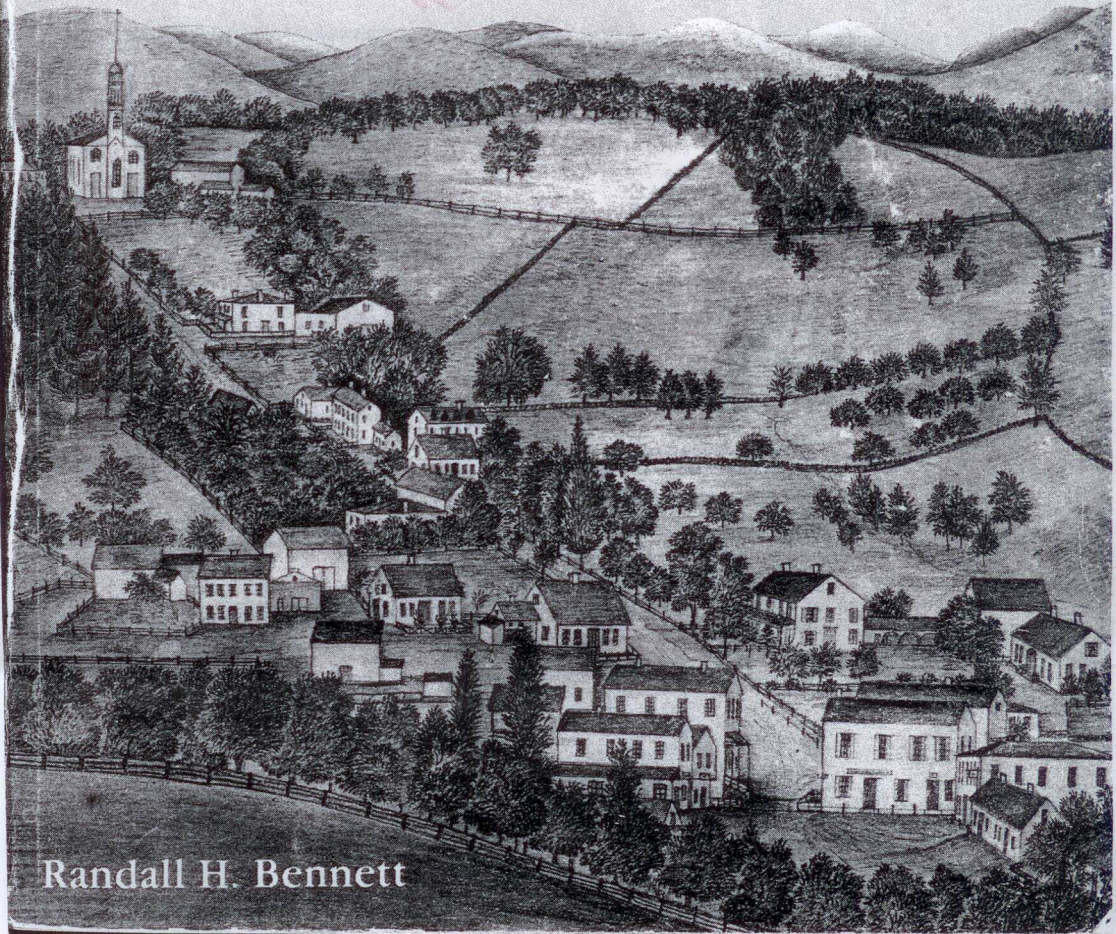


OXFORD COUNTY, MAINE

A Guide to Its Historic Architecture



Randall H. Bennett

ties; he also raised thoroughbred racing horses which were housed in a massive barn (1915), which still stands on the former fairgrounds site west of the house. For many years the Maine Festival Chorus' annual summer picnic took place here and two interior fireplaces constructed of stones brought from around the country and the world by Chapman's singers still exist. Dr. Chapman sold the property in 1918 and after a brief stay in nearby Shelburne, New Hampshire, moved to the Common area of Bethel Hill. Under the name "Bethaven," the building again resumed its former role. After a series of other occupants and years as a private residence, the venerable structure has again returned to its hotel status as the "Norseman Inn."



B-16. SAMUEL B. TWITCHELL HOUSE
ca. 1813, 1881. Route 2

This large wooden structure is an excellent example of architectural progression as reflected in changes wrought by successive generations of the same family. The earliest part of the building is a five-bayed Federal style house now serving as the rear ell; as originally built by Bethel farmer Thaddeus Twitchell around 1813, the two-and-a-half story building faced east on the present roadway. In 1881, Thaddeus Twitchell's son, Samuel Barker Twitchell, turned the old house forty-five degrees and moved it back from the road. In its place he constructed the larger, asymmetrically-arranged Victorian house which displays many characteristics of the Queen Anne style. Built mainly "to accommodate his summer boarders," Twitchell's newer residence was complemented by a massive cross-gabled barn, which remains in unaltered condition at the rear of the property. While the late nineteenth century portion remains structurally unchanged, its present surface colors conceal a design notable for its architectural variety. The

Pictures Serene and Sublime Traditional White Mountain Art Recaptured



During the nineteenth and early twentieth centuries, numerous artists—including many from the Hudson River School—captured the awe-inspiring summits and verdant glens in the White Mountain region of northern New Hampshire and western Maine. Including a number of these early landscapes, this exhibit highlights the art of Erik Koepel and Lauren Sansaricq, nationally-recognized plein air artists who create masterful works in the Hudson River style based on their love for the expressive potentials of traditional representation. Their extraordinary paintings recapture the lost techniques of the Hudson River School painters, whose works were characterized by the sense of air, dramatic light, distance and a luminous quality.

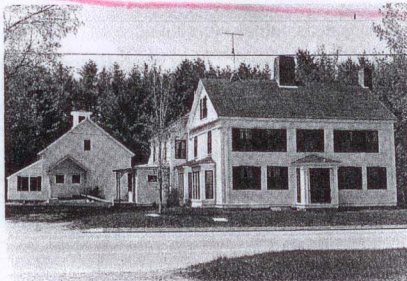
The contemporary White Mountain paintings!
purchase; a portion of each sale will benefit

The Bethel Historical Society would like to thank Stanley Howe, Warren and Leslie Schomaker, and

52 Bethel

S.B. Twitchel

house continues today in its role as a hostelry, under the ubiquitous title of "bed and breakfast."



B-17. CHAPMAN-FADNER HOUSE
ca. 1810, ca. 1855 and later. Route 2

This large, gable-roofed Federal style house with extensive rear ells and detached barn is important as an early Bethel residence later embellished with mid-nineteenth century stylistic devices. The structure also has significance as the first Bethel home of Dr. William Rogers Chapman, founder and conductor of the Rubinstein Club and Metropolitan Musical Society in New York City, and of the Maine Music Festivals, which introduced many of the world's greatest musical artists and orchestras to the state during the first quarter of the twentieth century.

Built in the early nineteenth century (parts of the structure may predate this time), the house has a five-bayed facade, massive center chimney, and a clapboard exterior. Around 1855, Greek Revival detailing — the wide eaves entablature, the gable-end raking cornice, the paneled corner pilasters, and the projecting entry porch — were applied. Later alterations included the pair of bay windows on the south wall and interior changes to the rear ell, creating a large "music room" in which Dr. Chapman entertained the first of many celebrities who summered in Bethel.

Across the street is the Ladd Farm, a substantial connected structure built for Warren Emery in 1910; painted in authentic shades of contrasting colors, the well-preserved building reflects a rural interpretation of Queen Anne design motifs. From 1928 to 1972 the multi-gabled structure was known as "Ladd's Wayside Inn" and played an important role in Bethel's age-old tradition as a popular seasonal retreat. The broad expanse of rich intervalle land on all sides of

the farm
utilized

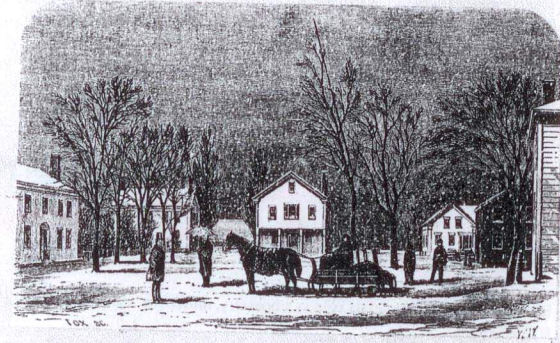
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Paul -
 Randy and I
 Think the barn
 was built about
 the same time as
 the house expansion
 ca. 1881. It may have
 some reused timbers
 in the interior.
 Stan

An authoritative work describing over 1,000 buildings and sites of historic and architectural merit, *Oxford County, Maine: A Guide to Its Historic Architecture* is both a survey of the built environment and a unique history of this large western Maine county. Accompanied by over 400 photographs and some forty maps, the text of the *Guide* includes an extensive historical introduction, as well as shorter perspectives on each of the communities covered. The book is arranged to facilitate site visitation and includes the most comprehensive bibliography of its type yet published. Exhaustive indexes conclude the volume.



County Buildings at Paris Hill Village, 1858

As the final product of the "Oxford County Historic Resource Survey," a project begun in 1980 under the sponsorship of the Bethel Historical Society with funding from the Maine Historic Preservation Commission, this publication represents a valuable inventory of Maine architecture. Covering everything from timber-framed eighteenth century houses to imposing Beaux Arts commercial structures, the book is an entertaining and informative study of one of New England's most historic regions.