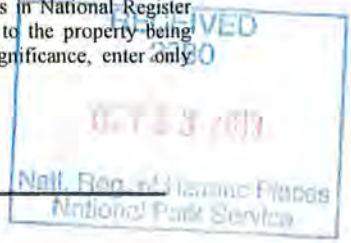


United States Department of the Interior
National Park Service

4738

National Register of Historic Places Registration Form

This form is for use in nominating or requesting determinations for individual properties and districts. See instructions in National Register Bulletin, *How to Complete the National Register of Historic Places Registration Form*. If any item does not apply to the property being documented, enter "N/A" for "not applicable." For functions, architectural classification, materials, and areas of significance, enter only categories and subcategories from the instructions.



1. Name of Property

Historic name: H. R. Reed House

Other names/site number: _____

Name of related multiple property listing: N/A

(Enter "N/A" if property is not part of a multiple property listing)

2. Location

Street & number: 46 Water Street

City or town: Marion

State: MA

County: Plymouth

Not For Publication:

Vicinity:

3. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act, as amended,

I hereby certify that this nomination request for determination of eligibility meets the documentation standards for registering properties in the National Register of Historic Places and meets the procedural and professional requirements set forth in 36 CFR Part 60.

In my opinion, the property meets does not meet the National Register Criteria. I recommend that this property be considered significant at the following level(s) of significance:

national statewide local

Applicable National Register Criteria:

A B C D

<u>Brona Simon</u>		<u>October 16, 2019</u>
Signature of certifying official/Title:	SHPO	Date
State or Federal agency/bureau or Tribal Government		

In my opinion, the property <input type="checkbox"/> meets <input type="checkbox"/> does not meet the National Register criteria.	
Signature of commenting official:	Date
Title :	State or Federal agency/bureau or Tribal Government


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4. National Park Service Certification

I hereby certify that this property is:

- entered in the National Register
- determined eligible for the National Register
- determined not eligible for the National Register
- removed from the National Register
- other (explain:)


Signature of the Keeper

12/2/2019
Date of Action

5. Classification

Ownership of Property

(Check as many boxes as apply.)

- Private:
- Public – Local
- Public – State
- Public – Federal

Category of Property

(Check only **one** box.)

- Building(s)
- District
- Site
- Structure
- Object

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Number of Resources within Property

(Do not include previously listed resources in the count)

Contributing	Noncontributing	
<u>3</u>	<u>1</u>	buildings
_____	_____	sites
_____	<u>2</u>	structures
_____	_____	objects
<u>3</u>	<u>3</u>	Total

Number of contributing resources previously listed in the National Register 0

6. Function or Use

Historic Functions

(Enter categories from instructions.)

DOMESTIC: single dwelling

Current Functions

(Enter categories from instructions.)

DOMESTIC: single dwelling

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7. Description

Architectural Classification

(Enter categories from instructions.)

Shingle Style

Materials: (enter categories from instructions.)

Principal exterior materials of the property:

Foundation: stone

Walls: wood shingles

Roof: asphalt

Other: brick chimneys

Narrative Description

(Describe the historic and current physical appearance and condition of the property. Describe contributing and noncontributing resources if applicable. Begin with a **summary paragraph** that briefly describes the general characteristics of the property, such as its location, type, style, method of construction, setting, size, and significant features. Indicate whether the property has historic integrity.)

Summary Paragraph

The H.R. Reed House is a fine example of a Gilded Age summer house, generous in size and demonstrating key features of the Shingle style, which was largely developed for houses like this one (photo 1). The house is located at 46 Water Street, facing east to Marion Harbor within the town of Marion's village of Sippican. Marion is located near the head of Buzzard's Bay at the western edge of Plymouth County on Massachusetts' south coast. The house was constructed in 1893, when the village was experiencing a building boom fueled by its expanding summer population of artists and wealthy businessmen and their families, including the first owner of the house, H.R. Reed of Boston. The house was designed by the Boston architect James Templeton Kelley, best known for his Colonial Revival work. Like many examples of this type and style, this house features a unifying shingle wall cover, and its design is dominated by its large gambrel roof. It was planned with a rear service ell; a pool and pool house were added to the south in about 1970. Two outbuildings are positioned behind the house—a stable (garage) and a pump house (shed), designed to match the main house and also erected in 1893. The parcel of 1.88 acres includes three contributing buildings, one noncontributing building, and two noncontributing structures (see datasheet). The H.R. Reed House and its associated historic outbuildings are well preserved and retain integrity of location, setting, materials, design, workmanship, association, and feeling.

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Narrative Description

The Reed House is set facing east at the center of a large, level lot of about an acre and three-quarters. A low box hedge runs along the lot's street side, but the lot is open to its south neighbor at the corner of Holmes Street, now occupied by a croquet court used by the Marion Mallet Club. The north and west sides of the lot are planted with high evergreens screening its neighbors. A gravel drive is located on the north side of the lot, widening at the side of the house and continuing to the rear and the stable. The house and pool-house fence are edged by low foundation plantings. (See Sketch Map Keyed to the Data Sheet and figure 1.)

The main block of the Reed House is a high gambrel-roofed rectangle, two stories in height with a finished attic and a high basement, measuring about 54 feet across and 39 feet deep excluding its porches and bays (photo 2). The house is set on a foundation of large fieldstones and includes two chimneys of the same material, one located at the south end of the roof on the ridge, the other off center to the north resting on the front curb of the roof. This core is augmented by a wide porch across the front, an angled porch on the northwest corner, a bowed bay near the southwest corner, and three large gambrel dormers on the lower slope of the front side of the roof and two on the rear. To the rear of the main block, a two-story hyphen measures about eighteen feet wide and thirteen feet deep and links the main block to the rear service ell, with their south walls aligned. The ell takes a salt-box shape, two stories to the south and one to the north and measures about 34 feet across and 28 feet deep. Additions to the south side of the house in about 1970 include a sun porch on the front of the main block and a pool and pool-house addition linked by a narrow hyphen and porch to the rear ell; these are surrounded by a solid fence. The roofs are dark asphalt.

All of this is unified by a smooth cover of shingles on the walls. The shingles are patterned on the house, the stable, and the pump house, and plain on the new pool house and its fence. The patterned shingles feature alternating rows of two narrow and three standard reveals, creating a ribbon or striped effect. In addition to the wall cover, the windows and trim provide unifying themes for the house. The eaves and cornices are all trimmed in ogee moldings and the window and door casings feature molded outer edges or backbands, all painted white. The windows on the second floor all feature upper sash with a distinctive configuration of lights: tall narrow panes rise to diamond panes, in groups of two or four depending on the size of the window. Similar sash have been added to the north side of the rear ell as well. The building's gambrel ends are treated with half-round windows, and there are rosettes shaped from shingles on several of the dormers.

The façade is dominated by the large dormers that light the second story, while the porch screens the front entry and first floor. The central dormer is higher and wider than those that flank it, boasting a round window at its apex, while those on the flanking dormers are shingle rosettes. All share the form of a shingled gambrel end that terminates in a slight kick and is supported by side walls distinguished by their curved forward edges, where the shingles wrap around into the deep reveal of the windows. The raking eaves and the base of the gambrel end are edged in the decorative ogee molding that appears on all the building's cornices. The center dormer's three-part window includes canted outer windows, while the flanking dormers have single windows. The lower sash are divided into two lights, while many of the upper sash include the decorative vertical and diamond panes. The lower slope of the main roof extends to cover the porch, supported by paired square posts that in turn rise from pedestals of large stones like the foundation. The upper ends of the posts are ornamented by simple arched consoles and a rail of tightly spaced square balusters stretches between them; the south end of the porch has a lattice screen. Behind the porch, the first floor includes a center entry between two three-part windows, featuring a center

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picture window and flanking 1/1 sash. The entry is within a slightly bowed bay, a large six-paneled door between single windows. The porch is accessed from the front lawn by wooden stairs at the center of the façade and from the drive by wooden stairs at the north end of the porch, while a stone deck extends south from the porch and stone steps lead to the pool area.

The rear or west elevation parallels the east, but is covered by the rear ell on its south side and includes the recessed corner porch on its north side (photo 3). Two dormers resemble those on the front but are more simply detailed and without the deep reveals. The larger, overhanging one at the center has only a single 8/8 window at its apex, while the smaller one to the north has its ornamental-sash window placed below the gambrel end. Between them is a small shed-roofed dormer formed by an extension of the upper roof slope with a wide 4/4 sash; another shed dormer is located on the upper slope on the south side of the center dormer. A wide, shallow oriel window supports the overhanging central dormer and lights the upper stair hall. The three-part window has canted outer sash and all are 2/2; the soffit is treated with many rows of ogee molding stepping back to the wall plane. The center of the ground floor is lit by one single and one pair of windows, with 6/2 sash. The corner porch is set on the large rubble stone of the foundation, consisting of a gabled roof at the corner, while the porch extends along the north wall of the house to a rear entry. The posts match those of the façade, and the gable end of the porch is covered in shingles sweeping slightly to its cornice like the dormers.

The north elevation is simple and symmetrical but for the canted corner of the rear porch, and its fenestration reflects the interior arrangement (photo 2). A single three-part window is centered in the large living room on the first floor, slightly bowed but not breaking the wall plane. Above, the paired windows with ornamental upper sash are widely spaced at each side of the second floor. In the gambrel end are three smaller windows at the attic level, with a diamond pattern in the muntins of the upper sash and a half-round vent above.

The south elevation (photo 1) is more complex because of the bowed bay and the added sunroom, described below. These volumes obscure the underlying order, which resembles that of the north elevation. Here there is only one window on each of the upper stories: each placed in the southeast corner. The bowed bay rises to a bell-cast roof with a finial at its apex and creates bowed ends for the dining room and bedroom located here. Three sets of paired windows light the bay, retaining the ornamental upper sash on the second floor.

The rear section of the building is in two parts, a higher and narrower gable-roofed hyphen and a lower, saltbox-shaped service ell, their roof ridges perpendicular to the main block (photo 4). The hyphen is small and regularly fenestrated. The south wall is aligned with the main block in this elevation, lit by a centered 2/2 window on the first floor and paired windows above, employing the typical ornamental sash. Its north wall includes a three-part window in each story, each employing the typical ornamental upper sash. The rear ell extends to the west, with the south wall aligned with the south wall of the hyphen and the main block, while the north wall is stepped out from the hyphen but not as wide as the main block. The saltbox is set so that its higher wall faces south and its saltbox elevation faces west; a brick chimney rises from the upper section of the long slope just behind the ridge. The second-floor windows on the south and west walls are 6/6 sash, with more various fenestration on the ground floor: long, eight-paned casement windows on the south wall and larger 12/12 sash on the west. The windows on the west elevation vary from the rest of the house in their use of splayed or angled lintels and their apparent construction from pegged planks, an early method for fabricating windows. The low wall of the north side and the northwest corner of the lean-to are lit by a bank of three three-part windows, a wider center window flanked by two narrow windows, once again with ornamental upper sash. The back door is just off center on the west wall, trimmed with plain boards and a rudimentary entablature; its door is glazed.

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To its north at ground level a two-part structure provides exterior access to the basement, a low hip-roofed volume entered from a sloping bulkhead door. A brick deck with iron rail provides access to the back door, and a concrete deck and iron rail leads to the enclosed porch of the pool-house hyphen, described below.

The ca. 1970 addition to the south side of the house is composed of four elements: the enclosed porch on the rear ell; a long, low hyphen; the pool house; and the pool. The porch is covered by a roof that is nearly flat on the west side and more acutely angled on the east. Access is into fully glazed doors on the west wall. A large, long single-paned window on the south side lights the space. The low, flat-roofed hyphen extends south to the pool house, sparsely lit by single-light awning windows placed high in the walls on both sides. The pool house itself is composed of two pyramidal-roofed cubes, the larger in the front rising to a pyramidal, glazed skylight, the lower in the rear culminating in a large brick chimney. On the east side, opening to the pool, the roof extends to create a shallow porch, supported by square posts and screening floor-to-ceiling glazed doors and windows. The pool has quadrant corners and is surrounded by a patio of brick pavers. A solid shingled wall encloses the entire pool complex, whose front wall is located beyond the front plane of the house. Its walls are topped by a rail that sweeps up to the square posts that punctuate its corners and the center gates on the east and south lengths; the gates are composed of two board-and-batten doors, also swept toward the posts to which they are hinged. The sun room, also added ca. 1970, extends from the front pile of the south elevation of the house. It has a flat roof with walls almost entirely of glass, set in mullions creating a grid of large lower windows and narrower ones above.

INTERIOR

The interior of the Reed House retains much of its original plan. The overall arrangement of the first floor includes a wide center living hall (front hall) containing the stair, a full-depth living room (music room) on the north side, and a front library (den) and rear, bowed dining room on the south side. There is a narrow passage between the center living hall and the dining room, and tucked under and behind the stair are closets and a bathroom (figure 2). A narrow, rear hyphen encloses a large pantry and a hall linking the dining room and hall in the main block to the kitchen and the living areas of the rear ell. On the south side is the kitchen and breakfast nook, on the north a family room with a large fireplace. A laundry area is near the back door on the west side of the chimney, and an open rear stair from the first to the second floor of the ell runs along the east side. The house is set on a large high and dry basement, and it is there, under the ell, that one can observe components of an earlier building frame. Large hewn sills and sleepers mark the edges of a rectangle centered on the ell's chimney base; there are log joists in this area as well.

The second floor parallels aspects of the first (figure 3). Its large open stair hall is set to the rear and lit by the oriel window at the landing where it divides to reach the upper hall whose U-shape provides access to the five bedrooms. On the north side, a suite of two rooms and a bath is located above the living room. On the south side, an arcade screens the hall that provides access to two more bedrooms above the library and dining room and a bathroom in the hyphen. A center bedroom is positioned over the front of the central living hall below, with a bathroom also accessible from the south front room. The second floor of the ell includes two rooms and a bathroom, and an unusual L-shaped hallway likely created in the 1950s or early 1960s, when the roofline of the ell was altered to its current saltbox profile (photo 4). The attic story of the main block includes a central playroom with a bedroom and bath to the south and two other bedrooms to the west and north.

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Much of the original Colonial Revival ornament and finish also survives in the main block of the house, though some tempering of its original exuberance took place in the 1970s. The visitor is welcomed into the most elaborate space of the house, a broad center living hall that is a characteristic of Shingle Style houses. The large room features a high paneled wainscot, a beamed ceiling, and a rough-stone fireplace on the north wall (photo 5). The centerpiece of the room is the stair, freestanding in the center rear of the space and rising to a landing before dividing in two to reach the upper stair hall. Its handrails have elaborately turned and twisted balusters and newels, and the stairs' soffits and stringers are paneled as well. The fireplace is composed of large stones, with an arched opening for the firebox and an inset panel decorated with swirled foliage.

A wide, cased opening on the right or north side of the center living hall leads to the living room—a large open space with paneling below the chair rail and a modillion cornice. Its present fireplace treatment replaced the original in about 1970, and includes high fluted pilasters set on pedestals flanking panels above the firebox; this fireplace backs onto the hall fireplace. Next to it is a shell cupboard of similar vintage (photo 6).

Two rooms open off the hall to the left or south through narrower cased openings. The front library is comparatively simple, its corner fireplace treated with a bolection molding, and on the west wall there is a wide opening providing access to the sun porch; these features date to the 1970s (photo 7). The bowed dining room is one of the most elaborate spaces in the house, with a beamed ceiling, flat wainscoting with flutes in the chair rail, and a remnant niche, where a built-in cabinet once fit, now filled with a sympathetic sideboard. The most elaborate of the fireplace treatments survives here, including two layers of flanking columns, Tuscan by the firebox and Ionic above, with full entablatures and a paneled over mantel (photo 8). The first-floor window casings employ double architraves projecting at the corners to form ears and with raised center sections.

The second-floor spaces of the main block are also well preserved. The upper stair hall is quite elaborate due to the curved balustrade of the main stair and the straight-run stair to the third floor, as well as the arcade supported by Tuscan columns (photos 9 & 10). Otherwise the finishes are simpler, as appropriate to more private spaces, with plain walls with only baseboards and single architrave trim. Original mantels survive in three of the bedrooms, employing designs composed of pilasters supporting entablatures enriched by plaster ornament, a revival of a popular Federal-period design (photos 11 & 12). The second story of the ell was altered when the current saltbox shape was substituted for the earlier configuration, but the doors there retain the style of standard late-19th century work with ogee molding on the panels. The trim of the third floor, smooth, gently curved “clam” casings, likely dates to the 1970s.

OUTBUILDINGS

Two outbuildings, located behind the house and also facing east, were built in 1893 to match the house in form, ornament, and materials. The stable is a two-story gambrel block with overhanging gambrel ends and a large, overhanging gambrel wall dormer on the left or south side of its façade. A second dormer, matching those on the house, is located on the right or north side of the façade (photo 13). Two vehicle doors pierce the right side of this front elevation, with board-and-batten doors. The window sash employ the same ornamental configuration as the house. A single and a pair of sash windows occupy the left side of the façade and above in the wall dormer are two more single windows; there are narrow sash in the dormer. The roof is topped by a cupola with a convex hipped roof, with vents on its side walls, and topped by a domed finial. Between the dormers, on the roof curb, is a brick chimney. On its side elevations, the walls are swept to resemble a pent roof extending across the gable ends at the level of the eaves. The south elevation includes two windows on each side of a six-panel door on the ground level

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and two in the end gambrel above; the north side includes three more-closely set windows on the first floor and two above. The rear elevation includes a triple window on the south section, with small windows set high on either side, while the north section of the wall includes a door, no longer accessible from ground level, flanked by single windows. There is a bulkhead entry to the basement and two windows to light that space. Each of these windows on the ground and attic story features an upper decorative sash of narrow and diamond panes matching the house, with architraves edged in ogee moldings. The interior of the stable includes three main sections, the vehicle storage to the north, and two rooms to the south, the rear formerly including horse stalls; there are two plastered rooms in the attic, but most of that space is open to the rafters. The pump house, sometimes described as the power house or the shed, is a small cube clad to match the house. The pyramidal roof's overhang reveals rafter tails. Architrave casings surround a door enriched by thick ogee moldings on its six horizontal panels and the two six-pane, fixed-sash of the side windows (photo 14).

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8. Statement of Significance

Applicable National Register Criteria

(Mark "x" in one or more boxes for the criteria qualifying the property for National Register listing.)

- A. Property is associated with events that have made a significant contribution to the broad patterns of our history.
- B. Property is associated with the lives of persons significant in our past.
- C. Property embodies the distinctive characteristics of a type, period, or method of construction or represents the work of a master, or possesses high artistic values, or represents a significant and distinguishable entity whose components lack individual distinction.
- D. Property has yielded, or is likely to yield, information important in prehistory or history.

Criteria Considerations

(Mark "x" in all the boxes that apply.)

- A. Owned by a religious institution or used for religious purposes
- B. Removed from its original location
- C. A birthplace or grave
- D. A cemetery
- E. A reconstructed building, object, or structure
- F. A commemorative property
- G. Less than 50 years old or achieving significance within the past 50 years

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Areas of Significance

(Enter categories from instructions.)

architecture
entertainment/recreation

Period of Significance

1893–1965

Significant Dates

Significant Person

(Complete only if Criterion B is marked above.)

Cultural Affiliation

Architect/Builder

James T. Kelley (1855/56–1929)

Statement of Significance Summary Paragraph (Provide a summary paragraph that includes level of significance, applicable criteria, justification for the period of significance, and any applicable criteria considerations.)

The H. R. Reed House, 46 Water Street, Marion, MA, is a well-preserved example of a Shingle Style summer house, a fine example of the residences constructed at the turn of the 19th to the 20th century in fashionable coastal resorts. Designed by Boston architect James Templeton Kelley and constructed in 1893, the scale and the ornament of the building are typical of the ambitious seaside houses of the era. Its walls are covered with shingles, and it sits on a foundation of large stones, also used for its chimneys; its form is dominated by a large gambrel roof, reaching down to cover the broad front porch. The house is ample in its dimensions and plan, enclosing generous rooms for entertaining and support services, and richly finished with Colonial Revival casings and fireplace treatments. The property demonstrates the transformation of Marion from a quiet maritime village to a fashionable summer resort after the village

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captured the affection of an array of artists who rented small cottages for the summer. Marion's success as a resort was sealed when it attracted Mrs. Grover Cleveland, and eventually President Cleveland, as visitors in the summers of 1887 to 1890.¹ In 1893, Boston industrialist H. R. Reed built the nominated house, marking the changing taste of the summer visitors and the new preference for large, architect-designed homes. Reed was a Democrat, active in state politics, and rose to wealth importing and refining sugar during the years of the Sugar Trust. The period of significance begins in 1893, when the house and its outbuildings were constructed, and 1965, the date of purchase by the owners who added to the house. For these associations, the H.R. Reed House meets National Register Criteria A and C at the local level, with significance in the areas of Architecture and Entertainment/Recreation.

Narrative Statement of Significance (Provide at least **one** paragraph for each area of significance.)

The town of Marion is on the west side of Buzzard's Bay, near its head, and was dominated throughout its history by maritime pursuits. Land in this area was granted to citizens of the Plymouth Colony as early as 1649, but settlement increased significantly only after King Philip's War, and the larger area was incorporated as the town of Rochester in 1686. Bay-side portions of the town included a series of coves and peninsulas or necks, the focus of fishing, coastal trade, and later whaling, salt-making, and shipbuilding. At the harbor, the hamlets of Old Landing and Lower Landing or Wharf Village emerged early in the 19th century, with the Lower Landing increasing in size and importance as the village of Sippican. Settlement there focused along Main Street, extending inland from the harbor, along South Street, running parallel to Main, and along the perpendicular streets now known as Water and Pleasant streets, running to the south of Main at this time, and Front Street, running to the north. This section of Rochester was incorporated as the separate town of Marion in 1852 (about 14 square miles). The town's population is now about 5,000 and nearly doubles in the summer months.

Marion was one of many quiescent New England port towns that were transformed after their atmosphere—cool, quiet, and quaint—was discovered by vacationing Americans. In the 19th century, Americans were increasingly willing and able to take time off from work and to travel to rural areas to experience the healing power of nature. Railroads increased the distance possible for these trips, and the Fairhaven Branch Railroad, connecting Wareham and the Cape Cod line to Fairhaven, near New Bedford, was built between 1852 and 1854 and passed through Marion. Shortly thereafter, hotels opened in town, the Hotel Marion in 1860 and the Bay View, later known as The Sippican, in 1864 (neither extant). By the 1870s, outsiders were renting and buying property, at first pleased to choose from the small and aging houses of the village. Among the most important figures in the discovery and development of the town as a resort was Richard Watson Gilder (1844–1909), editor of *Century Magazine* from its founding in 1881 until his death. His wife Helena DeKay Gilder (1846–1916) was a painter and founder of the Art Students League and Society of American Artists. Invited to the village by a friend who thought they needed a respite from life in New York City, they spent their summers here in the 1880s and early 1890s. Other artists were then attracted to the village, including the architect Stanford White (who is said to have designed the chimney in Mrs. Gilder's Old Stone Studio, 46 Spring Street, MRN.62), the sculptor Augustus Saint-Gaudens, the illustrator Charles Dana Gibson, and the critic Mariana Griswold Van Rensselaer, author of the first biography of Henry Hobson Richardson. Henry James was a visitor, and used Marion as the model for Marmion in *The Bostonians*. Actor Joseph Jefferson summered nearby, and Ethel Barrymore and other actors were regular visitors and participants in local theatre productions. But

¹ In the summer of 1890, the Cleverlands rented an earlier house on this site, which has sometimes been confused with the H. R. Reed House.

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the most important Marion vacationers were President and Mrs. Grover Cleveland, whose visits brought journalists and fame to the small town. Mrs. Cleveland came first, visiting in the summers of 1887 and 1888, travelling with her mother. Once he learned of the fishing possibilities, President Cleveland joined his wife during two of the summers between his presidential terms. During 1889, they first rented a cottage next to the Gilders, then moved to the house at 192 Front Street designed by Richardson for the Rev. Percy Brown in 1881 (MRN.211). In 1890, they rented the Kelley house on Water Street, a house that had been the homestead of Ebenezer Holmes and his heirs in the early 19th century. In 1893, the large parcel on which the Kelley house stood was purchased and redeveloped by H.R. Reed.

The development of Water Street, which runs north-south along the harbor, reflects this sequence of social and economic change in Marion. The stretch of Water Street south of Sippican Village was sparsely settled until quite recently, and through most of the 19th century, the area was occupied by members of the Allen family to the north, the Holmes family in the center where the subject property is located, and the Nye family to the south. Ebenezer Holmes (1783–1869) is believed to have owned land from the harbor extending west to Pleasant Street. The east-west path through the south part of the homestead was eventually named Holmes Street. Holmes operated a salt works, said to be among the town's largest; these were illustrated as small grids to the south of his house and across Water Street on the 1855 Walling map of the town. But he was also at various times identified as a shipbuilder and a farmer, adapting to changing circumstances. He reported a total of 25 improved and 39 unimproved acres in the Agricultural Census of 1860, owned a horse, two oxen, two cows, and two swine, and produced potatoes, hay, and butter. Ebenezer and his wife Keziah Dexter Holmes had six children between 1806 and 1822, five daughters and a son.²

Ebenezer Senior bequeathed his homestead to two of his daughters, who would divide it in 1870 and occupy it as two dwellings for the next twenty years.³ Alice Holmes (1806–1888) was Ebenezer's oldest daughter and had married caulker Zoath Dexter (1795–1875) in 1846; before this inheritance they lived elsewhere in town. Susan Hiller Holmes (1822–1889) was his youngest daughter and had married painter and glazer George H. Kelley (1820–1895) in 1842; they seem to have lived in her family's household. The shared property is so indicated on the Walker Map of 1879 as a center square with smaller wings extending to the north and south. By 1880, George and most of his family had moved to Mattapoisett where he served as lighthouse keeper. At that time, one half of the house was occupied by the widowed Alice Dexter and the other by the Kelleys' son George L., his wife Margaret, and their baby George. After Alice's death in 1888, the value of her property was divided between her siblings and her nieces and nephews, but the house was apparently held by Susan until her death a year later.⁴ At that time her son turned his share in the property over to his father George H. Kelley, following their mother's wishes. The

² Ancestry.com: Find-a-Grave; Massachusetts Census of Population 1855, 1865; Massachusetts Town and Vital Records; Plymouth County Directory 1867; U.S. Census of Population: 1840, 1850, 1860, 1870, non-population agriculture 1860, mortality schedule 1870. Plymouth County Registry of Probate: Ebenezer Holmes 10368, with no acreage noted for his land holdings.

³ Ebenezer gave some of his land in this area to his son Ebenezer Junior (1806–1876), some before his death and the remainder, after bequests to his daughters. Ebenezer Junior built a house to the south of his father's, illustrated on the same 1855 map. At the time of his death six years after his father's, he owned 178 acres, including a large woodlot, saltmarsh, and a homestead of meadow and pasture; that house was valued with its outbuildings at nearly \$2,500 at his death. Plymouth County Registry of Probate Ebenezer Holmes Jr. 10369. Initially located at the southwest corner of Homes Avenue and Water Street, the end house was moved to 84 Front Street in 1961 (see MHC form MRN.20).

⁴ Ancestry.com: Find-a-Grave; Massachusetts Census of Population 1855, 1865; Massachusetts Town and Vital Records; Plymouth County Directory 1867; Sons of the Revolution Membership Application; U.S. Census of Population: 1850, 1860, 1870, 1880, Plymouth County Registry of Probate Ebenezer Holmes 10369.

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property included land on both sides of Water Street, about 1¼ acres on the east and about 2½ acres on the west.⁵

Perhaps because of this family transition, the property was available for rental, and some documentary evidence suggests the house was repaired at this time.⁶ In the spring of 1890, Gilder arranged for it to be rented to President and Mrs. Cleveland, who arrived in early June. As the *Globe* reported on June 22, “[h]is residence is the regulation village cottage devoid of all embellishments...[a] modest summer home....” They would be “roughing it in true seashore style” in a cottage described as “a short distance beyond ‘The Sippican,’ and ... as unpretentious as that occupied by Mr. Gilder.” Before their arrival, a reporter visited the house: “known as the Kelley house, [it] has no architectural pretensions whatsoever, and is neither old nor new. It was originally built for two families. In it are two kitchens, and in each a small range and two pantries on opposite ends of the house.” He noted its small entry (“about equal size with a Saratoga trunk”), winding stair, large center chimney, and flanking rooms, a familiar New England configuration. The house was covered in shingles with a verandah, three or four acres of land extending to the beach and “drifted with daisies,” where “[a] small private bathhouse stands on the low bluff, and is where Mrs. Cleveland will take her morning dip.” The Cleverlands spent the summer of 1890 at the Kelley house, and though rumors circulated that they had hoped to buy property in Marion, instead they purchased a property in Bourne that would come to be known as Gray Gables (not extant). As the *Boston Globe* reported in September: “Cleveland was driven away from Marion, so the story goes in polite circles in that town, in part by the fact that a local real estate owner attempted to sell him a cottage and tract of beach land adjoining the waterfront. The owner had his own idea, it appears, of the value of his house and sandy soil, or else an idea that the distinguished gentleman could be induced to pay high [sic] for a property for which he had a weakness. This is the village gossip at Marion, and much regret is expressed that the quaint little town should lose its great attraction.” High prices were a challenge not just for the president, and it would appear he was but one victim of the fame he brought the town, as the *Globe* noted in July of 1890: “Since the coming here of the Cleverlands Marion has set a fancy price for her real estate, and this fictitious valuation bids fair to accomplish her ruin in much the same style as that of Mattapoissett was accomplished five years ago.” The building trade may have been dull in 1890 (“There is hardly a cottage being put up...”), but over the next two decades, a significant group of ambitious summer houses were constructed for wealthy businessmen and industrialists and their families.⁷

In December of 1890, the Kelleys, father and daughter, sold their Water Street lots to James DeKay, who held them for almost two years. James Ellsworth DeKay (1834–1925) was a first cousin of Helena DeKay Gilder, which seems the reasonable explanation for how he came to Marion in the 1880s. Their fathers were brothers: his father and namesake, the older, a naturalist; her father, George Coleman DeKay, a naval officer who also served Argentina. James DeKay (the younger) had led a peripatetic existence. Born in Oyster Bay, NY, he served as a seaman in the 1850s and 1860s and lived for a time with his sister in New Haven, CT. He worked as a miller in Waukesha, WI, in 1870, then returned to Connecticut, this time Woodbridge, where he was a farmer in 1880. He and his wife Laura Tompkins

⁵ Plymouth Country Register of Deeds: 582:276, 289; it appears that the Holmes heirs were undertaking other property exchanges at about this time (616:143, 655:305, 347, 665:517).

⁶ The Marion Assessors Valuations for this period show the Holmes family dividing the taxes on the divided house valued at about \$1,100 in 1880, \$1,300 in 1887, \$1,600 in 1888 and 1889, and \$1,700 in 1890; the values of the lots increase from about \$750 in 1880 to \$1,950 in 1889. The house valuation for 1889 is penciled over with the note “under repairs,” likely an indication of work over the following year to be recorded in the next year’s valuation, when the house value increased by \$100.

⁷ *Boston Globe* articles: “Will Summer at Marion,” April 23, 1890; “Mrs. Cleveland Coming,” June 5, 1890; “Cleveland Shy,” June 22, 1890; “Society Stagnates,” July 27, 1890; “Poor, Downcast Marion,” August 30, 1890; “Cleveland’s New Home,” September 7, 1890. Many Marion historians believe it was the Kelley house that Cleveland intended to purchase. Instead they purchased Tudor Haven in Bourne, later known as Gray Gables.

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(1836–1908) had three sons and a daughter and purchased property on Main Street in Marion in 1887; they lived on Main Street, where he remained until at least 1910.⁸ The plan for the property DeKay bought from the Kelleys is not known, but it does not appear, as some have suggested, that DeKay began the remodeling of the Kelley house; at least the assessor’s records note no changes to the property’s value during his ownership.

DeKay sold the lots on either side of Water Street to H. R. Reed of Boston in October of 1892.⁹ In 1893, the Marion tax assessors noted that the dwelling house and stable on Reed’s property were unfinished, with a far greater value (\$7250) than the Kelley or DeKay valuations (\$2000). Most local histories note that the new house incorporated the Kelley house. This was certainly a common practice, and some structural evidence to support that claim is visible in the basement of the ell and in the survival into the middle of the 20th century of some early windows and possibly other early finish.¹⁰ Today it appears that the house is largely a product of the 1890s. By 1894 the dwelling was valued at \$14,000 and the stable at \$3,500, and an “engine house” (likely the pump house) had been added (\$200); a year later a bay-side bathhouse had been added (\$200).¹¹ Reed also reported a “sloop yacht” valued at \$2000. In 1898, Reed added three adjacent lots to his holdings, including the large 11-acre, 66-square-rod parcel that surrounded the house lot and extended to Front Street, a small parcel (84 square rods) on the other side of Water Street, and Little Island (60 square rods) in the harbor, bringing his holdings to about 16 acres.¹² (See figures 4 and 5.) The house was published in 1903 as the summer residence of H.R. Reed and was known as Pawkechatt by later owners.¹³

Henry Ransford Reed (1837–1905) was a sugar broker and investor, age 55 at the time he purchased the Marion property. Reed was born in Chelmsford, MA, the son of Joseph Ransford and Lucinda Graves Reed, but later lived in New Ipswich, NH, where his father was a farmer, and he was educated in the local schools and academy. He left New Hampshire for Boston as a young man, going to work as an errand boy for the firm John Gilbert & Company, grocers, where he quickly attracted the attention of the proprietors, “and his development from a country lad into a promising business man was watched with interest.” His “rare knowledge of goods and a keen business insight” brought him to the attention of members of the firm Nash, Spaulding & Co., who offered him a position, which he accepted and where he remained until the end of his life. Reed was the firm’s head at the time of his death at age 62. Nathaniel C. Nash (1804–1880) founded the firm and had several partners as wholesale grocer and dealer in West India goods, including his brother Israel (1811–1893). In 1864 the firm was renamed Nash, Spaulding, in

⁸ Ancestry.com: Find-a-Grave; Hemenway Family Tree; US Census 1860, 1870, 1880, 1900, 1910; US Citizenship Affidavits; US Directories Marion/Wareham 1903, 1907, 1910. Wikipedia: James Ellsworth DeKay Jr., George Coleman DeKay.

⁹ Plymouth County Registry of Deeds: 550: 166, 446 (1887, purchases of other property by DeKay); 610:210 (1890 acquisition by DeKay); 613:498 (1890 mortgage); 647:22 (1892, DeKay to Reed); 960:172 (1907 later quitclaim to DeKay).

¹⁰ One source claims that part of the Kelley house was moved to Allen Street, owned by Mrs. Oswald Chew in 1934, but it does not note the date of the move. It was described as “one of the ells built on either side of the Dexter house” and noted many of the older features of the house. Verne W. Robinson, “Grover Cleveland’s Study,” *The Sketch Book: Tales of Sippican*, Vol. 1, No. 4, Nov. 1934. This description is consistent with the press notes about the house occupied by the Cleavelands and map evidence. A photograph in the collection of the Sippican Historical Society is said to be the Reed house but appears to be a different gambrel-block house; the labeling is not contemporary to the image and does not include a date, address, or provenance. This image perhaps contributed to the theory that the house was remodeled gradually.

¹¹ The bathhouse does not appear to be extant, but the bayside location has not been researched.

¹² Marion Assessors Valuation Records as available including 1889 through 1895. . Plymouth County Registry of Deeds: 774:213 (1898/99 Holmes to Reed).

¹³ Perry, *A Trip Around Buzzards Bay Shores* (1903), 59; “Photographs of Pawkechatt,” album of photographs, created by members of the Babbitt family ca. 1960, in the possession of Judith Rosbe.

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recognition of its partner Maldon D. Spaulding (1827–1888), who joined the firm in 1859; his brother John P. Spaulding (1832–1896) was also a member of the firm. In 1863, the firm sent Reed to the Windward Islands to purchase sugar and molasses. When he returned, his “ability to judge future conditions” made him “even more valuable at home.” In 1866 the firm shifted its specialty to the importation of tea, sugar, and molasses and purchased two Boston sugar refineries, the Oxnard on Purchase Street and the Eagle on Gray’s Wharf. They moved the Eagle’s operation to East Cambridge, and in 1871, renamed it the Revere Sugar Refining Company. The firm’s office was at 23 Broad Street in Boston.¹⁴

Reed entered the sugar-refining industry at a time when the rise of the Sugar Trust, a conglomerate of sugar manufacturers, brought widespread attention in the press. Sugar refineries were an important component in the industrial landscape of port towns where imported commodities were processed for sale and consumption, as imported raw sugar was boiled and purified to produce sugar and molasses. The consumption of sugar and sugar-sweetened foods steadily increased, especially at the close of the 19th century, as processing methods improved and the preference for white sugar grew; sugar also became more convenient to the consumer as a granulated product sold in small packages and boxes. Though the number of producers decreased, these improvements to output led to overcapacity and overproduction, and reduced profits led some refiners to first attempt to control prices. Then in 1887, the owner of several of the New York refineries, H.O. Havemeyer, and his associate John E. Searles led an exceptionally successful effort to consolidate the industry by buying up their competitors and closing old and redundant plants. By the end of the year they owned about 80% of the U.S. sugar-refining business. Through a series of reorganizations and additional takeovers between 1887 and 1892, some quite aggressive, the Sugar Trust controlled output, set prices, and dominated the industry until about 1914. Throughout this period, the actions of its members were scrutinized in the press, as they lobbied for beneficial tariff legislation, were investigated for price-fixing, and were caught falsifying imports. Although the Sugar Trust is not perhaps as well known as others of the period, it was an example of the business practices that drew the attention of muckrakers and led to the Sherman Anti-Trust Act of 1890.¹⁵

In Boston, five refineries entered into the consolidation, including the Oxnard Refinery, owned by Reed’s employer Nash, Spaulding, & Co. Only one of the five refineries emerged from the reorganization, the Standard Refinery located in South Boston. At the end of the acquisition campaign in 1892, the Revere Sugar Refining Company remained independent, one of only three firms outside of California not taken over by the American Sugar Refineries Company. Early on, descriptions of the relationship between Revere and the Sugar Trust appear to have been complementary. As J.P. Spaulding explained in 1888: “we did not go in simply because having been long in the trade and become established, we did not wish to become absorbed by the Goliath and lose our identity.... Between us and the Trust there is no fight, and

¹⁴ Ancestry.com: Massachusetts Town and Vital Records; Mason Membership Cards, US Census 1850. *Boston Globe*: “M.D. Spaulding Dead,” 4 November 1888; “Gone to his Reward...” 12 January 1896” (J.P. Spaulding); “Boston Loses One of its Prominent Men,” (Reed) 15 March 1905. *Commercial and Financial New England Illustrated* (1906), p. 130; quotations are from this source. Briggs, *History and Genealogy of the Briggs Family* (1938). J.P. Spaulding is perhaps best known for providing financial support to Helen Keller and Annie Sullivan. The Windward Islands include Domenica, Martinique, Saint Lucia, Saint Vincent and the Grenadines, and Grenada.

¹⁵ It was a Sugar Trust suit (U.S. v. E.C. Knight Co.) that was the first prosecution of the Sherman act; another suit was brought in 1910, and after successful prosecutions of American Tobacco and Standard Oil in 1911, the company reorganized and its control diminished significantly. The Trust was organized as the Sugar Refineries Company and later as the American Sugar Refining Company, one of the first large publicly-held industrial corporations and one of the largest corporations of the period. Doyle, “Capital Structure and the Financial Development of the U.S. Sugar-Refining Industry...,” (2000); Zerbe, “The American Sugar Refining Company...” (1969); Holcomb, *The Sugar Refining Industry of New England* (1939); Vogt, *The Sugar Refining Industry* (1908).

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such would be insane and suicidal. They control some 15 or 20 refineries to our poor three, and if we would start a fight we would be swamped.” Rather than cut prices to attract customers, he explained, they produce sugar all year, unlike the Trust which closed down in the winter, and perhaps more importantly “...the Trust in making supply short creates a good demand [and t]he prices rising are adopted by us....” assuring them a profit. “As long as the public can take it, we can.” In 1894, when the industry was the subject of a Senate investigation, Reed testified, describing Revere as a competitor of the Trust and denying any knowledge of how the Trust might have influenced legislators’ votes on the tariffs. But it appears that, while independent, Revere was one of the firms that cooperated with the Trust, working in harmony with them. Furthermore, the Revere company was the largest minority stock holder of the Trust company, and Reed himself was said to have significant holdings at the time of his death. Indeed, Revere and Reed’s experience exemplifies the broader patterns of corporate reorganization taking place at this time, when investments in fixed capital decreased and investments in other companies increased.¹⁶ Reed’s skills in business attracted the attention of the firm Nash, Spaulding where he made his career, and that firm survived the major reorganization of its industry. Sugar refining and trade benefitted its proprietors, and Reed invested those profits in corporate stocks. His personal estate amounted to half a million dollars and his directorships included the Boston & Maine Railroad, where he served on the board of management and executive committee, the Pullman Parlor Car Company, the Oregon Navigation Company, the Otis Elevator Company, the State National Bank, the Old Colony Trust Company, and the Bay State Trust.

In 1865 Reed married Sarah Anne Brewster (1840–1919), daughter of Isaac and Sarah Bartlett Brewster of Plymouth; Isaac Brewster was a lumber dealer, merchant, and banker. The couple lived in East Lexington in 1870, where their household included an Irish domestic (female) and a black house servant born in the West Indies (male). By 1880, they lived on Ashland Street in Dorchester, between Fields Corner and Dorchester Bay; by then the household included three female servants, two Irish and one from Nova Scotia. After living for a time at 209 Beacon Street, they settled on Roanoke Street in Jamaica Plain. They had seven daughters, four surviving into adulthood: Ida Bartlett Reed (1870–1943); Sallie Wetherell Reed Austin (1872–1897); Emily Spaulding Reed (1873–1946); and Mary Taylor Reed (1877–1952). Reed was active politically as a Democrat, serving on the state committee and frequently noted in *Boston Globe* coverage of party activities, but his only public office was as a commissioner of the sinking fund of the city of Boston. His obituary noted that while he was “very averse to publicity,” he was also “a cultivated, congenial companion who was by no means too much engrossed in business to find time for recreation.” He was also “well informed on art and found his greatest enjoyment in music.” Reed was a member of the Somerset, Algonquin, Country, Eliot, Press, and Boston Art clubs, and the Boston Athletic Association. It is likely that before purchasing the Marion property, the Reeds had vacationed at hotels or rental properties, but as his wealth accumulated and his daughters entered their twenties, they may have found it convenient to build their own house. Reed would have had connections to Marion through Grover Cleveland, another Democrat, and John E. Searles, a key player in the Sugar Trust, who owned the Great Hill estate in Marion (MRN.G) at this time.¹⁷

For the new house, Reed hired the Boston architect James Templeton Kelley (1855/56–1929), well known for his Colonial Revival designs. All available evidence suggests his practice was large and quite diverse, including residences of various sizes, commercial buildings, schools, a town hall, a library, and a chapel; and his work was published during his lifetime in the *American Architect & Building News* and

¹⁶ Sources in above note; *Boston Globe*: “Stories of Sugar Trust,” 3 February 1888 (Spaulding quotes); “Reed Tells His Story,” 12 June 1894; *New York Times*: “Hints at Bribery Denied,” 12 June 1894.

¹⁷ Ancestry.com: Massachusetts Town and Vital records; US Census 1860, 1870, 1880, US Directories, Boston: 1878, 1880, 1883, 1890, 1902, 1905. Jones, *The Brewster Genealogy, 1566-1907* (1908).

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Architecture Record. At his death, he was described as a “prominent architect” of Boston and “formerly a notable figure in the architectural world,” who “had an active part in the revival of colonial architecture in Boston and vicinity.”¹⁸ While his obituary noted he “was educated largely abroad,” Witheys’ *Biographical Dictionary* (1956) has noted that Kelley, “following a high school education,” began his training as an office boy and student in the firm of Sturgis & Brigham. He took “advantage of every opportunity for study” and became head draftsman there. The firm operated for about twenty years before the death of its senior partner John Hubbard Sturgis in 1888, and is best known as the designer of the Church of the Advent (BOS.15696, NRHD, NHL 1966) and the first Museum of Fine Arts in Boston (not extant). Kelley soon established an independent practice, and in 1910 he formed a partnership with Harold Graves, though he remained independent in most of his work. His obituary noted that he “retired from active life” after World War I, and listed memberships in the American Institute of Architects, the Boston Society of Architects, and the Boston Business Men’s Art Club; it also noted him as a founder in 1887 or 1888 of the Boston Agricultural Club, but likely intended the Boston *Architectural Club*, today known as Boston Architectural College.¹⁹

Most of the work associated with Kelley can be found in Boston and its inner suburbs. He designed a brick store and dwelling and three three- and four-family brick dwellings in the North End, as well as more ambitious houses on Beacon Street, Bay State Road, and in Roslindale. He is credited with four houses in the Back Bay (NRHD 1973), including the Fay houses at 416 and 418 Beacon Street (1890 and 1897, BOS.2957, 2958), the DuBois House at 405 Commonwealth (1900, BOS.3667), and, in association with McKim Mead & White, the Beebe House, now the St. Botolph Club at 199 Commonwealth (1890, BOS.3517). Kelley also designed the Peter Faneuil School on Beacon Hill (1910, NR 1994, BOS.4087). In Brookline, Kelley designed houses on Beacon Street (1170, Orcott House, 1907, NR 1985, BKL.57), in Longwood (Quincy House, 10 Hawes Place, 1909, NR 1978, BKL.450 and Eiseman House, 4 Monmouth Street, 1904, BKL.439), and Chestnut Hill (Baldwin House, 91 Middlesex Road, 1895, NR 1985, BKL.1547). Kelley also designed houses in Cambridge, Somerville, Quincy, and Milton.

With his family connection to Lynn, it is not surprising that some of his earliest known commissions were in Swampscott and Lynn. He designed an ambitious brick Georgian house with a carriage house and laboratory for the inventor Elihu Thomson in 1889, which now serves as Swampscott’s Town Hall (NHL 1976, SWA.1), and followed this with frame Georgian houses in Lynn’s Diamond District (NRHD 1996) including the Lovejoy House at 64 Broad Street (1893, LYN.406), the Porter House at 40 Nahant Street

¹⁸ Kelley’s work has been receiving increased notice in recent years, but he has as not yet been the subject of sustained scholarly consideration. Kelley was born in Roxbury, son of an Irish-born laborer Thomas and his wife; his date of birth is variously listed as 1855 and 1856. Kelley married in 1882 to Ella or Eleanor Hale Sweetser, daughter of a Lynn shoe manufacturer, and this connection seems to have led to commissions in the city. By 1890, he made his home and office in the Bulfinch-designed Mason house at 57 Mount Vernon Street. His obituary notes that he “had spent much of his life in foreign countries”; his first wife died in France in 1922. Kelley married as his second wife Marion Seaverns Williams of Brookline in 1923. He maintained summer residences in Swampscott in 1918 and in Osterville in the 1920s; his widow donated land in Osterville to the Cape Cod Horticulture Society. He apparently had no children. He does not appear to be related to George Kelley. Ancestry.com: Massachusetts Vital Records/Roxbury, multiple versions; US City Directories, Boston: 1883, 1885, 1890, 1895, 1920, 1921, 1925, 1926; Lynn/Swampscott 1918; 1922; US Census 1880, 1900, 1910, 1920. *Boston Globe*, “James Templeton Kelley,” 6 January 1929.

¹⁹ Henry and Elise Withey, *Biographical Dictionary of American Architects (deceased)* (1956, Hathi Trust), pp. 335-336; Frank Chouteau Brown Collection (summary text), Historic New England. The Boston Society of Architects awards the James Templeton Kelley Prize to the Harvard University architecture student who completes the best thesis or final design project. This award, established by his widow in late 1929, began as a travelling fellowship, awarding \$2500 for a year of travel; the competition was originally open to any man or woman from Maine, New Hampshire, Vermont, or Massachusetts, “whether a student, a draftsman, or a practicing architect.” *Boston Globe*, “\$2500 Fellowship in Architecture,” December 23, 1929; <http://www.gsd.harvard.edu/architecture/fellowships-prizes-and-travel-programs/james-templeton-kelley-prize/>.

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(1889, LYN.611), the LaCroix House at 243 Ocean Avenue (1895, LYN.695), as well as an apartment block there, Chatsworth Hall, at 252–254 Ocean Street (1898, LYN.693). He later designed commercial buildings in the area including the Lynn Institute for Savings at 21–29 Exchange Street (NR 1982, 1891, LYN.443) and the Lynn Gas & Electric building at 70–90 Exchange (1896, LYN.446) as well as Swampscott’s Public Library at 61 Burrill Street (1917, NR Olmsted Historic District 2002, SWA.2).²⁰

Kelley also designed several houses in resorts or as country estates, like the Elihu Thomson House (mentioned above) and the H. R. Reed House, and several of these shared some attributes with the Reed House. Also in Swampscott, his house for Charles G.W. Bond was designed in 1905 and published in *The American Architect and Building News*, a large and high gambrel-roofed block with wrap-around porches.²¹ Kelley is credited with the design of the Fay House in Woods Hole (Fay Road, 1880, FAL.593) because of his work for the client in the Back Bay. This high-gabled block achieves its gambrel roof effect with shed dormers extending from its eaves, with a wide porch on the waterside and a gabled entry bay into what appears to be a large living hall lit by a large arched window. The Keene House in Hingham (10 Miles Road, 1909, NR Lincoln Historic District 1991, HIN.728) is a wide, shingled hip block with recessed flanking porches screened by latticework. Kelley had used some of these motifs at Greatwood Farm in Plainfield, VT, built for Willard Shepard Martin as a gentleman’s farm in 1908; the estate became Goddard College in 1938 (NR district 1996). The complex of eleven buildings employing both Shingle and Craftsman-style ornament is centered around the “manor house,” an L-shaped volume with deep overhangs of its hip roofs, porches, and latticework.

The house Kelley designed for Reed followed many of the patterns established for ambitious Shingle-style summer houses (figure 6). This style, as defined by Vincent Scully and exemplified in the work of H.H. Richardson; McKim, Mead & White; Peabody & Stearns; and William Ralph Emerson emerged in the 1870s and enjoyed sustained popularity through the end of the century. As noted earlier, the style has been defined by its universal use of shingle wall and roof cover and by the dominance of the roof in the massing of the building. While silhouettes were calmer and trim simpler than their predecessors in the Queen Anne style, they eschewed symmetry, and variations reflecting interior function provided interest in their shape and in their fenestration patterns. In Marion, H.H. Richardson himself had designed a small house for Rev. Percy Brown in 1881, a low, wide house covered in shingles located at 192 Front Street (MRN.211). During the 1880s and 1890s, many of the summer houses constructed in Marion took this form and style, and notable examples can be found in the Water Street area (MRN. L) that surrounds the Reed House. This neighborhood has been recommended for designation as a historic district because of the impressive grouping of well-preserved buildings of this period, including Charles Atherton Coolidge’s Tennis Club (1908) and dwellings designed by William G. Preston. Other significant clusters of houses of similar ambition include those on Allen’s Point (MRN.C), with houses by Coolidge (Randolph C.) & Carlson (Henry J.) and gardens by Arthur Shurcliff, and on Great Neck at West Drive (MRN.M) and Great Hill (MRN.G). Here once stood the Marion Hotel, converted to a summer residence and for a time occupied and developed by sugar-king Searles, and where now stands the largest surviving complex from this era, Galen Stone’s castle and outbuildings of 1909–1911 (MRN.107–111). The Reed House partakes

²⁰ General sources for this and the following paragraph include: Tess Cederholm, “James T. Kelley, architect,” typescript, October 1969, based primarily on review of Boston Building Inspector Reports, the collections of the BPL and SPNEA (now HNE), his Boston *Globe* obituary, January 6, 1929, and Withey. See also MACRIS database, Massachusetts Cultural Resource Information System; National Register nominations for listed properties; Backbayhouses.org; Historic New England, Soule Art Company photograph collection. I am also appreciative of the research undertaken in the spring of 2016 by Elizabeth Padjen for the St. Botolph Club, particularly in Google Books, which she generously shared with me; thanks to Ken Turino for putting me in touch with her.

²¹ Research has not been done to determine if the house is extant. It is not in MACRIS.

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of more regularity than many, suggesting a greater impact of the Colonial Revival movement, reflected in a contained volume whose gambrel roof extends to form its porch and in its shingle wrapping, perhaps most distinctively surrounding the dormer supports.

Interiors of this period continued to show the influence of the Aesthetic movement and Old English taste, employing paneled walls, beamed ceilings, and richly turned and carved stairs and fireplaces. The interiors of Kelley's houses embrace these lush treatments, as illustrated here and in the Soule photographs of his work at Historic New England. Fireplaces were commonly treated with elaborate surrounds and over mantels, with layers of classical elements and moldings, commonly combining components popular during both the Georgian and Federal periods and more complex than period examples. Walls were topped by rich cornices and often included chair rails, wainscoting, or fully paneled walls, and built-in elements like cupboards and sideboards. Staircases provided a focus for attention in ample entry or living halls, branching and making turns to show off their ornament, including elaborately turned balusters, paneling below the skirt boards, and molded soffits under the stairs.

Although there are of course variations depending on the relative scale of the example, general characteristics of plan and program can be noted among houses of this period, style, and ambition. Their plans have been described by architectural historians as "open," with wide cased openings between rooms, allowing them to flow into one another, and commonly including a large living room and smaller dining room opening off a central living hall, in larger examples complemented by other specialized spaces like libraries or music rooms. That living hall was a distinctive element of these houses, serving as both circulation and socializing space and often including inglenooks and fireplaces. Service spaces were commonly separated from the social spaces of the house, in wings and ells that isolated smells and sounds and segregated the server from the served (figure 2). Multiple bedrooms were located in the upper stories (figure 3). The Reed House included each element of this program and was decorated in the causal and flexible fashion of summer houses, including lots of wicker (figure 8).

A comparison of current and period views demonstrates the excellent preservation of the main block of the Reed House as well as earlier treatments for rooms that were updated in the 1970s. It appears that the lower sash of the first floor of the house originally matched the ornamental arrangement of narrow and diamond panes seen in the upper sash, and the rosettes on the dormers were painted white rather than shingled. In 1946, a description of the interior noted that the front hall (center living hall), the second-floor landing, and the dining room included oak finish, wainscot, and paneling, a treatment that was a signature of ambitious Shingle Style interiors. Some covered sections of wall in the entry confirm this earlier treatment, as does a historic photograph of the dining room (figure 7). The built-in sideboard formerly located in the dining room included diamond pane glazing, mirrors, shelving, and drawers, also typical of Kelley's work; the sideboard survives in a neighboring house. Other historic photographs of the earlier treatments of the fireplaces in the living room and the library are shown in figures 8 and 9, illustrating the more elaborate designs that resemble Kelley's other work. Also on the first floor, there was formerly a window in the west wall in the living room, low bookcases nearby, and window seats. The original treatment of the center bedroom has been changed, but its original configuration is not known. A final noted difference was a hall door to the northwest bedroom, indicating a separate room rather than the suite of two rooms and bath found there today.

The rear ell of the house has been altered, likely in the middle of the 20th century, but a period photograph provides a general view of its initial configuration (figure 10).²² Oriented with its ridge parallel to that of

²² Sanborn Fire Insurance Atlas of 1933 suggests the ell still included three living levels; the Appraisal of 1946 is ambiguous on the height of the rear ell.

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the main block, its core was two stories in height under a low gabled roof. The ell sat on a fieldstone foundation like that of the main block, with a central brick chimney. A deck that stretched along the west elevation was treated with a simple balustrade and screened by lattice at the lower level. The ell appears to have had older 12/12 windows on its north side and newer 6/6 sash on the west side, which might indicate reused materials. Two elements project from the core of the ell: On the southwest corner is a low, single-story hip-roofed wing that encloses the back door, sheltered by an extension of the roof and reached from a flight of wooden stairs. At the northwest corner, a section of the roof extends to create a porch, with posts that match the front of the house; the porch is interrupted by a gabled element that probably provided access to the basement. From the north side, and from Water Street, the porch created the profile of a gambrel roof, tying the design of the ell to the main block.

A description of the house in a 1946 appraisal notes the multiple service spaces that were once located in the ell. Beyond the butler's pantry, the space included a kitchen, laundry room, ironing room, a maids' dining room, circulation spaces, and a small elevator ("Elevette") that survives. In the floor above there were four bedrooms and a sun porch. The third-floor bedrooms may have been used as maids' bedrooms in 1946, but there are some ambiguities in the description. At this time, the appraiser noted that the rear ell was older than the front section, built "about 75 years ago" (or about 1870); although research on the Holmes family suggests their house was older than that, this comment does suggest that perhaps more early finish survived at that time.

The surviving outbuildings were constructed at the same time as the house and are also well preserved. The stable's façade was slightly different from today, including only one wide opening near the center and missing one window to the south. The pump house, also described as the power house or shed, now also serves as a tool shed. The property also once included a greenhouse next to the stable and a small garage and corn barn on the land to the west that was later subdivided and developed with houses (figure 5).

Reed, who died in 1905, did not long enjoy his Marion property, but his widow and daughters continued to spend their summers there until the mid-20th century.²³ Reed's personal estate was estimated at one-half million dollars and real estate valued at \$5,000, and a trust was established for the benefit of the widow, the three surviving daughters, Ida, Emily, and Mary, and the son of Sallie, who died in 1897, Frank R. Austin. They moved away from the Jamaica Plain house, living for a time at 352 Beacon Street, but before and after that in residential hotels also in the Back Bay. Sarah died in 1919, Ida in 1943, Emily in 1946, and Mary in 1952.²⁴ The Trust sold the Marion property in 1946 to Edwin and Dorothy Babbitt, including all five lots, totaling about sixteen acres.

The Babbitts had lived in Fairhaven before relocating to Marion, where Edwin Valentine Babbitt (1897–1967) had been born; Dorothy Denham Almy (1895–1978) was born in New Bedford. Married in 1920,

²³ *Boston Globe*: "Boston Loses One of Its Prominent Men" and "All Left to his Family," April 14, 1905; "Of Natural Causes," March 16, 1905, "Will of Henry R. Reed," April 1, 1905. *New York Times*: "Henry R. Reed Found Dead in Hotel Room," March 15, 1905. The *Times* reported that the presence of "little white tablets" led to a suspicion of suicide. His wife and brother travelled to New York to investigate, and the examination of medications showed no poisons. Revere Sugar was later incorporated (1907) and in 1914 was purchased by United Fruit, which sought refining for the output of their large cane holdings in Cuba; their refining operations were moved to a large new plant in Charlestown.

²⁴ BackBayHouses.org: 352 Beacon. Ancestry.com: U.S. Census 1910, 1930, 1940. Sippican Historical Society clippings for the obituaries of Ida and Emily Reed and *Boston Traveler*, April 22, 1952 for Mary. An article in the *Boston Herald* described Mary's estate in a piece about the appointment of cronies to estate administration positions by the probate court: its value was \$1,246,320 (September 1, 1953, "Judge Stone Asks Bar Probe His Court and All Appointees"). My thanks to Beth Ann Bower for assistance researching Mary Taylor Reed.

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the couple had three sons and a daughter. At the time of his death, Edwin Babbitt was identified as a “noted industrialist and former owner of the Poland Spring House in Maine.” After graduating from Worcester Polytechnic Institute, he was involved in a variety of capacities in regional businesses, serving as president of the National Fireworks Co. in West Hanover, director of the Babbitt Steam Specialty Company of New Bedford, partner in the Babbitt Chemical Co. of New Bedford and Mattapoisett, and proprietor of the Pairpont Company in New Bedford.²⁵ The Babbitts kept the property, which they called “Pawkechatt,” until 1965, and it appears they occupied it year-round; they made the changes to the rear ell during that time.²⁶ The hyphen remained the same, but the ell’s gable roof, whose ridge ran parallel to that of the main block, was replaced by a salt-box profile, with the ridge perpendicular to that on the main block. At the same time, the gambrel bay was removed from the northwest corner and the hipped bay from the southwest corner. This created the shape that survives today, with an asymmetrical rear or west elevation, two full stories on the south side but only one on the north. The greatest impact was to the plan of the ell’s second story, which lost some space with the lower roof pitch. Today the unusual configuration of the hall in this area is the likely result. Changes were also made to the ground floor when an area that had been primarily service spaces was reconfigured for modern family use (figure 2) The large, somewhat square space still includes a large chimney mass, with the back door and entry area on its west side and the stairs to the second story on the east. To the south is the kitchen, adjacent to the butler’s pantry and probably in a similar configuration to its 1893 shape, with a breakfast area at the west end. Opening to the north side is a large family room with a large fireplace on its south wall and long bands of windows on the north and west walls. The nook and the family room are covered in knotty pine, which is currently painted white. Photographs during this period show the greenhouse that was formerly located to the south of the stable; it is not clear when the second vehicle door was added to the stable to adapt it to automobile storage.

Changes to the interior and the additions to the south side of the house were made by the Wellmans, who owned the property from 1965 to 1974. It is likely that they painted the interiors in the main block white, to match the rest of the interior wood trim, and removed some of the original trim. An urge to simplify, and perhaps to exchange the exuberant choices architect Kelley made for more typical New England Georgian treatments, led to new mantels in the library, adding a simple bolection molding surround; and in the living room, adding raised panels flanked by fluted pilasters at the firebox and an adjacent shell cupboard. The Wellmans also added a raised-panel treatment to cover the stone of the fireplace in the center living hall. The trim in the attic was probably replaced by the Wellmans. On the exterior, they added the glazed sunporch, the hyphen, pool house, and pool. All of these additions are surrounded by a solid fence. It appears that by the time the Wellmans owned the house, its shingles had been laid in the more common pattern of regular rather than varied reveals. The original ribbon pattern of the shingles was returned to the house about ten years ago by the property’s owners since 1986, Robert L. and Judith W. Rosbe. The Rosbes removed the paneled treatment from the hall fireplace, and a mantel stored in the stable was installed in the center bedroom, where they uncovered earlier shelving. It is possible that the simple pilaster-and-entablature mantel was once located in the ell.

When the Babbitts sold the property to the Wellmans in 1965, it was a smaller parcel (1.73 acres), including much of the land along Water Street. It included most of what had been the homestead lot given by Ebenezer Holmes to his daughters, except for a section to the north (52 Water Street) and

²⁵ Ancestry.com: US Directories New Bedford 1955; Masonic Member Cards; Massachusetts Marriage Index; Social Security Index. *Boston Globe* 15 December 1967, “E.V. Babbitt Sr. Memorial Rite.”

²⁶ As noted above, the appraisal of the property in 1946 does not reflect these changes, but they had been completed by the time the album labeled “Photographs of Pawkechatt” was created by the Babbitts and presumably before they sold the house to the Wellmans in 1965.

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including a section of the lot at the corner of Holmes and Water streets (see assessors map). Dorothy Babbitt had subdivided the western portion of her property to create lots along Holmes and Front streets, which were developed with seven houses in the 1950s and 1960s. Another subdivision was created for lots that were landlocked. A Z-shaped road, called Pawkechatt Way, extended through the subdivision travelling north, west, then north again to end in a cul-de-sac. Five houses, accessed by Pawkechatt Way, were constructed: three in the 1970s, one in the 1980s, and one in the 1990s. In addition, a house was constructed on the lot that abuts the Reed House to the north (52 Water Street, parcel # 131F) in 1976. The Reed House stands on lot 131, and the other lots are shown on the assessors' maps as parcel #s 131A-H, K, M, N, and R-T. When the Wellmans sold the property in 1974, they excluded the property to the south, on the corner of Holmes and Water Street, but adjusted the south boundary of the Reed House parcel, bringing it to its current configuration of 1.88 acres. The corner of Holmes and Water streets was not developed; today this open parcel is the location of a croquet court of the Marion Mallet Club.²⁷

²⁷ See the Marion Assessors Map Plate 16, attached to this nomination. Dates for house construction from the Marion Assessors Records; see also Sitta, "Title Research."

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9. Major Bibliographical References

Bibliography (Cite the books, articles, and other sources used in preparing this form.)

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Previous documentation on file (NPS):

- preliminary determination of individual listing (36 CFR 67) has been requested
- previously listed in the National Register
- previously determined eligible by the National Register
- designated a National Historic Landmark
- recorded by Historic American Buildings Survey # _____
- recorded by Historic American Engineering Record # _____
- recorded by Historic American Landscape Survey # _____

Primary location of additional data:

- State Historic Preservation Office
 - Other State agency
 - Federal agency
 - Local government
 - University
 - Other
- Name of repository: _____

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Historic Resources Survey Number (if assigned): MRN.9

10. Geographical Data

Acreeage of Property 1.88 acres (assessors' map)

Use either the UTM system or latitude/longitude coordinates

UTM References

Datum (indicated on USGS map):

NAD 1927 or NAD 1983

1. Zone: 19 Easting: 353260 Northing: 4617580

Verbal Boundary Description (Describe the boundaries of the property.)

The boundaries of the property include the entire parcel shown on the attached assessor's map of the Town of Marion, map 16, lot 131.

Boundary Justification (Explain why the boundaries were selected.)

The current boundaries date to 1974, when the larger parcel was subdivided and adjustments were made to the boundaries of the section associated with the Reed House and outbuildings.

11. Form Prepared By

name/title: Claire W. Dempsey with Betsy Friedberg, National Register Director
organization: Massachusetts Historical Commission
street & number: 220 Morrissey Blvd.
city or town: Boston state: MA zip code: 02125
e-mail betsy.friedberg@sec.state.ma.us
telephone: 617-727-8470
date: July 2019

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Additional Documentation

Submit the following items with the completed form:

- **Maps:** A **USGS map** or equivalent (7.5 or 15 minute series) indicating the property's location.
- **Sketch map** for historic districts and properties having large acreage or numerous resources. Key all photographs to this map.
- **Additional items:** (Check with the SHPO, TPO, or FPO for any additional items.)

Photographs

Submit clear and descriptive photographs. The size of each image must be 1600x1200 pixels (minimum), 3000x2000 preferred, at 300 ppi (pixels per inch) or larger. Key all photographs to the sketch map. Each photograph must be numbered and that number must correspond to the photograph number on the photo log. For simplicity, the name of the photographer, photo date, etc. may be listed once on the photograph log and doesn't need to be labeled on every photograph.

Photo Log

Name of Property:	H.R. Reed House
City or vicinity:	Marion
County:	Plymouth
State:	Massachusetts
Name of Photographer:	Judith W. Rosbe (JWR) Claire W. Dempsey (CWD)
Date of Photographs:	June 2016 October 2016
Location of original Digital Files:	46 Water Street, Marion, MA 68a Cotting Street, Medford, MA
Number of Photographs:	14

Photo #1 (MA_Plymouth County_HR Reed House_0001)
Reed House, perspective at a distance showing house and pool house addition, camera facing northwest. JWR.

Photo #2 (MA_Plymouth County_HR Reed House_0002)
Reed House, east façade and north side, camera facing southwest. CWD.

Photo #3 (MA_Plymouth County_HR Reed House_0004)
Reed House, west (rear) and north sides, camera facing southeast. CWD.

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Photo #4 (MA_Plymouth County_HR Reed House_0003)
Reed House, west (rear) and south sides, camera facing northeast. CWD.

Photo #5 (MA_Plymouth County_HR Reed House_0005)
Reed House, entry hall, camera facing west. JWR.

Photo #6 (MA_Plymouth County_HR Reed House_0006)
Reed House, living room, camera facing southeast. JWR.

Photo #7 (MA_Plymouth County_HR Reed House_0007)
Reed House, library, camera facing southwest. JWR.

Photo #8 (MA_Plymouth County_HR Reed House_0008)
Reed House, dining room, camera facing south. JWR.

Photo #9 (MA_Plymouth County_HR Reed House_0009)
Reed House, upper stair hall, camera facing east. JWR.

Photo #10 (MA_Plymouth County_HR Reed House_0010)
Reed House, upper hall arcade, camera facing southwest. JWR.

Photo #11 (MA_Plymouth County_HR Reed House_0011)
Reed House, bowed bedroom, camera facing south. JWR.

Photo #12 (MA_Plymouth County_HR Reed House_0012)
Reed House, south bedroom, camera facing southwest. JWR.

Photo #13 (MA_Plymouth County_HR Reed House_0013)
Reed stable, camera facing southwest. CWD.

Photo #14 (MA_Plymouth County_HR Reed House_0014)
Reed pump house, camera facing northwest. CWD.

Figure List:

Figure 1: Plot Plan of Land in Marion.... 1981 (with additions of 1981 and 1983; photo references in red).

Figure 2: First-Floor Sketch Plan and Photo Key (in red) of the H.R. Reed House; photo references in red).

Figure 3: Second-Floor Sketch Plan and Photo Key (in red) of the H.R. Reed House; photo references in red).

Figure 4: Detail of Richards' *Topographic Atlas ... Plymouth County*, 1903, Plate 23, Village of Marion.

Figure 5: Plan of Land of Estate of Henry R. Reed, Marion, Mass, 1943.

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Figure 6: Soule Art Company photograph of the Reed House exterior, probably 1893.

Figure 7: William T. Clark photograph of the Reed House dining room, n.d.

Figure 8: Soule Art Company photograph of the Reed House living room, probably 1893.

Figure 9: "Photographs of Pawkechatt," the Babbitt family album, the Reed House library, ca. 1960.

Figure 10: William T. Clark photograph of the Reed House exterior (rear), n.d.

Data Sheet: Address is 46 Water Street.

Map #	Name	Date	Style	resource type	MHC#
#1	H.R. Reed House	1893	Shingle	1 C B	MRN.9
#2	Stable (garage)	1893	Shingle	1 C B	
#3	Pump house (shed)	1893	Shingle	1 C B	
#4	Pool house	ca. 1970		1 NC B	
#5	Pool	ca. 1970		1 NC St	
#6	Fence	ca. 1970		1 NC St	

Paperwork Reduction Act Statement: This information is being collected for applications to the National Register of Historic Places to nominate properties for listing or determine eligibility for listing, to list properties, and to amend existing listings. Response to this request is required to obtain a benefit in accordance with the National Historic Preservation Act, as amended (16 U.S.C.460 et seq.).

Estimated Burden Statement: Public reporting burden for this form is estimated to average 100 hours per response including time for reviewing instructions, gathering and maintaining data, and completing and reviewing the form. Direct comments regarding this burden estimate or any aspect of this form to the Office of Planning and Performance Management, U.S. Dept. of the Interior, 1849 C. Street, NW, Washington, DC.

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Figures

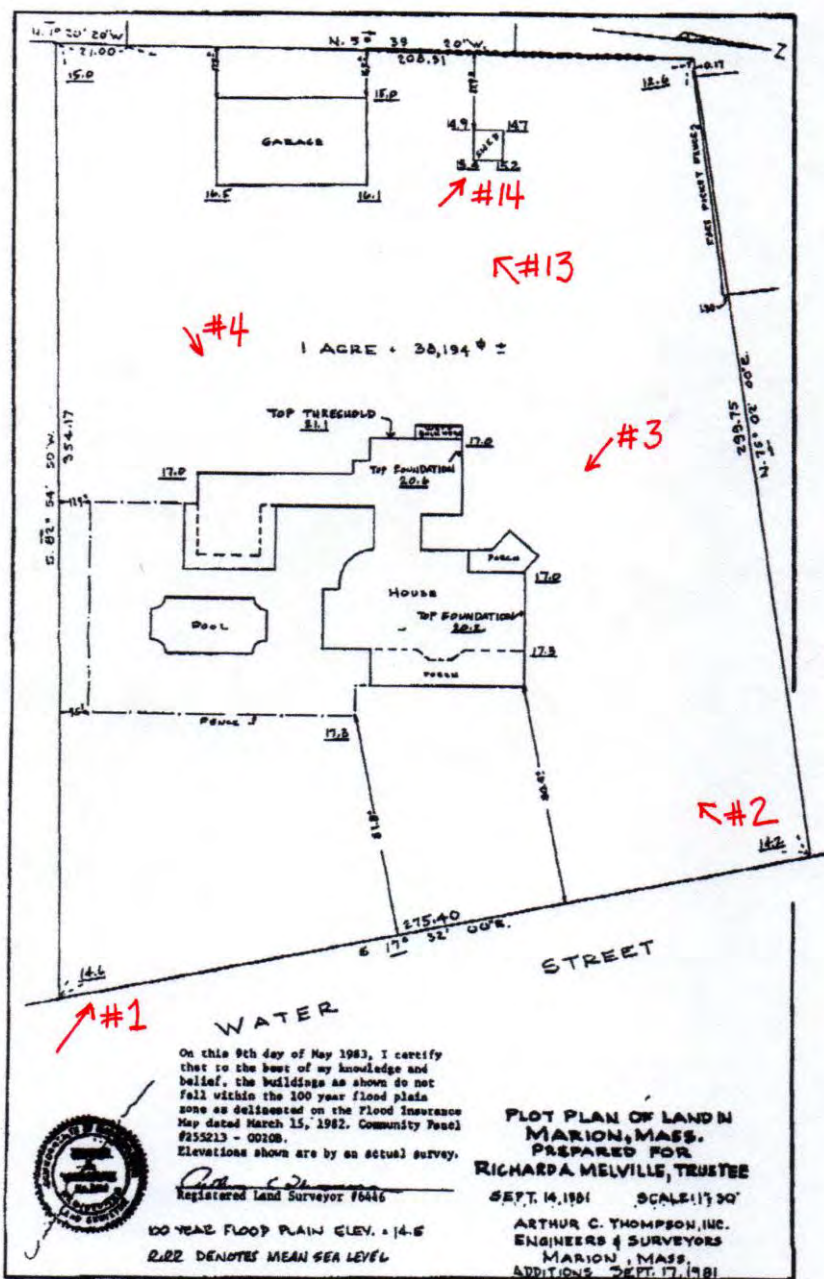


Figure 1: Plot Plan of Land in Marion.... 1981 (with additions of 1981 and 1983; photo references in red). This plan of the property shows the house facing east, with its rear ell to the west and the pool house addition to the south; the stable and the pump house are behind them at the west edge of the lot.

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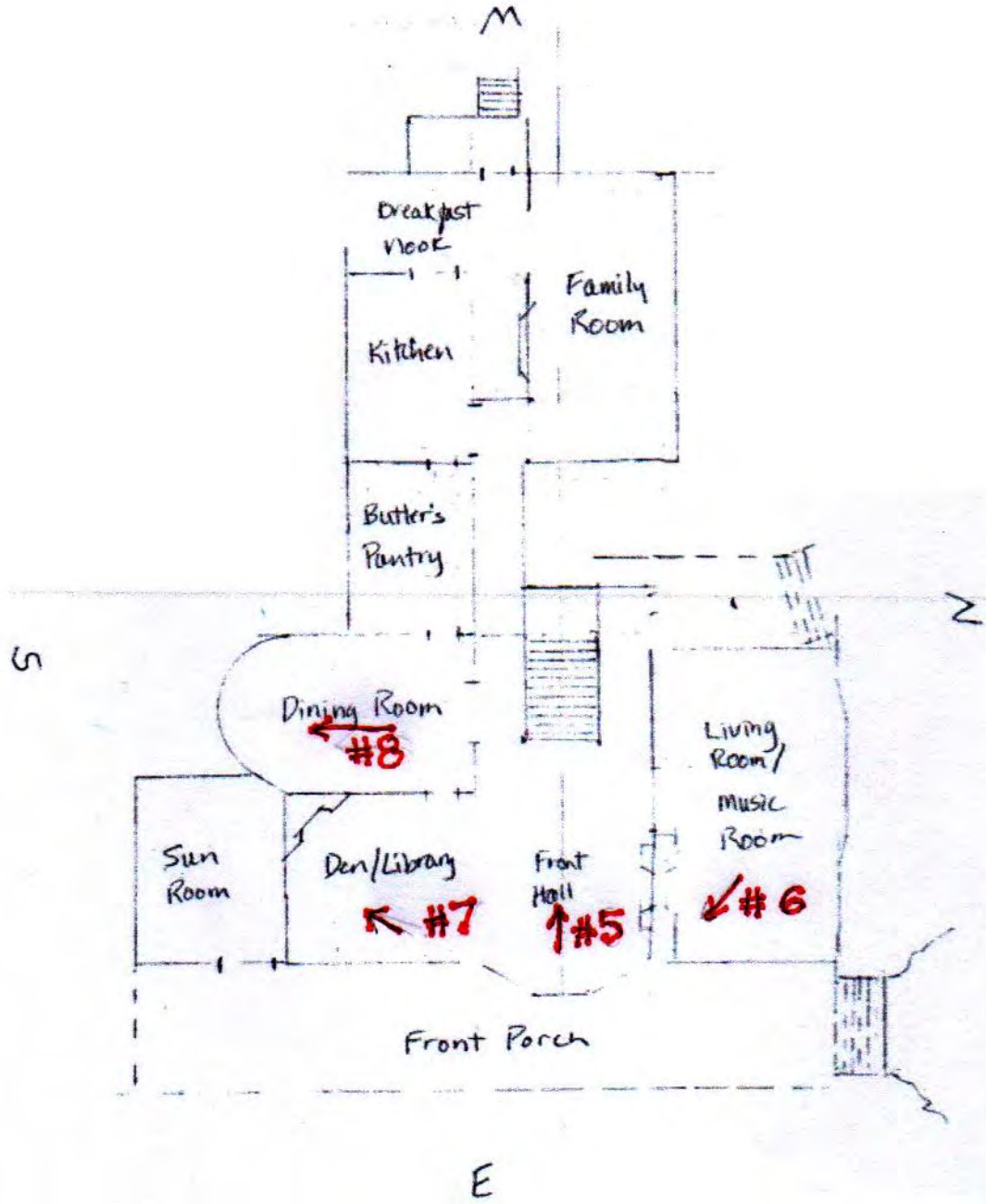


Figure 2: First-Floor Sketch Plan and Photo Key (in red) of the H.R. Reed House. Present plan drawn by Judith Rosbe.

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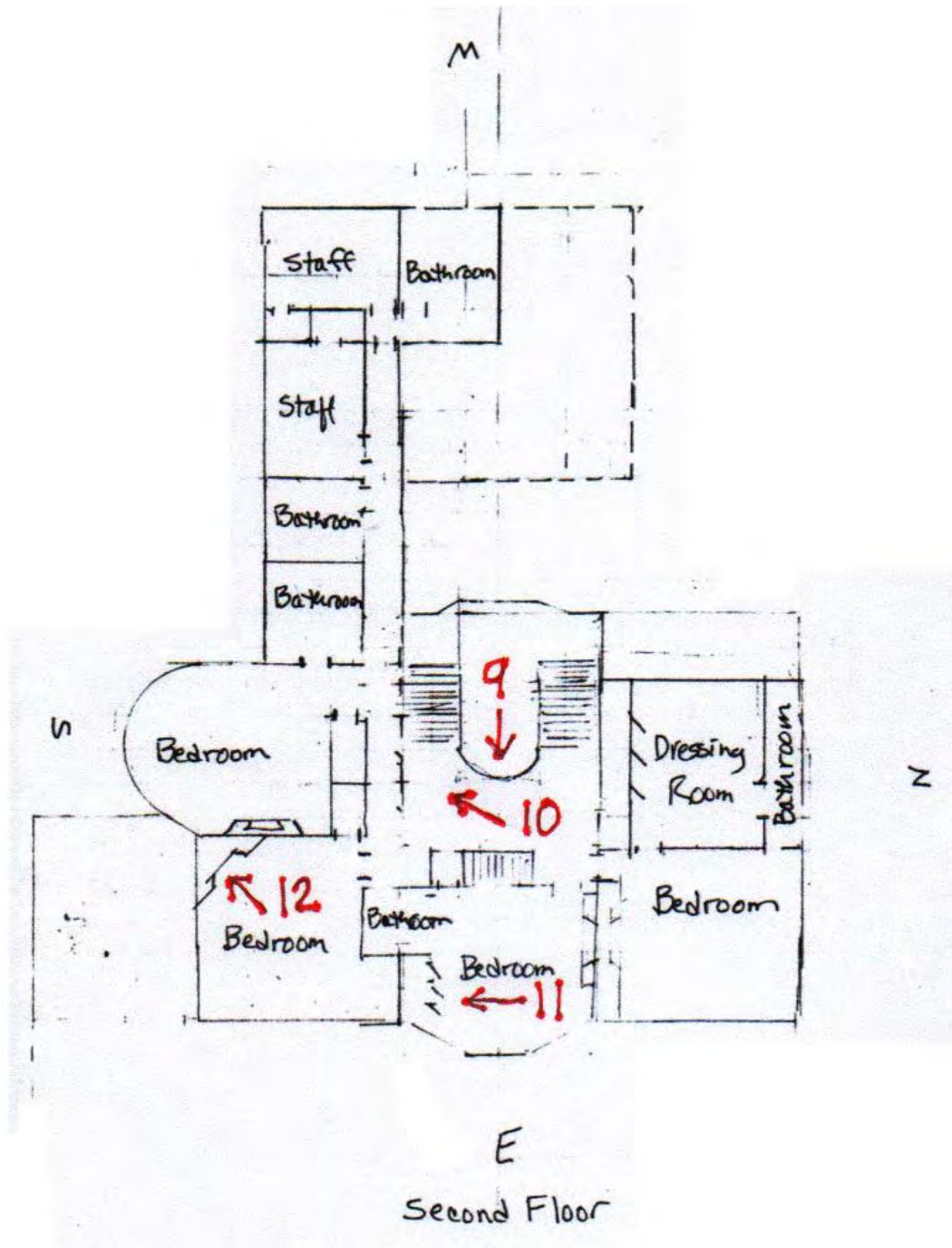


Figure 3: Second-Floor Sketch Plan and Photo Key (in red) of the H.R. Reed House. Present plan drawn by Judith Rosbe.

H. R. Reed House
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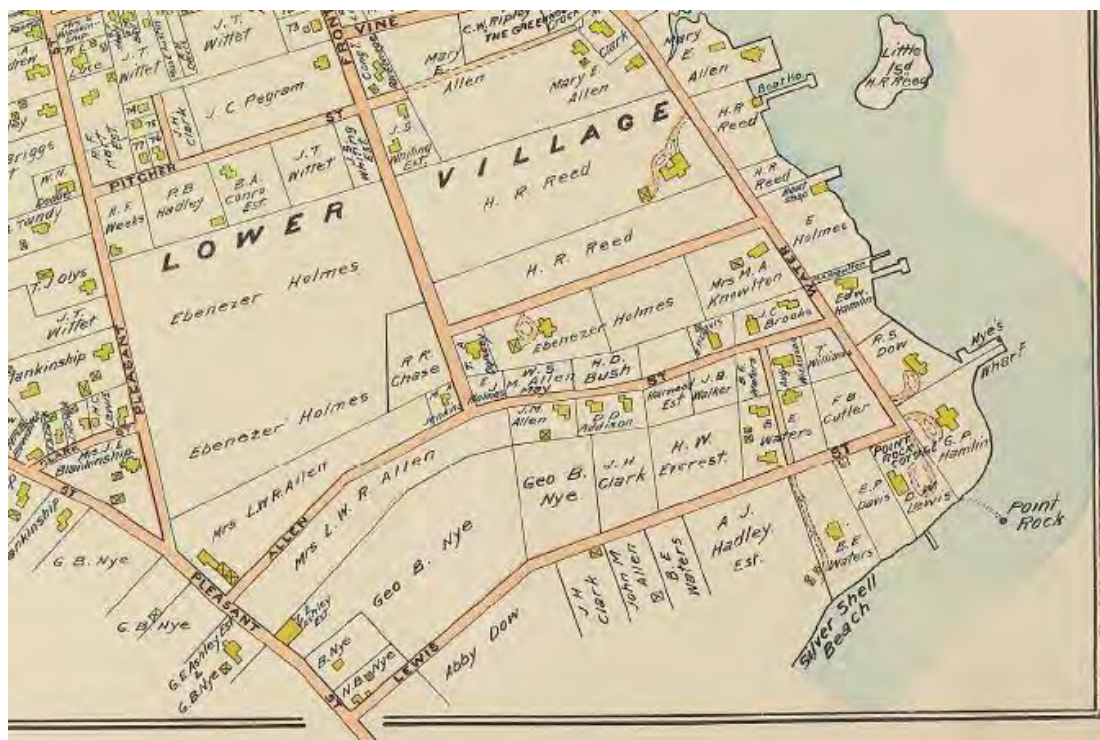


Figure 4: Detail of Richards' *Topographic Atlas ... Plymouth County*, 1903, Plate 23, Village of Marion. This map shows the larger holdings of the Holmes heirs and the property of H.R. Reed including land north of Holmes Road, unlabeled here, east of Front Street, on both sides of Water Street, and including Little Island.

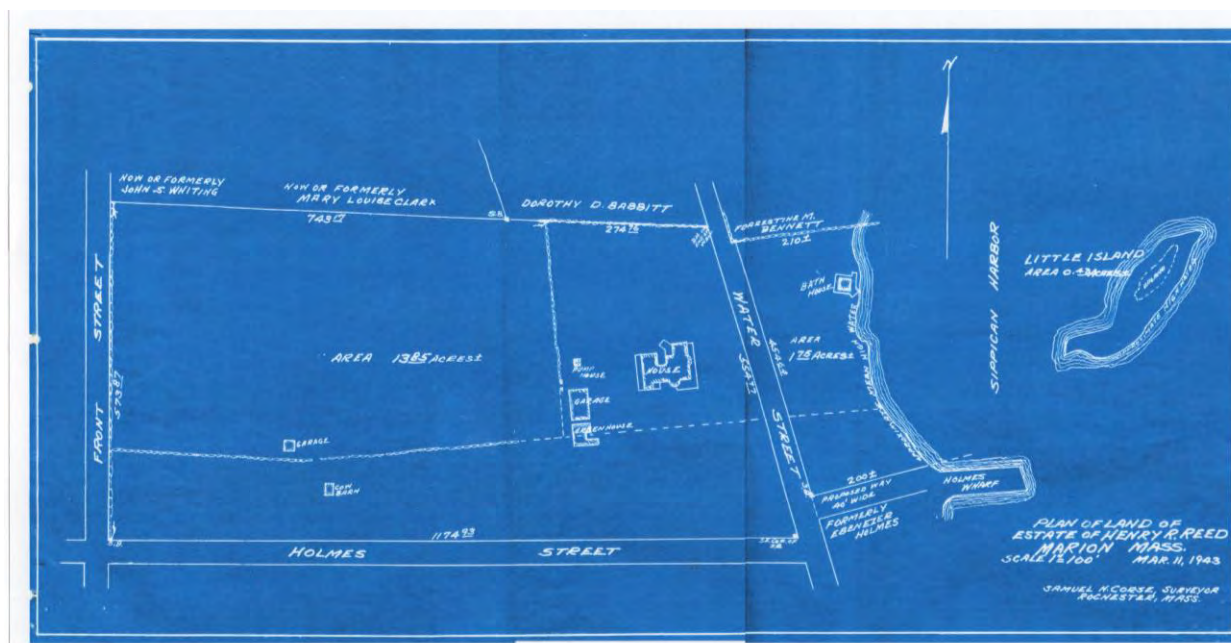


Figure 5: Plan of Land of Estate of Henry R. Reed, Marion, Mass, 1943. This plot plan shows the five lots owned by the Reeds and later by the Babbitts.

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Figure 6: Soule Art Company photograph of the Reed House exterior, probably 1893. This image is one of a group probably commissioned by the architect, James T. Kelley. Courtesy of Historic New England.



Figure 7: Wm. F. Clark photograph of the Reed House dining room, n.d. This view shows the original built-in sideboard and the unpainted oak finish of the trim Wm F. Clark, View Photographer, 338 Washington Street, Boston. Collection of Judith Rosbe.

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Figure 8: Soule Art Company photograph of the Reed House living room, probably 1893. The view shows the original fireplace treatment and the summer furnishings. Courtesy of Historic New England.



Figure 9: "Photographs of Pawkechatt," the Babbitt family album, the Reed House library, ca. 1960. The view shows the original fireplace treatment and the year-round furnishings. Collection of Judith Rosbe.

H. R. Reed House
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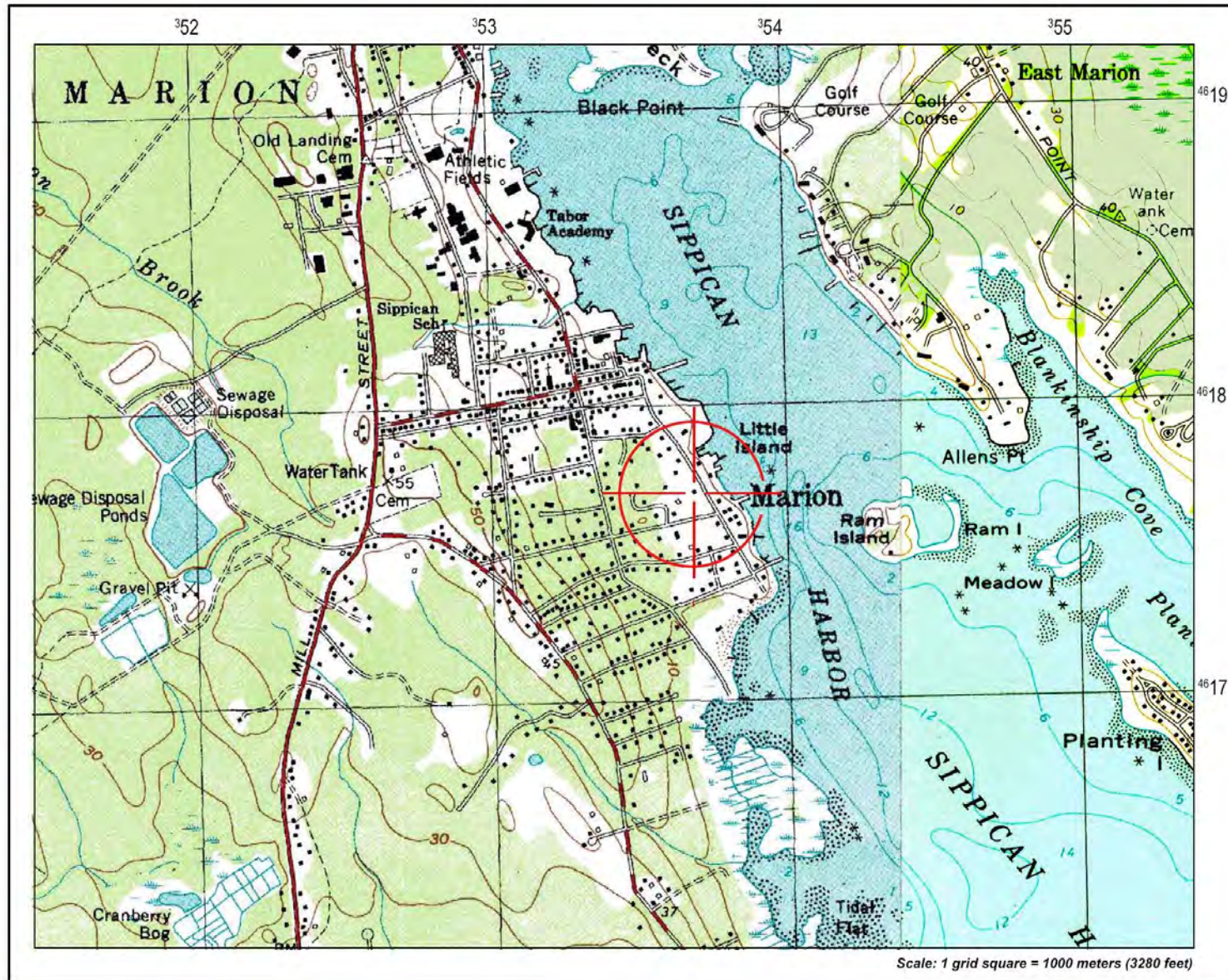
Plymouth, MA
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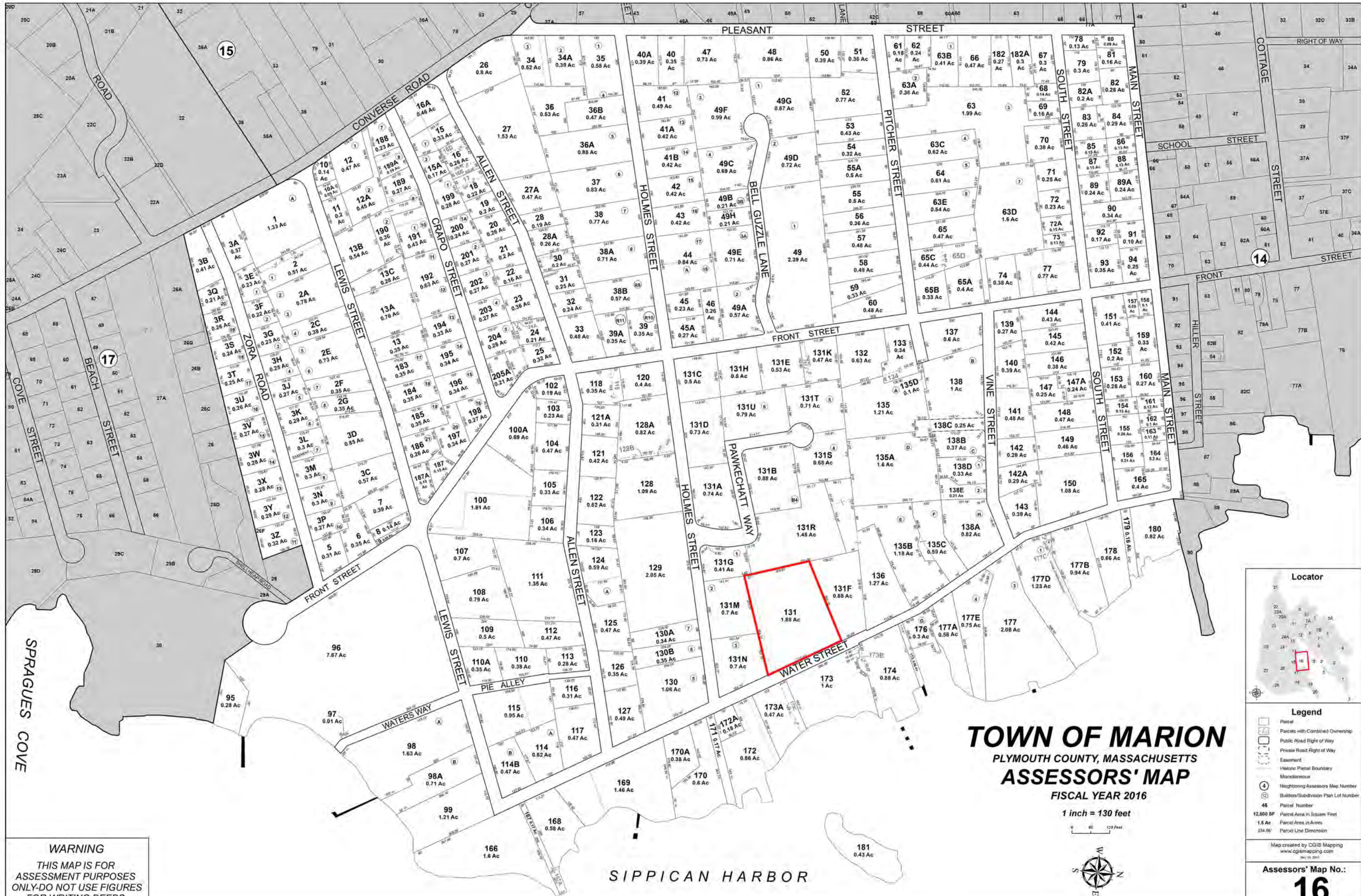
Figure 10: William T. Clark photograph of the Reed House exterior (rear), n.d.
The north and west sides of the Reed House, showing the earlier configuration of the rear ell.
William T. Clark, View Photographer, 338 Washington Street, Boston.
Collection of Judith Rosbe.

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US Geological Survey: Marion (1977) and Onset (1967) quadrangles. H.R. Reed House UTM coordinates: 19.353260.4617580



SPRAGUES COVE

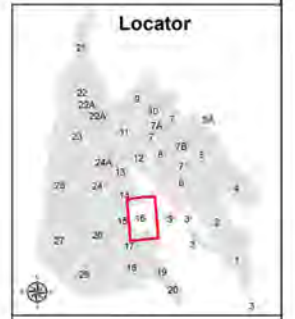
SIPPICAN HARBOR

WARNING
THIS MAP IS FOR ASSESSMENT PURPOSES ONLY-DO NOT USE FIGURES FOR WRITING DEEDS.

TOWN OF MARION

PLYMOUTH COUNTY, MASSACHUSETTS
ASSESSORS' MAP
FISCAL YEAR 2016

1 inch = 130 feet



Legend

- Parcel
- Parcels with Combined Ownership
- Public Road Right of Way
- Private Road Right of Way
- Easement
- Historic Parcel Boundary
- Miscellaneous
- Neighboring Assessors Map Number
- Builders/Subdivision Plan Lot Number
- Parcel Number
- Parcel Area in Square Feet
- Parcel Area in Acres
- Parcel Line Dimension

Map created by: CGIS Mapping
www.cgismapping.com
May 18, 2015

Assessors' Map No.:
16

H.R. Reed House, Marion (Plymouth Co.), MA



1. Reed House, perspective at a distance showing house and pool house addition, camera facing northwest. (Photograph: Judith W. Rosbe, June 2016)



2. Reed House, east façade and north side, camera facing southwest. (Photograph: Claire W. Dempsey, October 2016).

H.R. Reed House, Marion (Plymouth Co.), MA



3. Reed House, west (rear) and north sides, camera facing southeast.
(Photograph: Claire W. Dempsey, October 2016).



4. Reed House, west (rear) and south sides, camera facing northeast.
(Photograph: Claire W. Dempsey, October 2016).

H.R. Reed House, Marion (Plymouth Co.), MA



5. Reed House, entry hall, camera facing west. (Photograph: Judith W. Rosbe, June 2016)



6. Reed House, living room, camera facing southeast. (Photograph: Judith W. Rosbe, June 2016)

H.R. Reed House, Marion (Plymouth Co.), MA



7. Reed House, library, camera facing southwest. (Photograph: Judith W. Rosbe, June 2016)



8. Reed House, dining room, camera facing south. (Photograph: Judith W. Rosbe, June 2016)

H.R. Reed House, Marion (Plymouth Co.), MA



9. Reed House, upper stair hall, camera facing east. (Photograph: Judith W. Rosbe, June 2016)



10. Reed House, upper hall arcade, camera facing southwest. (Photograph: Judith W. Rosbe, June 2016)

H.R. Reed House, Marion (Plymouth Co.), MA



11. Reed House, bowed bedroom, camera facing south. (Photograph: Judith W. Rosbe, June 2016)



12. Reed House, south bedroom, camera facing southwest. (Photograph: Judith W. Rosbe, June 2016)

H.R. Reed House, Marion (Plymouth Co.), MA



13. Reed stable, camera facing southwest. (Photograph: Claire W. Dempsey, October 2016).



14. Reed pump house, camera facing northwest. (Photograph: Claire W. Dempsey, October 2016).













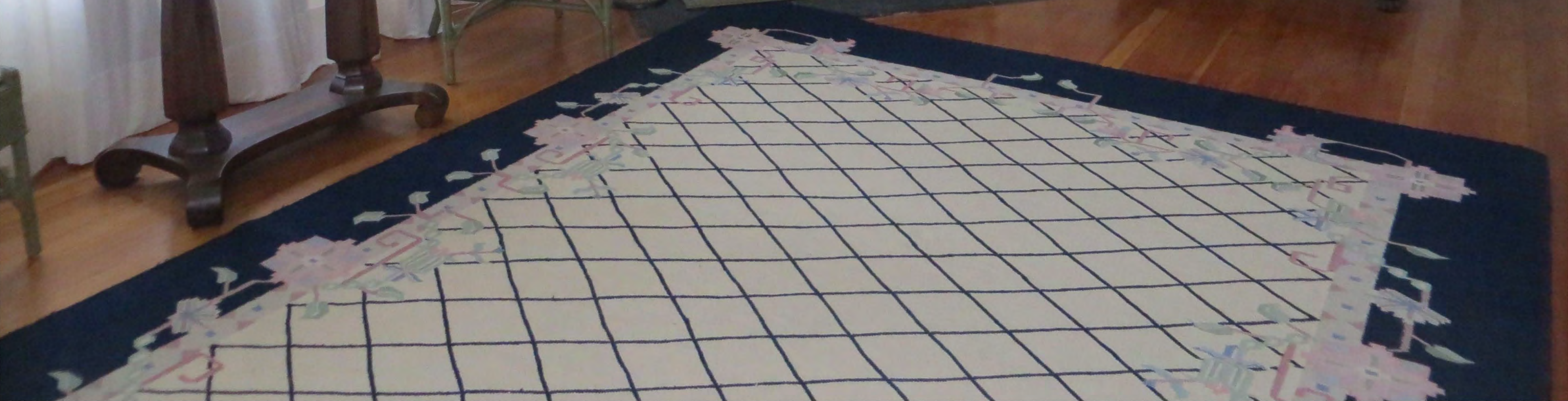
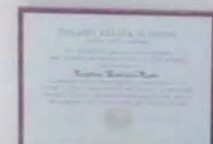
















UNITED STATES DEPARTMENT OF THE INTERIOR
NATIONAL PARK SERVICE

NATIONAL REGISTER OF HISTORIC PLACES
EVALUATION/RETURN SHEET

Requested Action:

Property Name:

Multiple Name:

State & County:

Date Received: 10/23/2019 Date of Pending List: 11/14/2019 Date of 16th Day: 11/29/2019 Date of 45th Day: 12/9/2019 Date of Weekly List: 12/6/2019

Reference number:

Nominator:

Reason For Review:

Accept Return Reject 12/2/2019 Date

Abstract/Summary
Comments:

Recommendation/
Criteria

Reviewer Control Unit Discipline _____

Telephone _____ Date _____

DOCUMENTATION: see attached comments : No see attached SLR : No

If a nomination is returned to the nomination authority, the nomination is no longer under consideration by the National Park Service.



The Commonwealth of Massachusetts
William Francis Galvin, Secretary of the Commonwealth
Massachusetts Historical Commission



October 16, 2019

Kathryn Smith
Deputy Keeper
Acting Chief, National Register of Historic Places
Department of the Interior
National Park Service
1849 C Street NW, Stop 7228
Washington, DC 20240

Dear Ms. Smith:

Enclosed please find the following nomination form:

H.R. Reed House, Marion (Plymouth County), Massachusetts

The nomination has been voted eligible by the State Review Board and has been signed by the State Historic Preservation Officer. The owners of the property were notified of pending State Review Board consideration 30 to 75 days before the meeting and were afforded the opportunity to comment.

Sincerely,

A handwritten signature in blue ink that reads "Betsy Friedberg".

Betsy Friedberg
National Register Director
Massachusetts Historical Commission

enclosure

cc: Judith W. and Robert L. Rosbe, Jr.
Claire Dempsey, preservation consultant
Randy L. Parker, Chair, Marion Board of Selectmen
William W. Saltonstall, Chair, Marion Planning Board
Will Tiftt, Marion Historical Commission