

FORM B – BUILDING

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

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

16-115

Marion

MRN.L

MRN.161

Town/City: Marion

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

Address: 9 Pie Alley

Historic Name: Benjamin E. Waters House

Uses: Present: Residential

Original: Residential

Date of Construction: 1890 – 1895

Source: Map & deed research, newspaper article

Style/Form: Colonial Revival / Shingle Style

Architect/Builder: Unknown

Exterior Material:

Foundation: Not visible

Wall/Trim: Wood shingle / Wood

Roof: Asphalt shingle

Outbuildings/Secondary Structures:

None

Major Alterations (*with dates*):

None

Condition: Good

Moved: no yes **Date:**

Acreage: 0.95

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

9 Pie Alley

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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.

9 Pie Alley occupies a large trapezoidal lot at the northeast corner of Lewis Street and Pie Alley, an unpaved lane joining Allen and Lewis Streets. The house is positioned at the northwest corner of the parcel and faces south. The generous yard is maintained in grass and is dotted with shrubs, mature trees, and small scattered boulders; two narrow, stone-bordered culverts cross the property and intersect in its lower third. The parcel is bounded along Pie Alley and Lewis Street with a low drystone wall. The house is sparsely surrounded with low foundation plantings.

This L-shaped, wood-frame, two-and-one-half story, five-by-four-bay house presents a symmetrical façade. It is side-gabled with a steep, gambrel-roofed second story containing a wide gabled dormer; the cross gable at the rear (north) elevation also has a gambrel roof. The roof of the main block slopes rearward in saltbox fashion and flares outward at the eaves to overhang the side elevations. Constructed in the early 1890s and retaining many if not all of its original character-defining features, it reflects a blend of the Colonial Revival and Shingle styles. A deep shed-roofed porch spans the façade (south elevation). The walls are clad in weathered wood shingles finished with contrasting wood trim and roof is surfaced with asphalt shingles. A narrow brick chimney rises from the north roof slope just below the roof ridge.

The gabled dormer centered at the roof has flared eaves and is pedimented with a recessed tympanum containing a tripartite attic window. The pediment base has scroll brackets and overhangs four single, double-hung windows. Single gabled dormers with flared eaves, architraves, and molded trim accents at the gable peaks flank the central dormer. Fenestration at the side elevations comprises tripartite windows at the second story and single windows at the attic level. The second story windows of the house generally contain diamond-pane upper sash and two-light lower sash with molded surrounds.

The full-width porch at the facade is supported by single and paired Tuscan posts with wood-shingled bases that rise from the shingled knee wall. The frieze board at the cornice continues around the side elevations, delineating the first and second stories. The porch is fully screened and has a slat work railing. A three-step wood stair centered at the facade accessed the original main entry, which is no longer used. Sometime after 1998 the main entry was moved to a glass-and-panel-door at the southwest corner of the house accessed from a four-step wood stair. The openings at the first story of the facade are single and paired, double-hung, two-over-two windows. The side elevations are fenestrated primarily with multi-light fixed sash and casement windows. A gravel parking area leading from Pie Alley is situated off the northwest corner of the house.

9 Pie Alley is an example of the transitional blend of Colonial Revival and Shingle Style architecture commonly seen during this period. Although this house is shingle-clad, the archetypal Shingle Style building is distinguished by asymmetry and the use of continuous, naturally weathered shingles on the roof and walls which run uninterrupted around corners and projections, creating an enclosed, unified shape and color with little or no applied ornamentation. Here, overall symmetry and articulated trim detail predominate. The Colonial Revival period in America (1880–1955) saw a resurgence of patriotism and a return to the architectural styles of the early days of the country. It combined the architectural elements of the Georgian, Federal and Greek Revival periods, and was characterized by symmetry and strongly contrasting trim details.

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

Continuation sheet 1

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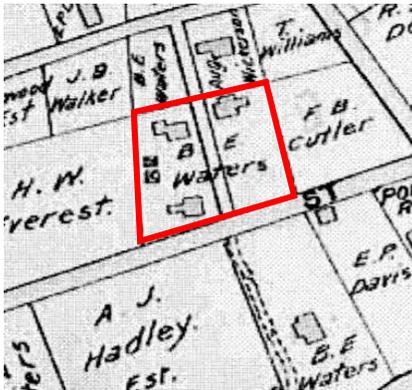
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section of Marion Village near the waterfront, which before 1860 was largely uninhabited. Prior to that time Marion, like other coastal towns, was dependent on fishing, coastal shipping and related businesses such as the production of salt from sea 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 gentele 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. Henry Hobson Richardson, the most celebrated American architect of the day, designed the first Shingle Style house in Marion. It was built in 1881 for the Reverend Percy Browne at 192 Front Street (1881, Rev. Percy Browne-Sidney Hosmer House, MRN. 211) just north of this waterfront neighborhood.



1903 map.

This house does not appear on the 1879 map but is shown on the 1903 map with B.E. Waters as owner of this and several other properties in the Pie Alley area. Benjamin E. Waters (1863-1962) was born in Ticehurst, Sussex, England, the son of Samuel (1831-1912) and Charity Baldock Waters. Samuel and Charity Waters emigrated to the United States and settled in Marion, where Samuel's occupation was listed in the 1870 federal census as medical peddler and in the 1880 census as cancer and humor doctor. The Waters owned a cottage built in 1823 at what is now 80 Water Street (MRN 173). Benjamin Waters began a long and successful career with the emerging telephone business by joining the Southern Massachusetts Telephone Company in 1878 at the age of 15. By 1900 the census listed him living in Marion and employed as the superintendent of the company. Waters was also involved in the early establishment of other utilities in the area and served as president of the local gas company and as manager of the Marion Electric Light company. He was elected as a town selectman in 1940 and was active in the real estate market, developing properties for use as summer rentals.

Benjamin E. Waters purchased the land from Lizzie W.R. Allen in 1890; the deed included a proviso that "no intoxicating beverages would be sold on the premises." Lizzie Allen was the daughter-in-law of Capt. Henry Allen, one of the major figures in Marion's salt industry. She and her husband John M. Allen were active in the real estate market and had subdivided and sold building lots comprising the former Blankenship farm, later owned by Capt. Henry Allen and then by John M. and Lizzie Allen. Benjamin E. Waters and built three houses along Pie Alley, which runs between Water and Allen Streets. All of the properties had convenient access to Silvershell Beach on Sippican Harbor. Several newspaper articles suggested that these cottages were built between 1890 and 1895. The *Boston Globe* reported in 1895 that the private secretary of President Grover Cleveland had rented one of these cottages.

In 1913 Waters sold his Pie Alley properties, which consisted of two lots with three houses and several outbuildings, to Boston lawyer Everett Watson Burdett (1854-1925) and his wife Maud Warner Burdett (1864-1963). Everett Burdett attended Dean Academy in Franklin and received his law degree from Boston University in 1877, the same year he published *The History of the Old South Meeting House in Boston* in an effort to further the campaign to save the historic building from demolition. Burdett married Maud Warner of Boston in 1885. The Federal censuses of 1900 and 1910 list their primary residence as Boston, where Burdett maintained a law practice that focused extensively in the areas of electricity distribution and telecommunications. He served as general counsel for the Massachusetts Electric Lighting Association and also lectured on medical jurisprudence at the Boston University School of Medicine. The 1920 Federal census reports the couple's residence as Milton. It can be assumed that these houses served as summer and rental residences. In 1946 they were sold by Maud Burdett to Arthur and Mabel Brunelle of New Bedford.

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Dr. Arthur Lord Brunelle (1889-1960) was the son Olivier and Cordelia Brunelle, emigrees from Quebec, Canada. He attended Tufts University Medical school and served in the U.S. Army Medical Corps during WWI. Brunelle practiced medicine in New Bedford. It may be assumed that like previous owners of these properties, Brunelle continued to use them as rental properties. In 1954 he sold this property to Holmes M. and Margery C. Dyer. In 1956 Brunelle sold the second parcel, 2 Pie Alley (1890-1895, Benjamin E. Waters - Peter Knowlton House, MRN 159), to Peter and Lisabeth Knowlton. The third property, 8 Pie Alley (1890-1895, Benjamin E. Waters House, MRN.160), was acquired by Ronald E. Herington in 1976 following the death of Maybelle Brunelle in 1975.

Holmes M. Dyer (1913-1997) was a sales executive for the Acushnet Company of New Bedford. He was a graduate of Washington and Lee University and served in the United States Coast Guard during WWII, stationed in the Aleutian Islands. He married Margery Truxton in 1946. The couple owned this house until 1980 when it was sold to its current owners, Jonathan F. and Stephanie W. Warburg of Boston. A retired architect, Warburg is a graduate of Harvard College and Harvard Graduate School of Design.

Deed Research

Date	Book-Page	Grantor	Grantee
08-03-2012	41837-52	Jonathan F. & Stephanie W. Warburg	Pie Alley Realty Trust
11-04-1980	4910-248	Homes M. & Margery C. Dyer	Jonathan F. & Stephanie Warburg
02-11-1954	2488-64	Arthur L. Brunelle	Holmes M. & Margery C. Dyer
01-17-1946	1899-395	Fred B. Cutler & Maud Burnett	Arthur L. Brunelle
06-02-1913	1152-269	Benjamin E. Waters	Everett W. Burnett
12-01-1890	612-80	Lizzie W.R. Allen	Benjamin E. Waters

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 Rosbe, Judith. *Marion*. Charleston, SC: Arcadia Publishing, 2000.
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 Scully, Vincent J., Jr. *The Shingle Style and the Stick Style*, revised edition. New Haven: Yale University Press, 1971.
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 Wright, Mark. "H. H. Richardson's House for Rev. Browne, Rediscovered." *J. Soc. of Arch. Historians* 68, no. 1 (2009): 74-99.

The Boston Globe, Boston, MA, May 23, 1895.
 "Another cottage added to his collection," *The Boston Post*, Boston, MA, June 14, 1896.
The Boston Globe, Boston, MA, April 20, 1896.
 "Fair Frances: Marion Charmed by Her Presence," *The Boston Globe*, Boston, MA, July 28, 1888.
 "Marion Gas Company," *The Boston Globe*, Boston, MA, April 28, 1902.
 "Marion Votes to Build Light Plant," *The Boston Globe*, Boston, MA, June 5, 1935.
 "Marion Town Officers Elected," *The Boston Globe*, Boston, MA, March 8, 1939.
 "New Telephone Pioneer Recalls Bell, Edison," *The Boston Globe*, Boston, MA September 19, 1961.
 Dyer Wedding Announcement, *The Daily Record*, Long Branch, NJ, August 3, 1946.

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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.