

WEST NEWBURY HISTORICAL COMMISSION
Historic Sites Survey Table of Contents
Chase Street

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FORM B – BUILDING

MASSACHUSETTS HISTORICAL COMMISSION
MASSACHUSETTS ARCHIVES BUILDING
220 MORRISSEY BOULEVARD
BOSTON, MASSACHUSETTS 02125

Assessor's Number USGS Quad Area(s) Form Number

R26-140

Newburyport

WNB.E

WNB.10

Town/City: West Newbury

Place:

Photograph



Facade (east) and side (south) elevations. View looking northwest.

Address: 1 Chase Street

Historic Name: Samuel Rogers House - First Parish Parsonage

Uses: Present: Single Family Residence

Original: Single Family Residence

Date of Construction: ca. 1823

Source: marriage date; visual

Style/Form: Federal/Greek Revival

Architect/Builder: Not determined

Exterior Material:

Foundation: Stone, uncut

Wall/Trim: Wood Clapboards / Wood Trim

Roof: Asphalt Shingle

Outbuildings/Secondary Structures: Attached barn (19th C)

Major Alterations (*with dates*): Picture windows on main block and rear ell (L 20th – E 21st c); sunroom addition on rear ell (L 20th c)

Condition: Good

Moved: no ☒ yes ☐ **Date:**

Acreage: 0.55 acre

Setting: Situated at the intersection of Chase Street and the major thoroughfare of Main Street (Route 113), within a cluster of 17th – 19th century houses, set relatively close to the street on large lots. Modern mega-mansion houses stand on the opposite side of Chase Street.

Locus Map



Recorded by: Stacy Spies and Wendy Frontiero

Organization: West Newbury Historical Commission

Date: June 2018

INVENTORY FORM B CONTINUATION SHEET

WEST NEWBURY

1 CHASE STREET

MASSACHUSETTS HISTORICAL COMMISSION

220 MORRISSEY BOULEVARD, BOSTON, MASSACHUSETTS 02125

Area(s) Form No.

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☒ Recommended for listing in the National Register of Historic Places.*If checked, you must attach a completed National Register Criteria Statement form.**Use as much space as necessary to complete the following entries, allowing text to flow onto additional continuation sheets.***ARCHITECTURAL DESCRIPTION:***Describe architectural features. Evaluate the characteristics of this building in terms of other buildings within the community.*

The building at 1 Chase Street is positioned at the northern edge of its lot, close to both Main and Chase streets. The parcel is below the level of Main Street and slopes gently up to the west. The house stands on a berm above the level of Chase Street, which it faces. Maintained chiefly in lawn and ground cover, the parcel also contains scattered trees and shrubs. A gravel driveway extends from Chase Street, south of the house; the southern end of the large lot is open. The building consists of a main block with a trail of smaller appendages to the west, including a rear ell, connector, and barn.

The rectangular main block rises 2 ½ stories above a flat fieldstone foundation to a side gable roof with thin gable returns and twin rear wall chimneys. Sheathed with clapboards, walls are trimmed with wide flat corner boards and a narrow fascia board with a large bed molding. Windows typically have 6/6 double hung sash with band molding. The building has a single-pile, central-hall plan.

Ornamentally, the five-bay, center entrance façade is focused on the slightly recessed, Greek Revival-style doorway, which features two granite block steps, wide pilasters, a high flat entablature, a single leaf door, and full-height sidelights. The south (left side) elevation contains one center bay of windows: a large, square, multi-pane picture window on the first floor, a 6/6 window on the second floor, and a 9-light window in the half story. An offset side entrance at the rear of the main block (under the second-story corner post) contains a single-leaf door framed by flat pilasters and a high flat entablature with a prominent cornice board. The 1½-story, gabled rear ell is flush with the south elevation of the main block and contains another multi-pane picture window.

The north (right side) elevation of the main block contains two widely-spaced windows on each of the lower two floors and a 9-light window centered in the half-story. The west (rear) elevation of the main block has one window centered in the second story.

On the south elevation, the back portion of the rear ell has a sunroom addition with a slanted glass wall at the ground level and a second story (under an asymmetrical gable roof) with two narrow, 6/6 windows on the second floor. The ell's north elevation, facing Main Street, has three horizontal windows of varied sizes. The foundation is not clearly visible; it may include flat fieldstone and concrete block.

The small connector between the rear ell and back barn is short and narrow. It has a fieldstone foundation, wood-shingled walls, and a shed roof. The barn at the end of this sequence is 1½ stories high with a gabled roof and wood-shingled walls; no foundation is visible. Its west gable end contains a 6-light horizontal window placed off-center on the first floor and a 6/6 double-hung window in the half-story. Its south elevation features a single-leaf sliding door, while the east elevation (facing Chase Street) has a small loft door set high on the wall.

Well preserved and maintained, 1 Chase Street is a good example of early 19th century vernacular design in West Newbury; it appears to be a transitional blend of Federal and Greek Revival period elements. The design is notable for its classic proportions and massing, rear wall chimneys, wide corner boards and substantial fascia, strongly articulated façade and side entrances, recessed doorway on the main entrance, and string of early ells and barn. While alterations to the main block are minimal, new fenestration on the first floor of the rear ell (both the south and north elevations) significantly affect that component's historic character.

INVENTORY FORM B CONTINUATION SHEET

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HISTORICAL NARRATIVE

Discuss the history of the building. Explain its associations with local (or state) history. Include uses of the building, and the role(s) the owners/occupants played within the community.

1 Chase Street was likely constructed for Samuel Rogers, Jr. (ca. 1798-1869) around the time of his marriage to Eliza R. Coker in 1823. The couple had one son, Arthur. Yeoman Samuel Rogers also served as a Justice of the Peace.¹ Arthur Rogers (1824-1892) married Abby P. Tenney in 1845 and the couple had a son, Samuel Rogers, III, in 1856. Arthur remarried in 1858 to Catherine T. Little (1828-1915) and the couple lived with Arthur's parents, as noted in the 1860 census. Arthur and his father, Samuel, are noted as farmers in the 1860 census. At the time of the 1880 census, Arthur worked as a milkman.

After Samuel Rogers, Jr.'s death in 1869, his wife, Eliza, continued to live in the house with Arthur and Catherine Rogers and their son, Samuel Rogers III. Samuel Rogers III (ca. 1856-1926) worked as a shoemaker and married Minerva Pingree in 1880. The couple lived in this house with his parents and grandmother, Eliza Rogers.

After his father's death, Samuel Rogers III sold the house and lot in 1892 to the First Parish Church of West Newbury (806 Main Street, WNB.117) for use as a parsonage.² In 1909, the First Parish Church merged with the First Congregational Church and the parsonage, along with the church at 806 Main Street, was sold to the First Congregational Church.³ The First Congregational Church sold the property in 1936 and it returned to use as a single-family home.⁴

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¹ Poor [Poore]: 244.

² Essex Deed Book 1348, p. 298

³ Essex Deed Book 2000, p. 62.

⁴ Essex Deed Book 3079, p. 398.

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SUPPLEMENTARY IMAGE

Detail, façade entrance.

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Area(s) Form No.

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National Register of Historic Places Criteria Statement Form

Check all that apply:

- ☐ Individually eligible ☐ **only** in a historic district
- ☒ Contributing to a potential historic district ☐ Potential historic district

Criteria: ☒ **A** ☐ **B** ☒ **C** ☐ **D**Criteria Considerations: ☐ **A** ☐ **B** ☐ **C** ☐ **D** ☐ **E** ☐ **F** ☐ **G**Statement of Significance by Stacy Spies*The criteria that are checked in the above sections must be justified here.*

The Samuel Rogers House - First Parish Parsonage is eligible for listing on the National Register of Historic Places as a contributing resource to the Way to the River Historic District. The district is eligible under Criterion A for its association with the early settlement of West Newbury. Into the last quarter of the 17th century, present-day West Newbury was known as the "Upper Commons" or "Upper Woods" of Newbury, and was to be held perpetually in common for all residents of Newbury. However, the "road to Bradford" (i.e. Main Street) was in use by the 1650s and houses began to be constructed near the road in this common area. Pressures mounted to open the upper commons to development and in 1686, the town voted that each freeholder would be allotted a 20-acre lot between the Artichoke River and the Merrimack River by the Bradford (Groveland) line. By the end of the 17th century, approximately 300 people lived within the bounds of present-day West Newbury.

Each Sunday, residents were required to travel to Newburyport for worship services. The distance became too great for some and in 1693, a group petitioned the freeholders for permission to hire their own minister. In 1698, they erected a meeting house on Pipestave Hill, on Main Street a short distance west of the Way to the River Area. By 1711, approximately 50 families lived within one-half mile of the meeting house and 96 families lived "above the Artichoke River." By 1729, 181 houses containing 183 families lived in the West Parish. In 1759, land was purchased at 806 Main Street and a new meeting house constructed. In 1840, a new building was constructed on the site of the 1759 building. Residents of the Way to the River Area were predominately farmers, with the exception of Moses Ridgway's carriage shop at 801 Main Street.

The Way to the River Historic District is also eligible under Criterion C as an excellent example of Colonial-period and Greek Revival architecture in Essex County. The District exhibits a highly significant collection of First Period and Colonial dwellings constructed during the late 17th and early 18th centuries in addition to substantial representation of vernacular Greek Revival dwellings and ecclesiastical architecture. All of these buildings retain a very high level of integrity.

The building retains integrity of location, design, feeling, materials, setting, association, and workmanship.

FORM E – BURIAL GROUND

MASSACHUSETTS HISTORICAL COMMISSION
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BOSTON, MASSACHUSETTS 02125

Photograph

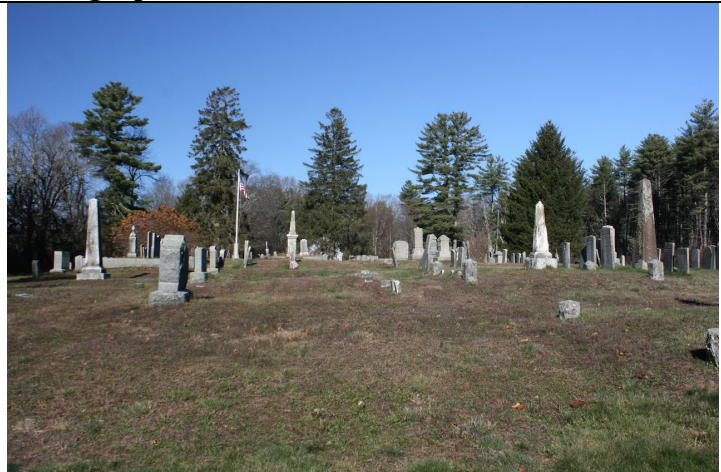
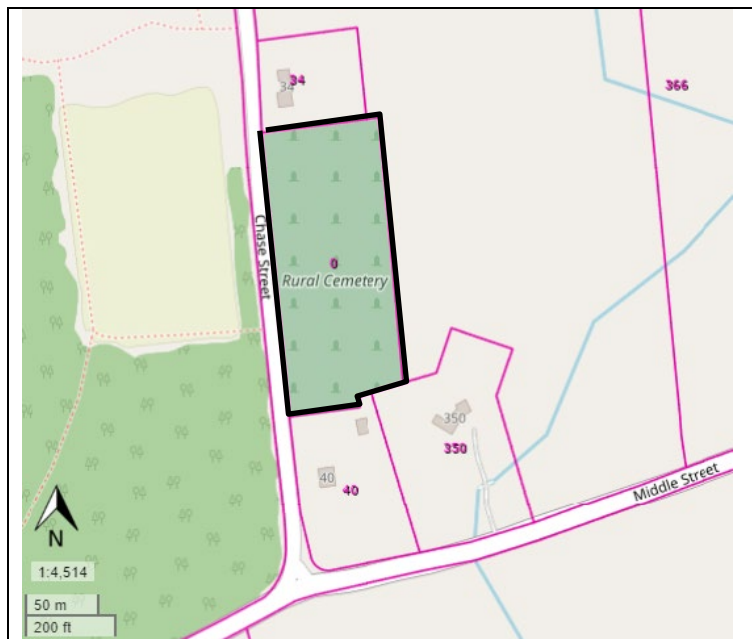


Photo 1. Center section of cemetery, looking north.

Locus Map



Assessor's Number USGS Quad Area(s) Form Number

0260 0000
00100

Newburyport

WNB.807

Town: West Newbury

Place (*neighborhood or village*):

Address or Location: 0 Chase Street

Name: Rural Cemetery

Ownership: ☒ *Public* ☐ *Private*

Approximate Number of Stones: 250 stones and 1 tomb

Earliest Death Date: 1816 (re-burial from another site);
1830 is earliest original burial

Latest Death Date: early 21st C

Landscape Architect: None

Condition: Good

Acreage: 3.6 acres

Setting: Located on a cross street between two main cross-town thoroughfares, Main Street (Route 113) and Middle Street. Sparsely settled, heterogeneous residential development on large lots.

Recorded by: Stacy Spies and Wendy Frontiero

Organization: West Newbury Historical Commission

Date: June 2023

INVENTORY FORM E CONTINUATION SHEET

WEST NEWBURY

RURAL CEMETERY

MASSACHUSETTS HISTORICAL COMMISSION

Area(s) Form No.

220 MORRISSEY BOULEVARD, BOSTON, MASSACHUSETTS 02125

WNB.807

☒ Recommended for listing in the National Register of Historic Places.*If checked, you must attach a completed National Register Criteria Statement form.**Use as much space as necessary to complete the following entries, allowing text to flow onto additional continuation sheets.***VISUAL/DESIGN ASSESSMENT***Describe landscape features, gravestone materials, designs, motifs, and symbols that are either common. Note any known carvers.*

Rural Cemetery occupies 3.6 acres of land on the east side of Chase Street, near its intersection with Middle Street. The generally rectangular parcel measures approximately 575 feet along Chase Street and approximately 180 feet on its short ends. The terrain generally slopes down at its southern and northern edges of the burial ground, with the highest area at the center, along Chase Street. The Chase Street frontage is lined with a substantial stone wall constructed of dry-laid fieldstone at its northern end and partially dry-laid rubble for the majority of the street edge. The five entrances to the burial ground are simple and multifarious: the ends of the lot merely have breaks in the stone wall; the center entrance has granite slab posts (possibly once accommodating a gate). The penultimate entrance on the south is framed by short, 90-degree turns in the boundary wall; the corresponding entrance on the north is punctuated by a large boulder on one side. A split rail fence lines most of the southern property line.

The surface of the burial ground is maintained in rough turf and is divided into four sections by packed earth and turf paths, oriented east/west. Five mature, evenly spaced trees line the northern half of the Chase Street frontage.

Rural Cemetery contains approximately 250 gravestones dating from the early 19th through early 21st centuries. Typically laid out in north/south rows, most of the stones face west. The most recent (late 20th and early 21st century) burials are located in the northernmost section of the cemetery; late 19th and early 20th century burials prevail in the southernmost section of the burial ground and are more widely spaced. The rows of markers are typically generously spaced; many burials in the middle of the burial ground are clustered in family plots or groups.

Gravestones in Rural Cemetery are usually thin granite, slate, or marble slabs with rounded tops and no bases; peaked tops are also notable. There are many obelisks, which are most prevalent in the center of the cemetery. A receiving tomb, dated 1884, stands near the penultimate entrance on the south end of the cemetery. Several metal plaques set flush in the ground occur in the northernmost section of the burial ground.

Carvings are simple, with little ornament; text is usually limited to the interred's name and birth and death years. Brief epitaphs are common, usually in smaller, italic lettering. Willow and urn motifs are common decorative designs. Family plots are prominent in the center sections of Rural Cemetery, defined by granite curbing or granite blocks (or obelisks, in one case), many of the latter with shaped tops and carved initials. A cohesive cluster of stones memorializing members of the Ordway family, also located in the middle of the burial ground, has a notable display of willow and urn designs, as well as several sophisticated examples of architectural ornament (columns and entablatures).

At least two carvers are identified in Rural Cemetery, including J. Marble of Bradford and F. A. Brown of Haverhill. The high quality and similarity of the cemetery's Federal-period gravestones suggests additional established carvers, and-or additional work by Marble and Brown.

Representative and Notable Individual StonesMr. Merrill Ordway (d. 1830; J. Marble, carver) (Photo 6)

Mr. Ordway is memorialized with a slate stone with a round head and square shoulders, ornamented with an elegant willow and urn in the tympanum and diamond-motifs on the side bars. The name, death date, and age at death are inscribed in a mix of all-capitals and upper and lower case lettering, as well as a variety of upright and italic forms. A lengthy personal epitaph begins its description of Mr. Ordway as "A husband, a father, kind & affectionate / in his manners, & amiable in his deportment, dearly beloved, & deeply lamented by a large circle of friends & acquaintances..." His sudden death at the age of 26 prompted

Continuation sheet 1

INVENTORY FORM E CONTINUATION SHEET

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warnings to the reader about the transitoriness of life. The carver's name—"J. Marble, Bradford"—is inscribed at the base of the stone.

David Bartlett (d. 1840) and Susan Bartlett (d. 1830) (Photo 7)

The single slate stone commemorating this husband and wife is rectangular in shape, with Ionic columns supporting a flower-ornamented entablature on which are perched two bas-relief obelisks and a willow tree. A large, eight-sided plaque bearing David and Susan's names, death dates, and age at death spans between the columns and is deeply carved with a variety of italic, upright, all capitals, and upper and lower case lettering. The carver's name—"F. A. BROWN, HAV'L"—is inscribed at the base of the stone, one of the most sophisticated in this burial ground.

Charles Edwin Stevens (d. 1849) and Josephine Stevens (d. 1850) (Photo 8)

A pair of small marble stones with slightly peaked tops marks the graves of these two children of William G. and Mary M. Stevens, who died at the ages of five days and 13 hours, respectively. Similar in style, both stones have the child's name written in a semi-circle in bas-relief, block letters and a sprig of leaves carved within the arch. The inscriptions employ a variety of italic, upright, all-capitals, and upper and lower case lettering.

Gilman F. Nichols (d. 1862) and Lewis A. Nichols (d. 1864) (Photo 9)

The Nichols brothers are remembered on a single stone with a peaked top. The men's names are individually carved in bas relief, block letters within recessed rectangles with decorative edges. Gilman died in Virginia at the Battle of Fredericksburg in 1862, at the age of 19.

Poor family plot (John Poor d. 1866) (Photo 10)

The family of John and Lydia Poor is gathered in a small rectangular plot at the rear of the cemetery, outlined by a granite curb. A modest obelisk is approximately centered in the plot; six small, ornately-shaped markers along the front edge identify individual burials here. The obelisk has a three-tiered base; a tapered, faceted shaft; and an urn finial. The base of the obelisk is carved with the name, death date, and age at death of individuals buried here. The individual markers have deeply carved floral scrolls and bas relief, block lettering identifying "FATHER," "MOTHER," and first names of other persons.

Rogers family plot (Charles Rogers d. 1874) (Photo 11)

The family of Charles and Louisa Rogers is commemorated in a large plot framed by granite curbstones with dressed borders and rock-faced centers. A large, thick stone centered towards the back of the plot has a curved top and very roughly chiseled surfaces; on its front face, the name "ROGERS" is carved in serified letters in bas relief on a smooth-finished background. Nine low granite stones—some free-standing, some paired—are arrayed in a closely-spaced line along the front of the plot. These markers have rock-hammered vertical faces and smooth, curved top surfaces on which the interred's name and birth and death dates are carved in bas relief letters.

Alice Jane Oakes (d. 1912) (Photo 12)

The granite stone for Alice Oakes has a molded base, a square tablet with concentric bands of square molding, and a pointed-arch top rising from cylinders ornamented on the front face with floral rosettes. Deeply carved in the tympanum of the arch is a bouquet of flowers and sheaves of grass. The inscription reads, in all-capital letters: "IN LOVING MEMORY / OF / ALICE JANE OAKES" and gives her birth and death dates as well as a brief epitaph.

HISTORICAL NARRATIVE

Explain religious affiliations, major period of use, and evaluate historical association of this burial ground with the community.

Rural Cemetery has been in use since 1830, when Sarah D. Ordway was buried there. In 1830, the West Newbury First Parish purchased a ½-acre lot from Josiah Bartlett, a teacher, and his wife, Sally Bartlett, for a "burying ground."¹ The cemetery contains gravestones created by a number of known carvers.

Francis A. Brown (1820-1893),² Haverhill, Mass.

¹ Essex County Registry of Deeds Book 257, p. 100.

² <https://www.findagrave.com/memorial/250384439/francis-a-brown>. Accessed May 24, 2023.

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Blachowicz identified 3 stones by Francis A. Brown in the Rural Cemetery and 38 in other West Newbury cemeteries.³ (See Photo 7.) Born in Providence, Rhode Island, Francis A. Brown married Hannah A. Roby in Lowell, Massachusetts in 1842 and lived in Derry, New Hampshire circa 1842 to 1845. By 1847, Brown and his family were living in Haverhill. The birth record for Brown's son, George Henry Brown, in Haverhill in that year notes Francis A. Brown's occupation as "gravestone cutter."⁴ The 1850 census recorded Brown and family in Haverhill, where his occupation was recorded as "marble cutter." Haverhill city directories indicate that Brown continued to work into the 1880s.⁵ Brown's work is included in MACRIS in the Old Byfield Parish Cemetery, Georgetown and Newbury (GEO.803 and NEW.801) and Fairview Cemetery, Westford (WSR.806).

John Marble (1764-1844), Bradford, Mass., Quincy, Mass. and Portsmouth, N.H.

Frontiero identified one stone by John Marble in the Rural Cemetery. (See Photo 6.) Blachowicz identified 27 stones by John Marble in other West Newbury burial grounds.⁶ Born in Bradford, John Marble learned stone carving from his father, Joseph Marble (see below), who worked in the Merrimack Valley Style. John Marble "was apparently sent away for his apprenticeship as his stones are well carved and lettered in urban styles on a good slate..." in a style quite different than that of his father.⁷ He moved to Quincy, Mass. in 1798 and to Portsmouth, New Hampshire, in 1801. In 1807, Marble returned to Bradford, where he resided until his death in 1844. "Stones by John Marble are concentrated in northern Essex County and Southern New Hampshire, dated between 1780 and 1831. Marble's early work (in the 1780s and 1790s) featured winged faces and faces in niches. In 1795, his repertoire changed to an unusually wide variety of distinctive urns, a motif he used into the 1830s⁸ and which is present in the Simeon Chase stone. John Marble "frequently signed his stones, often adding 'sculptor'."⁹ John Marble's work is included in MACRIS in the Old Byfield Parish Cemetery, Georgetown and Newbury (GEO.803 and NEW.801), the Bradford Burial Ground, Haverhill (HVR.801, NR), and the Dodge Burial Ground BEV.802). Blachowicz attributes 745 stones to John Marble in eastern Massachusetts.¹⁰

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³ Blachowicz, Vol. 2, p. 291 with accompanying thumb drive of additional data and images.

⁴ Blachowicz, Vol. 2, p. 288.

⁵ Blachowicz, Vol. 2, p. 289.

⁶ Blachowicz, Vol. 2, p. 267 with accompanying thumb drive of additional data and images

⁷ Tucker 1989.

⁸ Frontiero and Hartford, BEV.802, 2016.

⁹ Tucker 1989.

¹⁰ Blachowicz, Vol. 2, p. 265.

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West Newbury Tax Assessor records.

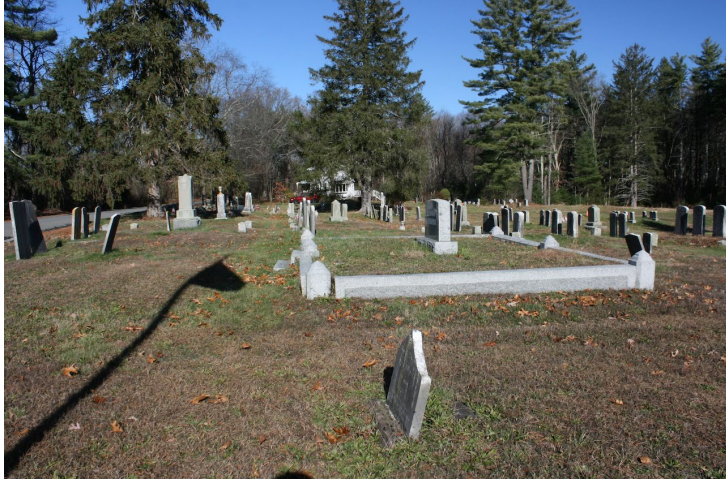


Photo 2. Center section of cemetery, looking north.



Photo 3. North section of cemetery, looking north.

Photo 4. Center-west section of cemetery, looking northwest.
Receiving tomb at left.

Photo 5. Southern section of cemetery, looking north.

MASSACHUSETTS HISTORICAL COMMISSION
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Photo 6. Marker for Mr. Merrill Ordway.



Photo 7. Marker for David Bartlett and Susan Bartlett; F. A. Brown, carver.



Photo 8. Markers for Charles Stevens and Josephine Stevens.



Photo 9. Marker for Gilman F. Nichols and Lewis A. Nichols.

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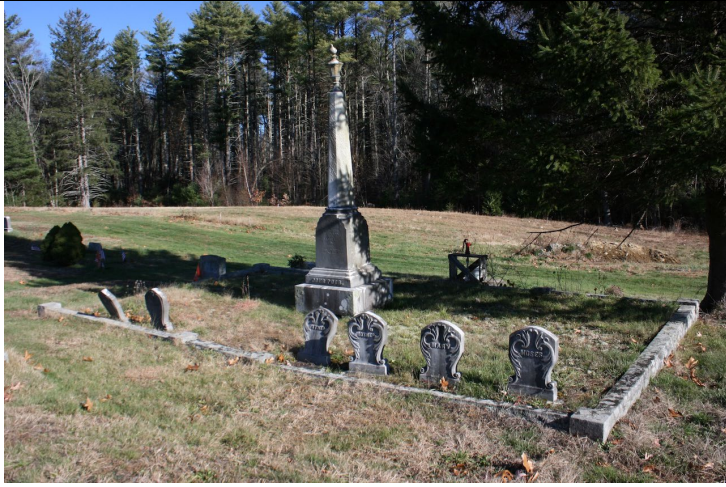


Photo 10. Family plot for John Poor and Lydia Poor and family.



Photo 11. Family plot for Charles Rogers and Louisa Rogers.



Photo 12. Marker for Alice Jane Oakes.

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National Register of Historic Places Criteria Statement Form

Check all that apply:

- ☒ Individually eligible ☐ Eligible **only** in a historic district
☐ Contributing to a potential historic district ☐ Potential historic district

Criteria: ☒ A ☐ B ☒ C ☐ DCriteria Considerations: ☐ A ☐ B ☐ C ☒ D ☐ E ☐ F ☐ GStatement of Significance by Stacy E. Spies and Wendy Frontiero*The criteria that are checked in the above sections must be justified here.*

The Rural Cemetery is significant for its association with the history and development of West Newbury from the early 19th century into the 21st century. The cemetery is recommended for listing on the National Register of Historic Places with significance at the local level under Criteria A and C. The burial ground is also important as a well-preserved and distinctive display of New England funerary art in the 19th century. The burial ground includes stones crafted by known local carvers Francis A. Brown and John Marble. The property meets Criteria Consideration D because of its age, distinctive design features, and craftsmanship of its gravestones, and its association with the history of West Newbury. The cemetery retains integrity of location, design, feeling, materials, setting, association, and workmanship.