

FORM B – BUILDING

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

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

16-114

Marion

MRN.L

MRN.164

Town/City: Marion

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

Address: 8 Water Street

Historic Name: Frederick B. Cutler House

Uses: Present: Residential

Original: Residential

Date of Construction: Ca. 1904

Source: Map & deed research, newspaper article

Style/Form: Shingle Style / English Revival

Architect/Builder: Herbert Langford Warren

Exterior Material:

Foundation: Not visible

Wall/Trim: Wood shingle / Wood

Roof: Asphalt shingle

Outbuildings/Secondary Structures:

Garage

Major Alterations (*with dates*): A large portion of this original house was moved to the adjacent parcel at 4 Water Street in 1973.

Condition: Excellent

Moved: no yes **Date:**

Acreage: 0.52

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

8 Water Street

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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.

8 Water Street occupies a trapezoidal lot on the west side of Water Street between Lewis and Allen Streets. The house faces east and is positioned near the center of the parcel near the western property line. The yard is maintained in grass with small shrubs and trees at the periphery. There are low foundation plantings at the façade and heavy vegetation, including large trees, surrounding the side and rear elevations. The parcel is bordered along Water Street by a low drystone wall.

The narrow main block of this two-and-one-half-story, wood-frame house is three bays wide and six bays deep. It rests on a stone retaining wall which spans the façade and extends south to end at the driveway. The main block is rectangular in plan with a steep gabled roof and a cross-gable at the façade; a steeply-roofed, gabled wing is roughly centered along the north elevation and a cross-gabled wing projects from its northeast corner. Built ca. 1904, the house reflects both the Shingle and English Revival styles and retains the majority of its original character-defining features. A one-story, hip-roofed porch spans the east (Water Street) elevation and wraps the northeast corner of the main block. The walls are sheathed in weathered wood shingles and the roof is surfaced with asphalt shingles. A tall, double-flue brick chimney rises from behind the cross gable at the main block; brick chimneys also rise from the roofs of the gabled and cross-gabled wings. A portion of this house was removed in 1973 and relocated to the adjacent parcel at the corner of Water and Lewis Streets to create 4 Water Street (ca. 1904, Frederick B. Cutler House, MRN.163).

Openings at the upper levels of the façade (east elevation) of the main block comprise a shallow bay with a metal hipped-roof containing four mulled, six-over-one, double-hung windows with molded surrounds. They are surmounted by a large, trapezoidal glazed panel at the gable peak that contains a single six-over-one window. A door opens to a balcony porch with a wood slat railing at the attic level on the north wall of the cross gable. Openings at the first story of the façade are hidden from view behind the porch screening. The hip-roofed porch is five bays wide along the facade and three bays deep along the north elevation; it has deep over-hanging eaves with exposed rafters. Like the porch at the "sister" house at 4 Water Street, it has a wood-shingled knee wall and screened openings marked by wide, full-height, two-part wood posts that rise from a water table atop the retaining wall and reach across the surface of the knee wall to support Tudor arches. The paired posts at the porch corners have narrow openings topped with Gothic arches.

There is a single gabled dormer at the south roof slope of the main block. The cross-gabled wing has a gabled wall dormer and a polygonal bay window at the east elevation and paired, gabled wall dormers at the west elevation. A one-story, shed-roofed porch extends from the north elevation. Windows at the side elevations of the main block and the wings are a combination of single and mulled six-over-six and eight-over-eight fixed and double-hung sash.

Three descending stone steps at a break in the stone wall along Water Street lead to a gravel walkway which runs along the south elevation of the house to an ascending stone stair in the retaining wall off the southeast corner of the porch. The walkway continues as a flagstone path towards the rear of the house. A one-story, wood-shingled, two-car garage with a hipped roof is sited behind the house at the western property line. It faces east with an off-center garage door comprised of five vertical board leaves with diamond-pane lights in the upper panels. A gravel driveway enters the property from Water Street and runs along the south elevation of the house to end at the garage.

Like the neighboring house at 4 Water Street, **8 Water Street** is an example of the Shingle Style with English Revival influences. The Shingle Style is a uniquely American form which was introduced in the northeastern United States in the last quarter of the 19th century and reached its zenith of expression in New England seaside resorts and country estates. It was a high-fashion style favored by architects and was primarily employed from 1880 to 1900. The focus of the style was on complex shapes and forms encased within a surface of continuous, naturally weathered shingles on the roof and walls. There was little or no applied

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ornamentation. 8 Water Street exhibits the asymmetry and steep roofs shared by the Shingle and English Revival styles. The steep, complex roof forms and the treatment of the porch with its Tudor and Gothic details are characteristic of the English Revival, a style seen in America between 1880 and 1940. This house more strongly reflects the English Revival than its adjacent "sister" house at 4 Water Street.

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.

This building does not appear on the 1903 map but is shown on the 1921 map. The land on which the subject building sits was originally part of a larger parcel owned by Cutler and his wife Evelyn. Frederick Barker Cutler (1861-1946) was born in Bangor, Maine son of John L. and Elmira Cutler. Cutler was the very successful owner of a Boston lumber dealership, Stetson, Cutler. In 1885 he married Evelyn Treat, the daughter of Upton Treat of Frankford, Maine. The Cutlers primary residence was in Brookline. In 1902, they purchased a plot of land from William M. Richardson upon which they built a large summer cottage designed by noted Boston architect H. Langford Warren, founding principal of Warren, Smith & Biscoe.¹ A leading figure in the American Arts and Crafts movement, Herbert Langford Warren (1857-1917) was a graduate of the Massachusetts School of Technology and apprenticed with Henry Hobson Richardson. He was one of the founding faculty of the School of Architecture at Harvard University and later headed the department. Warren's work in Massachusetts included Colonial Revival town halls in Lincoln and Billerica, Gothic Revival churches in Saugus and Winchester, the Carey Cage gymnasium at Harvard, and at least five houses in Newton. The two and one-half story stone, wood, and brick house had an estimated construction cost of \$15,000 and was to be built "in the most approved style of summer houses."

In 1940, Evelyn Cutler sold the property to prominent Boston lawyer, Willard B. Luther (1879-1962). Luther, a Rhode Island native, graduated from Yale College and received masters and law degrees from Harvard University. A partner in the State Street law firm of Peabody, Arnold, Batchelder & Luther, he specialized in corporate and banking law. Luther served in the United States army during the 1916 Mexican border campaign and later during WWI as an artillery officer, leaving the service at the rank of lieutenant colonel. In addition to leadership roles in numerous other organizations, he served as president of the Boston Bar Association and president of the board of trustees of Tabor Academy in Marion. He was married to Josephine Crocker (1904-1999), daughter of George U. Crocker of Boston. The Luthers, whose primary residence was in Cambridge, owned the property until 1957 when it was purchased by Elizabeth M. and David Ames of North Easton.

¹ "Proposed Summer Cottage," *Boston Evening Transcript*, Boston, MA, November 25, 1904.

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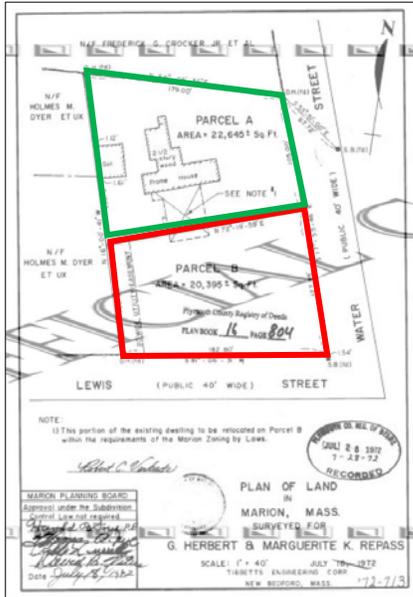
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David Ames (1912-1991) was the son of John S. Ames and great-grandson of Oliver Ames (1831-1895). Oliver and his brother Oakes Angier Ames were among the wealthiest men in mid-19th century America. Their business was manufacturing shovels which were used by prospectors in the California gold rush, the Union Army during the Civil War, and railroad construction. Oliver Ames served as governor of Massachusetts from 1887-1890. David Ames attended Milton Academy and graduated from Harvard College and Harvard Business School. He served in the United States Navy during WWII and then entered a career in banking. He was chairman of the board of the First Machinists National Bank of Taunton. David Ames and his wife Elizabeth Motely Ames (1918-2018) owned this property until 1965 when it was purchased by Chester Vappi.

Chester Vincent Vappi (1927-2007) was the son of Italian immigrant and carpenter, Caesar Vappi, who in 1927 started a small construction company which grew to become one of the largest in the northeast. After growing up in Milton, Vincent Vappi graduated from MIT and served in the merchant marine. He worked for his father's company and eventually became its chief executive officer. The company was purchased in 1971 by Technical Operations of Burlington which Vappi led as chairman of the board. He served as president of New England Deaconess Hospital and president of the Boston Chamber of Commerce. Vappi and his wife Nancy owned the house for 18 years.

1972 Survey Plan, Plymouth County Registrar of Deeds, Book16/Page 804.

The house and land were purchased by G. Herbert and Marguerite Repass in 1972. It was at this point that the property was divided by the owners and two parcels created as shown on the 1972 plan to the left. A large section of the 1904 house was moved to Parcel B (outlined in red). Additions were made to it, creating the house at 4 Water Street (MRN.163) which became the residence of G. Herbert and Marguerite Repass. Parcel A contained the 1904 house built by Frederick Cutler (8 Water Street, MRN.164) and was sold by Repass to Myron B. and Janet R. Markel in 1973. The property remains in Markel family ownership.

Deed Research

Date	Book-Page	Grantor	
01-08-18	49384-75	Barbara Ann Markel Trust	Diana Markel
03-26-1990	9689-141	G. Herbert & Marguerite K. Repass	Myron B. & Janet R. Markel
05-25-1972	3782-590	Chester V. Vappi	G. Herbert & Marguerite K. Repass
10-27-1965	3248-736	Elizabeth M. Ames	Chester V. & Nancy A. Vappi
03-28-1957	2560-229	Josephine & Willard B. Luther	Elizabeth M. Ames
09-27-1940	1793-573	Evelyn T. Cutler	Josephine Luther
10-31-1902	855-469	William M. Richardson	Evelyn Treat Cutler
11-08-1897	757-125	Henry C. Boyer	William M. Richardson

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 Willard Luther obituary, *The Boston Globe*, Boston, MA January 8, 1962.

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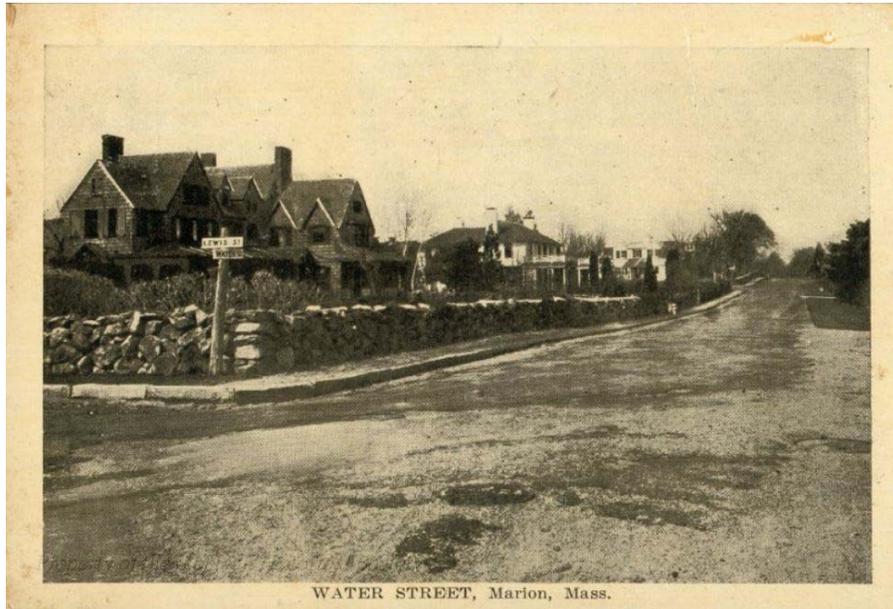
MARION

8 Water Street

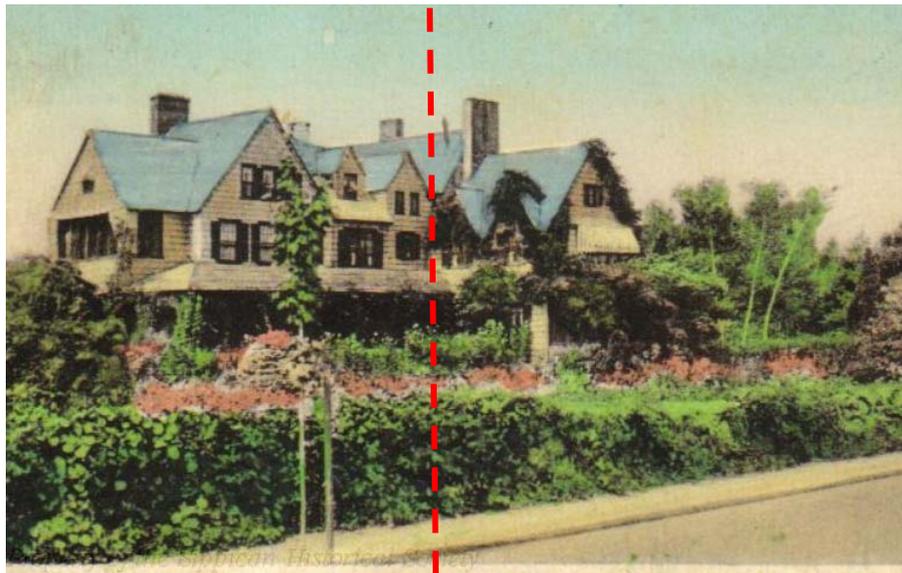
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Frederick B. Cutler mansion prior to 1973. Photograph courtesy of Sippican Historical Society.



Original Frederick B. Cutler mansion with red line showing where it was divided. Portion to the right of the red line is now 8 Water Street. Postcard courtesy of the 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.