

MRN. L

FORM A- AREA

Massachusetts Historical Commission
220 Morrissey Boulevard
Boston, Massachusetts 02116

Assessor's Sheets

Map 16

USGS Quad

Marion

Area Letter Form Numbers in Area

L

154 -173

42

Marion, MA

Neighborhood or village) Water Street

PI - MARION

Area Water Street

Use Residential

Construction Dates or Period 1800-1910

Condition Good - excellent

Structural Intrusions and Alterations A few modern

houses have been added to the harbor side of Water

Acreage Aprox.20 acres

Recorded By Edward W. Gordon

Organization Sippican Historical Society

Date (month/year) March, 1998



#158 - 4 LEWIS ST ↑

Sketch Map-see attached
Draw a map of the area indicating properties within it. Circle and number properties for which individual inventory forms have been completed. Label streets including route numbers, if any. Attach a continuation sheet if space is not sufficient here. Indicate north.

RECEIVED

DEC 29 1998

MASS. HIST. COMM

MRN.L
①

AREA FORM [L]

ARCHITECTURAL DESCRIPTION see continuation sheet

Describe architectural, structural and landscape features and evaluate in terms of other areas within the community

Architecturally, the Water Street area encompasses an outstanding collection of Shingle Style houses dating from the 1880s to the early 1900s. Examples of the Queen Anne and Colonial Revival styles are also represented within this upscale residential district. Together with landscape features such as stone walls, ample lawns and mature trees, as well as buildings such as boat houses and stable / garages, this area provides a glimpse of one of America's premiere Late Victorian and Edwardian Era seasonal communities. Most of these houses are concentrated around and near the intersection of Water and Lewis streets at the southern end of this area. Additionally, the southern end of this residential district encompasses the turn-of-the-century houses bordering the picturesque lane called Pie Alley as well as several houses bordering the eastern end of Allen Street.

HISTORICAL NARRATIVE see continuation sheet

Explain historical development of the area. Discuss how this relates to the historical development of the community.

Located just to the south of the town center, the Water Street area was once an important focus for the salt industry in southeastern Massachusetts as well as Marion during the first half of the 19th century. Aside from the Captain Henry Allen House at 60 Water Street (MHC# L170) and possibly parts of Nye's, Holmes, and Allen's Wharves, little physical evidence survives to document this important economic pursuit. Together with Great Hill (Area G), the Water Street area is linked to Marion's rise as an important east coast summer colony. Bay View House was established just beyond the northern edge of this area in 1864. By the late 1880s this small inn had been greatly enlarged as the 350 - room Sippican Hotel, the most expensive summer resort in the United States. During the late 1880s and early 1890s President and Mrs. Grover Cleveland spent summer vacations in Marion. Reportedly, the Cleveland's favorite rental property during their Marion years was 46 Water Street (MHC# L169). Other luminaries who sought refuge from the heat of the city along Sippican Harbor's western shore included Phillips Brooks, rector of Trinity Episcopal Church in Boston who frequently visited the Allen Street home of his brother John Brooks (MHC# L 154). While celebrated figures from the worlds of publishing, theatre and the arts tended to spend their summer holidays in Wharf Village (Area N), the Water Street area's seasonal renters and homeowners were, for the most part, wealthy businessmen, from Boston and vicinity. Represented within this area are buildings designed by Boston architects William Gibbons Preston and Charles A. Coolidge. The Water Street residences of the Cutler, Hamblin, Lewis, Austen and other families provides physical evidence of a turn-of-the-century life style that functioned successfully thanks to a small army of gardeners, maids and man servants. Between the World Wars, the lavish living of previous years was scaled-back, but not at the expense of the Water Street area's historic character. In one instance, however, the Frederick Cutler mansion into the two still-ample residence at 4 and 8 Water Street (MHC#L 163 & L165).

BIBLIOGRAPHY and/or REFERENCES *see continuation sheet*

Marion Maps: 1855, 1879, 1903; Rochester Directory: 1903/04; Wareham Directories: 1907-1926; BPL architects files; SPNEA photo files; Hurd, D. Hamilton, History of Plymouth County, (1884); Wareham Courier articles; Tripp, H. Edmund, Reflections on a Town (1991)

Recommended for listing in the National Register of Historic Places. *If checked, you must attach completed National Register Criteria Statement form*

MRN.L
②

INVENTORY FORM CONTINUATION SHEET

Area(s) L Form No
(MHC #'s L154-L173)

Town: Marion

Property Address Water Street

Architectural Description

Extending from the intersection of Vine and Water Streets southward to the intersection of Lewis and Water streets, this area, with a few exceptions, is essentially linear, bordering the east and west sides of Water Streets. Its eastern boundary is the irregular Sippican Harbor shore line. To the east, its boundary jogs westward to include the 1909 **Tennis Club** at 20 Holmes Street (MHC# L157) and the enclave of Queen Anne residences bordering Pie Alley at the southern end of this area.

During the 1950s and 1960s, several venerable institutional buildings were torn down or enlarged, enlarged and adapted for reuse. During the late 1950s, Union Hall, a late 19th century Congregational Church social center was demolished, despite its origins as an Elizabeth Taber-funded project, to accommodate the expansion of St. Gabriel's Episcopal Church next door. During the late 1950s, the Universalist Church at 80 Pleasant Street (MHC# N49) was adapted for reuse as the Marion Art Center. Providing space for theatrical productions and art exhibitions, this was a remarkably early and successful example of historic preservation in a Massachusetts Community.

Two houses predate the post-1880s development of this area while a third pre-1855 residence is encased in the Shingle Style residence at 46 Water Street (MHC# L9, see below). 80 Water Street, (MHC# L173) the northern most house in this area, was built in 1823. Moved from its original site next door to the Old Parsonage at 113 Front Street (MHC# N194) in 1866, 80 Water Street is a one-and-one-half-story, clapboard clad house. Composed of a rectangular main block and a small rectangular ell projects from the northwest corner, it stands with broad end wall gable facing the street. This house was evidently enlarged during the late 19th century by the addition of an encircling verandah and a Queen Anne dormer which projects from the south roof slope. The first floor of the original three-bay main facade has been expanded to measure five bays in length. The south side of the verandah was enclosed at an undetermined date. The main entrance exhibits simple vertical and horizontal board enframements and narrow multi-pane side lights.

The Captain Henry Allen House at 60 Water Street (MHC# L169) may date to the first quarter of the 19th century. Originally located directly on Water Street, this house was moved back at an undetermined date to provide an ample front lawn. Essentially L-shaped in form, its five-bay-by-two bay main block is sheathed with clapboards and enclosed by a distinctive, asphalt shingle-covered gambrel roof. The center entrance is sheltered by the pedimented roof of a handsome Tuscan columned porch which evidently represents a Colonial Revival addition. In general, windows are fully surrounded by molded enframements and contain 6/6 wood sash. The extensive rear ell appears to be integral to the main block.

The Queen Anne/Shingle style residences numbered 72 and 75 Water Street serve as "gateway" buildings at the northern entrance to the Water Street area. These houses set the tone for quality of craftsmanship and design that is characteristic of the substantial late 19th / early 20th century houses of this area. Set back behind a picket fence at the center of an ample lot, the L-shaped c.1890 74 Water Street (MHC#172) exhibits first and second stories swathed in clapboards and wood shingles respectively. Much of this house's interest lies in the projecting geometric forms of its main facade's corner porch, square bay, overhanging second floor and broad facade gable which intersects with a steeply pitched side gable.

INVENTORY FORM CONTINUATION SHEET

Town: Marion
Property Address Water Street

Area(s) L Form No
(MHC #'s L154-L173)

Architectural Description

Few houses in Marion possess a more picturesque setting than that of the **J. Whitney Austin House** at 75 Water Street (MHC# L171). Built in 1885 from designs provided by William G. Preston, this property overlooks Sippican Harbor. The Water Street edge of this lot is enclosed by a low random ashlar stone wall which incorporates a circular moon gate reminiscent of the one at Chateau-Sur-Mer in Newport, Rhode Island. The house is accessed via a driveway on the north side which terminates in a circular drive way.

Characterized by asymmetrical massing and a complex roof configuration of intersecting gables, this two-and-one-half-story residence is clad with wood shingles. At the center of the three-bay, twin-gabled main facade is a Colonial Revival, Tuscan columned entrance porch. Dominated by a front gable with returns, the Water Street elevation measures four bays in length, culminating in an enclosed porch which extends along the south elevation. Projecting from its southwest corner is a three-story polygonal tower enclosed by a pyramidal roof cap.

Continuing southward, most of Water Street's residences attest to the influence of the Shingle Style on Marion domestic architectural design. A uniquely American architectural mode, the Shingle Style came into being in New England around 1880. Early practitioners of this style included William Henry Emerson, Henry Hobson Richardson, Peabody and Stearns, John Calvin Stevens in Maine and others. This style drew extensively from the distinctive gambrel and salt box forms of First Period and early Colonial dwellings. Characterized by a horizontal emphasis and sculptural qualities evident in its towered forms, segmental bays and roofs that dramatically sweep down to shelter verandahs, Shingle Style houses are sheathed with wood shingles. In many cases, rubble stones were utilized in the construction of foundations, porch railings and piers as well as chimneys to heighten the rustic sensibilities of this style. According to Marcus Whiffen in American Architecture Since 1780, "the Shingle Style's over-all effect is altogether simpler and quieter than in Queen Anne, with more horizontal emphasis and much less variety of color and texture."

46 Water Street (MHC# 9) is the most substantial of the Water Street area's Shingle Style summer "cottages". Situated on level terrain, surrounded by lawns and retaining a late 19th century stable whose design echoes that of the main house, 46 Water Street provides a glimpse of Marion at the height of the town's reputation as a first-class summer colony. The nucleus of this house is a pre-1855 dwelling that achieved its present substantial scale and Shingle Style appearance during the late 19th century. The most compelling quality of this property is the exaggerated manner in which double-pitched gambrel configurations are employed in its design. Essentially L-shaped in form, this house rises two-and one-half-stories to a massive gambrel roof, its rear ell is gable roofed and constitutes the original Holmse house which was built in the second quarter of the 19th century. Access to the main facade's handsome verandah is provided by a flight of wooden steps; square posts rise from high rubble stone railings to the lower extension of the gambrel roof. Repeating the distinctive configuration of the main block's roof are the steeply pitched gambrel roofs of the main elevation's three dormers. Projecting from the south gable is a two-story tower whose conical roof cap heightens the picturesque appearance of this house. Massive rubble stone chimneys rise from either end of the roof's ridge.

MRN.L
④

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

INVENTORY FORM CONTINUATION SHEET

Area(s) L Form No
(MHC #'s L154-L173)

Town: Marion
Property Address Water Street

Architectural Description

307

Across the street to the east, 35 Water Street (MHC# L168) is one of the few houses in this area that does not reflect the influence of the Shingle Style. Overlooking Sippican Harbor, a driveway along the north side of this property leads to a circular driveway. Built c. 1903-1910, this L-shaped Queen Anne / Colonial Revival house encompasses two, two-and-one-half-story clapboard-clad components: a square, two-bay-by-two-bay hip-roofed main block and an asymmetrically massed east ell that is enclosed by intersecting hip and gable roofs.

Additionally, a towered bay projects from its south wall. Both components rise from rubble stone foundations. Projecting from the west elevation a small Tuscan columned entrance porch strikes a Colonial Revival note. Both components exhibit a wide, continuous band of wood shingles between the first and second stories. Projecting from the house's water side is a Tuscan columned verandah with slat work railings.

The only non residential building in this area is the Tennis Club at 20 Holmes Street (MHC# L157). Flanked by tennis courts and overlooking a semi-circular driveway, this building was constructed in 1908 from designs provided by Charles Allerton Coolidge. A remarkable survivor from the Edwardian era, it exhibits characteristics of the craftsman and Classical Revival styles. Possessing a rectangular, three-bay-by-nine-bay stucco parged form, its design interest lies in the distinctive form of its low-pitched hip roof which slopes down to shelter a Tuscan columned porch on three sides. The encircling verandah's stucco-parged Tuscan columns rise from a low wooden platform, rising to roof eaves exhibiting exposed rafters. The great sweep of the the hip roof's lower slope is interrupted by the broad elliptical arches that mark the porch entrances: broad elliptical arches mark entrances on the main and side elevations. Rising from the center of the side walls are elliptical dormers.

Further to the south, between Allen and Lewis streets is a remarkable concentration of Shingle Style residences, encompassing several examples of the work of noted Boston architect William G. Preston. Indeed the early 1890s 23 Water Street (MHC# L167) illustrates Preston's proficiency as a Shingle Style design practitioner- a little known aspect of a career whose better known early phase was focused on formal French Academic design of buildings such as Boston's Museum of Natural History (early 1860s) and the Hotel Vendome (early 1870s). Memorably sited overlooking Sippican Harbor and an ample south lawn, a driveway extends along the northern edge of the property. The lawn's Water Street side is enclosed by a low rubble stone wall; near the southern extremity of this wall is a small, square shed. Much of southern Water Street's charm is dependent on this diminutive wood shingle clad-hip roofed building. Possibly built to serve a boat shed or children's play house, this one story structure's main facade exhibits double, multi-light doors set within a broad arch. The doors are flanked by triangular side lights and surmounted by an elongated elliptical transom. The side walls are pierced by tripartite windows set high on the wall.

In typical Shingle Style fashion, 23 Water Street's form is characterized by a rectangular form with a distinct horizontal emphasis. Rising one- and- one-half stories from a rubble stone basement to intersecting hip roofs, the principal or south elevation is divided into five segments which project from a hip roofed main block and east wing.

INVENTORY FORM CONTINUATION SHEET

Town: Marion
Property Address Water Street

Area(s) L Form No
(MHC #'s L154-L173)

Architectural Description

Reading from west to east, the south elevation's component include: a gable roofed component exhibiting short and sweeping east and west slopes, respectively. Sheltered by the overhang of the longer slope, at the southwest corner is an open porch. The lower story is composed of rubble stone while a double window appears at the second story. The second component is a bowed, tower and rises two-stories from a rubble stone first floor to a conical roof cap. The third segment exhibits a door and wide multi-pane tripartite window while a hip roofed wall dormer exhibiting a double window is carried through the roof line. The fourth segment displays an open porch with square posts.

Opening on to the porch is door flanked by narrow tripartite windows; a pair of windows are in evidence on the hip- roofed wall dormer above the first floor. The eastern most segment is treated as an enclosed, multi-light porch surmounted by a hip-roofed wall dormer.

The extensively altered Rev. John Brooks House (MHC# ³⁰⁴ L154) at the north west corner of Water and Allen Street evolved from a small, 1885 Queen Anne cottage whose Water Street facade was originally dominated by an open front porch and broad front gable. The porch is enclosed and the double attic windows have been reworked as narrow tripartite windows. The main, Allen Street elevation's front door has been Colonial Revivalized via Doric pilasters and a three-light transom while the original dormers have been linked by a wall dormer. Despite these alterations, this house contributes to the historic character of the area.

Built between 1903 and 1920, 14 Water Street (MHC# L166) ranks among Marion's finest examples of a Colonial Revival residence. Its front lawn enclosed by a rubble stone wall and split rail fence, mature trees shade the west side of this property. Rising two -stories from a rubble stone basement to intersecting hip roofs, this L-shaped house's main block measures five-bays-by-two bays. Its rear ell extends four-bays along Allen Street. Tuscan columned porches with flat roofs enclosed by slat work railings strike a formal note at either end of the main facade. The center entrance is enframed by multi-pane side lights and transom, which, in turn, is surmounted by a Georgian Revival segmental pediment. In general, windows are fully enframed and contain 6/6 wood sash.

Another well rendered example of the Shingle Style is the former Richard S. Dow House at 5 Water Street (MHC# L165). Built during the 1890s, a driveway extends from the northwest corner of the lot, wrapping around a grassy, circular island in front of the house. The east elevation overlooks Sippican Harbor. This house exhibits the horizontal emphasis, rectangular form, multiple gables and sweeping roof slopes characteristic of Shingle Style houses.

One Water Street's (MHC# L162) east and south elevations face Sippican Harbor; its main facade overlooks a circular drive way set within an ample lawn. Evidently representing the work of William G. Preston, this house ranks among the most sophisticated examples of the Shingle Style in Marion. Rising two stories from a rubble stone basement to an intersecting hip and gable roof, the five-bay main facade exhibits an off-center entrance pavilion, the lower portion of which is treated as an open porch composed of rubble stone piers and railings. Above the entrance porch a witty interplay of the Colonial Revival and Shingle styles is evident in a Palladian window whose arched center window is sheltered by a shallow, shingle-covered arch. In general, this rectangular house is sheathed with weathered wood shingles.

MRN.L
⑥

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

INVENTORY FORM CONTINUATION SHEET

Town: Marion
Property Address Water Street

Area(s) L Form No
(MHC #'s L154-L173)

Architectural Description

Originally open, the south wall's porch has been enclosed while the second floor's originally enclosed south west corner is now an open porch. Low, distinctive, arched dormers rise from the main elevation's roof slope, on either side of the entrance pavilion.

Situated opposite the intersection of Lewis and Water streets, *Point Rock Cottage* at **4 Lewis Street (MHC# L158)**, is an 1890s one - and - one-half-story Shingle Style cottage. The entrance to the driveway is marked by piers composed of large stones; these rustic landscape features appear in an early 1900s photograph of the property. The driveway wraps around a circular planted area in front of the house. To the west of the driveway is Sippican Harbor. L-shaped in form, this house is composed of a six-bay-by-two hip roofed main block and a small, gambrel roofed north ell.

Encircling the east and south sides of the main block, its verandah retains square, wood shingle covered posts interspersed with Chinese fret-work railings. Sheltered by sweeping roof slopes, the verandah and main entrance is accessed via short flight of wooden steps on the east side of the house. Rising from the east roof slope is a pair of gable roofed dormers linked by a small shed-roofed dormer which, in turn is surmounted by a small gable roofed dormer. A polygonal dormer topped by a small hip roofed dormer rises from the south roof slope.

Surrounded by fieldstone walls, the Shingle Style houses at **4 and 8 Water Street (MHC#'s L163 & L164)** originally constituted a single large c. 1890s residence. Still -substantial as separate houses, their designs exhibit characteristics of the Medieval Revival and Craftsman styles. These asymmetrically massed, wood shingle sheathed houses are characterized by multiple gables, projecting and recessed porches and tall, corbelled brick chimneys.

The Water Street area also encompasses the enclave of Queen Anne and Shingle Style houses known as **Pie Alley**, an unpaved way enclosed by wooden slat-work gates and bordered by four houses. Built between c.1895 and 1900, the houses of this late Victorian "gated community" are bordered by low rubble stone walls, its houses surrounded by ample, shrub-dotted lawns. Standing sentinel-like on the west side of the Lewis Street gate, **2 Pie Alley (MHC# L159)** is one of Marion's more compact examples of a Shingle Style residence. Asymmetrically massed, covered with wood shingles and partially encircled by a verandah, this house rises two-stories to a side gable roof. Its verandah exhibits Queen Anne porch treatments, including turned posts and balusters. Access to the front door is provided by an opening at the center of the east elevation's porch. Rising from the main (east) elevation's sweeping roof slope is a two-bay pedimented dormer and an open and recessed porch enclosed by slat work railings and solid, wood shingle-covered side walls. The Lewis Street elevation features contiguous square and polygonal bays. A pair of attic windows are deeply recessed within the gable and are flanked by curved, wood shingle-covered walls. Projecting from the north wall is a small. one-story hip and lean-to roofed ell while a porch projects from the west wall.

Composed of a rectangular main block, an L-shaped ell projects from the northwest corner of the Shingle Style cottage at **8 Pie Alley (MHC# L160)** . Measuring three-bays by two-bays, a Tuscan columned verandah encircles the south east corner of this house. Still intact is at the center of the Pie Alley facade is the original paneled front door. Rising one and one half stories to a gambrel roof, the Pie Alley elevation's roof slope exhibits a single, gambrel roofed dormer. Marking the intersection of main block and lateral ell is a two-story tower enclosed by a pyramidal roof cap.

M.R.N.-L

7

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

INVENTORY FORM CONTINUATION SHEET

Town: Marion
Property Address Water Street

Area(s) L Form No
(MHC #'s L154-L173)

Architectural Description

Deeply set back from Lewis street facing an ample lawn, the L-shaped 9 Pie Alley (MHC# L161) rises a single story to a substantial one - and- one- half- story gambrel roof. Entirely sheathed in wood shingles, a full length porch projects from its five-bay main facade. Exhibiting paired and clustered Tuscan columns that rise from wood shingle covered piers, this porch is enclosed by slat work railings. At the center of the main facade's roof slope is a large pedimented dormer exhibiting four windows; piercing the attic wall is a tripartite attic window. The center dormer is flanked by single, gable-roofed dormers. In general, windows are fully enframed and contain diamond shaped upper and two-paned lower sash.

Situated at the northeast corner of Pie Alley and Allen Street, the c. 1885-1890 Augustus Nickerson House (MHC# ³⁰⁵ L155) acknowledges the debt owed by the Shingle Style to English Medieval frame vernacular influences. Essentially L-shaped in form and exhibiting the horizontal massing and weathered wood shingle sheathing characteristic of the Shingle Style, this house's seven -bay main facade is enlivened by projecting gable and lean-to roofed forms. Its east gable displays a lean-to profile.

Historical Narrative

Prior to 1800, the Water Street area was largely uninhabited. Exceptions to that rule included the 1794 Timothy Hiller House, a cottage at the southwest corner of Water and South streets, late the nucleus of the Bay View House and Sippican Hotel (see below). Further research may show that a part of the Captain Henry Allen House at 60 Water Street (MHC# ¹⁶⁹ L170) dates to the late 18th century.

More firmly established is the Allen House's significant historical associations with Marion's early-to mid 19th century salt industry and maritime activities such as the coastal schooner trade and ship building. The creation of salt via the evaporation of water began on Cape Cod during the Revolutionary War. Just as war time shortages encouraged enterprising New Englanders to produce their own salt, post war British taxation extended the need to create this product through local initiative. In addition to cooking, salt was utilized as a preservative for fish, particularly Cod. Over time, the manufacture of salt on Cape Cod and southeastern Massachusetts necessitated the construction of wind mills to pump water into hollow wooden pipes leading to square vats. The low, pyramidal covers of the wooden vats were pulled back during good weather to enable salt water evaporation. The ephemeral nature of wooden salt works' structures resulted in the loss of most of the physical evidence of this industry. Although the British taxation of salt ceased in 1815 and salt mining was increasingly viewed as a more efficient means of production, Marion's salt industry persisted until as late as the Civil War.

Captain Allen, together with George Bonum Nye and Ebenezer Holmes were among the pioneers of Marion's salt industry. Marion historian H. Edmund Tripp credits Nye with initiating salt production in Marion in 1806. Ebenezer Holmes' (1783-1869) owned the most extensive and longest operating salt works in Marion, occupying much of the Water Street area's water front between Nye's Wharf and the Sippican Hotel.

MRN-L
8

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

INVENTORY FORM CONTINUATION SHEET

Area(s) L Form No
(MHC #'s L154-L173)

Town: Marion
Property Address Water Street

Historical Narrative

Established by 1820, Captain Allen's salt works covered a large area north of Main Street encompassing much of what is now Cottage Street and the Tabor Academy campus. Nye, Holmes and Allen all had wharves in the Water Street area that extended into Sippican Harbor, facilitating the exportation of salt to markets the length of the eastern seaboard. The 1855 Marion Map shows Nye's store house (no longer extant) which was located just to the south of his wharf.

Water Street may have existed as a Native American trail. During the first half of the 19th century this unpaved way was known as Harbor Lane. Terminating at Nye's Wharf, Water Street also provided access to Holmes' Salt Works and Wharf, as well as Allen's Wharf. Built in 1839 by Barnabas Nye, Nye's Wharf sold salt to the crews of coastal schooners.

While Nye's house is located to the west of this area at 266 Converse Road (MHC# F85) and houses associated with Holmes were either moved out of the area (84 Front Street, MHC# 20) or extensively altered (46 Front Street, MHC# L169), the Captain Henry Allen House survives more or less intact at 60 Water Street (MHC# L170). Additionally, Captain Allen built whalers in his ship-yard once located across the street from his house. Olive H. Somers notes that "starting as a cabin boy, Captain Allen commanded clipper packet ships which sailed from New York to Liverpool, raised a fine family, and was a good citizen of this sea faring town. He also owned the town's only black horse which was much in demand for funerals."

Built in 1823, 80 Water Street (MHC# L173) was originally located near the **Old Parsonage** at 113 Front Street (MHC# N194). It was built for Samuel and Charity Waters, who together with their four children immigrated from England to Massachusetts. This cottage was moved to the north west corner of Vine and Water Street in 1866. For many years the Sippican House was its neighbor to the north. Later owners included the Barrows heirs (1879) and Mrs. A. P. Lovett (1903). Boston architect William Gibbons Preston's clients provided the designs for this cottage's alterations during the early 1880s.

The Water Street area was a major focus of the elite summer colony that blossomed in Marion during the late 19th and early 20th centuries. Located at the northern end of Water Street, the Bay View House, established in 1864, was a harbinger of Marion's glory years as a premiere east coast seasonal destination. The nucleus of Bay View House was the c. 1794 farm house of Timothy Hiller. Joseph Snow Luce, inherited through his wife, the Hiller's old house, transforming it into a first class hostelry. The introduction of the Fairhaven Branch of the Cape Cod Railroad during the mid-1850s provided vacationers with easy access to the town. After Joseph Luce's death in 1882, the Bay View House became the Sippican Hotel. Initially, this hotel was, by all accounts a "shabby and depressing hostelry", described by Henry James in the Bostonians as a hotel "that suggested dreadfully an early bed time." By the late 1880s, a new owner, Charles Ripley was able to turn the Sippican Hotel into a highly desirable place to spend the summer, attracting a cosmopolitan clientele from Boston, New York and Chicago. Among the Sippican Hotel's attractions were tennis courts, a sail boat pier and a Casino which stood across the street from the hotel, overlooking Sippican Harbor, its boxy, hip roofed form with two tiers of porches on three sides was for many years a major landmark on the western shores of the harbor. Hiller's livery stables provided Sippican Hotel guests with horse drawn transportation between the hotel and railroad. For many years the center for Marion social activities, the Sippican Hotel was in decline by the 1920s and later demolished.

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

MRN.L
(9)

INVENTORY FORM CONTINUATION SHEET

Area(s) L Form No
(MHC #'s L154-L173)

Town: Marion

Property Address Water Street

Historical Narrative

Reportedly a number of the Sippican Hotel's guests sought more permanent seasonal lodging in Marion, building large residences in the up-to-date Queen Anne and Shingle styles. Many of these houses were built by the officers of Boston businesses and industry as well as other white collar professions. 46 Water Street (MHC# L169) bridges this area's two periods of significance: the period of the salt industry and maritime trade (1800-1860) and its years as an upscale summer colony (1860-1920). 46 Water Street is the northernmost of two houses labeled "E. Holmes" depicted on the 1855 Marion Map. The Holmes Wharf and "Boat Shop" were located opposite the intersection of Holmes and Front streets, now part of 35 Water Street's (MHC# L168) property. In 1870, Ebenezer Holmes' property was partitioned to two daughters, one of whom was the wife of George Kelley. 307

The Kelley's sold this house to James De Kay in 1890 and two years later, the property was purchased by Henry R. Reed. It was during the brief period of DeKay ownership that the house became the summer retreat of President and Mrs. Grover Cleveland. The only President to return to the White House after a failed initial effort to win a second term, Cleveland was the 22nd (1885-1889) and 24th (1893-1889) President of the United States. Born in Caldwell, New Jersey, Cleveland, the son of a Presbyterian minister, pursued a law career in Buffalo, New York. Elected mayor of that city in 1882, he later built a national reputation as the enemy of political machines during a term as Governor of New York. Elected president in 1884, Cleveland, in the course of two terms became known for his conservative Democratic policies.

Although Cleveland won the electoral vote in the presidential election of 1888, he did not have enough electoral college votes, losing the presidency to Republican Benjamin Harrison. During his second term, Cleveland generated controversy by his use of U. S. Army troops to break -up the Pullman train strike in Illinois on the grounds that the U. S. Postal Service was unable to deliver the mail. His foreign policy success was limited to the successful invocation of the Monroe Doctrine to settle a volatile border dispute between Venezuela and British Guiana.

In 1886, President Cleveland married the twenty-one-year old Frances Folsom in a White House wedding. Their honeymoon provided the Clevelands with their introduction to the natural beauty of the southeastern Massachusetts coast via a cruise around Buzzards Bay. In 1887, the Clevelands vacationed with Arctic explorer Adolphus Hadley who had rented the residence of Captain Emerson Hadley, once located at the northwest corner of Front Street and Route 6. The presence of hordes of reporters intent on covering the Jacqueline Kennedy of the late 19th century did not dissuade the Clevelands from returning to Marion the next summer. During their first Marion summer, the Cleveland's were offered the privacy afforded by George Delano's beach on his secluded Little Neck estate called the Hermitage (MHC# 38). H. Edmund Tripp credits *Century Magazine* Editor Richard Watson Gilder with alerting the President to Marion's charms. Mrs. Cleveland was a frequent guest at the literary and artistic salons offered by the Gilders at their Old Stone Studio (MHC# 62). The Clevelands were also entertained at Marion House, a former hotel at Great Hill (MHC Area G) owned by the Nickerson family. The President and First Lady were so enamored of the town that they named their daughter Marion.

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

MR.N.L
⑩

INVENTORY FORM CONTINUATION SHEET

Town: Marion
Property Address Water Street

Area(s) L Form No
(MHC #'s L154-L173)

Historical Narrative

In 1888, the Clevelands first Marion summer rental was the H. H. Richardson-designed **Reverend Percy Browne House** at 192 Front Street (MHC# N211). During the summer of 1889 the Clevelands rented the 1790 Hellier House at 182 Front Street (MHC# N209). Located almost directly on the street, this house did not afford much privacy but by that time Cleveland was out of office and the attention of the press had turned elsewhere. Mrs. Cleveland was able to visit with friends unattended in the streets of the village while her husband fished in Sippican Harbor.

46 Water Street (MHC# ⁹L169) represents the final chapter of the story of the Cleveland connection with Marion. Of all their vacation residences, the Water Street property was by all accounts their favorite. At number 46, the Clevelands enjoyed the best of both worlds, enjoying the social life of nearby Wharf Village and the Sippican Hotel, while their privacy was insured by the house's extensive grounds; land that extended from Water to Front streets. Vintage photographs show the Clevelands and guests enjoying their ample verandah as if it were an out door parlor.

The Clevelands had hoped to purchase 46 Water Street but the high purchase price prevented it from becoming the summer White House of the President's second term. Henceforth, the first couple summered in Bourne at their home, *Grey Gables* (no longer extant). At the time of the Cleveland's occupancy, 46 Water Street was mid-way through a transformation that greatly enlarged the old Holmse House. The distinctive gambrel form of the main block was extant but the rubble stone elements, porch modifications and the south wall's bowed tower would be added later in the 1890s by Henry R. Reed. A successful agent for the Revere Sugar Refinery through the Boston firm of Nash, Spaulding and Company (23 Broad Street), Reed was able to afford a large Queen Anne winter residence at 10 Roanoke Street on Sumner Hill, an elite Jamaica Plain enclave as well as the funding of 46 Water Street's extensive interior decoration.

So highly regarded were Reed's enhanced Shingle Style treatments of 46 Water Street, that a photograph of the house appears on the first page of the Marion chapter in E. G. Perry's A Trip Around Buzzards Bay Shores (c. early 1900s). Members of the Reed family lived here until the mid 1940s.

Also prominently featured in Perry's Buzzard's Bay tourist guide book was the Water Street area residence of George P. Hamlin (One Water Street, MHC# L162). Together with his older brother Edward Hamlin, who owned 23 Water Street (MHC# L167) George P. Hamlin owned Boston's Metropolitan Coal Company. The Hamlin brothers were the sons of Edward Sumner Hamlin (1830-1888) and the grandsons of Harriet Fletcher and Nathan Sumner Hamlin of Westford, MA. The Hamlin family "were among the prominent Cape Cod early settlers, James Hamlin came to Cape Cod in 1650 settling in Barnstable." Abraham Lincoln's Vice President, Hannibal Hamlin of Bangor, Maine was related to Marion's Hamlin family. The Hamlin brothers inherited their father's prosperous coal company upon his death in 1888. Educated at Westford Academy, their father, Edward S. Hamlin, came to Boston at the age of 20, entering the offices of Benson & Pray coal merchants as a clerk. He subsequently entered into partnership with Royal Bosworth as "wholesale and retail coal merchants", a partnership that continued until Mr. Bosworth's retirement in 1881. After Edward Sr.'s death in 1888, his sons inherited the Metropolitan Coal Company, whose general offices were located at 30 Congress Street, Boston. The company also had a branch office at Liverpool Wharf, off of Congress Street, Boston.

MRN.L
①

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

INVENTORY FORM CONTINUATION SHEET

Area(s) L Form No
(MHC #'s L154-L173)

Town: Marion

Property Address Water Street

Historical Narrative

Evidently, George P. Hamlin built One Water Street during the early 1890s. He was treasurer of the Metropolitan Coal Company. During the early 1900s his Boston address is variously listed as the Back Bay's Hotel Somerset and 185 Bay State Road. The possibility remains that he hired William Gibbons Preston, the architect of his brother's summer home at 23 Water Street to design One Water Street.

William Gibbons Preston was active as a Boston architect between the Civil War and the early 1900s. The son of Boston builder-designer Jonathan Preston, William G. Preston was among the first generation of Boston architects to receive a formal architectural education in the salons of the Ecole des Beaux Arts in Paris. During the early 1860s, he designed the Museum of Natural History on Berkeley Street and the first Massachusetts Institute of Technology building (demolished). Other high profile Boston commissions included the A. F. Conant House at 17 Arlington Street (1864) and the Hotel Venome (early 1870s- nucleus).

During the 1880s and 1890s, Preston worked as far afield as Savannah Georgia where many of his masonry commercial buildings survive along the waterfront way known as the Cotton Walk. During the course of Preston's long career, Bainbridge Bunting notes that he "exchanged the predictable regularities of the French Academic manner for the vagaries of the Queen Anne style." Indeed a fine example of his Queen Anne design is evident at Marion's 1891 Music Hall (corner of Front and Cottage streets, MHC# N23). Residences such as One Water Street and 23 Water Street provide compelling evidence of his proficiency in the Shingle Style.

23 Water Street (MHC# L167) was built in 1892 with later additions built during the early 1900s. Boston Public Library records firmly identify Edward Hamlin's Marion house as a William G. Preston design. Edward Hamlin was the president of the Metropolitan Coal Company. His occupation in the 1903 Boston Directory is modestly listed as "coal dealer". In Boston, he lived next door to his brother George at 187 Bay State Road. Their Marion houses remained in the family until at least the late 1920s.

Other examples of William G. Preston's Marion work on Water Street include the J. W. Austin House at 75 Water Street (MHC# L171) and the R. S. Dow House at 5 Water Street (MHC# L165). The former was built in 1885 for Judge J. Whitney Austin of Bigelow Hill, Brighton, MA, while the latter was built in 1894 for attorney Richard S. Dow. J. Whitney Austin of 73 Water Street was a partner in the Boston firm of Austin and Graves, "manufacturers of Austin's Dog Bread and all kinds of Crackers and Ship Bread." This company was located at 116 Commercial Street, Boston. After Austin's death on October 4, 1902, the house was inherited by his widow. By 1916, this house was owned by Edith and Herbert Austin. The latter died on March 22, 1925. Both the Austin and Dow houses suffered considerable damage during the hurricane of 1938. A *Wareham Courier* article dated 9/27/1938 noted that "the beautiful estates of Miss Edith Austin and of Richard S. Dow suffered unestimated damage when verandahs, boat houses and garages were demolished and the first floors of the main houses were wrecked."

Richard S. Dow owned 5 Water Street (MHC# 165) until at least the late 1920s. In Boston, his law office was located at 27 State Street. During the early 20th century he resided in the Back Bay at 295 Commonwealth Avenue.

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

MRN.L
(12)

INVENTORY FORM CONTINUATION SHEET

Town: Marion Area:
Property Address Water Street

Area(s) L Form No
(MHC #'s L154-L173)

Historical Narrative

304
The Water Street area's roster of prominent late 19th century summer residents included the Reverend John Brooks, brother of Trinity Church's Phillips Brooks. The extensively altered **Brooks House** at the north west corner of Allen and Water Streets was built in 1885 (MHC# L154). John and Phillips Brooks were the sons of a Boston hardware merchant. On their father's side they were related to Rev. John Cotton and on their mother's to the Phillips family, founders of the two famous Phillips Academies. Phillips' and John's two other brothers also became Episcopal ministers. Marion summer resident Reverend John Brooks became the rector of Christ Episcopal Church in Springfield, MA.. Phillips Brooks, a frequent Marion summer visitor, authored the Christmas hymn *O Little Town of Bethlehem*. He was a graduate of Boston Latin School, Harvard College and the Protestant Theological Seminary in Alexandria, VA. Ordained in 1859, he was the rector of two churches in Philadelphia before he became the rector of Trinity Episcopal Church in 1869.

L172
During his pastorate, he provided inspirational leadership following the destruction of old Trinity Church on Washington Street wrought by the Great Fire of 1872 and worked closely with the great architect Henry Hobson Richardson during the construction of the new Trinity Church at Copley Square (1872-1877). George U. Crocker lived in *The Green House* at 72 Water Street (MHC# L-171). Built around 1890, Crocker, an attorney and treasurer of the City of Boston, resided here until c. 1920. 74

Building materials magnate David W. Luis may have utilized some of his company's products in the construction of *Point Rock Cottage* at 4 Lewis Street (MHC# L158). Extant by 1903, Lewis' house overlooks Silver Shell Beach and Point Rock, a few yards south of the shore line. His company sold "Akron Sewer Pipe and Land Tile, Fire Brick, Chimney Tops, Chimney Flue Linings and F. O. Norton's Rosindale and Portland Cements." Lewis' general offices were located at 192 Devonshire Street, Boston while the company's "Lime and Hair Yard" is listed at Cambridge and Portland streets at the Boston and Albany Railroad crossing, Cambridgeport." Lewis resided here until the early 1910s. Lewis Street, together with Allen Street to the north were set out between Water and Front Street's in 1896.

Evidently, local businessman Benjamin E. Waters was responsible for the development of the residential enclave known as Pie Alley. The 1903 Marion Map depicts four houses bordering this narrow private way, three of which were owned by Waters. The main Waters house seems to have been located next door to the west of the Lewis House at 4 Lewis Street. Situated in the middle of a large lot fronting on to Silver Shell Beach, a modern residence occupies this lot. Waters is listed in the Marion section of the early 1900s Wareham Directories as "Manager, Auto Tel. Co." Pie Alley may represent a Waters family compound or simply rental income properties.

The construction of the **Tennis Club** at 20 Holmes Street (MHC# L157) in 1908, provides evidence of an evolved sense of community, the area having been almost completely developed by the early 1900s. Their houses completed, the residents of the area banded together to organize a club that would become an important focus for the social life of the community.

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

MRN.L

(13)

INVENTORY FORM CONTINUATION SHEET

Town: Marion
Property Address Water Street

Area(s) L Form No
(MHC #'s L154-L173)

Historical Narrative

The Tennis Club was designed by Charles Allerton Coolidge, resident of Point Road, Great Neck (see MHC#'s 55 & 56) and a partner in the important Boston architectural firm of Shepley, Rutan and Coolidge. His firm inherited the practice of Henry Hobson Richardson after the great architect's death in 1886. During the early 1900s, Coolidge was the principal architect in the design of the Harvard Medical School on Longwood Avenue, Boston and later in his career became a specialist in the design of hospitals both in this country and China.

After the First World War, several large estate houses in Marion were either torn down or reduced in size (i.e. The Moorings (MHC#47 &48) and Great Hill (MHC Area G). The proper upkeep of these great houses necessitated small armies of servants, a situation that was no longer economically feasible or even desirable.

In the Water Street area, a large Medieval Revival / Shingle Style house was divided into the two houses numbered 4 and 8 Water Street (MHC# 163 & 165) at some point after 1920. These houses originally formed one rambling residence built for Frederick B. Cutler, partner in the firm of Stetson, Cutler & Company located at 70 Kilby Street, Boston. This business' products are described in early 1900s Boston Directories as "lumber, lime, etc." The Cutler family spent most of the year at 26 Edge Hill Road, Brookline, owning their Marion property until at least the late 1920s.

Here and there, a few historic properties have disappeared from Water Street. The dismantling of the enormous Sippican Hotel might be deemed inevitable given that its affluent, aging regulars were not replaced by a younger crowd after the 1920s. Perhaps a loss that might have been averted was the post 1955 demolition of the Shingle Style Water Street residence of Mr. and Mrs. Richard Harding Davis. At the turn-of-the-century, Davis was one of America's leading war correspondents. According to Tripp, "he covered wars in the Balkans, wrote a great many short stories and novels, and turned out many plays which succeeded on Broadway. "

On May 4, 1899, Davis married Cecil Clark, a talented painter in St. Gabriel's Episcopal Church, (MHC# N21) Marion. A student of John Singer Sargent's, Cecil Clark Davis' father, John M. Clark, was president of the Illinois Telephone Company. The Clark -Davis residence was located just to the south of 72 Water Street. It was Clark's Water Street residence that the Davises returned to after their turn-of-the-century sojourn in South Africa where Davis covered the Boer War while Cecil stayed with the Rudyard Kiplings in Capetown. After the Davises' divorce in 1909, Cecil Clark Davis returned to live in Marion, gaining international reknown as a judge of dog shows and painting portraits of Arctic explorer Roald Amundsen, Charles Lindbergh and others. She died in 1955 leaving a number of her paintings to the Sippican Historical Society.

MRN-L

<u>MHC #</u>	<u>#</u>	<u>Street</u>	<u>Date</u>	<u>Historic Name</u>	<u>Building Type</u>	<u>Style</u>	<u>Materials</u>	<u>Arch/Blidr</u>
		Water Street	Area L					
	304	1 Allen Street	1890s	Rev. John Brooks Ho.	Res.	Alt. Shngle St.	Wd Shngles	W.G. Preston
	305	6 Allen Street	1890s	Augustus Nickerson Ho.	Res.	Shingle Style	Wd Shngles	Undetermined
	306	3 Allen Street	1890s	E.P.Davis House	Res.	Alt. Shingle	Wd Shngles	Undetermined
L	157	20 Holmes Street	1909	TheTennisClub	Res.	Mission/Crfts	Stcco/Cncrt	C. A. Coolidge
L	158	4 Lewis Street	1890s	"Point Rock Cottage"	Res.		Wd Shngles	Undetermined
L	159	2 Pie Alley	1890s	B.A.Waters House	Res.	Q.A./Shingle	Wd Shngles	Undetermined
L	160	8 Pie Alley	1890s	B.A.Waters House	Res.	Shingle Style	Wd Shngles	Undetermined
L	161	9 Pie Alley	1890s	B.A.Waters House	Res.	Q.A./Shingle	Wd Shngles	Undetermined
L	162	1 Water Street	1890s	George Hamlin Ho.	Res.	Shingle Style	Wd Shngles	Undetermined
L	163	4 Water Street	1890s	F.B. Cutler Ho.	Res.	Shngl/Crftsmn	Wd Shngles	Undetermined
L	164	8 Water Street	1890s	F.B. Cutler House	Res.	Shngl/Crftsmn	Wd Shngles	Undetermined
L	165	5 Water Street	1890s	R.S. Dow House	Res.	Shingle Style	Wd Shngles	Undetermined
L	166	14 Water Street	1900-1915	Williams-Cutler Ho.	Res.	Colonial Rev.	Clapbrds	Undetermined
L	167	23 Water Street	1894 & 1907	Edward Hamlin Ho.	Res.	Shingle Style	Wd Shngles	W.G. Preston
	307	35 Water Street	1900-20	Undetermined	Res.	Q.A./ Col. Rv.	Wd Shngles	Undetermined
	9	46 Water Street	mid-lte 19th	Holmes-De Kay-Reed Ho	Res.	Shingle	Wd Shngles	James Kelley
L	169	60 Water Street	1800-20	Capt. Henry Allen Ho.	Res.	Federal	Wd Shngles	Undetermined
L	170	64 Water Street	Mid 20th	Undetermined	Res.	Mod.Cape	Wd Shngles	Undetermined
L	171	75 Water Street	1885	J. Whitney Austin Ho.	Res.	Queen Anne	Wd Shngles	W.G. Preston
L	172	74 WaterStreet	1879-00	G.U.Crocker House	Res.	Shingle / Q.A	Wd Shngles	Undetermined
L	173	80 WaterStreet	1823	Samuel Waters Ho	Res.	Grk Rev/ Q.A.	Clpbrds/Shg	Undetermined

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

Community: Marion

Property Address: Water Street 1-3 Allen St.; 20 Holmes St.; 1-23 Water St.
35 Water St.; 46-80 Water Street

Area(s) **L** Form No. L154-156; L157; L162-L173

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: **X**

Criteria: **A** **B** **C** **D**

Criteria Considerations: **A** **B** **C** **D** **E** **F** **G**

Statement of Significance

by Edward Gordon

The criteria that are checked in the above sections must be justified here.

Water Street- Considered eligible as an area of architecturally significant Shingle Style residences designed by Boston architects William Gibbons Preston, James Kelley and others. Additionally several fine examples of the Queen Anne and Colonial Revival styles are located within the boundaries of this area. Situated on the western shores of Sippican Harbor, this linear area extends along Water Street, from Vine to Lewis streets. The only non residential building in the area is the Mission-Classical Revival Charles Allerton Coolidge-designed **Tennis Club** (1909) at **20 Holmes Street** (MHC#). Numbered among the prominent summer residents of Water Street during the late 19th century were President and Mrs. Grover Cleveland (**46 Water Street**, MHC#), The Reverends John and Phillips Brooks (Allen, corner of Water Streets (MHC#) and Edward and George P. Hamlin, President and Treasurer, respectively, of Boston's Metropolitan Coal Company (**23 and 1 Water Street**, MHC#s and). Additionally, the c. early 1800s residence at **60 Water Street** (MHC#) was originally owned by Captain Henry Allen who owned salt works located west of Main Street.



MRN. 9
46 Water St.



MRN. 161
9 Pic Alley

INVENTORY FORM CONTINUATION SHEET

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

Town

MARION

Property Address

WATER STREET

Area(s)

Form No.

	L
--	---

MRN.L



#159 - 2 AIR ALLEY
←



#162 - 1 WATER ST
←

INVENTORY FORM CONTINUATION SHEET

Town

MARION

Property Address

WATER STREET

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

Area(s)

Form No.

	L
--	---



MRN.172
74 Water Street



MRN.157
20 Holmes St

MRN.L

INVENTORY FORM CONTINUATION SHEET

Town

Property Address

MARION

WATER STREET

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

Area(s)	Form No.
	L



MRN.306
3 Allen Street



MRN.304
1 Allen Street



MRN.305
6 Allen Street



MRN.164
8 Water Street

INVENTORY FORM CONTINUATION SHEET

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

Town

MAKON

Property Address

WATER STREET

MRN.L

Area(s)

Form No.

	L
--	---



MRN.165
5 Water Street



MRN.163
4 Water Street

#163- 4 WATER ST

MRN.L

INVENTORY FORM CONTINUATION SHEET

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

Town

MARION

Property Address

WATER STREET

Area(s)

Form No.

	L
--	---



MRN.171
75 Water Street



MRN.307
35 Water Street

MHC INVENTORY FORM CONTINUATION SHEET

MHC Inventory scanning project, 2008-2011

MACRIS No. MRN, L



MRN. 173
80 Water St.



MRN. 166
14 Water St.

MRN.L

INVENTORY FORM CONTINUATION SHEET

Town

Property Address

MARION

WATER STREET

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

Area(s)

Form No.

	L
--	---



167 - 23 WATER ST



23 WATER ST - #308
BOATHOUSE



Original yellow form: Eligibility file
Copies: Inventory form
Town file(w/corresp.)
Macris
NR director _____

Community: Marion

MHC OPINION: ELIGIBILITY FOR NATIONAL REGISTER

Date Received: June 9, 2016

Date Reviewed: 6.15.16

Type: X Individual

District (Attach map indicating boundaries)

Name: H. R. Reed Cottage

Inventory Form: MRN.9; MRN.L

Address: 46 Water Street

Requested by: Judith W. Rosbe, property owner

Action: X Honor ITC

Grant

R & C

Other:

Agency:

Staff in charge of Review: Betsy Friedberg

INDIVIDUAL PROPERTIES

DISTRICTS

X Eligible

X Eligible, also in district

Eligible only in district

Ineligible

More information needed

Eligible

Ineligible

More information needed

CRITERIA:

X A

B

X C

D

LEVEL:

Local

State

National

STATEMENT OF SIGNIFICANCE by Karen L. Davis

The ca. 1890 H. R. Reed Cottage is a fine and well preserved example of the Shingle Style, which was the architectural style of choice in newly fashionable seaside summer enclaves. The house stands in the Water Street Area (MRN.L), which, according to the 1998 area form, has “an outstanding collection of Shingle style houses from the 1880s to the early 1900s.” According to the area form, the H. R. Reed Cottage “is the most substantial of the area’s Shingle Style summer ‘cottages.’ ” In addition to the house, the property includes a contemporaneous Shingle Style carriage house (now a garage). The ensemble appears be the only example in the area.

Historic photographs indicate the exterior of the house and carriage house are remarkably intact. Character-defining features include the eponymous skin of shingles (in this case laid in ribbon pattern), gambrel rooflines, absence of corner boards or rounded corners, grouped windows with diamond and lozenge-patterned upper sash, rusticated stone work, and short, paired columns on the front porch. The interior is a Colonial Revival-style tour-de-force that includes a spectacular main staircase and richly detailed mantelpieces in the principal rooms.

Designed by architect James Kelley, the Reed Cottage was expanded from the ca. 1840s house of Ebenezer Holmes, who had a wharf and boat shop nearby. As such, the Reed Cottage is one of two houses in MRN.L that has a history predating the summer cottage period. For two years in the early 1890s, the house was the summer residence of President Grover Cleveland and his family. Ca.1892, Henry R. Reed, an agent for the Revere Sugar Refinery in Boston, purchased the house, which had already been enlarged. Evidently, Reed added the rubblestone elements, modified the porch, added a tower on the south elevation, and is responsible for the exquisite Colonial Revival-style interior. Reed family owned the house until the mid 1940s.

In the opinion of MHC staff, the Reed Cottage retains integrity, meets National Register Criteria A and C, and is individually eligible for listing on the National Register with a local level of significance. The property would also contribute to a potential Water Street National Register District. An updated survey of the area would be needed in order to consider changes that may have occurred since 1998.

Questions to be answered in the nomination

- What remains of the Holmes House? The owner suggests it is the current ell. What is the physical evidence?
- It appears that the house passed from Holmes to George Kelley in 1870, then from Kelley to James De Kay ca. 1890, then to Reed ca. 1892. It is not clear when the Holmes House was initially enlarged or by whom.
- Was George Kelley related to James Kelley? Might the Kelley's have remodeled the house before selling it to De Kay. Why did De Kay sell it after only two years?
- Which summers was Grover Cleveland in residence? Perhaps De Kay bought the house as an investment, renting it out rather than living there himself.
- What was the size and boundary of the lot when the Kelley's sold it? Trace the subdivisions of the land to its present 1.88 acres.