

FORM B – BUILDING

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

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

16-135

Marion

MRN.L

MRN.503

Town/City: Marion

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

Address: 70 Water Street

Historic Name: Clark Carriage House

Uses: Present: Residential

Original: Carriage house

Date of Construction: Ca.1900 / 2006

Source: Map research, owner interview

Style/Form: Neo-Colonial Revival, altered

Architect/Builder: Unknown

Exterior Material:

Foundation: Concrete

Wall/Trim: Wood shingle / Wood

Roof: Asphalt shingle

Outbuildings/Secondary Structures:

Cottage (ca. 1945)

Major Alterations (*with dates*):

Carriage house renovated and attached to new main block (2006)

Condition: Excellent

Moved: no yes **Date:**

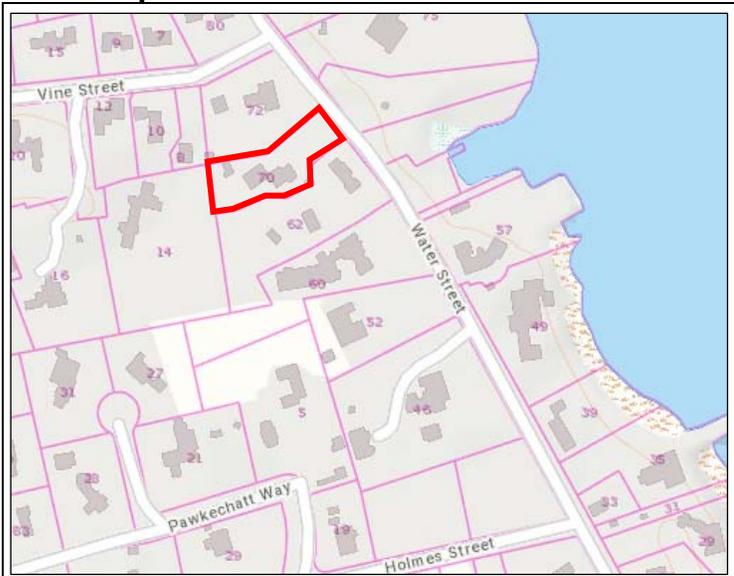
Acreage: 0.6

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*): February 2022

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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.

70 Water Street occupies an irregularly-shaped parcel on the west side of Water Street. The house faces east towards Sippican Harbor and is roughly positioned in the center of the parcel, deeply set back from the street. The property is maintained in lawn around the house and is densely vegetated with shrubs and mature trees at the rear (west) portion of the parcel. A planting bed with foundation plantings along the façade (east elevation) is bordered by a low stone retaining wall. The property is bordered by a drystone wall along Water Street and at the northern property boundary. A gravel driveway bordered with granite pavers enters the property from Water Street at the northeast corner of the parcel and terminates at the east elevation of the carriage house wing.

The carriage house wing of this house, which was constructed ca.1900, is the subject structure of this inventory form. It was incorporated into a two-story, wood-frame, gambrel-roofed house built in 2006 in the Neo-Colonial Revival style. The main block and dependencies appear to have been stylistically inspired by the ca.1900 carriage house (still extant but altered) and the ca.1900 summer cottage (no longer extant) that were part of the former Clark estate. (See the historical narrative that follows.) The house comprises a three-bay-by-two-bay main block with a rectangular plan and three dependencies. The dependencies include a one-and-one-half-story cross-gabled block at the west elevation; a two-story, two-bay-by-three-bay carriage house wing with a gambrel roof off the northwest corner of the gabled block; and a one-story connector running full-length along the south elevation of the carriage house wing connecting it to the main block. The house rests on a concrete foundation and is clad in painted wood shingles. The roof is surfaced with asphalt shingles. A corbelled brick chimney is centered on the west roof slope of the main block.

There are no known historic photographs of the carriage house, which is rectangular in plan with a gambrel roof. It has been significantly altered with roof dormers, new openings, and modern fenestration. Trim includes deep boxed cornices with wide frieze boards at the gable walls and frieze boards at the side elevations. Openings at the façade (east elevation) at the first story include a wood-paneled door, a double-hung two-over-two window, and a small oval oculus. A modern tri-partite window with a triangular transom reaches into the gable peak at the second story. Openings at the north elevation include two two-over-two windows; a curved, five-part oriel; and a door. A corbelled brick chimney rises at the midpoint of the lower roof slope between two shed dormers. There is a small, gabled shed addition at the west elevation of the wing.

There are two shed dormers at the south roof slope, one containing a single window and the other a continuous dormer with single-light mullied windows set at the cornice. There are two gabled projections extending from the one-story shed-roofed connector block that runs along the south elevation of the carriage wing. They include a sun room and a screened porch.

An L-shaped brick terrace bordered with granite pavers joins the north elevation of the main block with the east elevation of the carriage house wing. It serves to connect a porticoed entry at the north elevation of the main block and the entry at the east elevation of the carriage house wing. It continues as a brick walkway that along the north elevation of the carriage house wing and terminates behind the house at the cottage described below.

A small, two-room, wood-shingled cottage is sited behind the house and surrounded by trees. Built in the late 1940s, it is hip-roofed with a cross-gabled wing.

70 Water Street reflects the Neo-Colonial Revival style, a modern reinterpretation of the Colonial Revival style. The Colonial Revival period in America (1880–1955) saw a resurgence of patriotism and a return to the architectural styles of the early years of the republic. Combining the classical architectural elements of the Georgian, Federal and Greek Revival periods, the Colonial

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Revival style was the most popular style in America for private and public buildings between the World Wars. The characteristic Colonial Revival features of this house include the gambrel roofs, symmetry of the main block, and gabled and shed dormers.

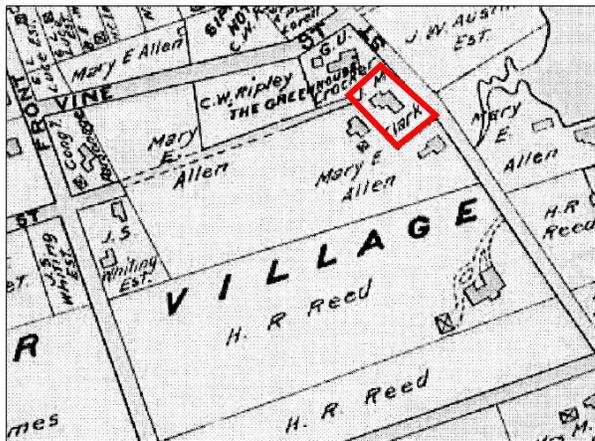
HISTORICAL NARRATIVE

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. 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 with Clark property outlined in red.

The 1903 map shows a house (no longer extant, see photograph below) at this site with J.M. Clark as the owner. Chicago businessman and founder of the Chicago Telephone Company, John Marshall Clark (1846-1928) and his wife Mary Louise (Qua) Clark (d.1935) purchased a plot of land at the approximate site of the subject parcel from Ellen Chapman in 1897 upon which they built a summer cottage. They had previously summered at Marion, staying at the nearby Sippican Hotel. The Clarks had two children, Bruce (1875-1945) and Cecil (1877-1955). Cecil Clark, who would become an accomplished portrait artist, attended Miss Porter's School for Girls in Farmington, Connecticut and studied painting at the Art Institute of Chicago. Her summers in Marion allowed her to meet and befriend many of the leading lights in the art and literary worlds including war reporter, author, and playwright Richard Harding Davis. The couple eventually married at Saint Gabriel's Chapel in Marion in 1899 with actress Ethel Barrymore as the maid of honor. When her marriage to Davis ended in divorce in 1908, Cecil Clark Davis increased her focus on her painting, even seeking advice from famed portraitist John Singer Sargent. Her portraits of many prominent figures of the time won her broad critical praise and numerous awards. After the death of her husband in 1928, Mary Louise Clark conveyed the property, which included several parcels of surrounding land, to her daughter Cecil.

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1957 Subdivision Plan for Frederica Poett.

Cecil Clark Davis spent winters in Santa Barbara, California, where she befriended a Mercedes de la Guerre Diblee Poett, whose daughter, Frederica Diblee Poett, became Davis's assistant and companion until her death in 1955 and to whom she would leave the Marion properties. Frederica Poett was a friend of Mary Allen, daughter of Captain Henry Allen who owned the adjacent property at 60 Water Street and conveyed it to his daughter. By 1905 the Allen family had sold off the 60 Water Street property. Mary was given use of the Clark carriage house, which had been renovated for residential use, as a summer home by her friend Frederica Poett.

In 1957, Frederica Poett had a plan developed for the sub-division of the property into building lots. Two of these lots, including the subject property at 70 Water Street, were purchased by Hugh O'Neill Hencken. Hencken was a leading American archaeologist who served for 40 years as both the curator of European archaeology and the director of the

American School of Prehistoric Research at the Peabody Museum at Harvard University. Hencken attended Princeton University and received his doctorate from Cambridge University in England. He led a number of archaeological digs in the British Isles and Europe and was the author of more than a dozen books. Hugh Hencken was a founding member of the Sippican Historical Society and the editor of *Three Centuries of Marion Houses*.

Hugh Hencken was married to Mary Thalassa Alford Cruso Hencken (1909-1997), also a trained archaeologist, who he had met on one of his many trips to Britain. Born in London, she attended the London School of Economics and was a curator at the London Museum. Using Thalassa Cruso as her professional name, she became well known for her work as a gardening expert and advocate. She appeared from 1966-1969 on the highly successful WGBH-TV series "Making Things Grow," was the author of four books and numerous magazine articles on gardening, and for many years wrote a gardening column for the *Boston Globe*. When the Henckens purchased the property at 70 Water Street they demolished the Clark summer cottage, which was in poor condition and deemed unsalvageable, but retained the carriage house behind the residence.

According to a former owner of the property and neighbor of the Henckens, the modest cottage at the rear of the house was purpose-built by Thalassa Hencken in the late 1940s to house a victim of the World War II Hiroshima bombing. After receiving treatment at the Massachusetts General Hospital, a Japanese woman moved into the cottage and lived out her life there as a friend of the Hencken family. Several of Thalassa Hencken's Marion friends provided similar care and housing for other Japanese war victims.

Hugh and Thalassa Hencken owned and occupied the Queen Anne residence at 72 Water Street (1900, George U. Crocker House, MRN.172), north of the subject property of this form at the corner of Vine and Water Streets. Thalassa sold the house after Hugh's death in 1981 and in that same year moved an early Cape house from Ryder Lane to the adjacent parcel she owned at 62 Water Street (18th c., Frederick Mendell House, MRN.170). Thalassa then moved into the Clark carriage house at 70 Water Street. After Thalassa Hencken's death in 1997, 70 Water Street was purchased by John B. and Katherine H. Howard, who built the new house in 2006 and attached it to the carriage house. The property was sold to the current owners in 2021.

Deed Research

Date	Book-Page	Grantor	Grantee
12-2021		John B. & Katherine H. Howard	Terrence & Laura Hartford
09-22-1997	15522-223	Hencken Realty Trust	John B. & Katherine H. Howard
07-16-1994	13033-313	Mary Thalassa Alford Hencken	Hencken Realty Trust
11-02-1973	3945-264	Hugh O'Neil Hencken	Hugh O'Neill & Mary Thalassa Alford Hencken
10-7-1957	2598-33	Frederica D. Poett	Hugh O'Neill Hencken
Probate	74004	Estate of Cecil Clark Davis	Frederica D. Poett
02-17-1928	1549-216	Mary Louise Clark	Cecil Clark Davis
		Various	Mary Louise Clark

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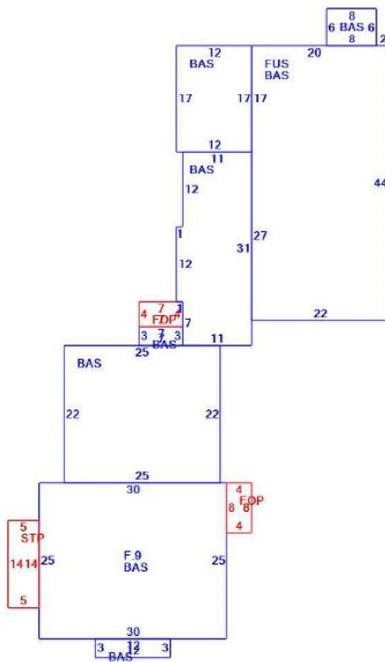
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 Cecil Clark Davis @ www.historicwomensouthcoast.org/cecil-clark-davis/
 "Mrs. J.M. Clark Is Dead; Former Society Matron," *Chicago Tribune*, Chicago, IL, Jul 21, 1935.
 "Mrs. Cecil Clark Davis, 78; Portraitist; Dog Fancier," *The Boston Globe*, Boston, MA, September 13, 1955.
 Interview with John B. Howard, February 17, 2022.



Assessor's card plan



Clark Cottage, built ca. 1900 and demolished in 1958.

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Main block (left) and carriage house wing (right), east elevation



South elevation.



Cottage, east elevation.

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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.