Celebrating Abbot Hall
2015

A COMMEMORATIVE BOOK
sponsored by the Marblehead Forever Committee
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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*
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
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Marblehead Forever Committee
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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

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
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.

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 10 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.”
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 gentlemen performed the work assigned them by the town. Upon the completion of the building, several 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 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. . . . Early in life he served the town in many responsible 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 Manufacturers 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. 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

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
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
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

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 Twisen 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

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: Sonar’s frostbite in the harbor each Sunday, from November through April. © Wednesdays in Marblehead
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

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

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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

Town Meetings at Abbot Hall

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

Never at a loss for words, Marbleheaders 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 32 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 WARRANT.

The legal residents of this Town are hereby notified to meet at the Town Hall, on Monday, the eight day of March next, at nine o’clock A.M., to enter on the following articles, viz:—

Art. 1. To elect a Moderator to preside at said meeting.

Art. 2. To receive reports of Committees, and act thereon.

Art. 3. To choose all necessary town officers for the ensuing year; and members of the School Committee, at large, for the next three years, in place of Nathan P. Sanford, William Dr. T. Tefft and William P. Notting, whose terms expire; for two years, in place of Nathaniel B. Lindsey, resigned; for one year, in place of James N. Parker, resigned; two Trustees of Abbot Library, for three years, in place of Nathan P. Sanford and Samuel Banks, Jr., whose terms expire; a Park Commissioner for three years, in place of Moses Gilbert, whose term expires; also to appoint an Annual Prizes for places of Henry F. Finano, deceased; also to give in their ballots “Yes” or “No” in answer to the following question: “Shall license be granted for the sale of intoxicating liquors in this town?”

Art. 4. To raise compensation to the Town Clerk and Town Treasurer for their services for the past year; and the Collector of Taxes, Surveyor of Highways, Town Clerk and Town Treasurer for the ensuing year.

Art. 5. To see what compensation the Town will allow the firemen for the ensuing year.

Art. 6. To make the necessary appropriations for defraying the expenses of the Town for the ensuing year.

Art. 7. To see if the Town will authorize the Town Treasurer to hire money in anticipation of receipt from taxes and payable therefrom.

Art. 8. To see what disposition the Town will make of receipts from the “Rag Fund” for the ensuing year.

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!”
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. 

"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."
Celebrations

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 werelimated by the appearance of Town Council 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"

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"

Tis the Season

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
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 crowd had gathered at the wharf, and on the appearance of the distinguished visitor he was greeted with hearty cheers.

It was soon rumored that President Chester A. Arthur was arrived in the harbor. This was probably one of the most hearty, enthusiastic welcomes a President of the United States ever received.

**Excerpted in its original form from D. Hamilton Hurd, History of Essex County, Massachusetts, 1887**

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**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
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).

The first floor hall is chocka-block 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.
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 Marbleheads, 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.

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
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

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

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 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.


All courtesy Town of Marblehead, © Rick Ashley
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 Phidias. 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
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
**Clock and Cranks**

*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

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**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

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Memorabilia

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

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.

By Hand

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
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.

### Abbots Hall Oversight Committee

<table>
<thead>
<tr>
<th>Member</th>
<th>Position</th>
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<tbody>
<tr>
<td>Jeff Chelgren</td>
<td>Town Clerk of the Works</td>
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<td>Becky Cutting</td>
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<td>Bob Ives</td>
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<td>John McGinn</td>
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<td>Moses Grader</td>
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<td>Judy Jacobi</td>
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### Project Professional Services

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<td>McGinley Kalsow &amp; Associates</td>
<td>Architects</td>
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<td>Elmer Herlihy</td>
<td>Carpentry</td>
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<tr>
<td>Marian Ives</td>
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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
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

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To carefully document inside Abbot Hall, and provide photographs for this book, the Marblehead Forever Committee and the Marblehead Historical Commission funded Rick Ashley’s photographic exploration of the building;

Fraternal Order of Cranks in Marblehead
www.marbleheadorderofcranks.com

If anyone has photographs (or knowledge of photographs) of Abbot Hall under construction in 1876-1877, please contact the Marblehead Historical Commission at (781) 639-3425.

Marblehead Historical Commission
www.marbleheadhistory.org

Marblehead Museum
www.marbleheadmuseum.org

Commemorative Book Special Thanks

Rick Ashley
Richard Carlson
Donald A. Dolber, Sr.
Jack McKay

Jack Attridge
Bill Conly
Bette Hunt
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Becky Burckmyer
The Cranks
Judy Jacob
Pam Peterson

Wayne Butler
Dan Dixey
Chris Johnston
Larry Sands

Book design by Amy Drinker, Aster Designs. Book text: 9.5-point Janson; caption text: 8.5-point Calibri.