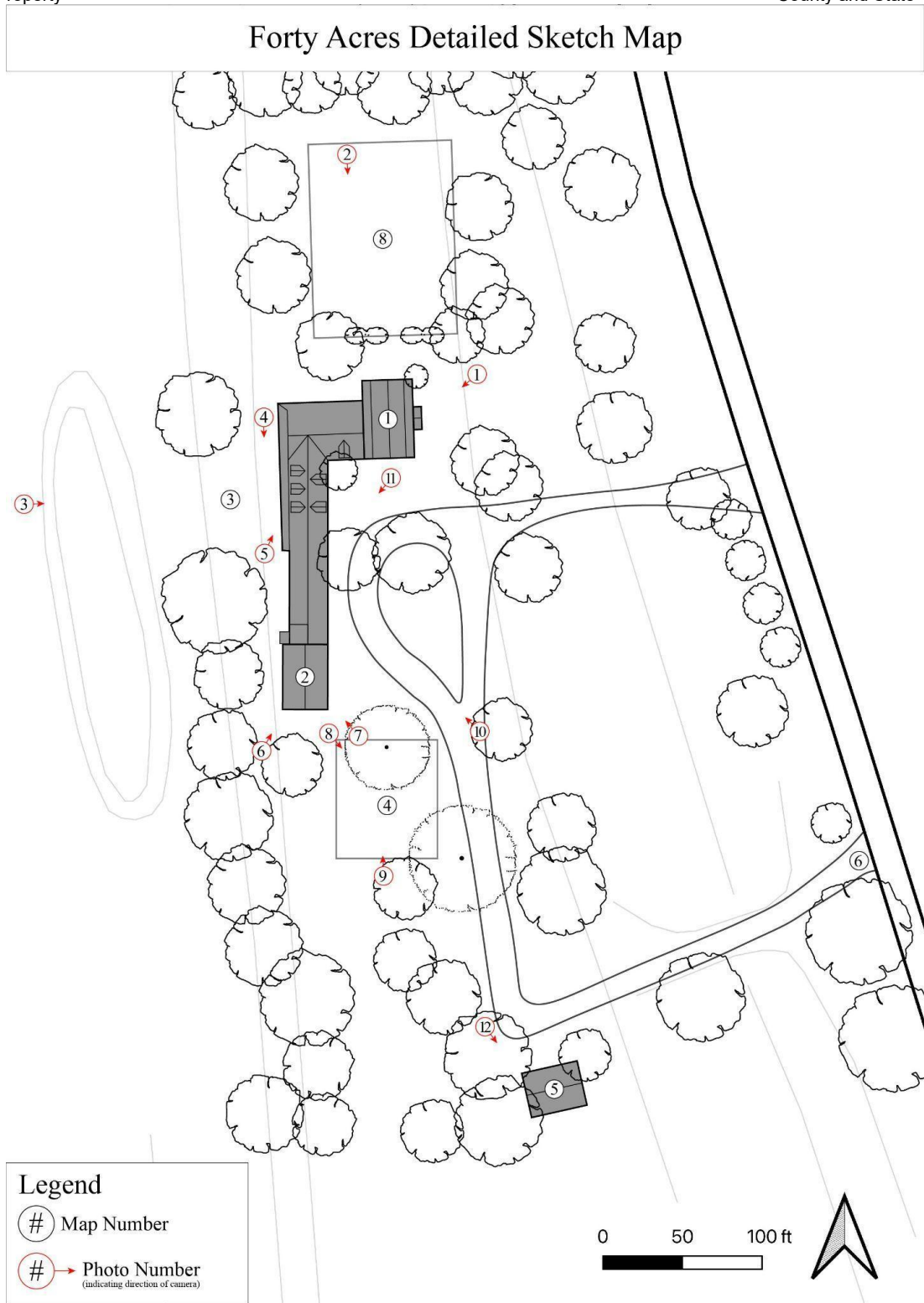


Figure 2: Detailed sketch map showing Forty Acres buildings and major landscape features with photo keys.

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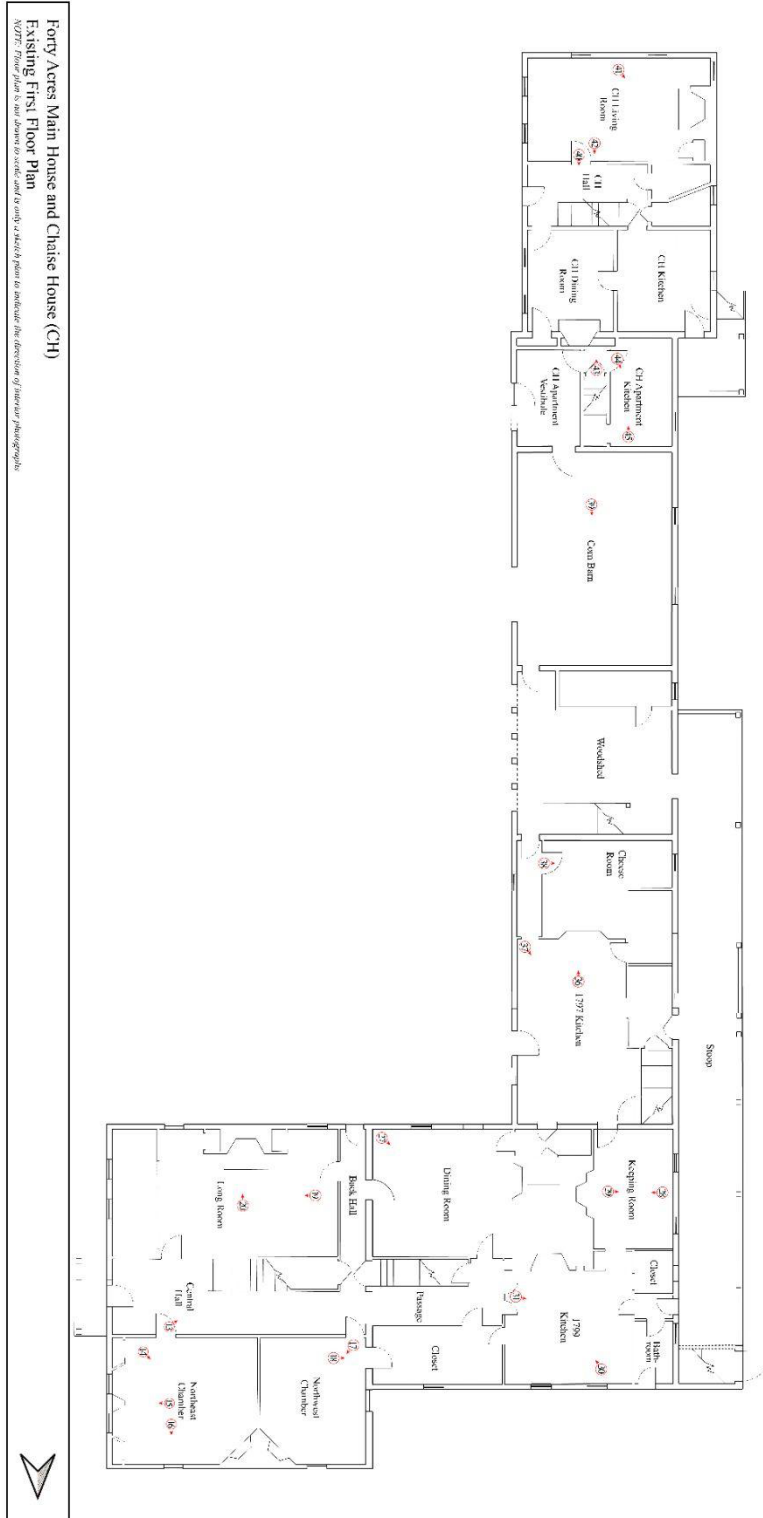


Figure 3.1: Interior photo key showing the first floor of Forty Acres Main House (HAD.319) and Chaise House (HAD.1311).

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Forty Acres Main House and Chaise House (CH)  
Existing Second Floor Plan

*NOTE: Floor plan is not drawn to scale and is only a sketch plan to indicate the direction of interior photographs*

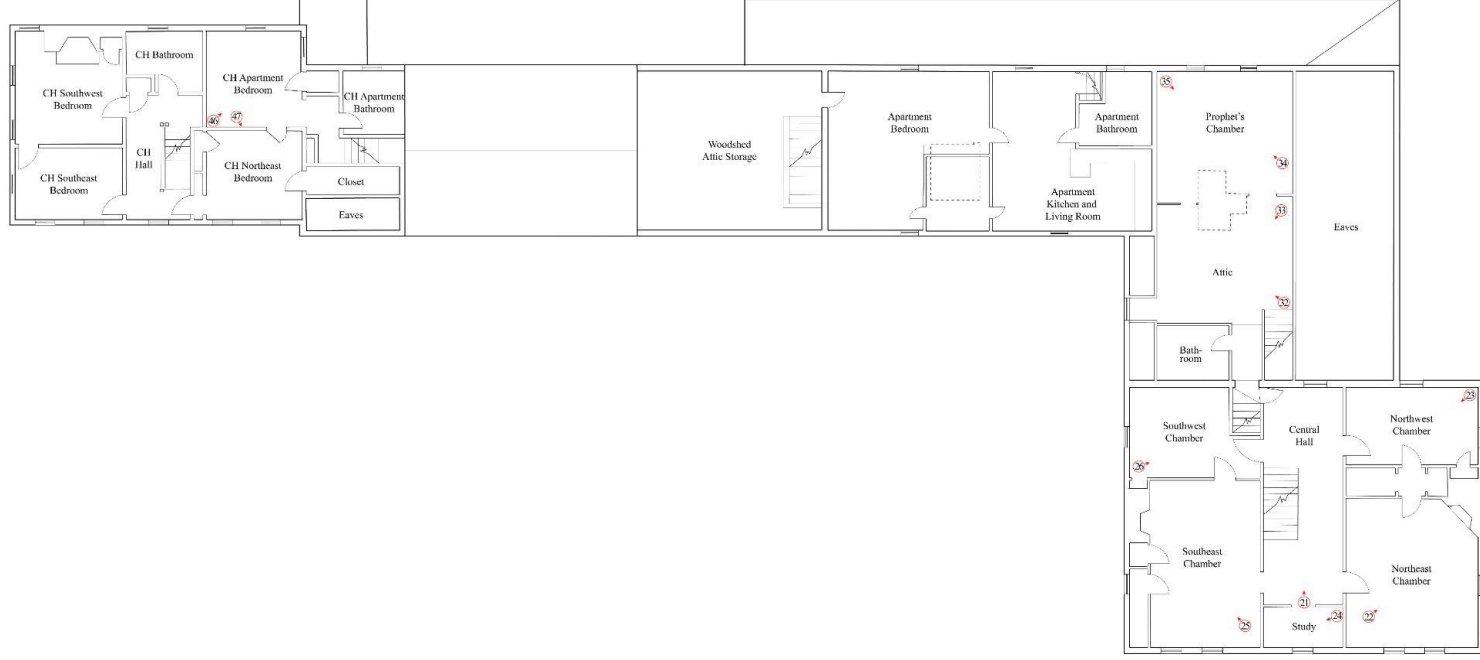


Figure 3.2: Interior photo key showing the second floor of Forty Acres Main House (HAD.319) and Chaise House (HAD.1311).



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### Phelps Farm and 123 River Drive Detailed Sketch Map

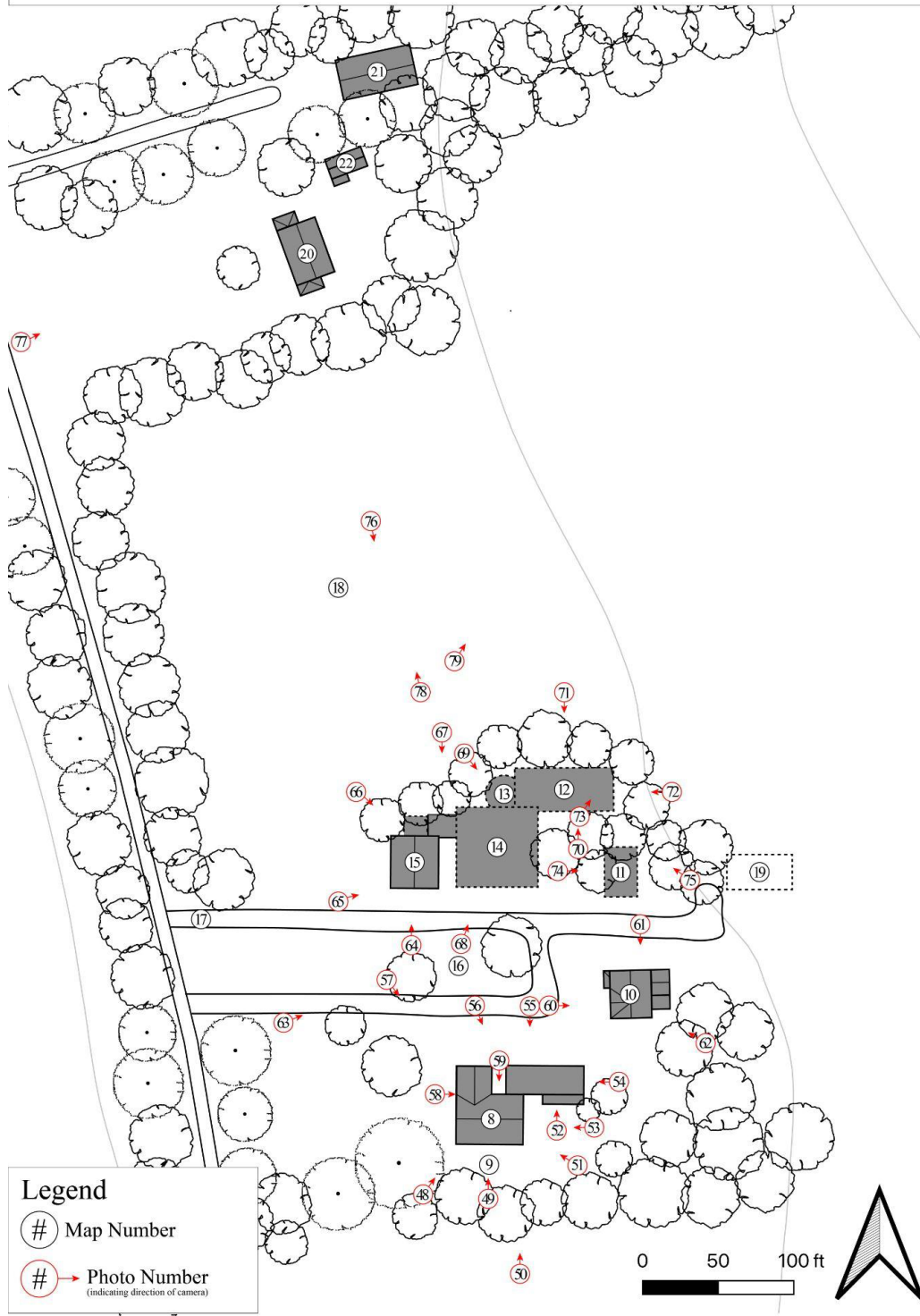
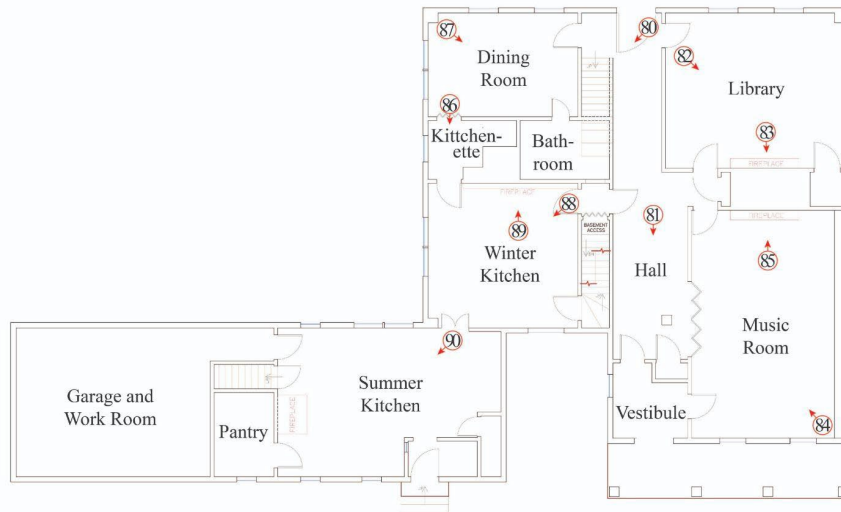


Figure 4: Detailed sketch map showing Phelps Farm and 123 River Drive.



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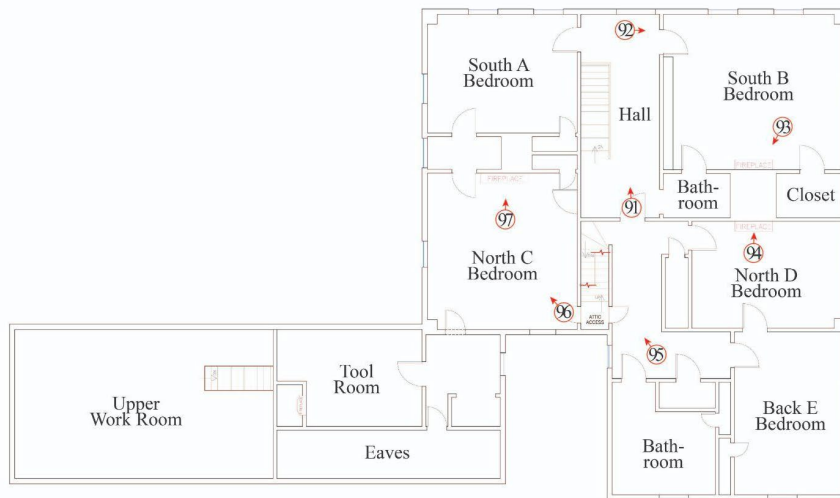


**Charles Porter Phelps Farmhouse**  
*Existing First Floor Plan and Photo Key*

0 1 2 4 8  
1/8" = 1'-0"

# → Photo Number  
(indicating direction of camera)

Figure 5.1: Interior photo key showing the first floor of the Charles Porter Phelps Farmhouse (HAD.318) at Phelps Farm. Courtesy of Elisha Bettencourt.



**Charles Porter Phelps Farmhouse**  
*Existing Second Floor Plan and Photo Key*

0 1 2 4 8  
1/8" = 1'-0"

# → Photo Number  
(indicating direction of camera)

Figure 5.2: Interior photo key showing the second floor of the Charles Porter Phelps Farmhouse (HAD.318) at Phelps Farm. Courtesy of Elisha Bettencourt.

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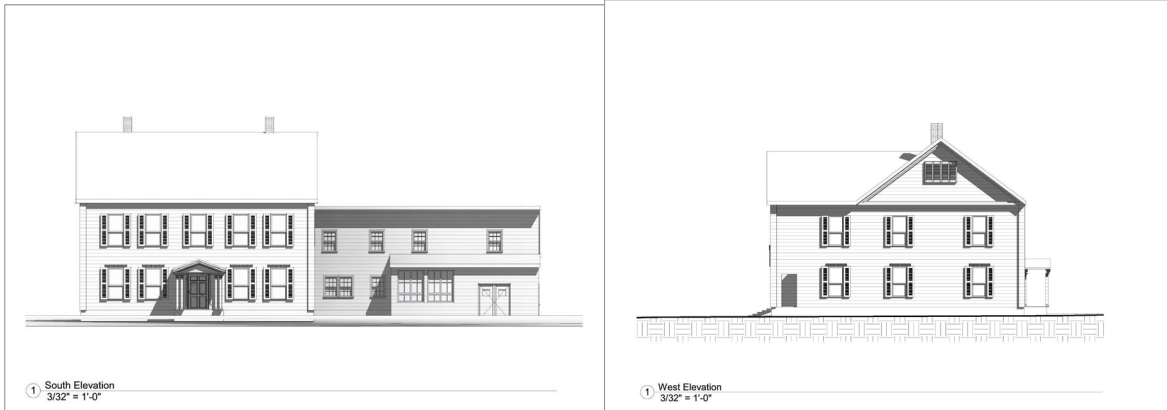


Figure 6.1 and 6.2: South and west elevations of the Charles Porter Phelps Farmhouse (HAD.318) at Phelps Farm. Courtesy of Elisha Bettencourt.



Figure 6.3 and 6.4: North and east elevations of the Charles Porter Phelps Farmhouse (HAD.318) at Phelps Farm. Courtesy of Elisha Bettencourt.

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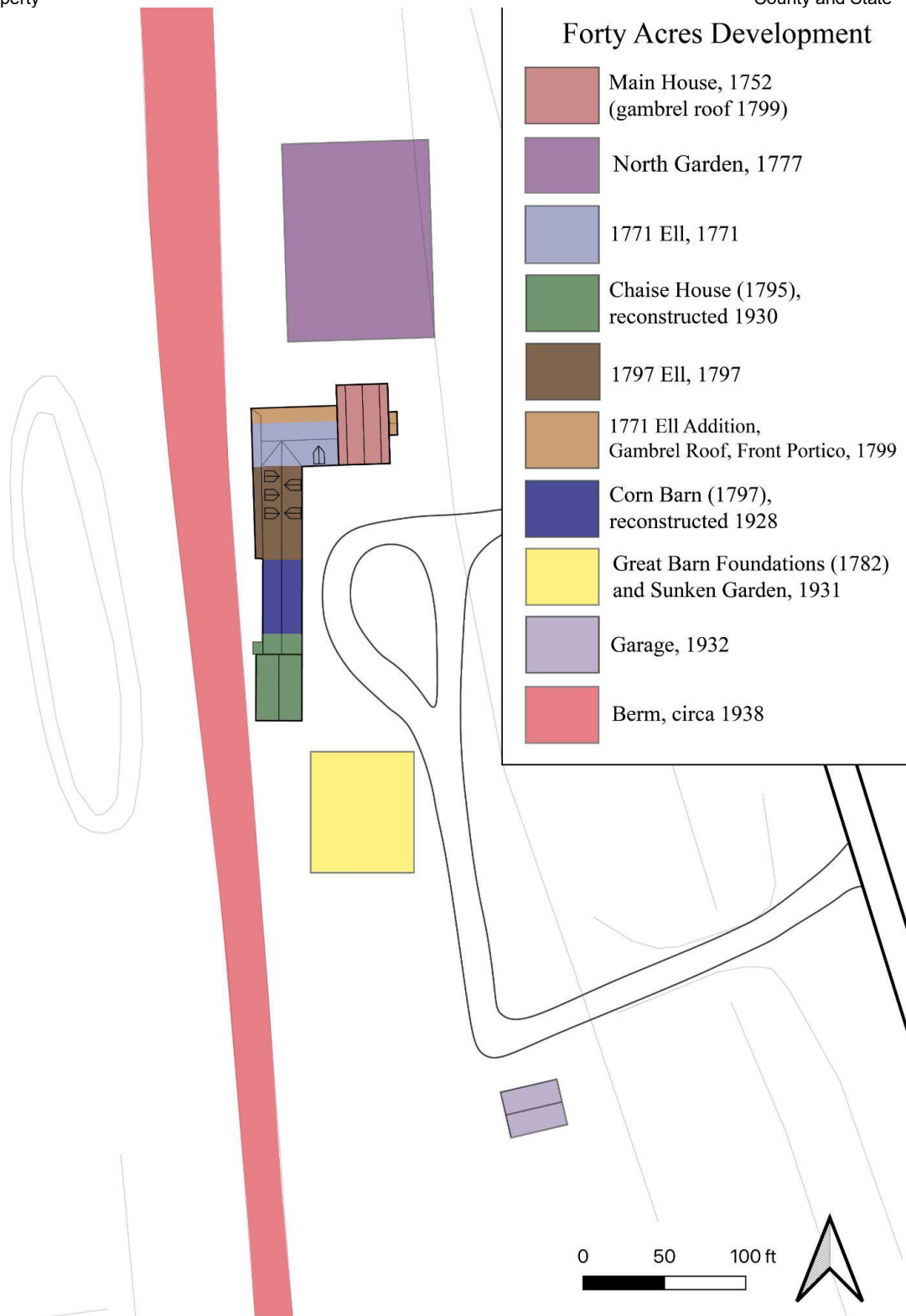












Figure 7: Development map showing Forty Acres Main House (HAD.319), Chaise House (HAD.1311), Garage (HAD.1312), and major landscape features.

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	Farmhouse, 1816		Hay Barn, circa 1910
	Farmhouse Addition, 1822		Horse Barn, circa 1915
	Farmhouse Ell, circa 1825; expanded 1837		Manager's Cottage, 1912
	Dairy Barn, circa 1815-1830		Milkhouse, 1926
	Wooden Stave Silo, circa 1900		Equipment Shed, circa 1960

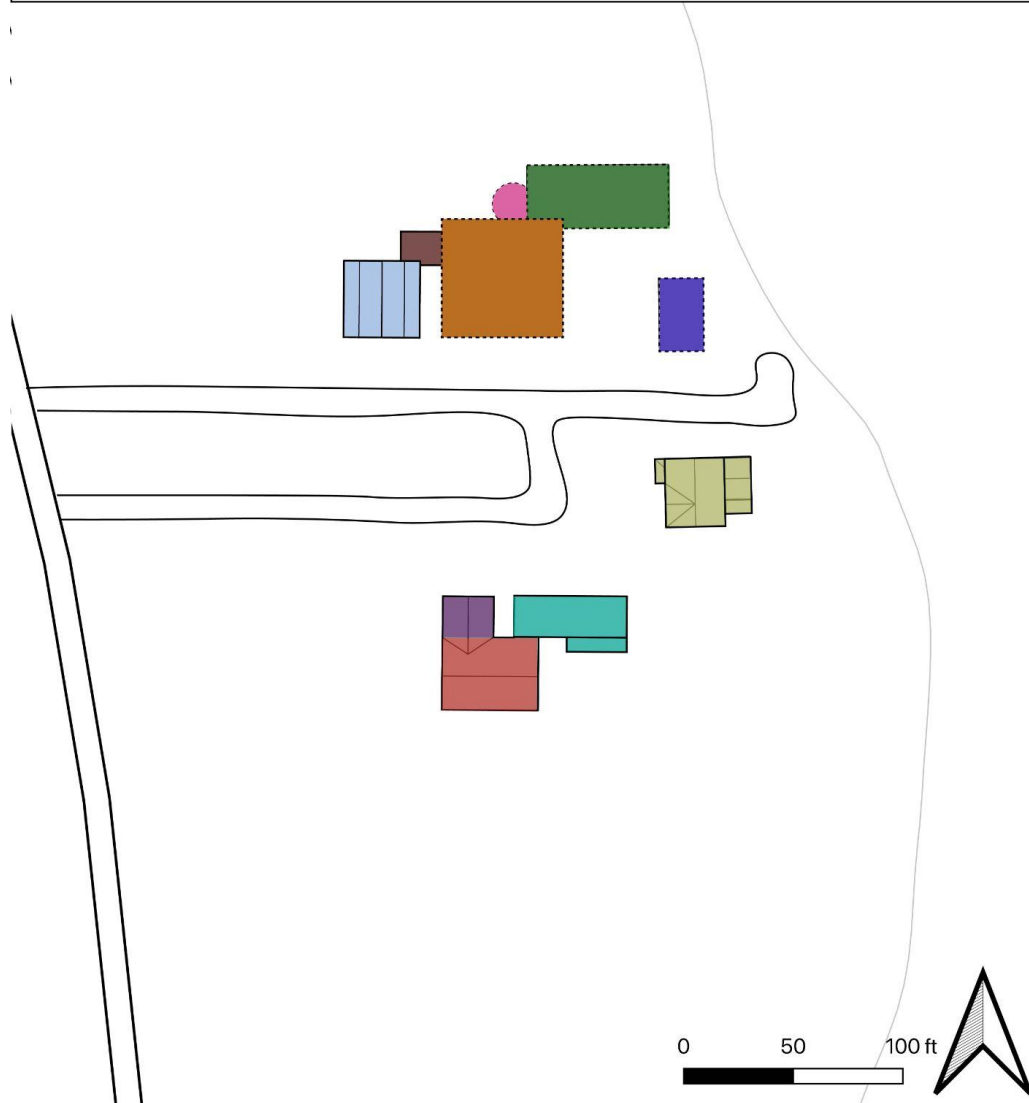


Figure 8: Development map showing Charles Porter Phelps Farm Farmhouse (HAD.318), Manager's Cottage (HAD.1313), and Outbuilding Complex.

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Figure 9: Forty Acres and Phelps Farm circled in red. Source: Arthur W. Hoyt, Hadley in the County of Hampshire, 1830.

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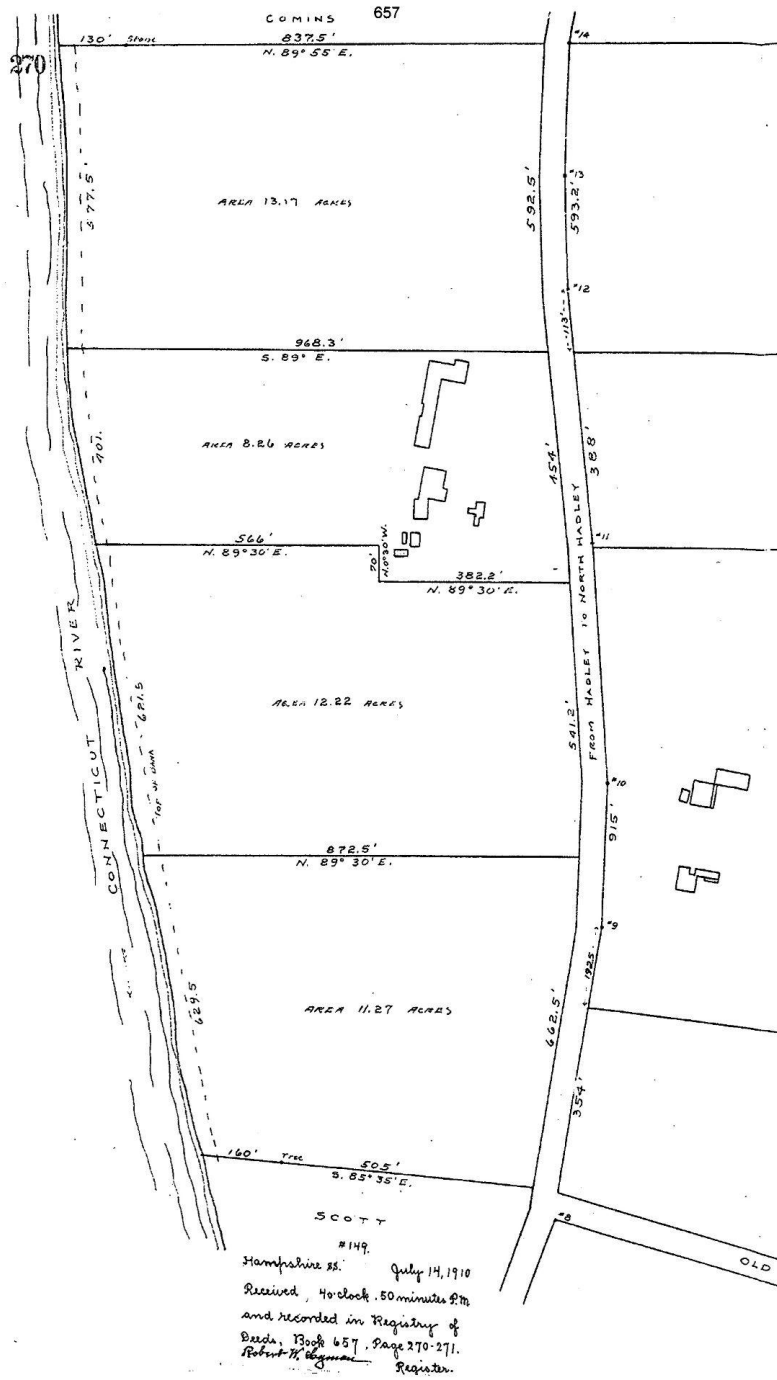


Figure 10: 1910 map showing Forty Acres and Phelps Farm properties and footprints of non-extant outbuildings at Forty Acres. Source: "Plan of Huntington Farm, Hadley Mass, June 1910, E.E. Davis, C.E." Hampshire County Registry of Deeds Book 657, Pages 270-271.



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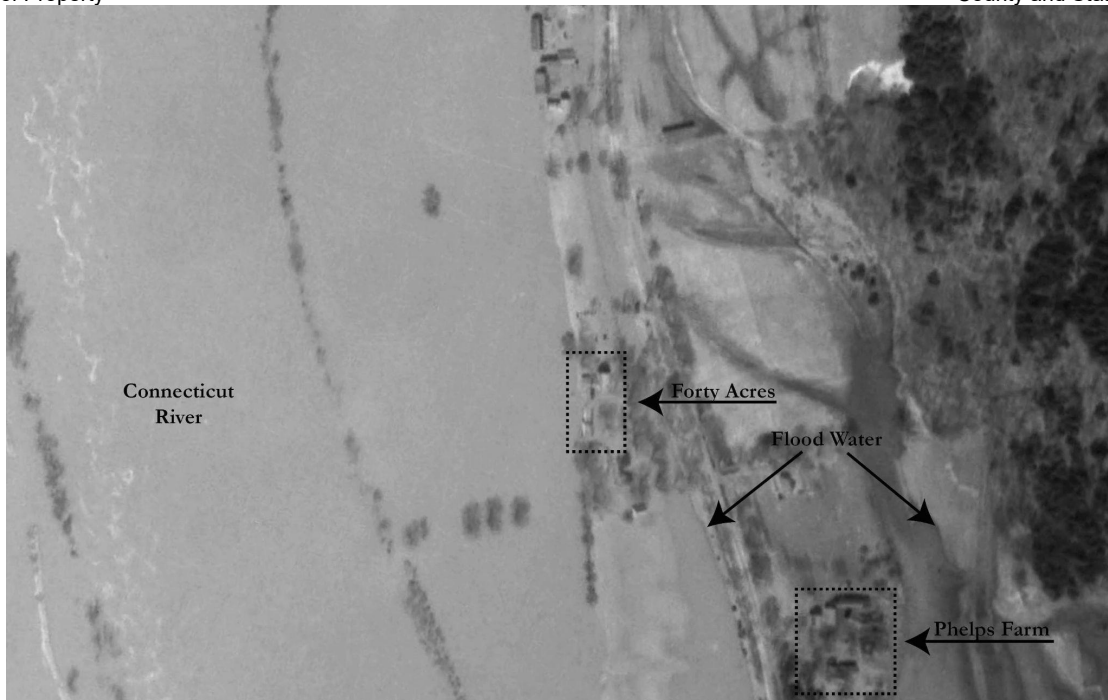


Figure 11: 1936 aerial photograph showing Forty Acres and Phelps Farm during 1936 Connecticut River flood. Courtesy of Bywater Historical Services, LLC.

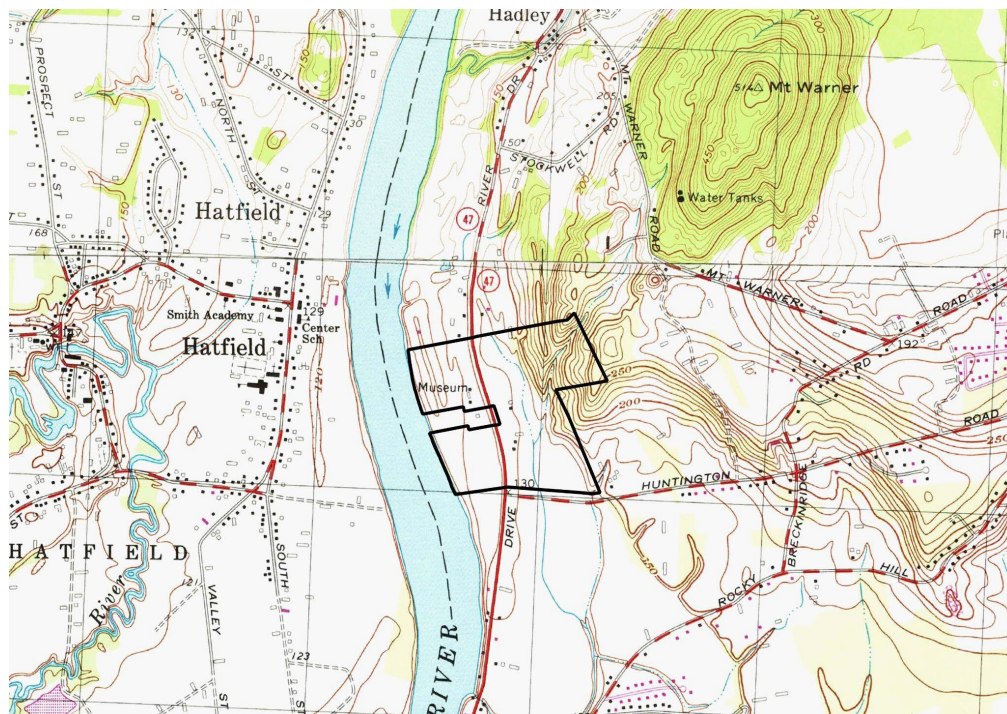


Figure 12: USGS map showing historic district boundary.



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Figure 13: Phelps Farm ca. 1900 showing Charles Porter Phelps Farmhouse (HAD.318), Ell with woodhouse, and barns. Source: Charles (Moses) Porter Phelps Farm Collection, PPHFP, UMass SCUA, Unprocessed papers.



Figure 14: Charles Porter Phelps Farmhouse (HAD.318) ca. 1900 showing Ell with woodhouse, barns at left, and Mount Warner at right. Source: Clifton Johnson, 1865–1940, “The ancestral home of the Phelps family,” Digital Amherst, accessed August 9, 2022, <https://www.digitalamherst.org/items/show/2063>.



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Figure 15: Phelps Farm Farmyard (HAD.995) looking northeast showing Driveway (HAD.996), Manager's Cottage (HAD.1313) (right), Milkhouse (HAD.1088) (left of center), and Dairy Barn (HAD.1086) (left), ca. 1940. Source: Charles (Moses) Porter Phelps Farm Collection, PPHFP, UMass SCUA, Unprocessed papers.



Figure 16: The Horse Barn (HAD.1085) (left), Dairy Barn (HAD.1086) (center), farmyard, and Driveway (HAD.996) at Phelps Farm ca. 1944, camera looking northeast. Source: Charles (Moses) Porter Phelps Farm Collection, PPHFP, UMass SCUA, Unprocessed papers.



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Figure 17: Northern elevation of Outbuilding Complex and Northern Meadow (HAD.997) at Phelps Farm showing Hay Barn (HAD.1087) (left), Wooden Stave Silo (HAD.999) (center), Dairy Barn (HAD.1086) (center), and Horse Barn (HAD.1085) (right) ca. 1940. Source: Charles (Moses) Porter Phelps Farm Collection, PPHFP, UMass SCUA, Unprocessed papers.



Figure 18: Forty Acres Main House (HAD.319) showing Driveway (HAD.992), 1782 great barn (HAD.152) prior to its removal, and original 1795 carriage house and Corn Barn. Source: Clifton Johnson, 1865–1940, “Bishop Huntington's home,” Digital Amherst, accessed July 26, 2022, <https://digitalamherst.org/items/show/2091>.

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Figure 19: Original 1795 carriage house at Forty Acres. Source: Clifton Johnson, 1865–1940, “Ancient chaise house on Bishop Huntington estate,” Digital Amherst, accessed July 26, 2022, <https://digitalamherst.org/items/show/2118>.



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Figure 20: November 1922 photo looking north showing Forty Acres farmyard, Driveway (HAD.992), great barn (HAD.152) (right), and caretaker's cottage (not extant) (left). Source: James Lincoln Huntington Journal, page 9.

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Figure 21: Reconstruction of the Corn Barn at Forty Acres Main House (HAD.319) in October 1928 showing the original 1795 carriage house (left) and Woodshed (right). Source: James Lincoln Huntington Journal, page 84.



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Figure 22: West face of 1771 Ell chimney (below the Keeping Room, see figure 3.1) in cellar of Forty Acres Main House (HAD.319) showing brick shelving units, camera facing east.

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Figure 23: John and Doheny Sessions House (HAD.1315) ca. 1927 shortly after construction. Source: Charles (Moses) Porter Phelps Farm Collection, PPHFP, UMass SCUA, Unprocessed papers.