

McFarland-Sanger House
148 Lumber Street
Hopkinton, MA



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It is rare to find a small house from the 18th century still standing. By now, most of them have been converted to outbuildings or service areas in a larger house, or taken apart and used to build a new house. But the McFarland-Sanger house in Hopkinton still stands, and retains a lot of its fabric from the second half of the 18th century. The house is also a unique example of a Beverly jog, a building style from the 18th century that is little understood (*fig. 1*). Often used on large Georgian houses to make space for a staircase, a Beverly jog is a small section of the house that juts out from the main body of the house, usually located towards the back of the house. If the house were a cake or a piece of cheese, and a corner slice was taken out, the Beverly jog would be the piece that was left. The house appears to have had at least three phases of major construction, with a number of other interior renovations and remodeling, and a more recent phase to remove some additions (*see attached plan*). The first phase was a small, one room hall house with a chimney bay. The second phase added rooms to the north and east, as well as the Beverly jog. The final phase was to fill in the Beverly jog, leaving the house we see today.

Recent History

Vencil and Audrey Dempsey purchased the house and the 28 acres surrounding it from the estate of George Owen in 1970.¹ They then sold this parcel to a developer in early 2004, who had plans to put a condominium development on the site.² The developer gave the town the house and about a quarter of an acre around it in 2008, and the house has sat empty ever since.³ The developer also gave some money, and along with Town Meeting money this was used to put a new roof on the house, remove two newer additions, and to paint it. It is unclear what the town is going to do with the building; the Historical Commission would like to somehow “showcase

¹ Middlesex County Registry of Deeds, Book 11808, Page 136

² Middlesex County Registry of Deeds, Book 41790, Page 115

³ Middlesex County Registry of Deeds, Book 51718, Page 71

its construction,” but are unsure about how to do that. The house now sits on its small plot of land, practically in the condo development.

The house itself is sited close the road, facing due south. It sits perpendicular to Lumber Street in Hopkinton, what was probably once a prime location, just outside of two of Hopkinton’s main villages – Hopkinton Center and Hayden Rowe. Hopkinton was a small farming community until the 1830s and 1840s, when a number of shoe and textile factories sprung up. However a series of fires in the 1880s and early 1900s caused many of the companies to move away, leaving the town quiet again. Today little remains of this industrial past; there are no factory buildings, only a large number of houses from the middle of the 19th century, particularly in the town’s main villages. Lumber Street provided a route from Hopkinton into Milford, which had a rail line. But since Hopkinton’s heyday, the section of road that is in Milford has fallen into disrepair and is rarely used. Today, Lumber Street is quite rural, and was probably much busier during the 1800s.

Preliminary deed research traces the land back to the mid-1800s, to the estate of Wallace McFarland, where the trail gets a bit confusing. Wallace was the son of Ebenezer McFarland, a preacher who perhaps lived in and may have built the house in the late 1700s (*see attached genealogy*). Wallace owned a house (now demolished) across the street and perhaps inherited 148 when his father died in 1837. Wallace passed away sometime between 1850 and 1871, when a deed was recorded listing one of his sons selling his share of their father’s real estate to his brother. Hiram, now controlling at least half of his father’s real estate, and the remaining trustees then sold the land to Mary Sanger.⁴ Comparing the McFarland family history to what was found in the house, it seems plausible that Ebenezer built the original west hall around the time of his

⁴ Middlesex County Registry of Deeds, Book 1311, Page 608

marriage to Elizabeth Gibson in 1774. The two of them then had eight children between 1776 and 1794, and it was most likely towards the end of this time that they added the north and east rooms as well as the Beverly jog. Based on nails pulled from the enclosed section of the Beverly jog, it was most likely filled in between the 1820s and 1840s, and may have been done when Wallace inherited the house.

Frame and Construction Phases

The first phase of major construction was the west hall (*fig. 2*). This early house was a single room with a chimney bay, constructed out of oak using traditional timber framing methods. Presumably six posts supported the frame originally, although the two northeastern ones have been removed and only four remain. The posts are not square but rather gunstock, to support all the joinery of the framing members. Unusually large diagonal braces gave the frame even more support. One of these braces is visible in the southwestern corner, and photographs from the town's renovations show another cut off in the northwestern corner (*fig. 3*). Peg holes are visible over a number of the windows, suggesting the placement of the other braces and that the windows are probably not in their original locations. The chimney bay is notable for its unusual depth, almost nine feet. This would have been a lot of space given over to a single chimney stack.

In the attic of this original house, the six original rafter sets are visible, creating a common rafter roof with no purlins. The rafters are joined at the ridge and pegged together, instead of meeting at a ridge beam (*fig. 4*). These rafters have visible numbering on them, from when they were laid out and joined prior to raising (*fig. 5*). Starting at the east end of the west hall, numbers one through five are visible, with six presumably being on the outside of the end rafter at the west end of the house. A rafter now between numbers one and two is probably not

original. It does not have a number, it is taller than the other rafters, and it has a number of mortises and other cut out pieces in it. Based on these, it was most likely reused from an outbuilding of some kind. Hand-wrought nails were pulled from the floor and framing members of the original west house, which supports its 1770s construction date.

Added next to the west hall was the north and east rooms, as well as the Beverly jog. These rooms are also framed using timber framing methods, however their later date means their posts are square, rather than gunstock. In the attic, the roof of the original west hall is much lower than that needed for the newer east parlor and north room; the work done to raise this new roof is still visible on two older west hall rafters. New rafter pieces were made with tongues, sistered next to the ridge joints of the older rafters of the west hall, and all three pieces of wood were then pegged together (*fig. 6*). When these rooms were added, the two northeastern posts from the original house were removed. However there is a larger, gunstock post in the fireplace in an area where there was possibly an oven, so it may be that they simply moved one of these northeastern posts over to support sections of the new addition. A stud in the north wall of the west hall was also moved over, to create the opening between the two rooms (*fig. 7*). In the east parlor, the bottom of the ceiling joists are even with the bottoms of the main beams in the room, suggesting that this room always had a ceiling covering the framing members (*fig. 8*). This is not the case in the north room, where the joists are not even with the main framing members, and they are more finished than the rough joists in the east parlor. The original end of the east parlor is still visible, what would have been the east wall of the house, in front of the Beverly jog. A post still stands between two of the windows, supporting the original east end girt of the house. This girt has empty mortises in it, which also correspond to empty mortises up in the attic.

Aside from the Beverly jog, there are a few other unique aspects to the construction of this addition. Rather than making the west wall of the north room flush with the west wall of the west hall, it is shifted to the east, and the Beverly jog is added. It is unusual that the north room is about the same depth as the two front rooms; usually, when a double-pile house was created from a single-pile one, the back rooms were made smaller than the front ones. The east parlor also has no summer beam extending from the chimney, but this may be because there is a main beam that forms the wall between the east parlor and north room, and the front of the Beverly jog.

The main floor area of the Beverly jog now contains the building's two bathrooms. There is little framing evidence visible in bathroom #1, but joists and other framing members are still visible in the small room around bathroom #2. The joists in here are similar to those in the east parlor, so this room also may have always had a ceiling. The bathroom room itself appears to be a modern addition. There is evidence of a stair in this area. A patch visible in the attic corresponds to a moved joist, and a trimmer is visible mortised into one of the main framing members (*fig. 9*). The area under this larger bathroom is excavated, and a modern set of stairs now leads down to the cellar from a trap door in the floor. This may have been the original location of the stairs in the addition, providing access to both the attic and the cellar. Stairs were often placed in Beverly jogs, however this Beverly jog is much larger than others, so this space may also have been used as some kind of work area.

The framing of the Beverly jog is clearly visible in the attic (*fig. 10*). Two posts, one at the east gable end and another about nine feet west, placed over the beam visible in the east parlor downstairs, provide the major framing members. Mortises corresponding to the mortises visible in the east parlor are patched over in the attic, and would have held studs that were then

nailed into the front rafter (one is still there today). Three very tall studs run the height of the jog, from floor to ridgeline, between the two posts, creating the tall wall of the jog that faced south. These studs look to be in poor condition; however, given their height, the builder probably used whatever wood he could find that would be tall enough to fit the space.

At some point after the addition of the north room, east parlor, and Beverly jog, the front part of the Beverly jog was filled in. Based on nails pulled from the attic of this area, it was probably around 1820-1840 when this was done. The lack of a corner post in the southeast corner of the east parlor adds credence to this later date. The pieces used to construct this last corner give the construction a haphazard and inexpensive feel, as many of the pieces appear to have been reused. There is one joist that has a mortise and peg hole; this mortise shows evidence of a screw-lead auger, a tool that was used to create mortises after the turn of the 19th century. No other empty mortises in the house show evidence of a screw-lead auger being used. The front plate of this section of the house looks to be a reused plate from another building; rests for the other building's rafters are carved into it. And just over this plate is a clapboard repurposed into flooring (*fig. 11*). The two rafters over this section in the attic are very roughly hewn, with the bark still on them. It seems like very little time and money was put into filling in the front of the Beverly jog.

The house as it stands now is missing two additions, which were removed by the town. One extended west from the west hall, and the other north from the west hall. Because no information is left about them, it is hard to say when they were built. The town removed them because it was believed that they were more recent additions to the building, so they may have been from the 20th century.

Sheathing

In a few different places, various types of sheathing are visible. The first is the north wall of the west hall. Where this wall meets the west wall of the north room, the wall is open and tapered sheathing is visible. It is very worn, which means that at some point it was exposed to the elements and was not covered by clapboards. Tapered sheathing is older than butt sheathing, which is found in the newer sections of the house. The tapered sheathing on the north wall of the west hall appears to match that visible in the attic, on the west wall. This sheathing may have been the original finish of the building's exterior walls. No nails are visible in the sheathing on the north wall, so it is hard to say when exactly it is from.

Sheathing is visible in a number of places in the attic, including what was probably the original face of the Beverly jog. The sheathing on the eastern face of the Beverly jog appears to have been reused from the original west hall house. Its edges are tapered, which was an older style of making sheathing, and it matches the tapered sheathing still on the west end of the west hall, and visible on its north wall (*fig. 12*). It is also very weathered, showing that at some point it had been exposed and not covered with clapboards. In contrast to this older sheathing, a newer generation of sheathing is still hung between the two posts and attached to the three studs, creating the southern wall of the jog. It does not appear to be as weathered as the older sheathing, and also has a visible nailing pattern and staining that suggests it was covered in clapboards. This sheathing, and all the other sheathing on the house except for that already mentioned, is of a later, butt style. For this sheathing up near the ridgeline, wrought nails were used to hold the sheathing to the studs, but transitional nails were used to hold on the clapboards. Very late cut nails were used to hold the sheathing on to the eastern wall of the filled-in section of the jog, and wire nails to hold a nailer onto the original end rafter. This places the completion of this section of the house after 1820. In the Beverly jog, there is an odd bit of sheathing on the eastern wall in

the northern corner that may signal an addition or ell was originally on the eastern part of the house, but more work needs to be done to confirm this.

Chimney

There is some question as to whether the present chimney is the original phase one chimney from when the house was just the west hall. It is made of large fieldstones, which have been (rather poorly) cemented together. A stone chimney in this area would have been very unusual, although from construction debris nearby it is clear that there would have been plenty of stones to choose from. The fireplace opening in the west hall also calls into question the chimney's date of construction (*fig. 13*). If this were the original fireplace, in this original room of the house, presumably it would be quite large, similar to other 18th century fireplaces that were used for daily cooking. However this fireplace is smaller, similar to a modern firebox. It now has a metal stovepipe and a small stove near the fireplace was presumably connected to this at some point. An original end girt for the east wall of the west hall is visible in the entry, and it is now cut off and ends in the masonry. This is not how a traditional timber frame house was constructed, and is another piece of evidence that the current chimney is not original to the first phase of construction. In the basement, it is clear that if the chimney is not original, it is at least in its original position, as all of the area under the original one room house has been excavated. However in the attic, the current chimney rises behind what would have been the original ridgeline of the house; if it were contemporaneous to the west hall, the chimney would more likely rise with the ridgeline in its center.

In the north room, there is evidence of an oven. To the left of the fireplace, a section that was walled over has been opened up to expose a number of crumbling bricks, creating an opening that passes through into the one in the east parlor (*fig. 14*). The studs used to cover this

section appear to be older, as they are split following the grain of the wood, and not like modern 2 x 4's. These studs have horizontal markings on them from a plaster and lath wall. As mentioned earlier, a gunstock post that is in this oven area has also been cut away, perhaps to fit some kind of cast iron oven. This may have been one of the original northeast corner posts from the west hall. Early bake ovens were placed in the back of fireplaces, to one side. But around the turn of the 19th century, external bake ovens were introduced, and so this oven's installation here may have coincided with the addition of the north and east rooms.

Phases of Interior Finish

There are a number of different phases of interior finish visible throughout the house. However it is unclear what the original finish from the first phase of construction was in the west hall. The lath and nails used on the walls now match those in the east parlor, suggesting they were added about the same time. The summer beam in the west hall is chamfered, so it was meant to be visible; it is the only decorated framing member in the house (*fig. 15*). However there are nail holes on the summer, so it may have been enclosed at some point. There is evidence of whitewash on the ceiling between the joists, so at some point this ceiling was exposed – most likely when the house was first built. There are also two clusters of nails in the southwest corner of the west hall, one on the front plate and the other on the summer. These might be remains of an early partition, perhaps used to create a smaller sleeping or service area in the single room house. As mentioned above, there are a number of peg holes over the windows and doors of the west hall, so the current fenestration is most likely not original. The removal of more plaster and lath in this room may reveal earlier nail holes and nailing patterns that could suggest its earlier finish.

Nails pulled from the lath in the west hall and east parlor are similar, so the second phase of finish may have been when the east parlor and north room were added. Early cut nails were pulled from both the west hall and the east parlor, giving the plaster in these rooms a date of around the 1790s. It is important to note that the nails in the west hall were not pulled from the large exposed section in the southwest corner of the room, but rather from visible lath on the north wall. Based on the character of the lath in that southwestern section, and the transitional nails that were pulled, it is likely that is a patch or replacement of some kind. The larger thicker lath is later than the smaller accordion lath, and the transitional nails would have been used after the early cut nails. As mentioned earlier, there was probably always a plaster ceiling in the east parlor. Nail holes in the joists of the west hall suggest that at some point, there may have been a plaster ceiling in there as well, perhaps added with the new plaster.

It seems likely that the paneling in the east parlor is original to the room's construction, as paneling was a common treatment in the late 1700s (*fig. 16*). However this paneling is a bit odd. Traditional Georgian paneling would have had the same number of panels on the top and bottom. Yet this paneling has three panels on the bottom but only two on top to the left of the fireplace; and on the right, two on the bottom and one on the top. The construction of the top right panel, now a door, is also a bit strange; the stiles of the door are quite wide, and do not seem to match the other panels on the wall. Preliminary paint analysis shows that the panels do have the same sequence of paint layers, so it may just be that the panels were constructed differently than what we have come to expect for the period. The single panel on the right that is now a door offers access to an odd hollowed-out space in the chimneystack. Originally this may have been some kind of side access to the oven in the north room. On the girt that runs through this little closet space, there is some sawn lath (*fig. 17*). It is held in place using transitional nails,

and is sawn, rather than the accordion lath found in the rest of the house. Perhaps when the oven was removed from the north room, this space was turned into a shallow closet or cabinet, and finished in plaster. The nails and type of lath give this space a date of 1820 to 1840, so perhaps it coincided with closing in the Beverly jog.

Today there is no finish in the attic, although there are a few traces of different phases. 19th century wallpaper is visible on the front, filled-in section of the Beverly jog, the southeast corner of the house. It wraps around the framing members, suggesting that whenever it was installed, there was no other wall covering besides the exterior sheathing and clapboards. A plaster line runs across the front of the house, over the east parlor, about three feet in. Lath marks are visible on a stud as well. This may be evidence that the attic was a much more finished space at one point, with a plastered knee wall. Modern sawn lumber rafters have been placed between a number of the original rafters in the east parlor/north room section of the house. These may have been to provide additional support to the roof, which is sagging in places, but could also have made it easier to fill the spaces between rafters with modern pink insulation, tufts of which are still visible.

It becomes more difficult to tell what the other interior treatments were after these first few phases. Based on their trim, it seems as though all the windows in the east parlor were reworked after the Beverly jog was filled in. There is also one window in the west hall that has similar trim, the middle one in the south wall. Also in the west hall, there are remnants of beaverboard visible between the joists; this was an early 20th century ceiling treatment made of wood pulp. The dark color of the joists and summer beams in the west hall and north room shows that they were stained at some point, but it is unclear when. An acoustical tile ceiling was put up between the joists of bathroom #2 and the room around it, and a modern drywall ceiling

has been installed between the joists of the north room. Modern wood flooring was installed at some point; the same dark, 1 ½” floor runs throughout the entire main floor of the house. Most likely at the same time, the original floors and sub floor were removed. Looking up in the basement, a newer subfloor is now visible. Because of this, it may never be known what the flooring originally was. However the attic floorboards appear to match each phase of construction. Wrought nails were pulled from the west hall floor, matching the early date of the framing, while early cut nails were pulled from the north room and east parlor floors.

Cellar

More work needs to be done to understand the cellar. There appear to be at least three, possibly four phases of excavation: The original west hall, the north room/east parlor extension, rebuilding the chimney, and under the filled-in Beverly jog. There is also a strange and very large pile of stones on the eastern side of the house, near the road. As mentioned above, it seems as though the chimney is in its original location, as it now fits into the area excavated for the west hall. But it is hard to tell if the stones down there now were from the original chimney or part of the rebuild. A lot of the framing has also been moved around and changed down here. Modern joists are visible, and as mentioned above, the subfloor is newer. There is also a beam that has been cut off, running north-south on the eastern side of the house, that was possibly the original sill before the Beverly jog was filled in.

Windows and Doors

All of the windows in the house are six-over-six, and it seems that nearly all of them have been painted shut. Two of the windows have clearly been replaced recently: there is new plaster around them, their trim boards only have primer, their edges are crisp, and they have visible sash ropes that are very clean. There are only two muntin profiles in all 14 windows; both profiles

were popular in the late 1800s, and probably none of the sashes are earlier than 1840 (*fig. 18*). This is supported by the fact that in a number of places in the house, there are what appear to be peg holes over windows, suggesting that the windows are not in their original places. The older muntin style is also on sash that shows older construction methods: thinner rails, and muntin ends visible at the top of the rail. Most of the windows have the same muntin style on both sashes, however three of the windows have the older style on top and the newer style on the bottom. The three different ones are the two that would have been in the filled-in section of the Beverly jog, and one of the front windows in the west hall (however not the window that has similar trim to the windows in the east parlor).

The house has quite a few different doors, spanning most of the history of the house, from older Georgian-style doors to a modern hollow-core door. The same reproduction thumb latch shows up again and again on a number of the doors. These were probably all put on at the same point, perhaps when the home was undergoing some kind of transition or renovation. On closer inspection, it appears the front door has gone through a number of alterations. Viewed from the inside, the eight lights appear to be a separate piece that has been added to the door. These lights have the newer style muntins. The door now has a modern brass knob, but has a hole in it, a larger vertical scar on the outside, and marks from some kind of latch on the inside. The other three exterior doors are all different; in fact, it seems as though only two of the twelve total doors in the house are the same.

One of the more interesting doors in the house is the one on the smaller bathroom #1 (*fig. 19*). It appears to be a Georgian two-paneled door, with reproduction latch and slip-pin butt hinges. The door placement seems odd, as a paneled door such as this would usually not be used in a utilitarian space, such as a kitchen or bathroom. Preliminary paint analysis also shows a

different stratigraphy than that on nearby walls. This door has a red-brown ochre layer that does not seem to be present anywhere else in the house. This door may have been salvaged and reused from somewhere else, or just had an unusual paint color for the house.

In the east parlor, there are a variety of unhung doors and it is unclear where they have come from in the house. One of them appears to fit the doorway from the entry into the east parlor and is similar to the paneling on the wall. There are also two board and batten doors, with screws in them. One of them seems to match the door that now leads into the cellar from the bulkhead; however there is no other access from the basement, so it is unlikely that it was once down there. They may have been exterior doors that led into the two additions that were removed by the town. HL-style hinges are used to hold on the doors on the paneled wall of the east parlor. These hinges appear to be original, although they were perhaps removed and rehung over time, as some nails are missing or have been replaced by modern screws.

Opportunities For More Research

A lot more could be done to understand the house and perhaps firm up some of the dates. One of the easier ways to date the building would be to use dendrochronology, which compares wood in the building to established tree ring patterns. This could give a clear date of construction for each part of the building. Looking closely at the plates (the framing members at the top of the walls) may reveal the original location of studs, which in turn would give the location of the original window and door openings. Paint analysis on the house could tie some of the finish phases together, or reveal pieces of the building that do not match the rest. This would also provide insight into the finish of different rooms, and the colors that were used in a small rural house of the time. And as mentioned above, work in the cellar could answer a number of things about the house. If some original mortar were found in the chimney, it could be analyzed and

might provide clues about the date of the current chimney. There is also the strange pile of stones at the east end of the house that needs an explanation.

Because so much of its framing and construction is visible, and it has such a unique feature in the Beverly jog, the McFarland-Sanger house would be an excellent study house. More in-depth work should be done on it – looking closely at the framing of the west hall, paint analysis on various pieces throughout the house, and of course looking at the construction of the current chimney, fireplaces, and the bake oven. Dendro dating might also help to firm up some of the construction and alteration dates. It is wonderful that the town was able to acquire such a unique and readable property.



Fig. 1 – A Beverly jog in Salem, Massachusetts



Fig. 2 – The west hall



Fig. 3 – Diagonal brace in northwest corner



Fig. 4 – Rafters pegged together, no ridge beam



Fig. 5 – The number four rafters



Fig. 6 – Work done to raise the north room roof



Fig. 7 – Missing posts and moved stud



Fig. 8 – Joists of the east parlor



Fig. 9 – Stair trimmer mortised in



Fig. 10 – Beverly jog framing on the right



Fig. 11 – Reused plate, clapboard in east parlor



Fig. 12 – Possibly reused tapered sheathing



Fig. 13 – West hall fireplace



Fig. 14 – North room fireplace with oven on left



Fig. 15 – Chamfering on west hall summer beam



Fig. 16 – Paneling in the east parlor



Fig. 17 – Lath in east parlor closet

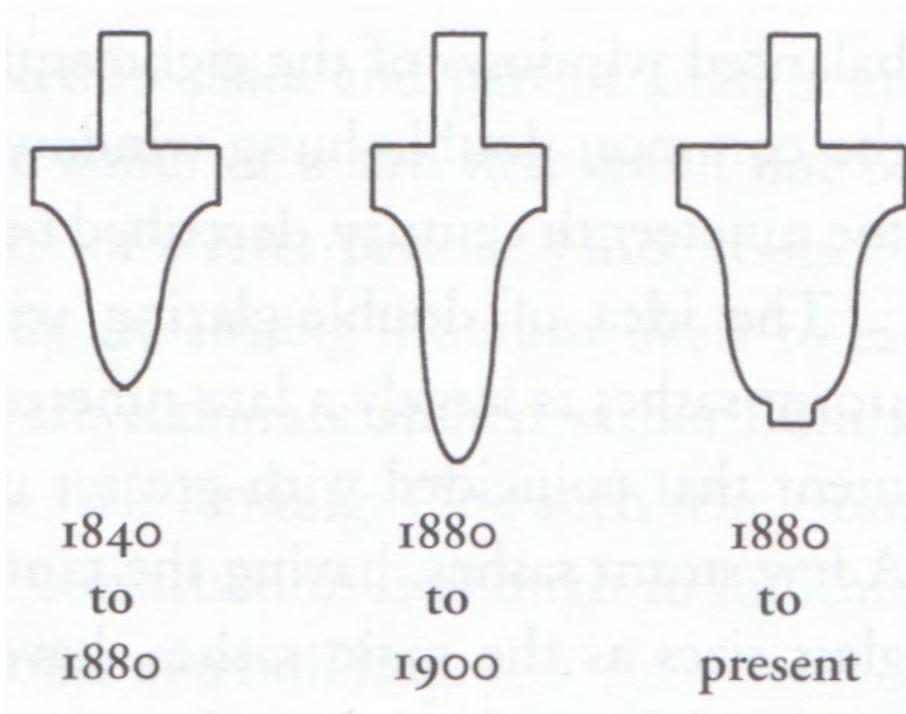


Fig. 18 – Muntin profiles, from Garvin



Fig. 19 – Georgian door to bathroom
#1

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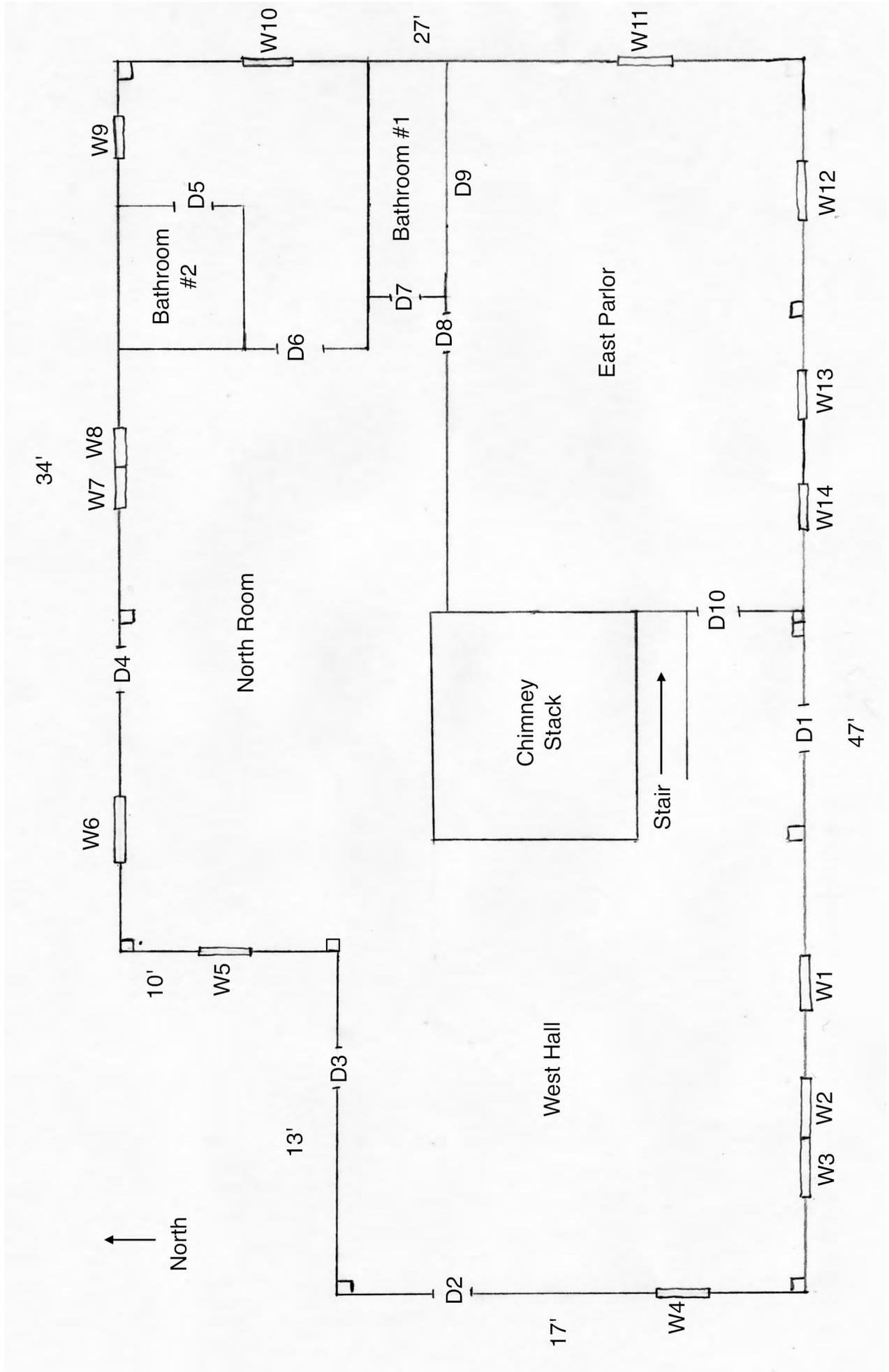
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McFarland Genealogy

All information, unless otherwise noted, is from Vital Records of Hopkinton, Massachusetts to the Year Ending 1849, available here:

<http://ma-vitalrecords.org/MA/Middlesex/Hopkinton/>

Robert (d. March 5, 1801) was the father of both **Ebenezer** and **Walter**¹

Ebenezer (June 15, 1751 – April 24, 1837) m. **Elizabeth Gibson** (August 28, 1752 – February 20, 1847), November 5, 1774

Amasa (July 15, 1783) m. **Susan Lovering**, September 16, 1832

Mary Oliva (March 1, 1834)

William Bixby (May 15, 1839)

Emeline (December 19, 1794 – October 6, 1796)

Lawson (September 17, 1785) m. **Deborah Rockwood**, November 27, 1814

Cromwell G., butcher² (January 7, 1819) m. **Hannah Phipps**, June 2, 1842³

Anna (July 8, 1850) m. **J. Sanford Haven**, August 5, 1869

Henry m. **Katie B. Adams**, April 1, 1880

Curtis (June 10, 1844 – January 15, 1864)

Henry (December 17, 1852 -)

Emely A. (January 7, 1823 -) m. **Thomas V. Phelps**, January 2, 1848

Thomas H. (April 24, 1815 -)

Wallace (February, 1825 -)

Olive (November 10, 1776 – October 22, 1842) m. **Lt. Nathan Rockwood**, November 28, 1805

Polly (March 29, 1774/6/9 – October 19, 1819)

Rubee (April 6, 1789 -)

Sophia (July 3, 1791 -)

Wallace, farmer (April 22, 1781 –)⁴ m. **Olive Lovering** (December 30, 1787 -)⁵, November 26, 1807

? **Andrew J.** m. **Adela Eliza**⁶

? **Amasa**, farmer (October 8, 1810 -) m. **Liddy Pierce** March 23, 1838

? **William K**⁷ (1838/9 -)

¹ From Hurd, History of Middlesex County

² From Hurd, History of Middlesex County

³ Information on children from Hurd, History of Middlesex County; Anna also had one other child, deceased

⁴ Listed on 1850 census, but estate being settled by 1871

⁵ Listed on 1850 census

⁶ Deed 1156/209, Andrew J. McFarland to Hiram McFarland, 1871

Hiram (May 4, 1817) m. **Patience I. Lovering** (1818), May 21, 1837

Mary Marsh (June 1, 1809) m. **Gilbert D. Sanger**, April 12, 1830⁸

Abby Ann (May 19, 1839, Worcester)

Emma Jane (October 8, 1843)

Henry (October 12, 1846)

John Wallace (October 26, 1833)

Mary Augusta (February 16, 1832)

? **Olive**⁹ (1836/7)

Saryan (September 8, 1819)

Wallace (May 21, 1815 – January 7, 1817)

⁷ Listed as living with Amasa 2 and Lydia on 1850 census, age 11

⁸ Information found on MHC Form B, no citation there – there are two Mary McFarlands listed in the vital records, as marrying around this time, so it is unclear which Mary married Gilbert. Mary M is listed as living with Gilbert D on the 1850 census, age 41

⁹ Listed as living with Wallace and Olive on 1850 Census, age 13

Lt. Walter (May 23, 1744 – August 4, 1829) m. **Sarah Richerson** (May 25, 1749), January 29, 1778/9
Charlotte (September 10, 1785) m. **Stutely Burlingame**, June 16, 1805
Cromwell (August 7, 1791) m. **Betsey Walker**, May 31, 1813
 Gardner (September 17, 1813)
 Sarah (October 11, 1821)
Capt. John (August 9, 1781) m. **Mercy Claflin**, May 26, 1816
 Aaron Winslow (bp. October 12, 1823)
 Eliza (January 28, 1821)
 Infant (- September 24, 1816)
 Julia Ann (bp. October 12, 1823)
 Madison (bp. October 12, 1823)
 Polly (January 4, 1823)
 Susan (June 15, 1819 bp. October 12, 1823)
Robert, farmer (August 26, 1783) m. **Fanny Gibbs**, November 28, 1805¹⁰
 Jane (February 19, 1813)
 Mary (9, 1806)
 ? **William** , bootmaker (1818.9)¹¹
Sally (March 30, 1779) m. **Winslow Corbett**, December 14, 1800
Walter (March 3, 1788) m. **Betsey Cheeny**, November 3, 1810
 Harrison (December 28, 1813)
 Jefferson (April 10, 1812)

¹⁰ Listed on 1850 census

¹¹ Listed on 1850 census as living with Robert and Fanny, age 31