

FORM B – BUILDING

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

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

16-143

Marion

MRN.L

MRN.173

Town/City: Marion

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

Address: 80 Water Street

Historic Name: Cornelius Barrows House

Uses: Present: Residential

Original: Residential

Date of Construction: 1835–1850

Source: Visual analysis

Style/Form: Greek Revival, altered

Architect/Builder: William Gibbons Preston (1882 alterations)

Exterior Material:

Foundation: Stone and concrete

Wall/Trim: Wood shingle / Wood

Roof: Asphalt shingle

Outbuildings/Secondary Structures:

None

Major Alterations (*with dates*):

Porch addition and bay extensions (late 19th century)
West addition (after 2012)

Condition: Excellent

Moved: no yes **Date:** 1866

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*): January 2022

INVENTORY FORM B CONTINUATION SHEET

MARION

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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.

80 Water Street occupies a polygonal property on the west side of Water Street at the corner of Water and Vine Streets. The house faces east across Water Street towards Sippican Harbor and is positioned in the northern half of the parcel. It is surrounded by lawn dotted with shrubs and mature trees. The property is bordered along Water and Vine Streets by a wooden picket fence. A wide paved driveway enters the property from Vine Street along the western property boundary and terminates at the three-car garage.

The building comprises a one-and-one-half-story, five-bay-by-four-bay, front-gabled, wood-frame main block with two dependencies. The dependencies include a large, two-story, side-gabled three-car garage linked to the main block by a two-part connector. Constructed in the early 19th century in the Greek Revival style, the main block retains several of its original character-defining features in addition to distinctive late 19th-century modifications attributed to architect William Gibbons Preston. The house rests on a concrete foundation although a segment of rubble stone foundation is visible under the porch at the east elevation. The walls are clad in wood shingles. The roof is surfaced with asphalt shingles. A corbelled brick chimney rises from the midpoint of the roof ridge at the main block.

The main block of the house was originally a three-bay-by-three-bay, Greek Revival house with a side hall entry. Alterations attributed to architect William Gibbons Preston in the late 19th century included the addition of a sweeping, hip-roofed veranda spanning the front and side elevations. In a nod to the Shingle Style, the porch roof sweeps gently upward at the eaves and curves to embrace the cornice at the façade. An historic image included below (Figure 1) shows the house and porch in the foreground with the Bay View House/Hotel Sippican in the background. A later historic image, also included below (Figure 2), shows the addition of the dormer on the south roof slope and expansion at the side elevations to accommodate additional outside bays. A two-story, gabled addition with a one-story cross-gabled wing is seen at the west elevation of the main block in this photograph. It is not known if William Gibbons Preston designed both phases of these modifications. The large west addition was removed at some point and replaced by a small ell described in the 1998 MHC Area Form L. The current west addition dates to the early 21st century.

Trim elements at the main block include channeled corner boards and a box cornice with a frieze board. The windows at all elevations are double-hung, eight-over-one with flat surrounds. A gabled dormer on the south roof slope contains mullied windows. There are two dormers on the north roof slope: a shed dormer with mullied windows and an abutting hipped dormer, also containing mullied windows. An open porch with a gently curved hip roof and flared eaves spans the façade; it is supported by pairs and quartets of rectangular posts with decorative cross bracing. The glass-and-panel door at the southernmost bay at the façade has full-height sidelights and a flat surround. The door fronts two wooden porch steps and a walkway of slate pavers leading to Water Street.

The two-part connector extends from the northwest corner of the main block and is set back from its south elevation. It comprises a two-story component with a clipped hip roof attached to the main block and a one-story, shed-roofed hyphen connected to the garage. A triangular porch deck with a slat work railing occupies the junction of the main block and connector and accommodates a glazed sliding door at the two-story component and a glass-and-panel wood door at the hyphen. A four-step porch stair leads to a paved walkway off the driveway. The two-story, side-gabled garage has two gabled dormers on the south roof slope and three garage openings facing south. The paneled wood garage doors have lights in the upper panels.

Greek Revival was the predominant style of American architecture from about 1830 to 1850, but the form continued to be used well into the second half of the 19th century. Inspired by the architecture of ancient Greek temples and associated with democratic ideals, it was widely disseminated through the house plan books of Massachusetts architect Asher Benjamin. The

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identifying Greek Revival features of the main block of this house include the front-gabled orientation, box cornice, frieze boards, and door surround with full-height sidelights. The extant late 19th century alterations, including the dormers and the remaining portion of the veranda with its curved hipped roof and flared eaves, suggest the influence of the Shingle and Queen Anne styles.

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.

The 1998 MHC Area Form MRN.L suggests that his house was built in 1823 for Samuel Waters and moved from its original location next to 113 Front Street (1813, The Old Parsonage, MRN.173) to this site in 1866. It seems clear that the house was moved to the site but could not have been built in 1823 for Samuel Waters, who was born in 1831. Originally a modest dwelling built in the Greek Revival style, which didn't appear in this part of Massachusetts until the 1830s, it was probably constructed no earlier than 1835 and may have been owned by Waters at some point at its original location. No deed records could be found for the purchase of land on Front Street by Samuel Waters. Samuel Waters (1831-1912) emigrated to the United States from Ticehurst, Sussex, England with his wife Charity Baldock Waters and children. The family 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 couple's son, Benjamin E. Waters, was a pioneer in the telephone business and was later involved in the early establishment of other utilities in the area. He served as president of the local gas company and as manager of the Marion Electric Light company. Benjamin Waters was elected a town selectman in 1940 and was active in the real estate market, developing properties for use as summer rentals in the Water Street area.

The first recorded conveyance found for this property registered its sale in 1866 from James and Joseph S. Luce to Cornelius Barrows. That deed did not specifically mention a building or buildings on the property and the sale price was \$180. Joseph Snow Luce (1823-1882) and his brother James were sons of Rowland (1756-1835) and Polly Hiller Luce. The 1880 federal census reports the occupation of Joseph Luce as hotel keeper and his brother James as carpenter. Joseph Luce was the first proprietor of the Bay View (later Sippican) Hotel (no longer extant) which was adjacent to this property. The original building in the hotel complex was a farmhouse built by Luce's grandfather Timothy Hiller in 1774.

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The house is shown on the 1879 map with C. Barrows Hrs. (heirs) noted as owners. Given the modest sale price for the property and the fact that no buildings were mentioned in the deed, it is likely that Cornelius Barrows moved the house to this site sometime between 1866 and 1879. Boston architect William Gibbons Preston provided the designs for alterations to the house in 1882; Preston's plans for these changes are held by the Art Department of the Boston Public Library. Preston was a prolific Boston-based architect who designed a variety of building types from institutional structures to country houses. Preston summered in Marion and is credited with more than 20 projects in the town, although not all of these buildings have been officially attributed to him. They include 164 Front Street (1891, Marion Music Hall, MRN.23), 2 Spring Street (1875, Marion Town House, MRN.59), and four houses on Water Street. Preston briefly owned (1885-1888) and made improvements to the Bay View/Sippican Hotel, which was adjacent to this house until its demolition. The hotel is shown on the 1879 map at left north of the C. Barrows property.

1879 map

Cornelius Barrows (1816-1870) was married in 1853 to Almira E. Parmenter (1827-1893). The couple had two children, Cornelius Barrows (1860-1937) and Almira P. Barrows (1855-1916). In 1898 Cornelius Barrows conveyed his half interest in the property to his sister, Almira P. Barrows, who had married James D'Wolf Lovett (1844-1935) in 1884. James Lovett of Boston was the scion of a prominent New England merchant family and was a descendant of William Bradford, leader of the Pilgrim separatists and governor of Plymouth colony. He was the son of Charles W. and Josephine D'Wolf Lovett of Beacon Hill. Almira and James Lovett were married at Trinity Church in Copley Square in Boston, where the ceremony was performed by the Reverend John Cotton Brooks. Brooks was the rector of Christ Church in Springfield and later became a summer resident in Marion with a house at 1 Allen Street (1885, John Cotton Brooks House, MRN.124). John Brooks was assisted in the ceremony by his brother the Reverend Phillips Brooks, the rector of Trinity who became the Episcopal bishop of Massachusetts. John Brooks was married to Harriett Hall Lovett, sister of James Lovett. James Lovett attended Boston Public Latin School and was an avid sportsman, organizing and playing on early football and baseball teams. He died in 1935 and his obituary the *Boston Globe* noted that he had played in the first recorded football game in America. The house and land were conveyed to the couple's daughter Alice Bradford Lovett (1886-1976) in 1909. She owned it until 1942 when it was purchased by Ernest Leslie and Audrey S. Goodwin.

Ernest Leslie Goodwin (1899-1994) and his wife Audrey owned the Cape Cod Ship Building Company in Wareham, a leading maker of sailboats and a pioneer in fiberglass sailboat construction. During World War II the firm provided 40-foot tugboats used in the war effort. The Goodwins were avid sailors and Ernest Goodwin served as commodore of the Beverly Yacht Club in Marion. The property remains in the Goodwin family.

Deed Research

Date	Book-Page	Grantor	Grantee
12-07-2007	35530-149	Daniel G. Goodwin	Daniel G. & Heather L.S. Goodwin
06-18-1999	17835-4	Robin Rock Nominee Trust	Daniel G. Goodwin
06-07-1995	14234-275	Audrey S. Goodwin	Robin Rock Nominee Trust
12-18-1942	1838-420	Alice Bradford Lovett	Ernest Leslie & Audrey S. Goodwin
03-01-1909	1014-444	Almira Lovett	Alice Bradford Lovett
03-30-1898	761-102	Cornelius Barrows (junior)	Almira Lovett
12-5-1866	346-124	James & Joseph S. Luce	Cornelius Barrows (senior)

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.
Map of the Town of Marion, Plymouth County, Massachusetts, 1855 H.F. Walling
 McMaster, Virginia Savage. *A Field Guide to American Houses*, New York: Alfred A. Knopf, 2019.
 Olive Hill Sommers, *Three Centuries of Marion Houses*. Marion, 1972.

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South elevation.



Figure 1. Early image showing veranda. Image courtesy of Sippican Historical Society.



Figure 2. Image showing expanded original main block and west addition. Date unknown. Image courtesy of Sippican Historical Society.

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

Criteria: A B C D

Criteria Considerations: A B C D E F G

Statement of Significance by Lynn Smiledge

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

This house is recommended as a contributing element in a potential National Register Historic District for the Water Street Area of Marion Village. The Water Street Area (MRN.L) is recommended as eligible for listing as a National Register District at the local level under Criterion A for Social History and Criterion C for Architecture. The area constitutes a grid along Water Street running north-south between Vine and Lewis Streets and including the eastern portions of the adjoining east-west streets (Allen, Holmes and Lewis), and a short alley (Pie Alley) running north-south between Holmes and Lewis. The potential district's boundaries are those defined in the 1998 survey for the Water Street Area (MRN.L), to which four properties on Water and Lewis Streets have been added.

Under Criterion A, the area is recommended as eligible at the local level for its association with the economic revitalization of the town. Marion saw dramatic growth in tourism in the late 19th century facilitated by the advent of rail service and the rise of new cultural and educational institutions that enriched the community. Affluent urban dwellers from cities like Boston and New York were able to travel in comfort to seaside destinations like Marion, and the town began to attract many notable political, literary, and art world figures who built large summer residences along the Sippican Harbor waterfront. The construction and maintenance of these grand properties sparked demand for a variety of skilled trades and service industries along with the need for housing for this new class of workers and prompted the rapid growth of adjacent neighborhoods to accommodate these workers and their families.

Numbered among the prominent summer residents of the Water Street Area during the late 19th and early 20th centuries, when Marion was a highly desirable and nationally-known summer destination, were President and Mrs. Grover Cleveland (46 Water Street, MRN.9); the Reverend John Brooks and his brother and frequent visitor, Reverend Phillips Brooks (1 Allen Street, MRN. 304 and 9 Allen Street, MRN. 306); Henry Kendall, founder of the Kendall (medical supply) Company (35 Water Street, MRN.307); James Austin, chief justice of the Hawaii Supreme Court (MRN.171); Amory Houghton, chairman of Corning Glass Works, ambassador to France, and president of the Boy Scouts of America (23 Water Street, MRN.167); and Stanley R. McCormick, son of the inventor and founder of the McCormick Harvesting Machine Company (10 Lewis Street, MRN.491).

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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.