

FORM B – BUILDING DEMOLISHED
2022

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

16-167

Marion

MRN.L

MRN.304

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

Town/City: Marion

Place: (*neighborhood or village*): Marion Village

Address: 1 Allen Street

Historic Name: Rev. John C. Brooks House

Uses: Present: Residential

Original: Residential

Date of Construction: 1882

Source: Map and deed research

Style/Form: Queen Anne, altered / Colonial Revival

Architect/Builder: John Mitchell Allen

Exterior Material:

Foundation: Concrete-parged brick

Wall/Trim: Wood shingle / Wood

Roof: Wood shingle

Outbuildings/Secondary Structures:

Garage / living unit (1987)

Swimming pool

Major Alterations (*with dates*):

Original Queen Anne stylistic features replaced (mid-20th century)

Condition: Fair

Moved: no yes **Date:**

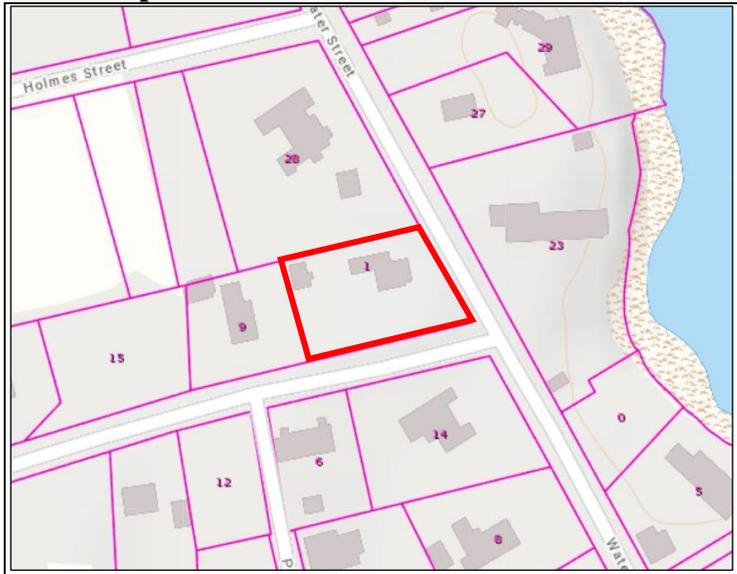
Acreage: 0.49

Setting: Homogeneous residential neighborhood of predominately high-style Shingle Style and Queen Anne houses, principally developed in the late 19th – early 20th centuries. Surrounded mostly by large, wood-frame, single-family houses on generous lots. In close proximity to Sippican Harbor.

Photograph



Locus Map



Recorded by: Lynn Smiledge

Organization: Marion Historical Commission

Date (*month / year*): December 2021

INVENTORY FORM B CONTINUATION SHEET

MARION

1 Allen Street

MASSACHUSETTS HISTORICAL COMMISSION

Area(s) Form No.

220 MORRISSEY BOULEVARD, BOSTON, MASSACHUSETTS 02125

MRN.L	MRN.304
-------	---------

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.

1 Allen Street occupies a nearly-rectangular lot on the north side of Allen Street at its intersection with Water Street. The house is positioned near the northern boundary of the parcel and faces Allen Street to the south. The yard is maintained chiefly in grass and is dotted with mature trees. The house is closely surrounded by overgrown foundation plantings. The property is bordered on all four sides by a rustic drystone wall containing short sections of wood fencing.

The building is a one-and-one-half-story, wood-frame house that has been significantly altered. The house was constructed ca. 1885 in the Queen Anne style but retains few of its original character-defining features. The three-bay-by-two-bay, gable-roofed main block has an L-shaped plan. A two-story, hipped-roofed addition extends west from the cross-gabled wing at the north elevation and an enclosed shed-roofed porch spans the east elevation. It rests on a concrete-parged brick foundation and the walls are clad in weathered wood shingles; it has flat wood trim. The roof is surfaced with wood shingles. A short but substantial brick chimney is centered on the roof ridge at the main block and a narrow brick chimney rises from the roof ridge at the hip-roofed addition.

The main block has paired gable dormers linked by a shallow shed-roofed wall dormer at the façade (south elevation). The dormers contain narrow, mullied, tripartite casement windows with divided lights which align vertically with identical windows at the first story. The main entry in the center bay contains a six-panel wood door and is framed by a narrow surround and four-light transom. It is surmounted at the second story by a fixed multi-light sash. The entry is approached by a brick walkway entering the property from Allen Street leading to a four-step stone stair. The one-story, shed-roofed, enclosed porch spanning the east elevation contains two, mullied, tripartite windows embellished with latticed frames of narrow divided lights. The side walls have ten-over-ten, double-hung windows. A single tripartite casement window is centered in the gable at the second story. The Queen Anne-style features seen in early photographs of the house (see photograph below) that have been replaced or modified include the cross-gable and shed dormers (replaced with gabled dormers), the single and paired windows, the jerkin-head dormer at the east elevation with its diamond-shaped window glazing, and the portico and porch with their spindlework balustrades and friezes. Alterations to the house introduced a greater sense of symmetry than was reflected in its original form and more Colonial Revival features.

Fenestration at the rear (north) elevations comprises a variety of modern window and door forms. A swimming pool surrounded by a slate patio sits off the northwest corner of the house. The patio extends west to meet a two-story, three-bay-by-two-bay, two-car garage in the northwest corner of the parcel. The second floor of the gabled, late 20th-century building contains a living unit and features a semicircular porch balcony at the façade (south elevation) over the garage doors. The garage is clad in wood shingles and has a wood shingle roof.

The Queen Anne style, seen only in historic images of this house, was the standard for domestic architecture in the United States between 1880 and 1900. Devised by a group of English architects and based on the visual vocabulary of late Medieval models, Queen Anne encompassed a wide range of architectural features from several stylistic traditions. The style gained popularity in the United States after being seen at the Philadelphia Exposition of 1876. It was disseminated by the country's leading architectural magazine and by pattern books and mail-order house plans. Identifying features of the Queen Anne style include a steeply pitch roof of irregular shape; asymmetrical façade; cross gables; wall projections (towers, turrets and bays); uneven, textured wall surfaces; partial or full-width porches; and decorative trim detailing.

INVENTORY FORM B CONTINUATION SHEET

MARION

1 Allen Street

MASSACHUSETTS HISTORICAL COMMISSION

220 MORRISSEY BOULEVARD, BOSTON, MASSACHUSETTS 02125

Area(s) Form No.

MRN.L

MRN.304

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.

The Village of Marion, the commercial and residential center of the town, is set on the western shore of Sippican Harbor. The town has historically consisted of a northern portion, often referred to as the Old Landing, and a southern portion, known once as Wharf Village but more commonly referred to today as The Village or Marion Village. This house is located in the southernmost section of Marion Village near the waterfront, which before 1860 was largely uninhabited. Prior to that time Marion, like other coastal towns, was dependent on fishing, coastal shipping and related businesses such as the production of salt from sea water. Salt was a vital commodity for fisheries, and this section of Marion Village was the site of several salt works. Maritime industries were dominant in Marion until the mid-19th century, when the advent of rail service began to facilitate tourism. At the same time, new cultural and educational institutions endowed by the founder of Tabor Academy, Elizabeth P. Taber, dramatically enriched the community.

Affluent urban dwellers from cities like Boston and New York were now able to travel in comfort to seaside destinations like Marion. The town began to attract many notable political, literary, and art world figures seeking a genteel seaside respite. Initially visitors stayed at hotels or rented private houses, but as the end of the century neared and Marion became nationally known as a desirable vacation destination, wealthy individuals began to build their own permanent summer residences. This desirable waterfront area, once home to salt works, became the site of grand summer cottages. These imposing houses include an outstanding collection of Shingle Style residences and fine examples of the Queen Anne and Colonial Revival styles. Several of these residences were designed by prominent American architects including Charles A. Coolidge, James T. Kelley and William Gibbons Preston.

This house appears on the 1903 map with J.C. Brooks shown as owner. The Reverend John Cotton Brooks was born in Boston in 1849, the youngest of the six sons of William Gray and Mary Ann Phillips Brooks. He descended on his father's side from the New England Puritan divines John Cotton and Cotton Mather and was the great nephew of the founders of Phillips Academies in Andover, Massachusetts and Exeter, New Hampshire and the Andover Theological Seminary. Brooks attended Boston Public Latin School and Harvard College before studying for the ministry in the Episcopal Church. Brooks was the rector of Christ Church in Springfield from 1878 until his death in 1907. He was the younger brother of famed preacher and theologian Phillips Brooks (1835-1893), rector of Trinity Church Boston, Episcopal bishop of Massachusetts, and a frequent visitor to Marion. John and Phillips Brooks were colleagues of the Reverend Percy Browne, for whom their friend and Trinity Church-architect Henry Hobson Richardson designed the first Shingle Style house in Marion at 192 Front Street (1881, Rev. Percy Browne-Sidney Hosmer House, MRN.211).



Watercolor painting in the Boston University Collection. Identified as: The Cottage of Rev. John Brooks, architect John M. Allen, Marion, MA, 1882.

John Brooks was married to Harriette Hall Lovett with whom he had two daughters, Harriette Langdon (Brooks) Hawkins and Josephine DeWolf Brooks. Brooks purchased two parcels of land for this house in 1882, one from Andrew J. Hadley and another from Abie Blankinship. A third parcel was acquired in 1894 from Lizzie W.A. Allen, whose husband, architect John

INVENTORY FORM B CONTINUATION SHEET

MARION

1 Allen Street

MASSACHUSETTS HISTORICAL COMMISSION

220 MORRISSEY BOULEVARD, BOSTON, MASSACHUSETTS 02125

Area(s) Form No.

MRN.L MRN.304

M. Allen, designed the house in 1882.¹ John Mitchell Allen (1842-1912), a Marion native, was the son of Captain Henry Manly Allen (1802-1887). Henry Allen began his career as a sea captain but shifted his focus to become a leader in Marion's salt-making industry in the middle decades of the 19th century. John grew up in the Allen family home at 60 Water Street (1800-1820, Capt. Henry M. Allen House, MRN.169) just a few doors south of the subject property.

John M. Allen graduated from Harvard and trained with the Boston firm Ware & Van Brunt. He is noted for designing commercial buildings in Boston, where he maintained an office when he established his own architectural firm, and residences in Marion. John and his wife Lizzie, who married in 1878 in New Bedford, were active in the Marion real estate market. The Marion section of the 1910 Plymouth city directory listed John M. Allen living on Pleasant Street and engaged in the real estate business. The house was designed in the Queen Anne style and can be seen in what appears to be its original state in the watercolor painting on the previous page.

John Brooks' principal residence was in Springfield. This house was used by his family as a summer home and Brooks often served as a summer vicar at St. Gabriel's Episcopal Church in Marion. He died at age 58 in Paris in January 1907 while on holiday with his family attempting to recover his failing health. The house was rented to Nannie and David Rice in 1908 with an option to buy which they exercised in 1916. David Rice (1856-1932) was the son of George and Adelaide W. Rice of Milton and the brother of noted Boston architect Arthur W. Rice of Milton. He married Nannie Brewer in 1891. Rice is listed at this address as a summer resident in the Marion Section of the 1928 Wareham City Directory. After Nannie Rice's death around 1942 the property, on which there were two houses, was sub-divided.

The Brooks house property was purchased by Walter and Ethel Lillard in 1942 who sold it three years later to Josephine Griffith of Milton. Born in 1879, Josephine Griffith was the daughter of Meriweather H. and Oliva Howard Brown Griffith. She left the house and land to Arthur W. Rice, Jr. and his two sisters, Adelaide Rice Woodworth and Martha B. Crocker, children of the architect. Additional research is necessary to establish the relationships, if any, between Nannie and David Rice, Josephine Griffith, and the children of Arthur Rice. The property was sold in 1955 to Elise H. Fallow, who owned it until 1996 when it was sold to George L. Unhoch, Jr. The house remains in the Unhoch family.

Deed Research

Date	Book-Page	Grantor	Grantee
02-14-2013	LCC* 118684	George L. Unhoch et al.	Dagmar S. Unhoch
06-18-1996	LCC 89769	George L. Unhoch	Unhoch Limited Partnership
02-16-1966	LCC 38399	Elise H. Fallow	George L. Unhoch
09-05-55	LCC 22527	Arthur W. Rice, Jr. et al.	Elise H. Fallow
Norfolk County Probate	Case 128763	Estate of Josephine Griffith	Arthur W. Rice, Jr. et al.
09-15-1945	LCC 8259	Walter H. & Ethel H. Lillard	Josephine Griffith
10-16-1942	LCC 8259	Trustees of Nannie R. Rice	Walter H. & Ethel H. Lillard
12-21-1916	LCC 544	Harriette H. Brooks et al.	Nannie R. Rice, David Rice
12-15-1916		Land Court Plan #6165 B	
11-28-1908	1430-1001	Harriette H. Brooks et al.	David Rice (Lease with option to buy)
07-28-1894	681-88	Lizzie W.R. Allen	John C. Brooks
10-05-1882	478-235	Abie Blankinship	John C. Brooks
01-07-1882	478-236	Andrew J. Hadley et al.	John C. Brooks

*Land Court Certificate

BIBLIOGRAPHY and/or REFERENCES

Ancestry.com and FamilySearch.org: census records, vital records, city directories
Atlas of Plymouth County. Boston, MA: George H. Walker & Co., 1879.
Atlas of Plymouth County. Boston, MA: L.J. Richards Co., 1903.

¹ A watercolor painting of the house in the Boston University Collection identifies the architect as John M. Allen. Accessed at <https://www.bu.edu/art/2009/11/18/drawing-towards-home-designs-for-domestic-architecture-from-historic-new-england/allen-brook-courtesy-of-historic-new-england/>.

INVENTORY FORM B CONTINUATION SHEET

MARION

1 Allen Street

MASSACHUSETTS HISTORICAL COMMISSION

220 MORRISSEY BOULEVARD, BOSTON, MASSACHUSETTS 02125

Area(s) Form No.

MRN.L	MRN.304
-------	---------

Additionally, the early 19th century residence at 60 Water Street (MRN.169) was originally owned by Captain Henry M. Allen, one of the pioneers of Marion's salt-making industry.

Under Criterion C, the area is recommended as eligible at the local, and possibly the state, level in the area of Architecture for its outstanding and exceptionally well-preserved collection of high-style houses on generous lots which date from the late 19th through the early 20th century. The area includes distinguished examples of the Queen Anne, Shingle Style, and Colonial Revival styles, several of which were designed by prominent American architects including Charles A. Coolidge, James T. Kelley and William Gibbons Preston. The only non-residential building in the area is the Craftsman-style, Charles A. Coolidge-designed Sippican Tennis Club at 20 Holmes Street (MRN.157).

The resources here retain substantial integrity of location, setting, materials, workmanship, design, feeling, and association. The district would likely meet Criteria A at the local level and Criterion C at the local, and possibly state level, with areas of significance in architecture and social history.