Celebrating Abbot Hall

2015

View from Rockmere Point, Marblehead, Mass.

Abbott Hall, from Rockaway Street

Celebrating Abbot Hall

Marblehead, Massachusetts

2015

This has been called a shoddy age, and public buildings have been put up more for show than for stability: not so for Abbot Hall. This building has been made almost needlessly strong. Its construction has not been undertaken to put money into anybody's pocket, and jobbery and corruption have found no abiding place within its walls. Consequently it is an anomaly, and should be pointed out to visitors with pride, as our greatest and most worthy curiosity, far surpassing those of antiquity; for is it not strange that in this era of dishonesty and official unfaithfulness to find a committee of citizens of any town who have undertaken such a mammoth trust and have come out of it with such credit to themselves and honor to their town….We shall appreciate these things in the years to come more than we do today.

Marblehead Messenger, December 14, 1877
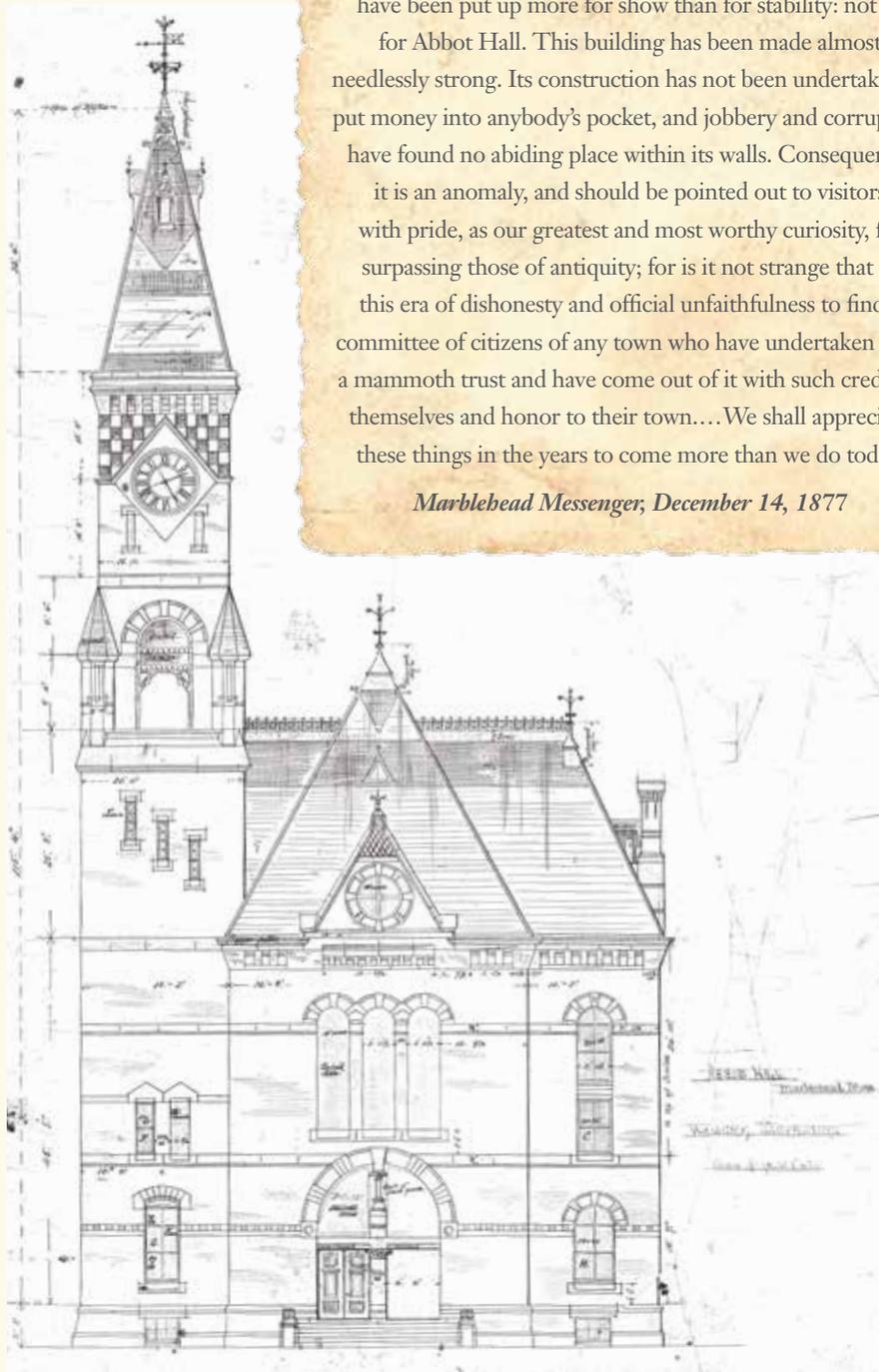
ABOVE: Lord and Fuller, architects for Abbot Hall: drawing of the west elevation of Abbot Hall, c. 1874. *Courtesy Town of Marblehead*

Abbot Hall was accepted into the National Register of Historic Places by the Massachusetts Historical Commission in September 1974.

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FRONT COVER: Postcard of Abbot Hall with the weathervane popping into the frame. *Courtesy Carol Swift*
BACK COVER: Details, exterior of Abbot Hall. TOP LEFT: *© Wednesdays in Marblehead*, OTHERS: *© Rick Ashley*
INSIDE FRONT COVER: Map published by M. H. Graves in 1882. *Courtesy Marblehead Museum*
PAGE 1: Cover image from a folding postcard set of Marblehead images, c. 1900. *Courtesy Carol Swift*

TOP: Men of the sea, home from the bay on a fishing trip, with Abbot Hall in the background, c. 1900. *Courtesy Marblehead Museum*
ABOVE: Fort Sewall was a popular destination for tourists. Abbot Hall is visible on the horizon, c. late 1800s. *Courtesy Marblehead Museum*
LEFT: Mary Bridge and Helen Paine in Mary's pony cart, pulled by her alert pony, halted outside Abbot Hall, 1898. *Courtesy Marblehead Museum*

In June 2013, Marblehead taxpayers approved funding for renovations to Abbot Hall, focusing on the clock tower. This book is intended as a keepsake to commemorate Abbot Hall and the important role it continues to play in Marblehead life.

We are grateful for the contributions of many townspeople and organizations in compiling the history, stories, and images included in this book. We also thank the sponsors who donated funds to support its publication.

Please visit Abbot Hall and explore all it has to offer; amidst the many paintings, Works Progress Administration murals, and artifacts, there are hidden treasures for you to discover and enjoy.

Marblehead Board of Selectmen
Jackie Belf-Becker, *Chair*
Harry C. Christensen, Jr.
Judith R. Jacobi
Bret T. Murray
James E. Nye
Marblehead Forever Committee
Kyle Wiley, *Chair*
Andrew Christensen
Linda Doliber
Kerri O'Shaughnessy
Fraffie Welch

TOP: The north face of Abbot Hall at sunset from rooftop level. *© Wednesdays in Marblehead*
MIDDLE and ABOVE: Marble plaques outside the Selectmen's Office, Abbot Hall. *© Rick Ashley*

BELOW: Detail from a composite map of Marblehead, c. 1700. *Courtesy Marblehead Museum*

On this map the present boundaries of Washington square are marked by four large dots. This was known as Roads' hill in 1678, and subsequently as Windmill hill and Training field hill [sic]. The hill was probably the training field from the early settlement of the town, though the deeds do not give it the name of the training field until 1725, and continued to be so called until 1845 at least. It was known as the common in 1698, the mall in 1820, and Washington square since 1834. In 1698, the pound for the reception of stray animals was standing here where it is marked on the map. This was known as Windmill hill from 1680 to 1757, because it was the site of a windmill for grinding corn. The owners of the mill were Mr. William Bowditch, Mr. John Devereaux [sic], Mr. Richard Knott, James Dennis and Samuel Morgan. The mill was constructed by Mr. John Wilcott of Newbury, a millwright. *Excerpted in its original form from* Marblehead in the Year 1700 *by Sidney Perley, transcribed by Standley Goodwin, from* Historical Collections of the Essex Institute
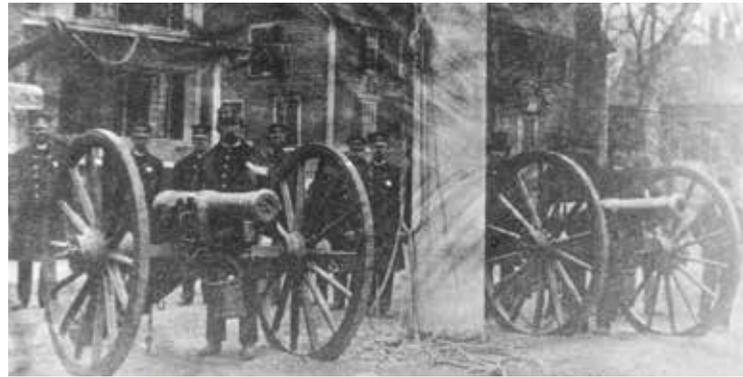
TOP: A drawing of Training Field Hill before Abbot Hall was built, including the 1743 house owned by Colonel William R. Lee, Revolutionary War hero and Marblehead benefactor. The exterior includes hand-cut wooden blocks, that once were painted a slate grey mixed with beach sand, to give the appearance of stone. The cupola is reminiscent of the Jeremiah Lee Mansion, built by Lee's uncle, just down the hill.
MIDDLE: A sketch looking up Training Field Hill past the mansion (on right) of Marblehead luminary and Revolutionary War hero Jeremiah Lee, c. 1850.
ABOVE: Cannons, possibly from the Civil War, on display at Training Field Hill. *All courtesy Marblehead Historical Commission*

Life in 1876 included no running water, no electricity, no indoor plumbing; in short, none of the conveniences associated with modern life. Livestock, including cows, pigs, and chickens, lived in backyards; cows and pigs were not allowed to roam free for fear they might injure people. Cows were driven down the dirt "Methodist Rocks," now Rockaway Street, to graze at Training Field Hill. People did their business in the backyard privy, which was pumped out by the "Honey Wagon" men. "Down bucket" warned of slops being tossed out the window, meaning the unpaved streets could be a muddy, smelly, slippery mess.

According to the late Harry Wilkinson, the Marblehead historian known as "Mr. Whip" who wrote articles about Marblehead history in the local papers and *Marblehead Magazine* for many years, "Water Street, leading down to the present Boston Yacht Club, was Bloody Lane, and everyone laughs when they mention Tucker Street named in 1824 for Commodore Samuel Tucker who had captured 30 British ships long back.... Besides being Tucker Street, it has another name which the Old Timers delight in using as they know the true story—just plain Shitt'n Hill."
Amy Drinker

TOP: A painting by J. O. J. Frost depicting cows being herded down "Methodist Rocks" to graze at Training Field Hill. Frost was born in 1852 and died in 1928. He began painting in the 1920s, remembering the Marblehead of his youth. *Courtesy Marblehead Museum*
ABOVE LEFT: A tired backyard privy that was typical in size and shape for many households.
ABOVE RIGHT: The "Honey Wagon" did not always arrive in time to pump out the privy before a rain storm could cause overflow sewage to run downhill, creating slick, unpleasant conditions. *Both courtesy Marblehead Historical Commission*

FAR LEFT: This portrait of Benjamin Abbot (1795-1872), painted by J. Harvey Young, hangs above Abbot Hall's auditorium stage. *Courtesy Town of Marblehead, © Rick Ashley*
LEFT: Program for the Abbot Hall dedication, 1877, which included prayer, oration, and music. *Courtesy Marblehead Historical Commission*

FAR LEFT: The women who worked for the seed company were known as the "Gregory Seed Girls." The second Mrs. Gregory is seen standing in the door-way, c. 1900. *Courtesy Marblehead Historical Commission*
LEFT: James J. H. Gregory, (1827-1910) c. 1860. *Courtesy Jack Attridge*

At a town meeting held on Wednesday, May 27th, 1874, Mr. James J. H. Gregory generously presented two thousand dollars to the town, to be used as a fund, the interest of which is to be applied once in four years to promote the moral, mental and physical welfare of the inhabitants….

During the year the selectmen were formally notified that Mr. Benjamin Abbot, who died in Boston, in September, 1872, had bequeathed all the residue of his property, after the payment of several other legacies, to the town of Marblehead. . . .The will of the donor concluded as follows: "I have made this provision for the town of Marblehead because it was my birthplace. And it is my desire that a building shall be erected for the benefit of the inhabitants of said town, but I do not intend to limit the use of the legacy to that purpose or to impose conditions which would prevent the use of it for such other general object the citizens of said town may determine upon in their discretion. I desire that my name shall always be attached to said fund." The legacy was formally accepted by the town, and it was voted unanimously to erect a building in accordance with the wishes of the donor, to be known as Abbot Hall. This building, which is of brick, with stone trimmings, was completed during the year 1877. It is situated on the Common, or Train-ingfield Hill [sic], one of the highest points of land in the town and is visible for several miles at sea. It contains a large audience hall which is capable of seating fully twelve hundred persons, a public library and reading room, a fire-proof vault for the storage and security of the records, and rooms for the use of the various boards of town officers. Its total cost was $75,000. Great credit is due to Messrs. Simeon Dodge and Moses Gilbert, of the building committee, under whose supervision the building was constructed. Many of the conveniences which render the new hall superior to most public buildings, are due to the faithful manner in which these gentle-men performed the work assigned them by the town. Upon the completion of the building, sev-eral of the citizens and natives of the town residing abroad, generously contributed pictures and other articles to add to its attractiveness. The Hon. James J. H. Gregory presented a clock and bell for the tower and a large oil painting for the reading room. Mr. Thomas Appleton also gave a picture for the reading-room; a piano for the use of the hall was presented by Mr. Henry F. Pitman; and a carpet for the stage by Mr. Joel Goldthwaite of Boston. . . . Subsequently, General John H. Devereux, of Cleveland, Ohio, presented Willard's famous painting, *Yankee Doodle*, or the *Spirit of '76*. The dedication of the building took place on Wednesday, December 12, 1877, under the direction of a committee of thirteen gentlemen elected for that purpose. *Excerpted in its original form from D. Hamilton Hurd,* History of Essex County, Massachusetts, 1887

James J. H. Gregory was a man of marked ability, strong individuality and personal independence; a man of high honor and strict integrity, always showing the bright side of life and with a heart just waiting to do some kind deed of charity….His starting the seed business was almost an accident; he was reading the *New England Farmer* and saw a request for a good winter squash, and as it happened his father had raised some splendid squashes from seed that "Old Marm Hubbard" had given him, so my father sent the inquirer some of this seed…soon the Gregory Seed Business was thriving….He had to build a storehouse, as he had branched out with other seed, both vegetable and flower, till he was carrying on one of the largest seed establishments in the country….He was a philanthropist of renown; adopting four children, establishing young men in business, sending others through college, and, in fact, opening his purse to every good cause….In his early life he served the town in many responsi-ble capacities….His whole life abounded in usefulness, and he certainly erected a monument of good deeds that will be a light to all futurity. *Excerpted in its original form from the obituary written by his son, Edgar Gregory, printed in the 1911 Gregory Seed Catalog, courtesy Carol Swift*

Among the leading architects of Boston is the well-known firm of Lord & Fuller….They have been associated in the business for over twenty-five years and have erected many of the most prominent buildings all over the state, including school-houses, churches, town halls, and public work of all kinds….They know that the true architect must consider the all-important matters of drainage and ventilation, and, accordingly, they pay the greatest attention to these subjects, as well as to light, acoustics, etc. and it will be found that all the buildings of their construction are thoroughly healthy, and many of the largest landowners have all of their buildings erected under the guidance of these gentlemen….The members of the firm are George C. Lord and George A. Fuller. *Excerpted in its original form from* Leading Manu-facturers and Merchants of the City of Boston, 1885

ABOVE: The Town Hall in Saugus, MA, was designed by Lord and Fuller and completed in 1877. *Courtesy Fletcher6, Wikipedia*

In 1877, a serious and disastrous fire struck Marblehead. From a barn behind the Marblehead Hotel, flames exploded. A strong wind sent sparks flying along Pleasant Street, setting one wooden building after another on fire. Every fireman in town responded, and they did their best, but the winds and lack of water were hard to overcome. Men on horseback raced to Lynn and Salem for assistance, and both towns responded. This helped to keep the damage to the central business area. But 72 buildings were destroyed, including homes, shops, shoe factories and the central fire station itself. Ninety families became homeless, and 1,500 jobs were lost. Rebuilding began at once, most of the shoe factories stayed on, and Marblehead began to recover.

By 1888, the business area was restored and prospering. The shoe industry in particular was increasing steadily, despite competition from Lynn and Haverhill. Then suddenly, on Christmas night, the town was rocked by a huge explosion that blew out the entire front of a building on Pleasant Street. Flames flew out and spread quickly up and down the street. It seemed unbelievable that a catastrophic fire was happening all over again, with destruction in almost exactly the same location as the 1877 disaster. Marblehead firemen, with the help of four other towns this time, could only contain the damage. Once again, the business district was in ruins. This time, most of the shoe factories departed. Some shoe workers went with them, and Marblehead's population dropped to a 40-year low. The second fire and the loss of the majority of the shoe factories marked another turning point in Marblehead's history. The town's economy had gone from fishing and trade to shoes and small manufacturing, but that era now came to an end. *Courtesy Marblehead Museum, Pam Peterson*

TOP: This photograph, taken from Sewall Street shortly after the December 1888 fire, shows the utter destruction caused by the raging flames. The brick smokestacks stand as solitary markers where buildings had been. ABOVE: A man standing on School Street amidst the smoldering remains of the 1888 fire. Abbot Hall is clearly seen in the background of both images. *Both courtesy Marblehead Historical Commission*
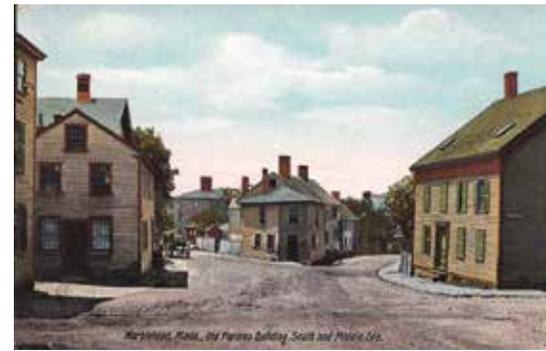
It is interesting to look around Abbot Hall at the different periods of architecture featured in Washington Square. Everything is there: Queen Anne, 18th century, Federal, and Greek Revival. It was not as "dressy" as it is now—there once was a shop on the east end of the square between the Greek Revival and the Federal house. *Bette Hunt, former Marblehead Town Historian*
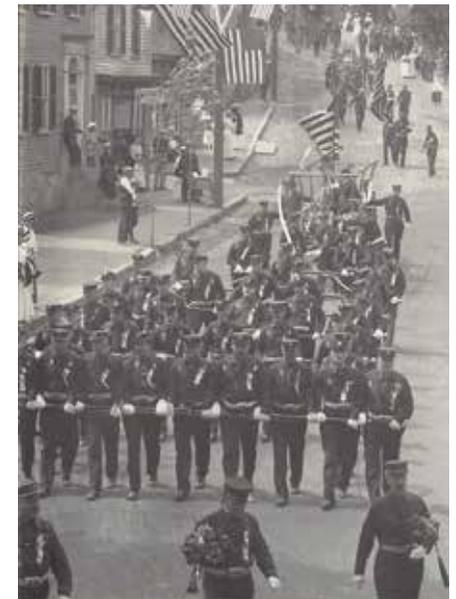
TOP LEFT: Just down the hill from Abbot Hall at the intersection of Middle and South Streets is a building called the "Flat Iron." MIDDLE LEFT: The OKO handtub, purchased in 1894, outside the OKO building at the foot of South Street. Firemen, using handtubs, worked heroically to put out large fires; the handtubs were more effective than bucket brigades but not always equal to the task. *Both courtesy Marblehead Historical Commission* ABOVE LEFT: A horse and wagon waits outside J. C. Graves Teas and Pure Coffees on Washington Street, c. 1875. *Courtesy Dan Dixey* TOP RIGHT: The Okommakamesit fire brigade on Washington Street with their handtub. ABOVE: Young rascals gathered at Abbot Hall, c. 1910. *Courtesy Marblehead Museum*
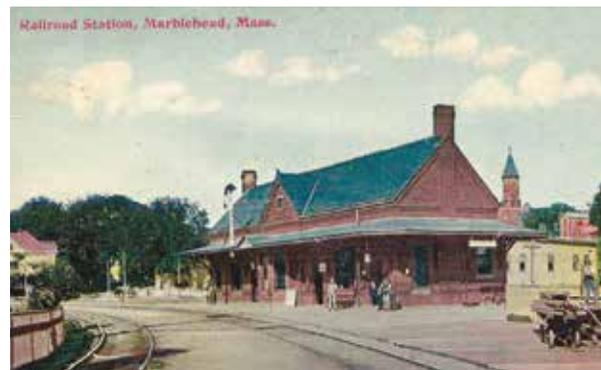
Although not intended to be the main subject of every picture in which it appears, Abbot Hall has been ubiquitous through the ages. No matter if the photographer is standing on Washington Street, Atlantic Avenue, Pleasant Street, State Street, Skinner's Head, or Rockaway Street or playing minigolf on Lincoln Avenue, Abbot Hall seems to insert itself into the frame whether the photographer intends it to or not. It speaks to the fact that this iconic building has become part of Marblehead's psyche, frequently popping into view around town. Catching a glimpse of Abbot Hall may seem unremarkable, but it is worth pausing to admire. *Amy Drinker*

TOP LEFT: A winter storm coats Abbot Hall's clock, c. 1890.
TOP RIGHT: A gang of men with a team of horses in Bank Square after a February storm, 1920. *Both courtesy Marblehead Historical Commission*
ABOVE: A parade at the intersection of Pleasant and Washington Streets, celebrating the return of Company C from the Spanish American War, featuring a cannon captured by the USS *Marblehead*. A photographer is seen standing on a roof ready to record the event, c. 1899. *Courtesy Dan Dixey*

TOP LEFT: A train passing Gilbert & Cole, taken from the Village Street bridge, with Abbot Hall, c. 1940.
MIDDLE LEFT: The fourth and final Pleasant Street depot, built in 1890 to replace the station that burned down in 1888. This is the location of the present-day National Grand Bank.
ABOVE LEFT: A horse-drawn wagon delivering ice on Front Street; note the sign for the harbor ferry, c. 1905. *All three courtesy Marblehead Historical Commission*
TOP RIGHT: 218 Pleasant Street, across from the train depot, where the old YMCA was built in 1910, c. 1900.
MIDDLE RIGHT: The Marblehead police force gathered at the State Street garage, 1931. Police headquarters were then located at the Old Town House. *Both courtesy Dan Dixey*
ABOVE MIDDLE: A car parked along Atlantic Avenue, c. 1920. *Courtesy Marblehead Historical Commission*
ABOVE RIGHT: Back in the day, the minigolf course on Lincoln Avenue included an Abbot Hall, c. late 1950s. *Courtesy Dan Dixey*

In 1877, Abbot Hall's clock tower was by far the tallest landmark in Marblehead, visible on a clear day from far at sea. Sailors have always considered it a welcoming sign that making port is close at hand. Within the harbor, Abbot Hall stands out prominently above the shoreline.

Amy Drinker

ABOVE LEFT: Possibly the Burgess-Wright Model F biplane on a test flight over Marblehead, c. 1912. *Courtesy Carol Swift*
LEFT: Abbot Hall peeking out from behind the Glover Landing construction on Skinner's Head, former site of the Rockmere Hotel, c. 1965. *Courtesy Dan Dixey*
TOP RIGHT: A woodblock print by S. E. Brown, 1838, showing the view of Marblehead from Fort Sewall before Abbot Hall was built. *Courtesy Marblehead Historical Commission*
MIDDLE RIGHT: View from Skinner's Head, c. late 1800s. *Courtesy Marblehead Historical Commission*
ABOVE RIGHT: Sonars frostbite in the harbor each Sunday, from November through April. *© Wednesdays in Marblehead*
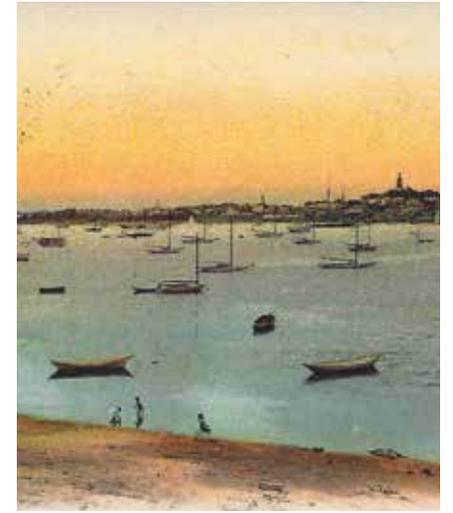
TOP: On July 20, 1997, the USS Constitution was escorted from her berth in Charlestown to Marblehead Harbor. The next day, she set sail for the first time in 117 years before returning to Marblehead for one more glorious night of celebration. *© James N. Krebs*
MIDDLE LEFT: Postcard looking from the Neck at the busy boat traffic in the harbor, 1902. *Courtesy Amy Drinker*
MIDDLE RIGHT: Bathers on the Neck enjoying the harbor, c. 1900. *Courtesy Marblehead Historical Commission*
ABOVE: On occasion, in very cold winters, the harbor freezes. Shown here are men on the ice with the New Fountain Inn in the background, possibly 1907. Harry Wilkinson wrote "...the big barges that came into the harbor loaded with coal and wood for John S. Martin's Wharf on Cliff Street and at Humphrey and Twisden Yard off Water Street (where the Boston Yacht Club is now) had great difficulty making their way through the ice to their respective docking areas." *Courtesy Marblehead Historical Commission and Marblehead Magazine*

Gazing out from Abbot Hall's tower has always provided stunning views of the town and the far horizons. It is easy to imagine that the men charged with building the clock tower marveled at sights never seen before from such a vantage point. Countless postcards through the ages provided access to the views for locals and tourists alike.

Abbot Hall commands striking vistas of Massachusetts Bay to the south and Salem Sound to the north. The view north over Downtown includes many of Marblehead's church steeples. Designed to draw the eye to the heavens while enhancing the proportions of the church buildings, the steeples retain their elegance even when seen from above. *Amy Drinker*

LEFT: View from Abbot Hall toward the Causeway, c. 1900. The smokestack is located at the Marblehead Municipal Light Department on Commercial Street. *Courtesy Amy Drinker* BELOW: Atlantic Avenue as viewed from Abbot Hall tower, c. 1900. The photograph shows Bennett's Harness Maker's Shop on the present (2005) site of the Marblehead Savings Bank parking lot and the Atlantic Garage just beyond Hawkes Street. Both early automobiles and horse-drawn wagons are visible. There are no houses beyond Chestnut Street and no grandstand at Seaside Park. *Both courtesy Marblehead Historical Commission*

As more than one hundred people on Washington and Summer streets watched intently, a crane hoisted a 3,000-pound section of a 53-foot-tall, 7,000-pound steeple into the air, placing it gently atop the belfry at St. Michael's Church on Thursday afternoon, August 28, 2014.

Built in 1714, St. Michael's Church has been listed on the National Register of Historic Places since 1973. It is the oldest Episcopal church in New England still standing on its original site and in which congregants worship in its original building. In Marblehead, it is the oldest building open to the public.

Last Thursday's event culminated eleven years' worth of planning to return a steeple to the historical building 221 years after parishioners took the original wooden-shingled one down on July 1, 1793, in a "rotted out" state, its maintenance having proven too costly, due to the "dismal economic conditions following the War of Independence."

The new steeple, constructed of steel and aluminum with zinc cladding and designed to withstand hurricane winds, includes a gold-leaf finial with a weathervane, directional indicators and two orbs. For some time, the town and parishioners were not entirely sure whether a steeple ever graced St. Michael's belfry. But in the 1960s, a parishioner came upon drawings of it in Marbleheader and parishioner Ashley Bowen's journal from 1754 to 1763. Bowen's renderings of Marblehead's skyline contained St. Michael's steeple, which confirmed its existence. Part of Bowen's journal can be found in the Marblehead Museum's collection.

Once assembled, the congregation rang its Paul Revere bell in the belfry 22 times, representing the number of decades that had passed since the original steeple had been taken down. *Excerpts from an article by William J. Dowd, Marblehead Reporter, September 2014*

TOP: View from Abbot Hall tower, with the old Methodist church, built 1833, on Summer Street (once known as Frog Lane) on the left, c. 1930. That building is now residential. *Courtesy Marblehead Historical Commission* ABOVE: Looking north from Abbot Hall tower, church steeples and prominent buildings still impress the eye. From left to right: Second Congregational Church (now the Unitarian Universalist Church), built 1832; Gerry School, completed 1906; First Baptist Church (now Grace Community Church), built 1868; St. Michael's Church, built 1714, with its new steeple, 2014; Old North Church, built 1825; Jeremiah Lee Mansion, built 1768. *© Wednesdays in Marblehead*

Since Abbot Hall

was completed, the Selectmen have met there to carry out their responsibilities. The role of the Selectmen is to call town meetings, propose budgets to Town Meeting, set public policy, call elections, oversee licensing, appoint and supervise certain department heads and employees, set certain fees, appoint and oversee several town committees, and create basic regulations. In Marblehead, the selectmen's daily administrative duties are now delegated to a full-time town administrator.

In 1899, Marblehead Selectmen posed on the steps of Abbot Hall with officers from the USS *Sandoval*, in port while on her way to the Portsmouth, New Hampshire, Navy Yard, where she was to be decommissioned and placed in reserve.

The *Sandoval* was originally a steel Alvarado-class gunboat built in 1895 for the Spanish Navy by the Clydebank Engine and Shipbuilding Co., in Scotland. She was captured in July 1898 by the U. S. Navy upon the surrender of Spanish forces at Santiago de Cuba. After repairs, she departed Santiago Bay, Cuba, and worked her way up the east coast of the United States before stopping at the Washington Navy Yard for further repairs. It was after this that she visited Marblehead on her way to Portsmouth.

No doubt this visit was a special occasion for Marblehead; seeing a United States Navy vessel, captured during the Spanish American War, at anchor in the harbor would have been a memorable sight.

The USS Sandoval went on to serve as a practice ship for the U. S. Naval Academy, was loaned to the New York Naval Militia for summer training duty on the Great Lakes, and continued these duties through 1918 before she was finally sold in 1919 and used as a private yacht. *Excerpted from Wikipedia*

TOP: Marblehead Selectmen and a former Town Clerk (middle, top row) with officers from the USS *Sandoval*, 1899. *Courtesy Dan Dixey*
ABOVE: The ex-Spanish gunboat *Sandoval*, moored alongside another warship, shortly after her capture, 1898. *Courtesy U.S. Navy photo NH 44246*
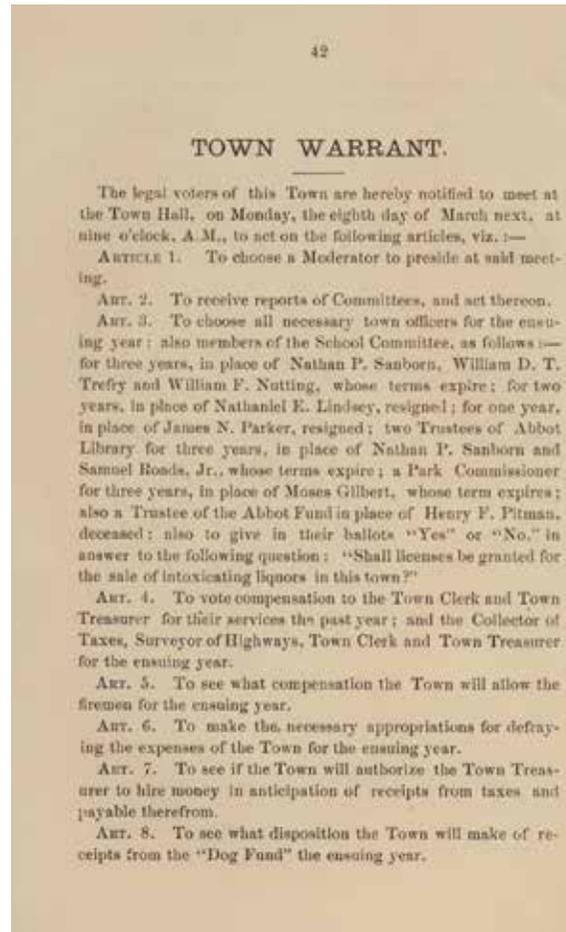
Never at a loss for words, Marble-

headers have been gathering for hundreds of years at Town Meeting to conduct town business. In the Olden Days, meetings were convened frequently to discuss contentious initiatives, disagreements, gripes, and raise taxes. From 1727 until 1877, meetings were usually held in the Old Town House before moving to Abbot Hall's auditorium. When the Nelson Aldrich Performing Arts Center at the (old) High School was completed in 1937, Town Meetings were convened there. Town Meeting has stood the test of time and is still the forum for conducting town business. Open to all Marblehead registered voters, Town Meeting is usually held once a year beginning on the first Monday in May. *Amy Drinker*

LEFT: Page 12 of the "Town Annual Report of the Receipts and Expenditures of the Town of Marblehead, March 1, 1886." *Courtesy Carol Swift*
BELOW: Poem by Ray Cole from his *Wharf Rat Tales for Marbleheaders and other Saints and Sinners. Courtesy the Cole family*

TOWN MEETING by Ray Cole

The meeting began at Abbot Hall
As the gavel met the plate
A call to the citizens of Marblehead
Began at a quarter-to-eight

Discussions were heard throughout the hall
As business proceeded that night
Challengers rose contesting a point
Objectors quite sure they were right

A bridge was proposed over Forest River
On the road to the fishing town
Only when the tide was low
Could one pass on solid ground

Five thousand dollars to build a bridge
Creating a road cross the river
The only way to Salem now
Was by ferry not by flivver

A sea captain addressed the gathered
Unhappy with the ferry's loss
"That creek is so small at the low tide
I could pee half-way across!"

"Captain you're out of order,"
Cried the Moderator sounding cross
The Captain shouted, "You're damn right,
If I wasn't I could make it across!"

FREE LECTURE
—ON—
FOOD ADULTERATION

WILL BE GIVEN IN

ABBOT HALL, MARBLEHEAD, MASS.

Friday Afternoon, Jan. 31st, 1890,

AT 2.00 O'CLOCK, BY

MR. E. B. WORRELL,

REPRESENTATIVE OF

Messrs. JOSEPH BURNETT & CO.

LADIES...

ABBOT HALL,
Thursday Evening, May 19th, 1881.

BENEFIT OF

The Universalist Society

SPECIAL ENGAGEMENT OF

Charles Atkinson,

WM. H. ABORN,
AND
CLARA ELLARD,

Who will appear in a Grand Dramatic and
Musical Entertainment, including
the farcical Duologue,

"THAT'S ABOUT ALL,"

... Wooing.

25 and 35 cents,
... to location.
...epard's and Gregory's.

SUNDAY BELLS MARBLEHEAD SONG

DEDICATED TO THE MEMORY OF
HON. SAMUEL ROADS, JR.

PUBLISHED IN 3 KEYS — C - D & Eb

First Class Entertainment

Abbot Hall, Thanksgiving Afternoon and Evening, Nov. 26, 1908.

IN THE AFTERNOON | IN THE EVENING

MOVING PICTURES
Illustrated Songs.
ADMISSION, 10 CTS.

MOVING PICTURES
Illustrated Songs.
MUSIC

Salem Light Infantry Mandolin Orchestra,

Chiefs of Manataug Tribe, No. 1

Cold Moon - G. S. D. 426 - Hot Moon

JANUARY - 1917 - JULY

Prophet, Everett R. Thompson
Sachem, F. Norris Osborne
Senior Sagamore, Roy Peach
Junior Sagamore, William T. Thompson
Chief of Records, Herbert F. Brown
Keeper of Wampum, Philip H. Caswell
Collector of Wampum, J. Charles Collins

TRUSTEES
Wm. H. Symonds   Edgar M. Savory   Ashton Doliber
Pianist, Ralph McKinnon

Banquet given under auspices of the
Entertainment Committee
July 1916   January 1917

F. Norris Osborne, Chairman
William Pramberg   Perley V. Rose
Leonard H. Bailey...

ABOVE: Program for an "Installation Banquet" held at Abbot Hall by the Chiefs of the Manataug Tribe, 1917. *Courtesy Carol Swift*
LEFT: Members of the Improved Order of Red Men, Manataug Tribe No. 1, c. 1917. *Courtesy Marblehead Historical Commission*

TOP LEFT: Flyer promoting a lecture sponsored by the maker of Burnett's flavoring extracts; attending ladies were given a bottle of Burnett's "Perfume of Garden" heliotrope. *Courtesy Marblehead Historical Commission*
MIDDLE LEFT: Advertising card announcing an evening of entertainment at Abbot Hall, 1881. *Courtesy Dan Dixey*
ABOVE LEFT: Cast of the "Coupon Bonds," possibly a theater troupe. *Courtesy Marblehead Museum*
TOP RIGHT: Sheet music, 1907, for a song written by
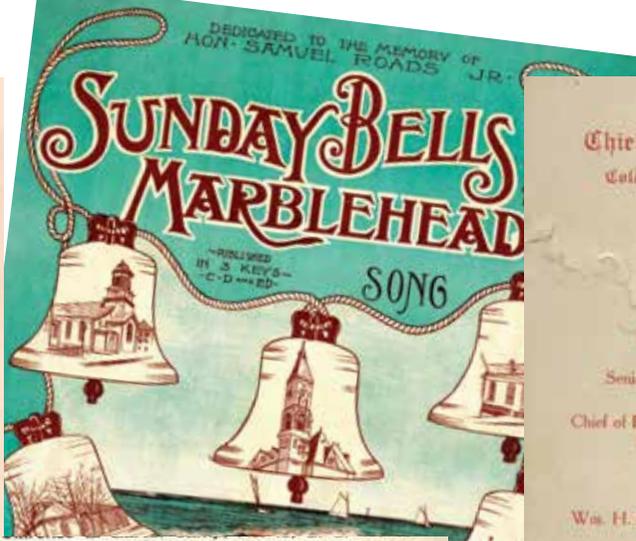
Mary Devereux, dedicated to the memory of Samuel Roads, Jr. *Courtesy Marblehead Museum*
MIDDLE RIGHT: Poster for a relief fund concert, 1908. *Courtesy Marblehead Museum*
ABOVE: A souvenir dance card for the "Conductors and Motormen Marblehead Division Boston & Northern Railroad Company" dance, c. early 1900s. No names were penciled in for any of the twenty dances. *Courtesy Marblehead Historical Commission*

Once upon a time, say in the 1920s, around 1925, there were lots of fraternal organizations, lodges, clubs and such throughout the town to hold the interest of the menfolk. One could go out every single night if he wished to visit with his brethren, attend meetings, take part in initiations, play cards, poker, or pool. Many were officers in these organizations or committee members who wed themselves up by degrees to higher office.

Very active indeed was the Improved Order of Red Men, Manataug Tribe No. 1, with councils held on Tuesday nights in Gregory Hall, then later in the Rechabite Building. The womenfolk were 'squaws' of the Pocahontas Council. These colorful groups, all dressed in elaborate authentic Indian costumes, were a big parade feature on many occasions. Their creed stood for "Freedom, Friendship, and Charity," and they were led in their activities by the Sachem, Prophet, and other high-ranking Braves.

Most of the groups I have mentioned were going strong back in the 1920s before radio came into our homes. After a time more and more people enjoyed the radio programs and stayed at home listening to their favorites like Amos and Andy, Eddie Cantor, and Jack Benny. Membership and interest in the various organizations took a drop, as radio sounded the death-knell. *Courtesy Harry Wilkinson, Mr. Whip, Marblehead Magazine, September 1984*

Special events are always cause for celebration in Marblehead, especially when they have to do with town history. 1976 marked both the country's bicentennial and Abbot Hall's centennial. The July 26, 1776, issue of the *Marblehead Reporter* included this description: "The (centennial) ceremonies were climaxed by the appearance of Town Counsel Paul Lausier and ex-building inspector, James "Chummy" Frost, garbed in high silk hats and frock coats, bearing the time capsule to its burial site to the west of the Hall's main entrance. Following the playing of 'Battle Hymn of the Republic' and 'America'…all joined in singing the National Anthem."

Marblehead celebrated not one, but two 350th anniversaries. The first, in 1979, marked 350 years since Marblehead was settled in 1629. The second, in 1999, marked 350 years since the town was incorporated in 1649. The 1999 calendar of events started in December 1998, and culminated in a grand parade in May 1999.

The first Marblehead Festival of Arts took place in 1963. 2015 marks the 50th festival, including an Artisans' Marketplace at Abbot Hall. *Amy Drinker*

TOP: Paul Lausier (left) and Chummy Frost (right) along with members of the Historical Commission and onlookers preparing a time capsule to be buried on July 24, 1976, at the rededication of Abbot Hall. MIDDLE: A float from the 1979 parade including a model of the Powder House, Abbot Hall, and a flower medallion. *Both courtesy Marblehead Historical Commission* LEFT: Featuring works by artists and craftsmen, the Marblehead Festival of Arts Artisans' Marketplace outside Abbot Hall is a favorite event. *Courtesy Marblehead Festival of Arts*

The holiday season finds people gathering at Abbot Hall for events such as artist showcases and concerts. The Rotary Club of Marblehead Harbor's annual Holiday Pops concert (since 1998) has become a holiday favorite for many people. Proceeds from ticket sales and the sale of note cards with the featured art benefit the club's scholarship fund as well as its local, national, and international charitable and philanthropic projects. *Amy Drinker*


ABOVE: During Christmas Walk, the Marblehead Festival of Arts hosts an Artisans' Holiday Marketplace in Abbot Hall's auditorium showcasing local and regional artists' creations. *© Rick Ashley* TOP RIGHT: The kickoff event for the Chamber of Commerce's annual Christmas Walk weekend takes place on Friday night with the lighting of a tree. For many years the event took place at Abbot Hall, its towering conifer decked out in lights. *© Rick Ashley* MIDDLE RIGHT: After Santa and Mrs. Claus arrive at the town landing via lobster boat on Saturday morning, they ride in the Christmas Walk parade. The 2014 route took them past Abbot Hall, still cloaked in scaffolding. *Courtesy Amy Drinker* RIGHT: To promote and celebrate its annual Holiday Pops event, the Rotary Club of Marblehead Harbor commissions an artist to create a painting featuring Abbot Hall. This 2013 painting, called "Starry Night–Marblehead," is by Pamela Schalck. *Courtesy Rotary Club of Marblehead Harbor*

Chester A. Arthur, painted by Ole Peter Hansen Balling, 1881. *Courtesy Wikipedia*

On Friday, September 8, 1882, the United States steamer *Despatch* arrived in the harbor. It was soon rumored that President Chester A. Arthur was on board the steamer and that he would take a carriage at Dixie's wharf for Salem. In a short time quite a goodly crowd had gathered at the wharf, and on the appearance of the distinguished visitor he was greeted with hearty cheers. After his departure arrangements were hastily made for a public reception on his return, and a messenger was sent to Salem to request him to meet the citizens at Abbot Hall.

This the President at first declined to do; but as his carriage neared Marblehead he was accosted by Capt. Benjamin Pitman, who informed him that he had been instructed to capture the President and his entire party in the name of the people of Marblehead. Seeing that escape was impossible, the President laughingly consented on condition that he should not be subjected to the ordeal of handshaking. As the carriage entered the town a signal was rung on the electric fire alarm, and the church bells were rung. A detachment of the Marblehead Light Infantry marched to Workhouse Rocks to act as escort. Fearing that an attempt would be made to drive rapidly through the town and thus deprive the people of an opportunity of seeing the President, some of the enthusiastic citizens brought out the Washington Hook-and-Ladder truck and placed it across the street near the side entrance to Abbot Hall to stop the progress of the carriage. This was unnecessary, however, as the President had no desire to escape. On his arrival he was escorted to Abbot Hall, where fifteen hundred persons had assembled and organized a meeting with Jonathan H. Orne as chairman and Samuel Roads, Jr., secretary. On his appearance, the President was greeted with a perfect ovation. The people cheered themselves hoarse in their delight and enthusiasm. After a brief address of welcome by the chairman of the meeting, and a few pleasant words in reply by President Arthur, the party again took the carriage for the wharf, where they embarked on board the steamer. As the boat in which the Presidential party was rowed to the steamer proceeded down the harbor, it was lustily cheered by hundreds of people who lined the wharves and headlands. Shortly after, the *Despatch* steamed out of the harbor. This was probably one of the most hearty, enthusiastic and spontaneous welcomes a President of the United States ever received. *Excerpted in its original form from D. Hamilton Hurd*, History of Essex County, Massachusetts, 1887

RIGHT: The USS *Despatch* was a commercial steamer acquired by the Navy in 1873 for dispatch duty because of her speed. From 1880 through 1891, when she was wrecked in a gale off the coast of Virginia, she carried out special assignments, was used as a cadet training vessel, and also served as a presidential yacht. *Courtesy Wikipedia*

Suffice it to say that when Abbot Hall opened in 1877, the building included magnificent rooms unlike anywhere else in town. On the first floor were spaces for a library, a reading room, a ticket booth, and numerous town offices, including that of the town accountant, the town treasurer, the town assessor, the town collector, the selectmen, weights and measures, and the town welfare agent. Interestingly, the town clerk's office remains in the space originally designed for it and its massive safe. The basement included workspace for the selectmen's crew, who were in charge of fences, signs, and walls. On the second floor was the auditorium with a stage, much as it is today. The health office was also located on the second floor.

Local historians concur that the *Spirit of '76* painting, by Archibald M. Willard (see page 31), has always hung in its current location. At some point in time, this was the reading room and children's library. From 1887 until the mid-1950s, the Abbot Hall reading room was the hub for citizens to gather and learn the news of the day from newspapers and magazines stored on wooden racks. Long before the 24-hour news cycle, the internet, or social media, people relied primarily on newspapers and magazines to stay informed about current events and issues. *Courtesy Bill Conly and Amy Drinker*

TOP LEFT: The reading room with the *Spirit of '76* visible on the back wall, c. 1940 or later.
MIDDLE LEFT: The photo caption reads "Abbot Library when the library was at Abbot Hall," c. 1940.
LOWER MIDDLE LEFT: The photo caption reads "Abbot Library (at Abbot Hall) on moving day in 1954." The move refers to the relocation to the current Abbot Public Library on Pleasant Street. This appears to be the room where the Gift Shop is currently located. The columns supported an upper level of book shelves. *All three courtesy Marblehead Historical Commission*
LEFT: The basement now includes a fascinating collection of Marblehead signs. *© Rick Ashley*

ABOVE: "Marblehead as Seen From Crocker Park," painted by Arthur L. Kelley, 1937. *Courtesy Town of Marblehead, © Rick Ashley*
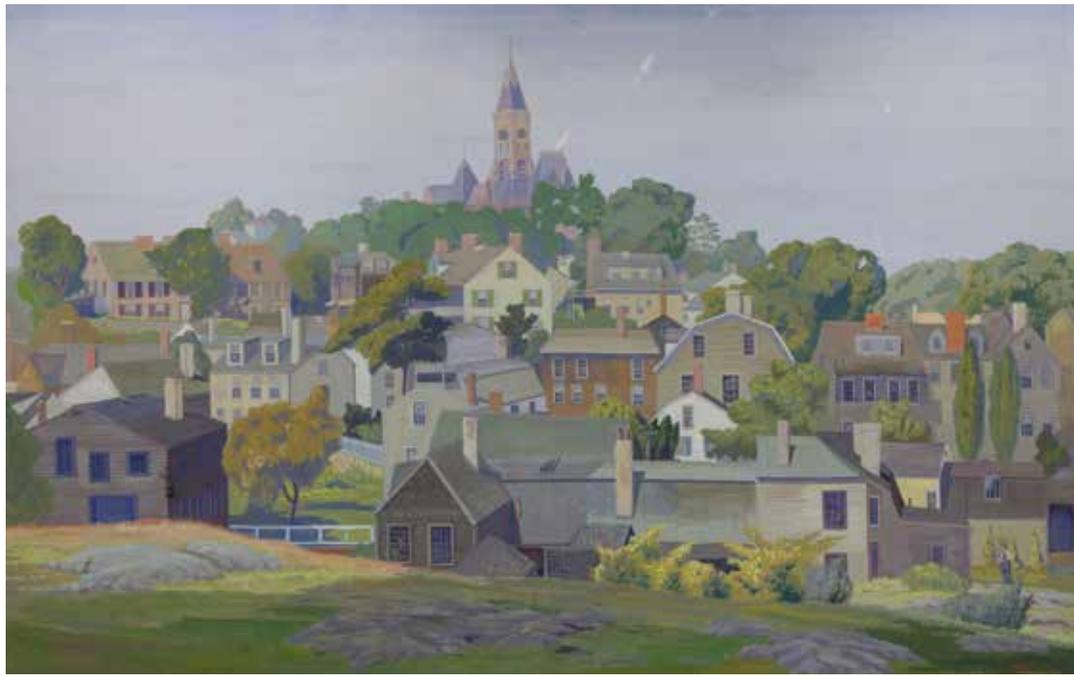
Marblehead is fortunate to have paintings and murals created by local artists as part of the Federal Art Project, which was established in 1935 as part of the Works Progress Administration (WPA). The WPA was a New Deal program devised by President Franklin Roosevelt to stimulate the economy by providing jobs for artists during the Depression. One of the core ideas of the WPA was to bring art into the public domain; many of the WPA murals were created for public buildings such as libraries, schools, post offices, and railroad stations and depicted local history or ordinary people doing their jobs. In 1939, the Works Progress Administration became the Works Projects Administration. The WPA continued until 1943, when the economy began to recover in large part due to the stimulus provided by World War II. At that time, many artists remained employed working on projects to support the war effort, including camouflage design, drawings for maps and manuals, or serving in the "Ghost Army," a United States Army tactical deception unit deployed in Europe.

After Marblehead's 1910 high school was renovated in 1936, Richard Ellery was hired to paint four murals that still hang in what is today the Marblehead Veterans Middle School; two in the Performing Arts Center; and two in the library. In 1937, Marblehead artist Arthur L. Kelley painted "Marblehead as Seen From Crocker Park," which was displayed in Boston before being hung in the high school's front office. It can now be seen in the principal's meeting room at the new High School. Kelley, a Marblehead artist, was known for wearing a beret as he walked around town; he often painted with house paints because he could afford nothing else.

The murals in Abbot Hall's main hallway are by Arthur L. Kelley and T. S. Baker, another local artist. The murals depict important scenes, people, and occupations in Marblehead history. In 2002, they were cleaned and restored with grant funding from the Harold B. and Elizabeth L. Shattuck Memorial Fund (see page 32). *Courtesy David Cogger; Boston Globe, 2009, and Amy Drinker*

The first floor hall is chockablock full of fascinating murals, paintings, and objects of Marblehead history. Prominently featured in the main lobby outside the Selectmen's office are two ship's bells. The larger bell was on the third USS *Marblehead* (C-12), which saw action against the Japanese Imperial forces in the early days of World War II. The smaller bell was on the second USS *Marblehead* (C-11), an American warship that saw action in 1898 during the Spanish American War. After languishing, long forgotten, in a crate in the basement of the National Park Service in San Francisco, the bell was discovered by chance in 2005 by Marbleheader Christopher Benning while he was doing research for an unrelated project. The two bells now sit side by side on a podium built by William Kuker.

On election day, at 8 PM, the tradition continues in the lobby as citizens and candidates gather to watch election results get posted on the election board. *Amy Drinker*

TOP: The three WPA panels painted by T. S. Baker, 1934. *Courtesy Town of Marblehead, © Rick Ashley*
MIDDLE LEFT: The hallway, facing north, showing the USS Marblehead bells. *© Rick Ashley*
MIDDLE RIGHT: Carl Siegel recording local election results, May 2015. *Courtesy Amy Drinker*
ABOVE: A display case containing items from the shoe industry, c. 1870. *© Rick Ashley*

In 2012, the Marblehead Historical Commission celebrated the opening of the new Marblehead Maritime Museum, which tells the story of the town's Naval history. Museum contents were a gift from Dr. Raymond Cole Jr., a Navy veteran of World War II and the Korean War who rose to the rank of lieutenant commander. The well-known retired dentist donated his collection of maritime memorabilia to the town in January 2007, along with funds for the upkeep of the museum. Prior to his death in 2010, Dr. Cole was also a Historical Commission member.

The Museum focuses on several key elements of Marblehead's Naval History, including the Birthplace of the American Navy, General John Glover and his regiment, USS *Constitution* visits to Marblehead, US Navy ships named for Marbleheaders, the three USS *Marblehead*s, and W. Starling Burgess' contributions to Marine aviation.

Among the highlights are the numerous ship paintings by Marblehead artist Samuel Hanks Bryant. In 1975, Samuel H. Bryant, commissioned by Dr. Cole, began to paint the ship portraits in the Maritime Museum. *Courtesy Jack Butterworth, Lynn Item online, and the Marblehead Historical Commission*

TOP: Dr. Cole in the former Marine Room. *Courtesy Marblehead Historical Commission*
MIDDLE and RIGHT: Museum display walls include panels that open to reveal Bryant paintings and other visuals explaining Marblehead's maritime history. There is a section devoted to Glover's Regiment and the American Revolution. *© Rick Ashley*

A wide range of Marblehead-related items are for sale at the Gift Shop, including postcards, note cards, a wide selection of books, mugs, and glasses, Jim Keating's braided rope work, and much more. The Gift Shop also contains an extensive museum display of Marblehead Pottery and a collection of Marblehead duck decoys. When Dr. Herbert J. Hall started the Marblehead Pottery in 1904, it was a therapy for patients at his Devereux Sanitarium. His therapeutic workshop evolved into a business, and in 1915, Arthur Baggs took over the production operation and continued to produce the pottery until 1936. Marblehead Pottery is characterized by its simplicity of form and decoration, as well as its distinctive matte glazes. It is now collected by people worldwide. *Courtesy Marblehead Patch and Amy Drinker*

While the location of some town offices in Abbot Hall has changed over time, and many are no longer there, the Town Clerk's office and the walk-in safe remain in their original location. The Clerk's responsibilities include conducting an annual community-wide census, transmitting election results to the Secretary of State, assisting the Moderator during Town Meeting, and issuing dog licenses, permits, business certificates, marriage licenses, and birth and death certificates. *Amy Drinker*

TOP AND UPPER MIDDLE: The Gift Shop has many wonderful books and Marblehead items for sale as well as exhibits including Marblehead Pottery (picture second from top). *Both © Rick Ashley*
LOWER MIDDLE: The original safe in the Town Clerk's Office remains in use. *© Rick Ashley*
RIGHT: Assessors and clerks on the steps of Abbot Hall, 1913. *Courtesy Marblehead Museum*
FAR RIGHT: The Town Administrator's office has several impressive paintings. *© Rick Ashley*
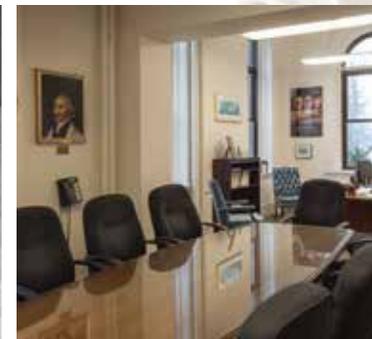
The current Selectmen's Room is the setting for a variety of activities. The *Spirit of '76*, prominently featured, watches over Selectmen's meetings and other special events such as weddings. Also on display in this room are many notable paintings, busts, and artifacts of Marblehead history including the original 1684 deed of purchase for the town's land from the Naumkeag tribe for 16 British pounds (approximately $80 in today's dollars). It is said that the deed was discovered in a house in Natick, MA, and was donated to the town. This is plausible given that the Indian Court was located in that town. In 2004, Marblehead's fourth grade students raised funds to restore and properly frame the deed.
Amy Drinker

TOP RIGHT: The Selectmen's Room in its current configuration. Behind the Selectmen's table hangs the large painting *Washington Passing the Delaware*, by William T. Bartoll, c. 1850, copied after Thomas Sully's 1819 painting of the same name. In 1975, the late Herb Haskell, Marblehead's Building Inspector, found this Bartoll painting on a dirt floor in the cellar of Abbot Hall. The painting was so dirty it wasn't identified until after it was carefully cleaned.
UPPER MIDDLE RIGHT: *Crossing the Grand Banks*, by William E. Norton, donated to the town in 1876 by James J. H. Gregory. It was on the Grand Banks that the Marblehead fishing fleet suffered catastrophic losses in the terrible gale of 1846 with many lives lost.
LOWER MIDDLE RIGHT: The original Town Deed, ink on parchment, 1684.
RIGHT: J. O. J. Frost's painting "The Purchase of Marblehead," c. 1920.
All courtesy Town of Marblehead, © Rick Ashley
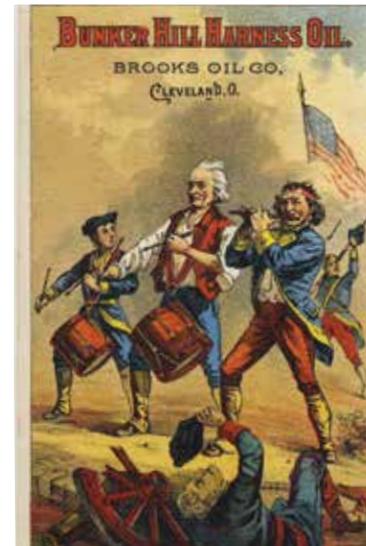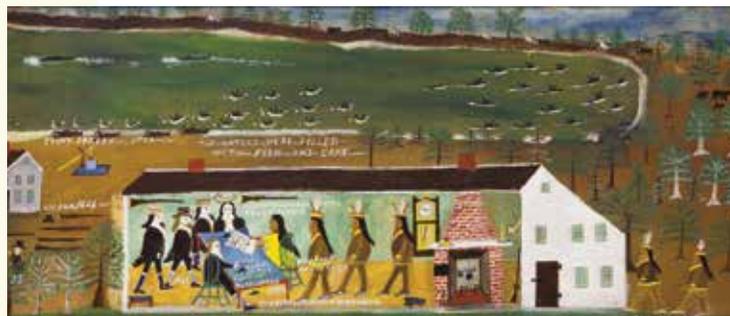
TOP: 13-cent stamp issued by the U. S. Postal Service for the 1976 Bicentennial. *Courtesy Carol Swift*
ABOVE: A promotional card issued by Spencer Co. of Keene, NH, "Dealers in Hardware, Iron & Steel" featured the *Spirit of '76* to inspire customers to purchase the celebrated "Bunker Hill Harness Oil," c. 1880. *Courtesy Amy Drinker*
RIGHT: *Spirit of '76*, painted by Archibald M. Willard, 1876. *Courtesy Town of Marblehead, © Rick Ashley*

One of America's most iconic paintings can be seen in the Selectmen's Room at Abbot Hall. The *Spirit of '76*, originally titled *Yankee Doodle*, was painted by Archibald M. Willard for exhibit in Philadelphia during the 1876 centennial celebrations. For centuries, armies used music as the means to communicate the military orders of the day to soldiers. The high pitch of the fife and the sharp sound of the drum allowed messages to be heard at great distance, even through the din of battle. Boys under 16 (often following their fathers into war) and men over 50 (too old to enlist) were the musicians, usually led by a Fife and Drum Major with musical talent who would instruct them in the numerous rhythms and tunes the army depended on to maintain order in battle and in camp. During battle, drum beats indicated when to load and fire muskets, or announced which direction to turn when marching. Fifes played tunes to indicate cease fire, or "Parley," indicating their side's wish for peace talks or surrender. Today's Glover's Marblehead Regiment re-enactors are often part of Town celebrations and include a fife and drummer at the front of the Regiment.

In 1880, General John H. Devereux (whose son was the model for the drummer boy), bought the painting and donated it to the Town of Marblehead to "be erected in Abbot Hall to the memory of the brave men of Marblehead who have died in battle on sea and land for their country." *Courtesy Larry Sands, Glover's Marblehead Regiment; United States Army Old Fife and Drum Corp; United States Stamp Gallery*

The Harold B. and Elizabeth L. Shattuck

Memorial Fund was established in 1996 to support projects undertaken by five of the town's organizations: The Historical Commission, Abbot Public Library, the Council on Aging, the Citizens Scholarship Foundation (now Dollars for Scholars), and the Recreation and Parks and Forestry department. Each year, the Fund allocates money to support grant requests from each of these groups. The Marblehead Historical Commission has received Shattuck Fund grant funding to restore historic sites, building features, and objects and paintings in need of attention that fall outside the category of general maintenance. Over the past 19 years, many restoration projects in Abbot Hall have benefited from the Shattuck Fund, including restoration of the second- and third-floor stained glass windows, restoration of the tower's clock face and hands and their "smalted" surfaces, replacement of a damaged roof finial, restoration of the weathervane, restoration of the Selectmen's Room, and cleaning, conservation, and restoration of numerous paintings including the WPA murals, along with a number of other projects. *Chris Johnston*

TOP: At the south end of the building, two grand stairways, each made of white oak, wind from the first to the second floor and then join to lead to the third floor. The carved balusters and rails are stained to create a rich luster. Over the years, some of the decorative medallions (DETAIL) have been popped off by rascals, or fallen, and lost. Michael Fitzpatrick, a furniture maker with ties to Marblehead, volunteered his time to hand carve over twelve replacement medallions. ABOVE: At and near the first floor stairway are cast-iron columns with decorative tops. *All images © Rick Ashley*
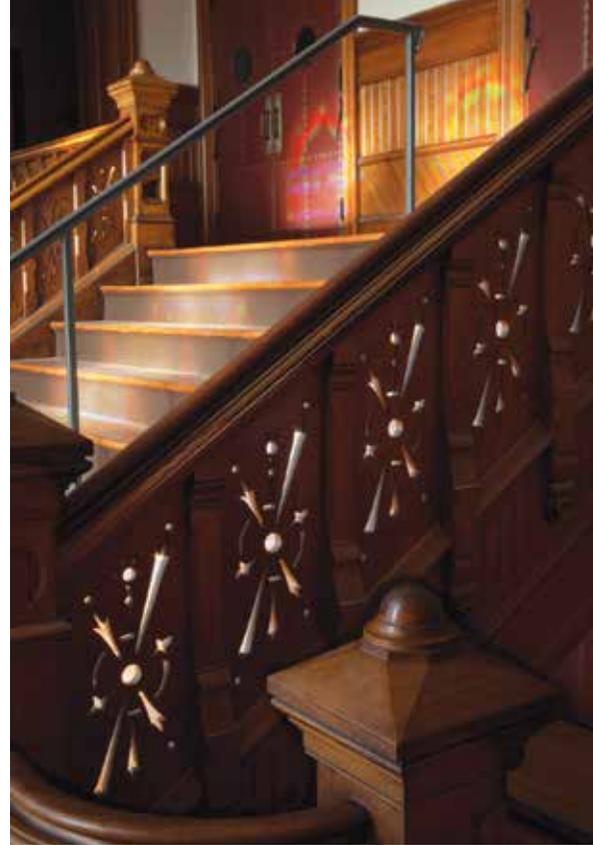
TOP LEFT and RIGHT: The staircase leading to the third-floor auditorium balcony. When the sun shines through the glass, the three fifteen-foot high stained/painted glass windows cast beautiful colored shadows. ABOVE LEFT: A plaster copy of a panel from the west side of the Parthenon in Athens, Greece, carved under the direction of Pheidias. It was made by P. P. Caproni & Brothers in the early 20th century. This, and the other plaster panels on display, were moved from the old high school to Abbot Hall in 2002 when that school was renovated. *Courtesy Town of Marblehead* LEFT: A plaster copy of a panel from Luca Della Robbia's "Cantoria," originally in the Duomo, Florence, Italy. It was made by P. P. Caproni & Brothers in the early 20th century. *Courtesy Town of Marblehead* ABOVE RIGHT: The second-floor landing provides a wonderful vantage point from which to pause and admire the surrounding detailed craftsmanship and art on display. *All images © Rick Ashley*
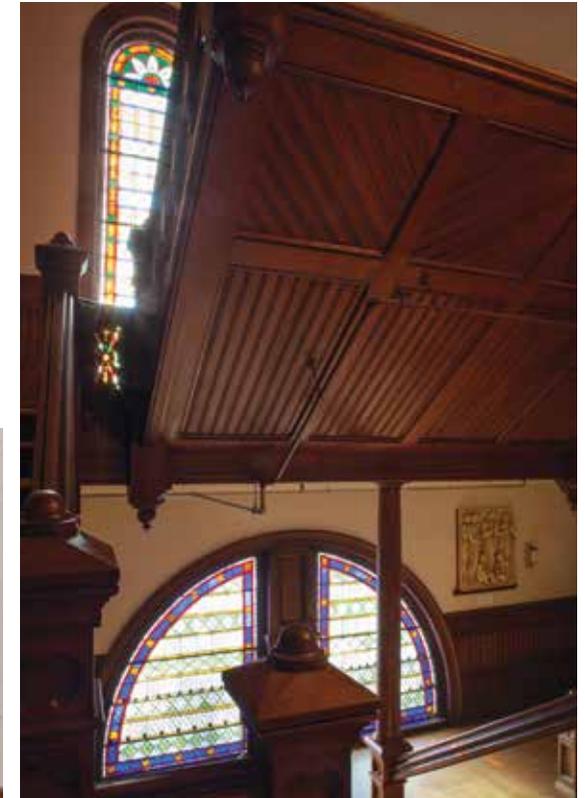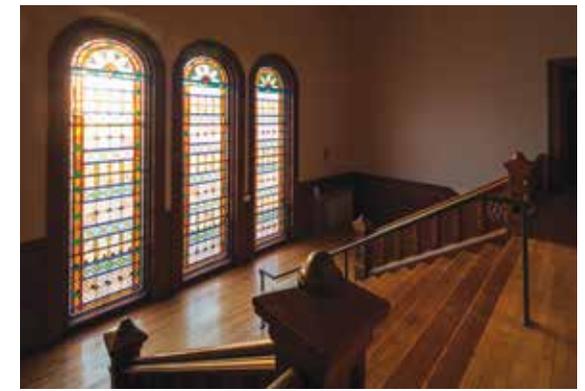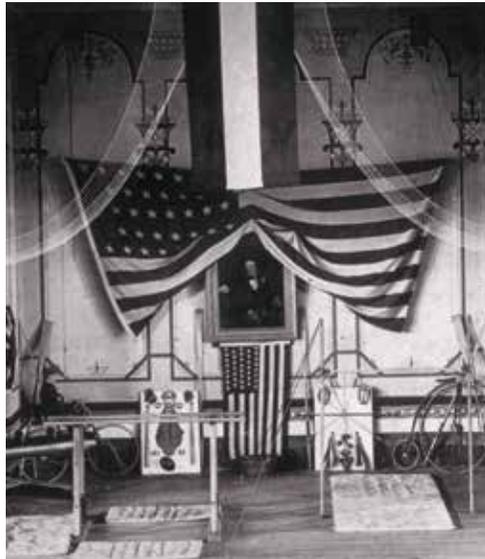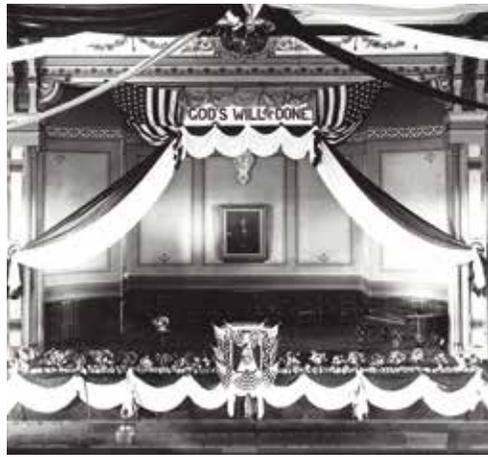
From the time Abbot Hall opened its doors in 1877, fairs, exhibitions, functions, memorials, lectures, concerts, school plays, theater productions, Town Meetings, and even vaccination clinics have taken place in the auditorium (see pages 20 and 21). The inclusion of a small ticket booth on the first floor attests to the town's intention to use this beautiful space for a variety of activities. As with many Marblehead celebrations of the late 19th and early 20th century, both indoors and outside, patriotic bunting and the American flag festooned the stage and balcony regardless of the event. *Amy Drinker*

TOP LEFT: A memorial was held for President McKinley, 1903.
ABOVE LEFT: An exhibit of some sort, with two men standing next to their booth, c. 1900.
TOP RIGHT: An exhibit on the stage featuring Mother Goose figures, plus a large stuffed lion, c. 1915.
ABOVE RIGHT: A display on the stage of exercise equipment, mats, bars, and bicycles, c. 1900. *All courtesy Marblehead Historical Commission*
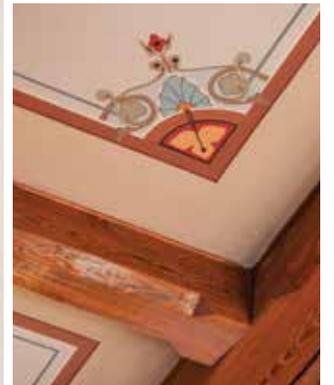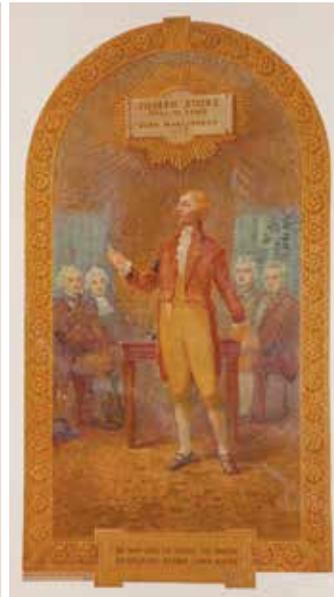
TOP and ABOVE LEFT and MIDDLE: WPA murals, dated 1935 (artist unknown), flank the stage at the balcony level. On the left is the "'Committee of Safety' 1770," depicting six Marblehead luminaries who fought for the cause of independence and shaped the course of their fledgling country's history: Dr. Elisha Story, father of Supreme Court Justice Joseph Story, who took part in the 1773 Boston Tea Party and sought to instill the spirit of the Revolution in his children; Colonel Jeremiah Lee, renowned Marblehead merchant, who gave his time and resources for the cause to free the Colonies from British rule; General John Glover, who led the Marblehead Regiment throughout the Revolution; Azor Orne, well-respected merchant, judge, and supporter of the Revolution who, as a Massachusetts state legislator created its Constitution; Elbridge Gerry, statesman, signer of the Declaration of Independence, and governor of Massachusetts who also served as vice president of the United States; and Captain James Mugford, whose son, Captain James Mugford, died in a 1775 battle after famously capturing a British "powder ship" carrying valuable stores of ammunition and military cargo desperately needed by the Patriots. The mural to the right of the stage depicts Joseph Story, son of Elisha Story, who served as a Justice of the United States Supreme Court from 1811 to 1845. His 1841 opinion in *United States v. The Amistad* is still highly regarded. *Courtesy Town of Marblehead, © Rick Ashley*
MIDDLE RIGHT and ABOVE RIGHT: Wall and ceiling details showing decorative painting and wood beam joinery work. *Both © Rick Ashley*

On display in the auditorium are

several notable paintings, as well as sculptures and objects of interest. The plaque below the *USS Constitution and the Guerriere*, painted by E. F. Lincoln c. 1900, reads: "This painting depicts the War of 1812 battle between the American frigate, USS *Constitution*, and the British frigate *Guerriere*. This occurred several hundred miles off the coast of Massachusetts on August 19, 1812. The *Constitution* won a decisive victory, with the *Guerriere* ultimately sinking. It was during this battle that the *Constitution* earned the nickname "Old Ironsides" when crewmen noted British cannonballs bouncing off the ship's hull. The *Constitution* was well known in New England, and particularly Marblehead, with at least 42 Marbleheaders in its crew of 365 in 1812." In 1814, Marblehead provided refuge to the *Constitution* as she outran two British ships giving chase. Tossing water and food overboard to lighten her load, and nursing a split mast that her captain feared might break if the breeze hardened, she was piloted into Marblehead Harbor thanks to the local knowledge provided by her Marblehead sailors. The British frigates, not having local charts, and seeing great activity at Fort Sewall by Marbleheaders preparing their cannon (which it turns out was mostly just for show due to a lack of cannonballs), did not follow. *Amy Drinker*

TOP: *USS Constitution and the Guerriere*, painted by E. F. Lincoln c. 1900.
ABOVE: A bust of Comte de Grasse, Commander of the French Fleet that stood off the Chesapeake Bay and prevented the British Fleet from assisting General Cornwallis at Yorktown, 1781. *Both courtesy Town of Marblehead, © Rick Ashley*

TOP LEFT: Painting of "Poet Postman" by Orlando Rouland, c. 1920s. Rouland summered in Marblehead and his painting studio was on Tucker Street. The poet postman was Wallace Dana Weed, one of Marblehead's first mailmen.
MIDDLE LEFT: The wheel of the *Brunette*, Marblehead's first steamer ferry, 1880. Marblehead Harbor ferry boats originated in the 1860s, beginning with gaff-rigged sailing dories, followed by at least one catboat, then steam, and finally gas-engine ferries. Ferry service came to an end in the 1960s.
LEFT: A plaque dedicated in memory of Paul L. Lausier with the words of the song *Marblehead Forever* by Maria M. Selman. The words were written during the Temperance Movement of the late 1800s.
TOP RIGHT: Bicentennial quilt donated to the Town by the "Marblehead Quilters," featuring appliqué squares depicting Marblehead landmarks and events of historical significance.
ABOVE: A cabinet display of weights and measures. The Town Sealer of Weights and Measures (est. 1848) used these items to certify the accuracy of measuring devices in businesses including apothecaries, dry goods stores, hardware stores, and gas stations. *All courtesy Town of Marblehead, © Rick Ashley*
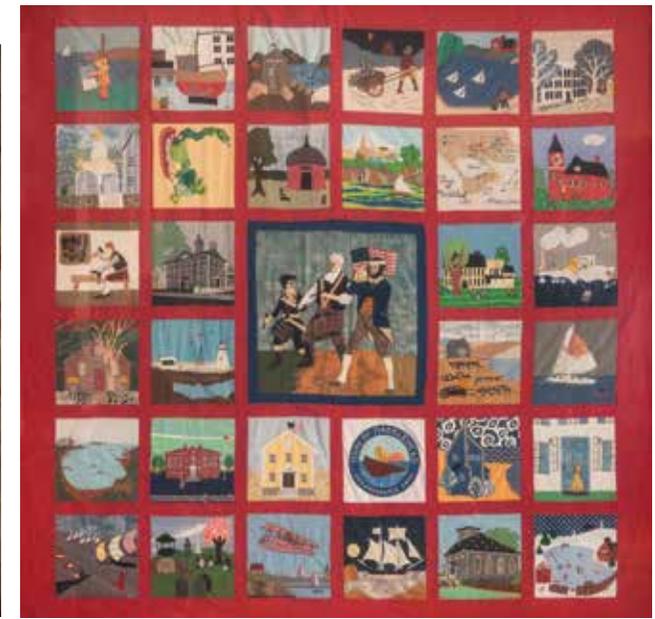
Established in 1964 by Town Meeting, the Marblehead Historical Commission's mission is to identify, preserve and protect Marblehead's historical assets—its places, artifacts, and stories, while making them accessible to all. The Commission accomplishes this through preservation planning, collections and archives of Marblehead materials, museum displays, educational projects and materials, and historic markers. The Commission works closely with the Massachusetts Historical Commission and State Archeologist.

As part of its preservation planning role, the Historical Commission has recently completed a Historical Preservation Survey Master Plan, funded by the Commission and by a grant from the Massachusetts Historical Commission. The Master Plan lays out a phased and prioritized plan to inventory historical resources of the entire town, the first phase of which will be initiated in 2015.

The Commission is an all-volunteer organization and operates entirely with donated funds and grant funding. It maintains its collections and archives in Abbot Hall and operates the Maritime Museum, museum displays, and Gift Shop in Abbot Hall. *Chris Johnston*

Marblehead Historical Commission
P. Chris Johnston, *Chair*
William E. Conly, *Vice-Chair*
Joyce L. Booth
Harry C. Christensen, Jr.
Donald W. Gardner
Nancy Graves
Douglas O'Leary
Peter Stacey
Associate Commissioners
Gail Gray
Eleanor Rhoades, *Secretary*
C. Pat Franklin
Collections Manager
Wayne T. Butler

The third floor has additional rooms for office space. From there a narrow stairway leads to the attic where massive timber-trussed rafters provide critical support between the lower floors and the tower. The long metal rods actually hold up the auditorium ceiling. From the attic, a narrow, steep stairway leads to the bell and clock tower. *Amy Drinker*

ABOVE: The late Marion Gosling (d. 2004) was a longtime Marblehead researcher and volunteer who generously shared her knowledge about the town she loved. A member of the Marblehead Historical Commission and a president of the Marblehead Historical Society (now Marblehead Museum), she helped with countless projects over a span of decades, including removing, restoring, and organizing priceless town records from the formerly damp, dimly lit storage areas of Abbot Hall's old basement. *Courtesy Marblehead Museum*

LEFT: Attic framing is in full view and tells a story all its own. The tower structure rising above it is mass masonry with original steel support beams at the shingle-stone level. *© Rick Ashley*

The 1877 bell made by Meneely & Kimberly, Founders, in Troy, New York, is inscribed with the following:

> **Presented by James J. H. Gregory**
> **to Marblehead, his native town.**
> **I ring at twelve the joyful rest of noon;**
> **I ring at nine to slumber sweet of night;**
> **I call freemen with my loudest tones,**
> **"Come all ye men and vote the noblest right."**

From the time it was hoisted into the clock tower some 137 years ago, the bell has rung on the hour for each hour of the day and night (see page 40). For many years, when a curfew was in effect, 9 PM included additional ringing of the bell by hand to send people scurrying home.

Over the years, on more than one occasion, the bell's additional tolling for curfew and ringing to commemorate Washington's birthday and Independence Day caused a kerfuffle between those who, on the one hand, considered the additional ringing a nuisance, and those who chafed at the challenging of age-old traditions.

An article in the August 29, 1968, *Marblehead Messenger* included "**Loud Pealing Has No Appeal.** A woman living within the sound of the curfew bell tolled each night at 9 PM from Abbot Hall wrote to the selectmen…. 'The 9 PM curfew is earsplitting…I can't see any need for it.' The selectmen took action on the request and at 9 PM Fred Skinner, custodian, pulled the rope and 68 peals from the bell presented to the town in 1877 by James Gregory rang out…."

Some time in 1969, the *Marblehead Messenger* included the following: "**Reflecting on the bell-ringing controversy** in Marblehead where one church has decided to omit the traditional ringing during the early morning hours on the Fourth of July, selectmen know only too well that there are those who vigorously oppose the practice. It was a year ago that several officials were awakened at day-break by the telephone. Upon answering, they were told to listen for a while then try to go back to sleep. And the bells rang loudly over the telephone into their sleepy ears…." *Amy Drinker*
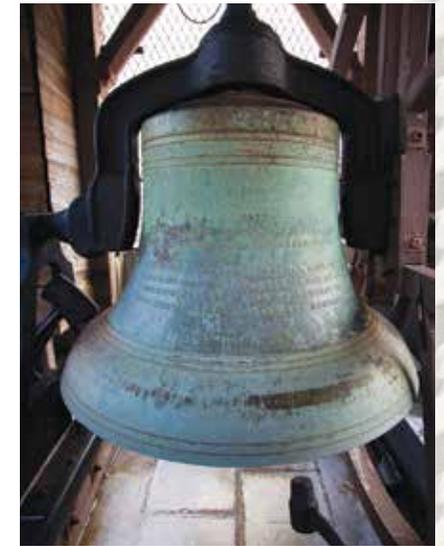
TOP: Two of the bell's strikers are visible: to the left, at the bell waist, is the bell striker connected to the Abbot Hall clock mechanism; under the bell, the tolling hammer is connected to a rope that is tugged from below when the bell is to be rung manually. *© Wednesdays in Marblehead*

ABOVE: During the 2014 renovations, a new wheel made of white oak was installed. By pulling on a rope led around its circumference, the bell can be swung back and forth to hit the clapper (which hangs under the bell). *Courtesy Amy Drinker*

Each week, the Abbot Hall clock must be wound for it to keep time. The clock was donated to the town by James J. H. Gregory (see pages 8 and 9). Manufactured by the famous E. Howard Clock Company, it was installed in the tower by Marblehead carpenter Joseph Lambertson in 1877. The list price for this clock movement, the No. 2 "Striker," was $775.00. The Abbot Hall clock keeps on ticking thanks to careful maintenance.

The hardy souls who meet at Abbot Hall once a week to wind the clock belong to the FOCIM, or Fraternal Order of Cranks in Marblehead. At 8 AM on Thursdays, they listen for the bell to chime and check their timepiece to see if the clock is running fast or slow. Then they climb up the clock tower stairs to reach the clock mechanism to calibrate it (if necessary) and crank. On the way, they must lift a heavy trap door that leads to the exposed bell deck before continuing up a final set of stairs to the clock room; a series of ladders leads from there to the dormer windows at the top level of the tower. Below the clock mechanism's small room, in a protective enclosure, swings the clock's pendulum. In two corners of the outer room hang the cabled weights for the bell and the clock. Each cable leads to, and winds around, a drum attached to the clock mechanism; turning each drum using its respective handle cranks the weight up to its high position from which it slowly drops during the next week, when it is wound again. It takes 214 cranks to wind the heavy bell weight, but only 109 cranks to wind the lighter clock weight that moves the four sets of clock hands across the tower's four clock faces. *Amy Drinker, with thanks to the FOCIM*

TOP RIGHT: Periodic maintenance includes cleaning the clock hands, 1972. *Courtesy Dan Dixey*
MIDDLE RIGHT: The late Bill Frost and the late Dave Hatch, two venerable Cranks. *Courtesy Town of Marblehead*
RIGHT: The original E. Howard Clock mechanism still keeps very accurate time. *© Rick Ashley*
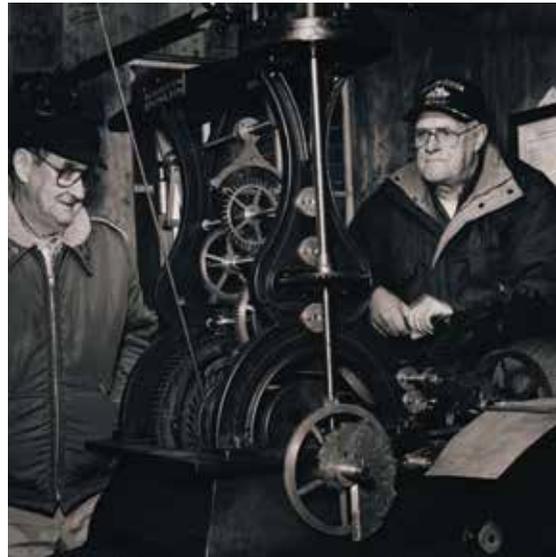
On Wednesday morning, July 2, 2014, metalsmith Marian Ives supervised as the heavy copper-and-23-karat gold-plated weathervane was hoisted to the top of the historic town hall, completing a project on which she had worked for more than a year, thanks to a grant from the Harold B. and Elizabeth L. Shattuck Memorial Fund secured by the Marblehead Historical Commission. Ives, whose body of work over a 40-year career includes a 6-foot gilded lobster weathervane atop the James Hook Lobster Company in Boston, explained that the Abbot Hall weathervane—a replica installed in 1955 to replace the 19th-century original, which had blown off the tower during a hurricane—was in pretty rough shape when she received it. The weathervane had been removed in early 2012 when its support spindle was found to be badly corroded and at risk of breaking in high wind. Upon closer inspection, the full toll of decades in the elements—including missing pieces and severe corrosion—came into view. Not only did Ives fashion a whole new piece spelling out "ABBOT," but she had to remove what remained of the old gold-leaf paint, which Ives said "took forever." Also challenging, she said, were all of the weathervane's pits and recesses, which had to be painstakingly restored. Her work requires "really good light," Ives said, and she prefers to work outside, meaning a particularly cold winter posed another challenge....Ives is the sister of Robert Ives, the town's building commissioner, which is how she became aware of the project. But it was her wealth of experience, along with her low bid, that led the Marblehead Board of Selectmen to award her the $8,950 contract for the work in December 2012. While based in Norwell, Ives said her frequent visits to the town gave her an appreciation for the significance of the project on which she was working. The Abbot Hall tower is a touchstone visible from many different parts of the town, she noted.

The new weathervane survived its first test late last week as Hurricane Arthur passed to the town's east on its way up the Atlantic coast, kicking up some strong gusts. The weathervane is now mounted on a shaft better equipped to endure the ravages of life in the salty and stormy air above a seaside community, while the gold leaf should last "25 to 30 years," at least, Ives said. *Courtesy Kris Olson, Marblehead Reporter, July 10, 2014*

TOP LEFT: A very tall crane was needed to hoist the weathervane to the top of the tower. *© Wednesdays in Marblehead*
TOP MIDDLE: Calm weather aided the vane's re-installation. *Courtesy Marblehead Reporter/Kirk R. Williamson*
TOP RIGHT: The vane, back in place. *© Rick Ashley*
ABOVE: Marian Ives. *Courtesy Marblehead Reporter/Kirk R. Williamson*

The MARBLEHEAD MESSENGER.

Frederick Childe Hassam (1859—1935) was a prolific American Impressionist painter. He produced over 3,000 paintings, oils, watercolors, etchings, and lithographs over the course of his career and was an influential American artist of the early 20th century. As a child, Hassam excelled at boxing and swimming at Dorchester High School. A disastrous fire in November 1872 wiped out much of Boston's commercial district, including his father's business. Hassam left high school after two years despite his uncle's offer to pay for a Harvard education; Hassam preferred to help support his family by working. His father arranged a job for him in the accounting department of publisher Little, Brown & Company. During that time, he studied the art of wood engraving and found employment with George Johnson, a wood engraver. He quickly proved an adept draftsman, and he produced designs for commercial engravings such as letterheads and newspapers. In 1880, he sold a sketch of Marblehead Harbor to N. Allen Lindsey, editor and publisher of the *Marblehead Messenger*. The etching began appearing as the masthead in the *Messenger* shortly thereafter and to this day can be seen weekly in the *Marblehead Reporter*. *Courtesy Wikipedia and Amy Drinker*

ABOVE LEFT: This postcard features Abbot Hall and a foldout panel of images, c. 1907. *Courtesy Carol Swift*

FAR LEFT: A souvenir plate depicting prominent Marblehead sites made by the Graves Periodical & Stationery Co., Marblehead, MA, c. 1915. *Courtesy Carol Swift*

NEAR UPPER LEFT: This teacup is decorated with both the *Spirit of '76* (shown) and the Old Town House. *Courtesy Marblehead Historical Commission*

NEAR LEFT: Hestia Creations of Marblehead has long created an annual ornament featuring an historic building in Marblehead; Abbot Hall has been depicted in several, as well as this miniature. *Courtesy Amy Drinker*

LEFT: A plate sold by Daniel Low & Co., Salem, MA, includes both Abbot Hall and Marblehead Harbor, c. 1945. *Courtesy Amy Drinker*

ABOVE: A promotional postcard including "Old Marblehead where roofs and backyards meet," c. 1910. *Courtesy Amy Drinker*

It is hard for collectors to resist the variety of objects depicting Abbot Hall and the *Spirit of '76*, which are almost as numerous as those portraying Marblehead's Old Town House. Quite often, postcards and memorabilia feature Abbot Hall as the definitive landmark on the harbor, towering over the surrounding landscape. *Amy Drinker*

TOP: Engraving from sketch by F. Childe Hassam featuring the old Marblehead lighthouse and Abbot Hall. *Courtesy Marblehead Reporter*

LEFT: Fish created by Charlie Sachs, Bell School student, as part of an exploration of the works of J. O. J. Frost, 2014. *Courtesy Charlie Sachs*

BELOW LEFT: Ink drawing by Bette Hunt of Abbot Hall as seen from Pleasant Street, 1974. *Courtesy Bette Hunt*

BELOW MIDDLE: Watercolor by Martha Quigley, 2013. *Courtesy Martha Quigley*

BELOW: A rock painted by Bud Orne, picturing Abbot Hall. *Courtesy Judy Jacobi*

ABOVE: The protective screen's bold "M" was visible from miles away.
© Wednesdays in Marblehead

The Abbot Hall Clock Tower

Restoration project was made possible through the support of Marblehead residents who overwhelmingly voted approval of $2.4 million for the project at the 2013 Annual Town Meeting and then approved the expenditure at the polls in June of 2013. The sum was supplemented with $46,000 from the Harold B. and Elizabeth L. Shattuck Fund specifically for the restoration of the clock, plus additional funds for the restoration of the weathervane.

The project was a comprehensive repair and restoration of the tower along with associated building accessibility improvements. In addition to general masonry repairs, work included restoration of the weathervane and its support rod, dormers, medallion, column, and shingle-stone replication, clock, and clock faces. Since the cost of the work on the tower exceeded 30% of the assessed value of Abbot Hall, the town was required to upgrade the building to meet the Massachusetts Architectural Access Board regulations for universal accessibility. Although it was a requirement, town officials fully endorsed making the building more accessible because it was the right thing to do. The accessibility upgrades included new signage throughout the building, accessible hardware on the interior and exterior doors, new handrails, and a new van-accessible parking space. The town applied for and received variances from the Architectural Board to allow the historic character of the main doors and stairway to be preserved. Adding a lift to the auditorium stage is included in the project.

The town thanks the general contractor, architects, engineers, project managers, and local carpenters, all of whom had the utmost sensitivity and respect for the building, often going above and beyond to complete the project with scrupulous attention and competence, showing an appreciation of the historical significance of the iconic Abbot Hall. Thank you also to all those employees and oversight committee members who worked diligently to make sure the project came through on time and within budget. Thank you most of all the voters who recognized the value of restoring the clock tower by supporting the project.

Judy Jacobi, Board of Selectmen and Abbot Hall Oversight Committee

Abbot Hall Oversight Committee		Project Professional Services	
Jeff Chelgren	Chris Johnston	Chapman Waterproofing Company *General Contractor*	About Time Clock Restorations *Clock face restoration*
Becky Cutting	Ed Lang		
Bob Ives	Dave Riordan	McGinley Kalsow & Associates, Inc. *Architects*	Blue Anchor Woodworking *Carpentry*
John McGinn	Chris Butler *Town Clerk of the Works*		
Moses Grader		Structures North *Engineers*	Elmer Herlihy *Carpentry*
Judy Jacobi			
		Vertex Construction Sources, Inc. *Owner's Project Manager*	Marian Ives *Weathervane restoration*

TOP LEFT: Aerial view of Abbot Hall looking east. © Rick Ashley
TOP MIDDLE, RIGHT, and FAR RIGHT: Before and after of dormer repair work.
MIDDLE LEFT and ABOVE: The sandstone medallions were replaced with replicas made of cast stone. *All four images courtesy McGinley Kalsow & Associates, architects*
MIDDLE CENTER: Extensive cutting and repointing of brickwork was necessary throughout the tower. © Wednesdays in Marblehead
MIDDLE RIGHT: One of the building's original iron beams. *Courtesy McGinley Kalsow & Associates, architects*

Architect's reports describe Abbot

Hall as a monumental red brick structure with sandstone and granite trim and a slate roof. Near the northwest corner of the structure, a 150-foot- tall tower ascends from the ground as a flat-sided square tube. The tower steps inward at approximately mid-belfry height, with diagonally arranged steel or wrought iron beams that "clip" the corners below the belfry level to support the setback. The metal beams were most likely lifted into place by a pulley system with man, horse, or oxen power lifting the steel. This would be typical for the era of construction. The tower then runs relatively straight across a marble-trimmed, checkered brick and sandstone clock face, and terminates with a tall, slate-clad wood-framed spire. Walls are composed of multi-wythe, common-bond red brick backup wall construction with a tightly laid, butter-jointed, single wythe red brick skin on the exterior. The brick walls land on stone foundations at the basement level. Interior floor levels are framed in board-sheathed sawn lumber and timber, along with the spire.

The steeply pitched four-sided steeple roof on the tower is black and red slate. Considering the *continued next page*

ABOVE LEFT: The outer wythe (layer) of brick removed at the marble "diamond" surrounding one of the clock faces.
ABOVE RIGHT: Removed bricks were used as replacements whenever possible. *Images courtesy McGinley Kalsow & Associates*
BELOW LEFT: Upon close inspection, the clock faces and dial markers showed signs of wear and tear.
BOTTOM LEFT: All four clock faces (originally designed in upper and lower sections) were removed and restored by About Time Clock Restorations, Connecticut. The clock faces are made out of mahogany, with an applied crushed glass surface coating called "smalts." New gold leaf was applied to the original bronze numerals and minute markers. Exact replicas of the clock hands were made from cypress and then gold leafed with smalts applied to the center sections. *Both courtesy About Time Clock Restorations*
BELOW RIGHT: The restored clock faces and surrounding replica medallions. *© Wednesdays in Marblehead*

the period of construction and the good condition of the black slate, it is almost certainly Black Monson Slate quarried in Monson, Maine. This slate was very popular in New England when Abbot Hall was constructed and is considered to be the most durable slate ever produced. A larger red slate chevron at the top of the steeple and a lower red band provide a decorative contrast to the black slate.

The mortar joints in the brickwork and stonework throughout the tower are in various states of repair, with a sufficient quantity of cracked and eroded joints distributed about the structure that a general cutting and pointing throughout the exterior of the tower is recommended.

The outer wythe (layer) of brick should be removed within the cracked zones to expose

the mortared collar joint and backup construction, which should be examined. Any damaged or loose brickwork should be replaced, and the outer wythe reinstalled. This should be done using a mix of the best of the removed original bricks and harvested replacements, given this very confined location at the bottom of the tower.

There are deeply cracked mortar joints in the marble "diamonds" that surround the clock faces, and several of the flat marble slabs appear to have shifted out of plane. In addition, much of the jointing between the marble surrounds and the adjacent brickwork are cracked. All mortar joints should be deeply cut and pointed and the collar joint behind the marble slabs should be back-pinned and injected with a hydraulic lime grout wherever there are signs that the slabs have moved out.

The condition of the four clock faces varies little, based on exposure and weather conditions. In general, most of the paint has faded, but the underlying wood is mostly sound. We recommend that the numerals and minute markers be removed and regilded and that the entire clock face be scraped to bare wood so that localized repairs and proper priming and painting can be completed.
Excerpted from various McGinley Kalsow & Associates architectural reports, 2013 through 2015

ABOVE: Meticulous care was taken in removing old mortar. *Courtesy McGinley Kalsow & Associates*

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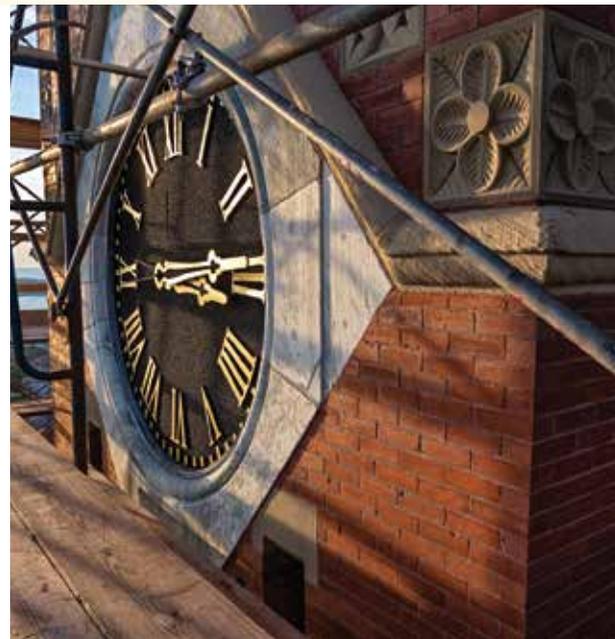
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for the annual
Gingerbread Festival.

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