

# New England Men Left Mark On Radcliffeboro

EDITOR'S NOTE: Second in a series of articles on the dwelling houses of Radcliffeboro. The third will appear next Monday.

By W.H.J. THOMAS

It is possible to come up with a good many arguments concerning the sadness in the old city limits. Later we find Radcliffe as the builder of this district — now a trifling shanty — was laid out in 1795 by Thomas Radcliffe, a rich Charlestownian who joined in the development of suburban villages beyond the old city limits. Later we find Radcliffe as the builder of dwellings constructed during the first and detail of Charlestown. This period when the city was demolished, it stood on the northwest corner of George and Meeting streets and once housed the city's High School. He laid out his village, naming Radcliffe and Tufts streets, for himself, Warren apparently after his mother's maiden name, and Vassal, a diarist states (the suburb's southern boundary) after Arnold Vassal, the governor of the state from 1795 to 1796.

Today we find here a number of houses that show the classical revival in many aspects, including importations from England. These are like changed since their start. In such a neighborhood we find a residence of the same period, which does: In down town, a single-story, degree of independence, despite that certain "Charlestown look."

Anyone wishing to aridogic in a period of architecture, in all its many aspects, may properly do so while residing as a single street. This is certainly the case in the area of Radcliffeboro where we find many fine houses of the early 19th century.

Lawrence A. Edmondston house at 15 Warren shows the marked New England taste of the builder, with the only real Charlestown tendency appearing in the two-story dwelling houses of the daughter of another on Warren.

Places that stand to the south of both Mills' houses are of the same nature. It was in 1838 that Mills bought this property from a Mrs. Benjamin Markley, paying \$8,500. The property extended 177 feet Lawrence Edmondston. Both men then set about building identical houses.

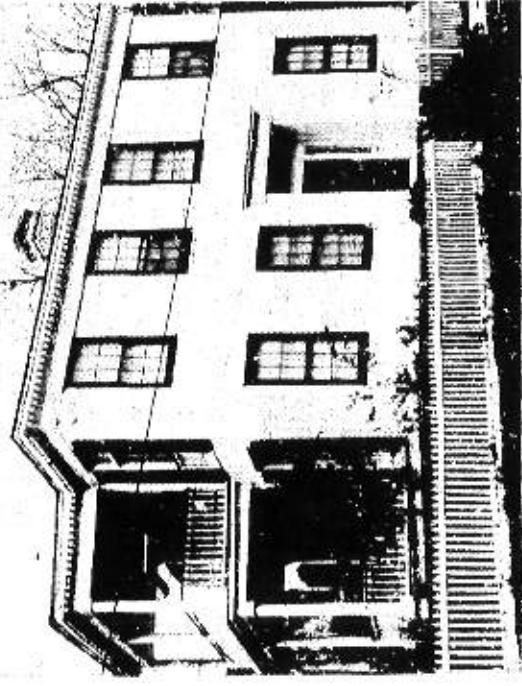
Any one visiting the small towns of New England has seen very similar houses. The recessed doorways, the ship-lap siding, the broad cornice would seem more at home in Massachusetts than in Charlestown. The feature of these pilasters at the corners of the two houses also will be seen frequently in New England dwellings of the early 18th century.

Ironically enough, 15 Thomas, in better condition than its Warren Street twin, has lost a number of its features over 86 Warren remains together but solid. The pilasters at the northeast corner are now disappeared, the columns on the second story of the pilasters gradually were filled and had Ionic capitals, and the capitals at the corners. The stairs is actually built in, its staircase, a small landing inside is Thomas. Scattered in a semi-circular enclosure.

Mr. Stoney's description also states that, after the sale of the property, the entire parlor and dining room have good marble mantles. They are connected with a big folding screen.

Businesses did during the Civil War and in his will, dated 1865, left the house to his son for his wife. His son, Mrs. Eliza Johnson, died and then to his daughter, Eliza Johnson Gadsden Robinson. She lived there until her death in 1896, leaving it to Mrs. Elizabeth P. Gillies. Dr. and Mrs. Horatio Hughes purchased the dwelling in 1863 and restored it to its present condition, making only a slight alteration in the places which were in poor condition. Dr. and Mrs. Hughes recently purchased another house on Third Street and are planning to offer it to the public.

Samuel Mills house at 15 Thomas St. Dwelling has many features found in New England houses. (Staff Photo by Evans)



Immediately after the purchase he sold off more property he sold off more than half the property to his wife's brother-in-law, Mrs. S. Wilson, widow of a wealthy Wednesbury Island planter. She died shortly after leaving the house to her daughter Joanna, who married Wilson, Mrs. Wilson, sold the house in 1852 to Simon A. Robinson.

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Charlestownians were then connected with a big folding screen.

## Do You Know Your Charleston?

The dwelling from the two usual styles of planning, the regular single and double houses. Mills used a modified form of the latter. Therefore, however, of the architrave around framing the openings have square corner decorations. The doors have the then usual long panels.

We find that Mills sold the house as early as 1822 to a Mrs. S. Wilson, widow of a wealthy Wednesbury Island planter. She died shortly after leaving the house to her daughter Joanna, who married Wilson, Mrs. Wilson, sold the house in 1852 to Simon A. Robinson.

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ILLINOIS

By ROBERT P. STOCKTON

Sarah A. Bateman built the Queen Anne style house at 5 Thomas St. in the 1890s, apparently as a rental unit.

Mrs. Bateman, widow of Charles D. Bateman, lived in the Regency style house at the northwest corner of Vanderhorst and Thomas streets, known as 64 Vanderhorst.

She built 5 Thomas St. literally in the back yard of the Vanderhorst Street house.

The Thomas Street house does not appear on the Sanborn Insurance Map of 1888, which was corrected in 1894, so it is certain the house dates after 1894.

The ward book (tax list) of 1894-98 notes that the owner was "Building House on Thomas St." The 1898-1902 Ward Book lists a "new house" on the site.

Mrs. Bateman built the house, apparently, for income purposes. The city directory of 1899, for example, lists James Lawton, an employee of the Farmer's Milling Co., as living at 5 Thomas.

The house is in the Queen Anne style, popular in the 1890s, with gable ends faced with wood shingles, an octagonal tower with a conical roof and a piazza with "gingerbread" trim.

The house is compactly built, two stories and an attic of frame, faced with German siding, beveled at the top, in the fashion of the 1890s.

The house consists of a rectangular block with a gable roof, a gabled extension on one side of the front portion and the tower and piazza on the other.

The upper portion of the front extension overhangs at the corners, the overhang accentuated on the outer corner by brackets and a pendant.

from the four-county area of

parents (see box who is willing to

## ...House

Continued From Page 1-B

The Bateman and related Williams family retained ownership of 5 Thomas and 64 Vanderhorst until 1964, when according to the terms of Cecile King Williams' will, the prop-

Three stories tall, the tower has square, oval and arched windows, some with frosted glass, on the lower levels and grouped square windows with stained glass borders at the upper level.

The piazza, which follows the configuration of the tower, has an arched entrance, Victorian turned columns, an openwork frieze and railings with turned balusters.

Above the piazza, a French window opens onto a small terrace. On the rear of the house are two small porches with square posts, chamfered at the corners, and "gingerbread" trim.

In the interior, all rooms are irregularly shaped.

The floor plan includes, on the left side, an entrance hall, with the staircase rising dramatically up the tower, curving with its configuration.

Newel posts are of the robustly turned Victorian type, while balusters are slimly turned.

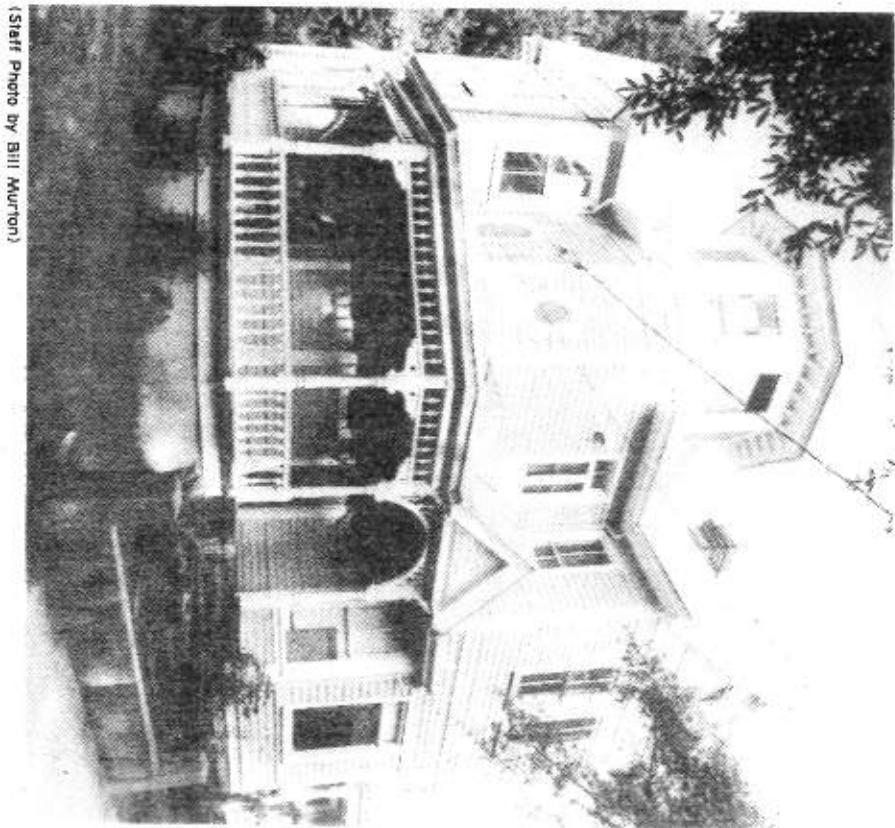
To the right of the entrance hall are a double parlor (or parlor-dining room) with corner fireplaces and a wide connecting doorway.

Door and window surrounds are grooved, with cornerblocks featuring "doughnut" motifs. There are panels below the front windows. The woodwork is the same throughout the house.

The front parlor retains a pressed tin ceiling with a central medallion. The room to the rear of it retains the central medallion and part of the tin ceiling.

The rear parlor or dining room has an oak mantel with oak-veneered columns and a mirrored overmantel.

To the rear of the entrance hall is a bathroom with "tongue-and-groove" wainscoting, and to the left of the bath is a small room which perhaps



(Staff Photo by Bill Merton)

## Queen Anne-Style House

was a kitchen. It has a corner fireplace and "tongue-and-groove" wainscoting.

On the second level are three bedrooms and a bathroom. Two of the bedrooms have identical mantels, with small brackets on either side of the shelf and a double scroll design

in the center of the frieze.

In the attic, the timber of the complex roof is framework revealed. The attic is lighted by the square windows in the upper portion of the tower.

(See Page 11-B, Column 1)

erty was transferred to Marie Burnham Taylor and the Episcopal Church Home for Children.

That property was transferred the same year to the Episcopal Church Home for Women and Marie Burnham Taylor.

The following year it was sold to Gordon Realty Co., which sold it in 1972 to Michael J. McDermott. McDermott began restoring the house. Last April, the property was purchased by A. Ferritt Rollins Jr., who is continuing the restoration.