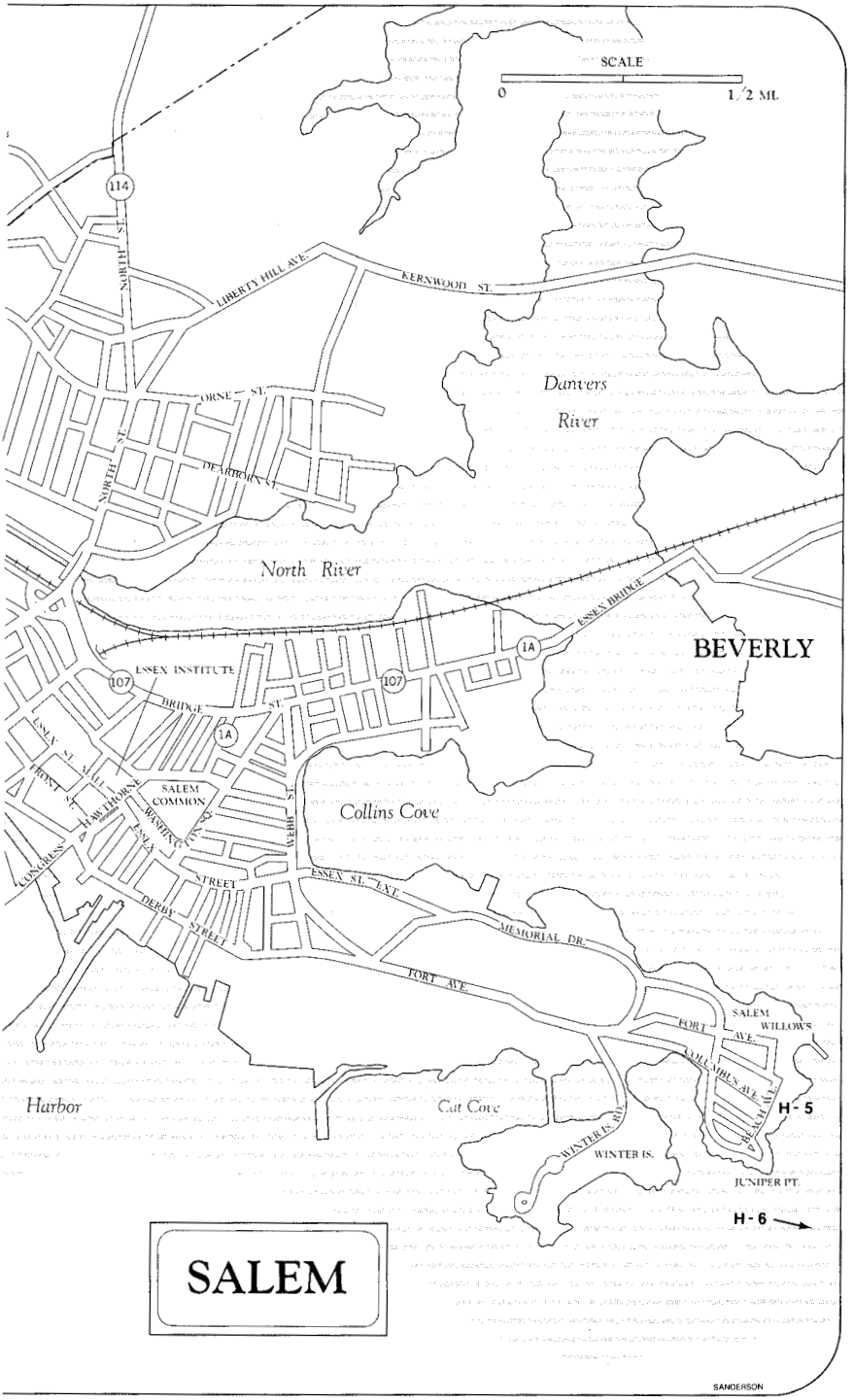
Architecture *in* Salem

AN ILLUSTRATED GUIDE *40th Anniversary Edition*

Bryant F. Tolles, Jr. WITH CAROLYN K. TOLLES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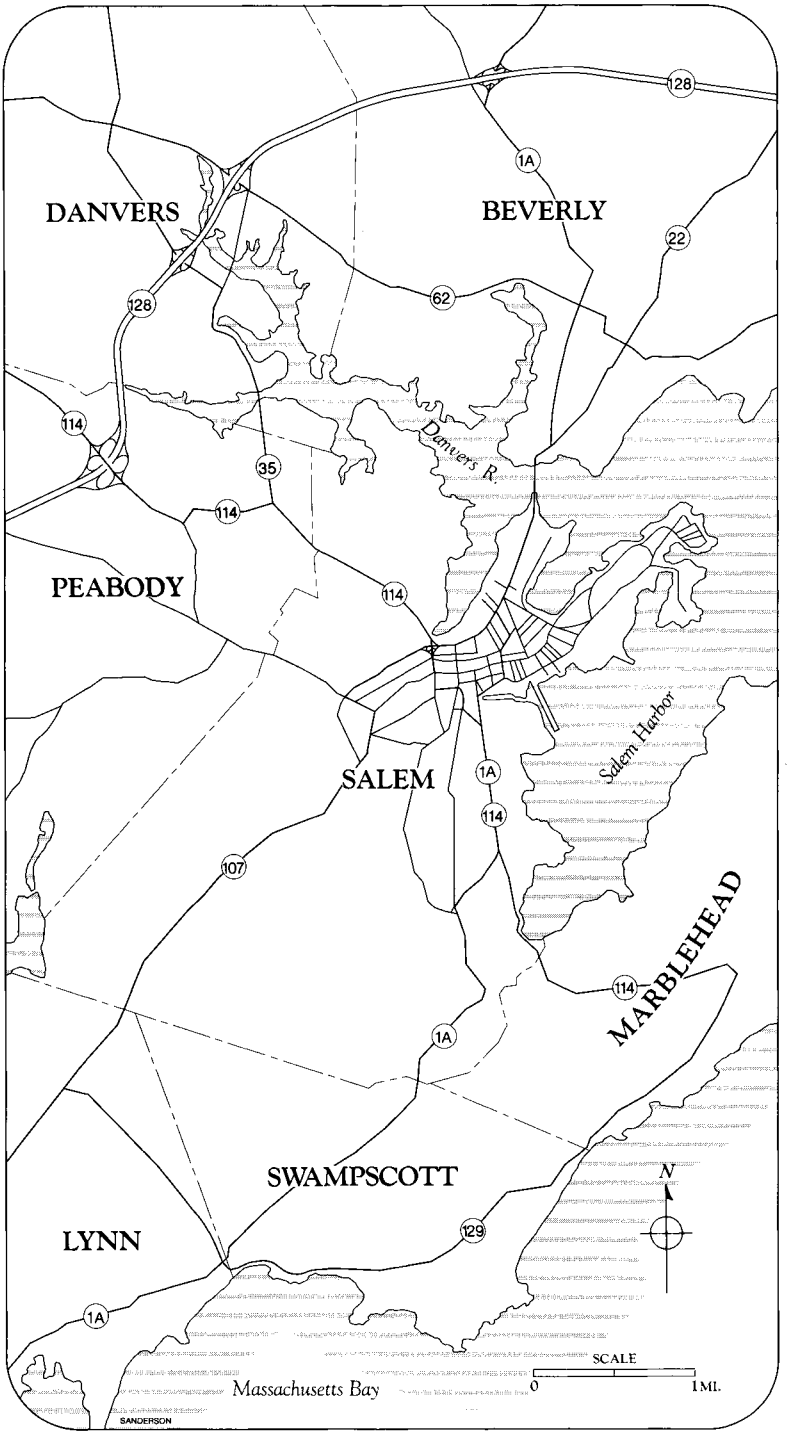
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ARCHITECTURE IN SALEM

An Illustrated Guide

40th Anniversary Edition

Bryant F. Tolles, Jr.
with Carolyn K. Tolles

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To my wife, Carolyn K. Tolles,
without whose encouragement and research assistance
this book would not have achieved
its final form

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MAPS OF TOUR DISTRICTS

A map showing the principal automobile routes into Salem will be found opposite the title page of the book. A street map of Salem, including the locations of outlying buildings (Section H), may be found on the inside front and back covers of the book.

FOREWORD to the 40th Anniversary Edition

Lynda Roscoe Hartigan
The Rose-Marie and Eijk van Otterloo Executive Director and CEO
Peabody Essex Museum

The Peabody Essex Museum in association with Brandeis University Press is pleased to reissue *Architecture in Salem*, by Bryant F. Tolles, Jr., and Carolyn K. Tolles on the 40th anniversary of its original publication.

Since the book was first published in 1983, the Essex Institute merged with the Peabody Museum of Salem in 1992 to form the Peabody Essex Museum, which in turn has contributed to the built environment of downtown Salem with the construction of a wing designed by Moshe Safdie in 2003 and a wing designed by Ennead Architects in 2019.

Architecture has held a place of importance at the Peabody Essex Museum and its predecessor organizations since the founding of the East India Marine Society in 1799, from collecting the works of prominent Salem architect and furniture maker Samuel McIntire, to building East India Marine Hall in 1825. At the end of the 19th century, Essex Institute Director and Curator George Francis Dow was instrumental in launching the historic preservation movement in the United States. Dow and his successors at the Essex Institute built an important collection of historic structures in Salem, including examples of First Period, Georgian, Federal, and Italianate buildings. This reissue of *Architecture in Salem* includes full-color illustrations of these buildings.

In his introduction to this 2023 edition of *Architecture in Salem*, Manager of Historic Structures and Landscapes Steven Mallory describes how the preservation movement that Dow helped initiate has resulted in the remarkable survival of a large number of early buildings in Salem. This survival of the historic fabric of the city means that Bryant Tolles's text and photographs from 1984 remain thoroughly relevant and current to today's student of the built environment in Salem. Almost all of the buildings that appear in the book are still standing today. Some of them have changed names, such as the Essex Institute, which became known as the Phillips Library after its merger with the Peabody Museum of Salem, and is now known as Plummer Hall and Daland House, returning to the original names of the two joined buildings. With these few changes as exceptions, this book remains entirely reliable to contemporary students of architecture who use it as a guide for a walking tour of Salem.

Architecture, humanity's creative expression through the built environment, has existed throughout history in all cultures and on every continent. The Peabody Essex Museum is committed to creating opportunities to experience creative expression. I hope *Architecture in Salem* is a useful guide to readers and researchers in their quest to explore the beautiful, historically significant architecture of Salem, Massachusetts.

INTRODUCTION to the 40th Anniversary Edition

Steven C. Mallory
Manager of Historic Properties and Landscapes
Peabody Essex Museum

At the 40th anniversary of the publication of Bryant F. Tolles's and Carolyn K. Tolles's *Architecture in Salem: An Illustrated Guide*, the book remains a relevant and useful tool for those interested in exploring Salem's historic architectural styles and distinct neighborhoods. This book has stood the test of time because of the lasting and ongoing impact of the City of Salem's historic preservation initiatives. The Peabody Essex Museum (PEM) and its predecessor institutions have played a significant role in those initiatives at various times. These institutions began collecting important historic Salem architecture in 1860 for the purposes of preservation, and continued to acquire significant structures in nearly every decade through the 20th century. Today, they exhibit three 17th-century structures, four of Samuel McIntire's greatest masterworks, and examples of every stylistic period of the 19th century. PEM has continued to contribute to Salem's architectural landscape in the 21st century with the additions of the 18th-century Chinese merchant's mansion Yin Yu Tang, and two architect-designed museum expansions in 2003 and 2019.

Because of effective public policy largely initiated by concerned citizens, very little has changed in Salem's city center since this book's first publication in 1983. Like many historic cities along the Interstate 95 corridor in the 1960s, Salem was under threat of the effects of Urban Renewal. A proposal by the Salem Redevelopment Authority called for major demolition in the city center to make way for a new parking garage, the widening of Derby Street, and the construction of other new roads. The plan would have resulted in the destruction of many historic buildings in the heart of the city. An organized group of citizens opposed the plan for several years, and in 1968 the election of a sympathetic new mayor resulted in new appointments to the Salem Redevelopment Authority and the abandonment of the redevelopment plan.

The Salem Historic Commission was created in 1972, and certified according to the requirements of the National Historic Preservation Act of 1966. Four historic districts in the heart of the city were established. These are known as the McIntire District, the Derby Street District, the Lafayette Street District, and the Washington Square District. The Lafayette District was established in 1985, and is the only expansion of the historic districts since the original publication of this book. At the time of this edition, Salem has thirty-three individually listed properties and twenty multiple-property districts listed in the National Register of Historic Places. An additional 105 properties are included in a Multiple Resource Area nomination and seven are included in a Thematic Resource Area nomination.

At its inception, ordinances were established that gave the commission the power of design review and demolition delay or denial within the historic districts. Though Salem has not expanded existing districts or added more since 1985, historic preservation has remained central to development in the city. An official Preservation Plan was adopted in 2015 and the position of city preservation officer was created in 2016. There are currently fifty-three individual properties listed in the State and National Registers of Historic Places, and this number continues to expand.

Thanks to these preservation initiatives, there have been only a few changes to central Salem's built environment since 1983. That year, the front portion of the Second Corps Cadets Armory at 136 Essex Street was destroyed by arson. It appears in the book as entry C-1 on page 73 as it was before the fire. It was replaced by Armory Park, a public outdoor space, which incorporates the original Armory stone entrance as the gateway to the park. From 2001 to 2003 PEM embarked on a major expansion which included the closing of Liberty Street between Essex Street and Charter Street. As part of this expansion, the Axelrod Walkway, a pedestrian thoroughfare, was created running parallel to the original Liberty Street, and the Nathaniel Felt House and Gilbert-Chadwick House were moved from their original locations on Liberty Street to their current locations on Charter Street. Yin Yu Tang, an historic 18th-century Chinese merchant's mansion, was relocated from the Xiuning County of Anhui Province to PEM as part of this expansion as well, and is located on Charter Street. In 2009, following review by the Salem Historic Commission and the State Historic Preservation Office, a process that included public hearings, the old court building on Washington Street was demolished and replaced with a new Essex County Court complex. The historic First Baptist Church (entry C-43 on page 120), located at 56 Federal Street, was moved a short distance to its current location at 62 Federal Street as part of this project.

Since 1972 the Salem Historic Commission has urged restoration and renovation of public and private structures within the districts instead of replacement or significant expansion or alteration. Many structures have been rehabilitated since that date, with guidance from the commission and the public review process. A most recent example is the restoration of the Daniel Bray House, a PEM property located at 1 Brown Street, in 2019.

The estimated population of the City of Salem at the time of this book's initial publication was approximately 38,000. In 2023 this has increased to an estimated 45,000. This nearly 20 percent increase in the city's population since 1983 has had little visual impact on the historic core of the city. Though the population is more dense, the impact on historic structures has mainly been conversion of large single-family homes into multifamily residences. This trend continues today, as the demand for housing continues to grow. This process of renovation has in many ways advanced historic preservation efforts, because as each building has been converted it has undergone a design review process that requires exteriors to be restored according to strict preservation standards.

Salem was, and continues to be, a city of neighborhoods. In the 17th and 18th centuries, the city's built environment consisted of a mix of residential, religious, public, and municipal buildings that were largely interspersed, with various socioeconomic classes that were equally mingled. At the end of the 18th century, two neighborhoods underwent extensive redevelopment. Chestnut Street was laid out in 1796 on agricultural lands formerly owned by the Pingree and Neale families as a neighborhood of grand mansions for wealthy merchants. The Salem Common (Washington Square), originally a public space for grazing animals that was somewhat swampy, underwent "beautification" in 1802, being graded and surrounded by a wooden fence. A large wooden arch, designed by Samuel McIntire in 1805, was installed at the north end of the common, serving as a formal entrance. This new common served as a space for public enjoyment and militia training. Around it sprung up many of Salem's most stately houses, also intended as residences for the increasingly wealthy merchants in the city. In many cases these new mansions on Chestnut Street and around the common replaced much more humble structures, resulting in the first instance of gentrification in Salem.

In the late 19th century, many existing neighborhoods became ethnic enclaves for recent immigrants from southern and eastern Europe, and Ireland. The Polish were concentrated on Derby Street, and their community was centered around St. John's Catholic Church on Church Street. The Polish Legion of American Veterans on Derby Street remains active. Lafayette Street and the neighborhood known as "the Point" were predominantly French Canadian, centered around St. Joseph's Catholic Church. The church is no longer extant but the rectory survives, now as condominiums. The west end of Federal Street and adjacent streets was predominantly Irish, near St. James Catholic Church. A concentration of Ukrainians was located on Bridge Street. St. John the Baptist Ukrainian Catholic Church is still active. A Russian neighborhood was located on Webb Street, centered around St. Nicholas Orthodox Church. All of these churches, which served as community hubs, survive.

Beginning in the 1970s the demography of these neighborhoods has become less concentrated and more of a melting pot. However, in the historic districts, the visual landscape is largely unchanged. In areas such as the Point and Lafayette Street south of Derby Street where there are no designated historic districts, more architectural change has occurred. Today the Point, formerly predominantly French Canadian, has been populated primarily by Latinx people from the Caribbean. Notably, there are no significant immigrant populations of Portuguese or Greeks, who instead settled in adjacent Peabody.

Because so few architectural changes or losses have happened in Salem since 1983, changes to the book as republished here are limited. We have noted the few significant losses or changes above. We have not included any more buildings in this volume than were originally selected by the author. We have added in this edition an eight-page folio of color images with captions of PEM properties that depict important examples of various architectural styles. This book will likely remain current for years

to come. In the future a new edition may be necessary in order to include buildings that did not meet historic designation criteria then or now, but will in the future. A future edition may also seek to include prominent examples of various architectural styles that have been restored or renovated, and were not included in the original edition.

INTRODUCTION

BRYANT F. TOLLES, JR.

Salem, Massachusetts, a thriving small city of just under 38,000 residents today, had its origins in 1626 when Roger Conant located here with a group of settlers from nearby Cape Ann. First called Naumkeag, from the Indian word meaning "fishing place," the new settlement was the earliest town established in the Massachusetts Bay Colony. Soon the name Salem, from the Hebrew word for "peace," was adopted. The fledgling community was quick to take advantage of its proximity to the sea, and by the early 19th century, Salem was one of North America's major mercantile ports, trading with Europe, Africa, and the Far East. The development of Salem as a regional financial center followed directly from successes in international commerce. After the decline of trade in the 1830s and 1840s, the textile, leather, and other industries assumed prominence in the local economy. Later in the century, this economy became more diversified. Despite the setback caused by the disastrous 1914 fire, the city has maintained its regional importance as a center for industry, business, education, medicine, law, and county government.

Geographically the village of Salem was at first concentrated on a long, narrow peninsula jutting into Beverly Harbor and between the North and South rivers, with Essex Street the principal east-west artery. The original political boundaries of the town, however, encompassed a much larger area, including what is today much of central Essex County. Gradually other towns were split off from Salem, so that by 1810 available land was at a premium. This led to the filling in of small streams, swamps, coves, the Mill Pond, and much of the North and South rivers, thereby transforming the original configuration of the shoreline, especially the old commercial wharf and shipbuilding districts. The center of Salem became physically linked with the north and south portions which had traditionally been separate social entities. Such a topographical history has influenced the physical growth of the community, dictating the street layout and the placement and function of its buildings.

Salem's architectural development has been influenced by geographical as well as economic and cultural factors. Over the years, the city's building heritage has achieved a high status, particularly that of the so-called "First Period" (c. 1626–c. 1715), and the Federal era (c. 1780–c. 1830). In more recent times Salem's outstanding collection of Victorian buildings (c. 1830–c. 1910) has received attention. Extensive literature (see "Bibliography" below) exists describing the architecture of the city and the history of individual districts, streets, buildings, architects, and builders. Throughout the United States and abroad, Salem has established its reputation as possessing one of this country's most

significant architectural legacies. Of the older, smaller, eastern seacoast communities, Salem exhibits the richest and most comprehensive variety of styles, building types, and building practices. Urban renewal efforts of the past decade have added luster to this distinguished heritage.

FIRST PERIOD ARCHITECTURE, c. 1626–c. 1715

Salem is blessed with one of the largest and richest extant collections of 17th-century houses of any town or city in New England. When the first settlers arrived in 1626 they erected small, rude wooden shelters and houses, conjectural replicas of which may be seen today at Pioneer Village (1930) off Lafayette Street on Salem Harbor. By mid century two basic types of wood-frame residences were being constructed locally—two-room, two-story houses with end chimneys, and four-room, two-story houses with central chimneys, the latter type simply an expansion of the former. Salem's two oldest surviving dwellings, the Pickering (c. 1651, etc.) and Retire Becket (c. 1655) houses originally consisted of two rooms in two stories, but were subsequently doubled in size. Certain of these houses later acquired rear leantos, as we may see today in the Gedney (c. 1656) or John Ward (after 1684, etc.) houses, or featured prominent front gables, good examples of which are present in the Ward, Hooper-Hathaway (c. 1682), or Jonathan Corwin (c. 1675) houses. The House of Seven Gables (1668; c. 1678, etc.) illustrates with its multigables the larger type of residence, of which there are only a few surviving examples in New England.

Characterized by a natural, direct appearance, these 17th-century buildings were box-like in construction with medium or steep-pitched roofs and were supported by carefully hewn and fitted (pegged) timber frames expertly crafted by skilled artisans. Devoid of architectural detail, the simple house form was most frequently relieved by a massive chimney of brick or stone. Entrances were customarily placed on the long front sides, with little attention to formal symmetry. Randomly positioned and small, the windows were usually of the casement type, with diamond-shaped, leaded panes. In several of Salem's 17th-century houses, the upper floor projects beyond the lower creating an overhang or jetty. Occasionally windows were placed in the gable end under the eaves, creating functional attic half-stories. Wall surfaces consisted of narrow unpainted clapboards and trim. Originally an outgrowth of the English Elizabethan (late medieval) rural house form, these buildings were adapted to changing styles, demands, and financial resources over the years and, like so much New England architecture of more recent vintage, were modified in size and decoration. The examples that we may view in modern-day Salem reflect various methods and degrees of historic restoration and were barely recognizable as 17th-century buildings before such restoration was carried out.

THE GEORGIAN COLONIAL ERA, c. 1720–c. 1780

During the 18th century, Salem prospered economically, and there was extensive building activity throughout the community. To this day,

with the sole exception of Newport, the city possesses the largest concentration of Georgian Colonial domestic architecture among New England's old seacoast communities. Virtually all of this building, however, is of the vernacular variety with local adaptations, as most of the high style Georgian Colonial residences, many formerly along Essex and Washington streets, have been razed. Examples of other building types from this era have also disappeared.

Situated largely in the Derby, Broad, and upper Essex street areas, the plain vernacular houses of early and mid century tend to be small, two-story symmetrical wood-frame structures with central chimneys, double-sash windows, and gambrel or pitched roofs. Frequently they were erected with one end facing the street in order to take full advantage of the building lots with their limited frontage. Simple in form and lacking in architectural detail, these houses customarily feature classical doorway surrounds of the basic post-and-lintel or pedimented types. Good local examples are the Jonathan Neal house (1767) on Broad Street, the Lindall-Gibbs-Osgood house (1755) on Essex Street, and the Crowninshield-Bentley house (1727–1730, etc.) at the Essex Institute. A rare specimen in brick is the Derby house (1761/62; 1790) on Derby Street.

More characteristic of the high-style Georgian Colonial, with its predominant richness in ornamentation and bold classical details, are several large gambrel-roofed residences which have survived on upper Essex Street. Primary examples are the Lindall-Barnard-Andrews (c. 1740), Cabot-Endicott-Low (c. 1744–1748, etc.), and Capt. Thomas Mason (c. 1750) houses. These are distinguished by pedimented roof dormers and doorway surrounds and, in the two newer buildings, by corner quoins, and molded and dentiled cornices. Still, even these impressive buildings lack the roof balustrades, pedimented projecting pavilions, large pilasters or columns, and Palladian windows so often associated with the most sophisticated architecture of the Georgian Colonial era. There is only modest evidence in these houses of the influence of English Palladian architecture and the numerous English builders' handbooks and design books which guided master builders and artisans in the American colonies.

After 1765, almost in anticipation of the principal Salem house form of the Federal period, many local Georgian Colonial dwellings were constructed three stories high with hipped roofs. Typical examples of this type in wood are the Webb-Briggs-Whipple (1770 or before), Capt. Edward Allen (c. 1768), Mason-Roberts-Colby (1768, etc.), and Ropes-Waldo (c. 1768, etc.) houses. These possess many of the same decorative features as their lower gambrel-roof counterparts, with center chimney floor plans.

THE FEDERAL STYLE AND THE ERA OF McINTIRE, c. 1790–c. 1830

After the end of the Revolutionary War, Salem entered an era of maritime commercial prosperity unparalleled in its history. With the success of the local economy came a period of remarkable architectural achievement during which the Federal style, derived from English and

American design books, was the predominant planning mode. Throughout this country as well as abroad, Salem became known for its outstanding and unusual collection of Federal-style buildings. Largely responsible for this impressive heritage was the local architect, master carpenter, and carver, Samuel McIntire (1757–1811), famed for his distinctive and delicate version of the English Adamesque style. Working in Salem at the same time as McIntire were a number of other master builders and skilled artisans whose talents also contributed to this notable architectural legacy. Synonymous with this period is the name of Chestnut Street, considered by many scholars of American architecture to be the nation's most magnificent residential street.

Of the several varieties of Federal residential architecture present in Salem, the three-storied, four-square, low-hipped-roof mansion is the most common. Constructed of wood as well as brick, these grand buildings, in most instances, preserve the formal and elegant symmetry of the Georgian Colonial era, with a central hall plan and a smooth five-bay facade arrangement with a central doorway the main visual focal point. Most often the doorway is topped by a semicircular or semielliptical traceried fanlight with flanking rectangular sidelights. Protecting the doorway is a rectangular or semicircular flat-roofed portico supported by columns and pilasters in a variety of Greek and Roman orders. Other common features are narrow double-sash windows with splayed lintels, Palladian windows, a light molded cornice, tall end chimneys, and porch and roof balustrades. Early Federal examples which bridge the gap between the Georgian Colonial and the Federal styles are McIntire's Peirce-Nichols (1782, 1801, etc.) and Simon Forrester (c. 1790/91) houses, and the Hosmer-Townsend-Waters (1795), the Joshua Ward (c. 1784-1788), the Benjamin Hawkes (1780; 1801), the Joseph Felt (1794/95), and the Capt. Nicholas Crosby (1800) houses. Also quite prevalent in Salem is the smaller-scale vernacular Federal house which is characterized by a wood frame and siding, pitched roof, central chimney, rectangular floor plan, and modest detail confined largely to the main doorway.

Lighter in feeling, less robust, and more refined in embellishment than Salem's early Federal architecture is the architecture of the mid-Federal period dating from c. 1800 to c. 1815. Corresponding with the years of McIntire's greatest achievement, this era produced Salem's most outstanding group of buildings. These display the genius of McIntire as well as the creative influence of Boston's Charles Bulfinch (1763–1844) and several other prominent New England designers and master builders. Locally, the Adamesque Federal reached its greatest height in such structures as McIntire's Gardner-Pingree (1804–1805), Clifford Crowninshield (1804–1806), and Cook-Oliver (1802–1803; 1808) houses, McIntire's Hamilton Hall (1805–1807), the Old Custom House (1805), the Old Town Hall and Market House (1816), and the Amos and Solomon Towne (c. 1804), the White-Lord (c. 1811), the Dodge-Barstow-West (c. 1802), and the Capt. Stephen Phillips (1804–1805) houses. These all feature attenuated, chaste, sometimes meagre but finely executed classical elements, often geometric in nature, with the free use of curved moldings, surfaces, and arches. Not only is this ornamentation free and flexible,

but so are the floor plans and proportions. Salem architecture of the years c. 1800–c. 1815 possesses a quiet coherency and beauty that is approached in no other period in the city's history.

Although McIntire died in 1811, his influence on local architecture persisted for over two decades afterwards, and the Adamesque Federal building tradition remained strong until c. 1835. This style reached its most advanced stage of development in such ornately articulated buildings as the new Custom House (1818/19; 1853/54), and the Andrew-Safford (1818/19), Loring-Emmerton (1818; 1885), Forrester-Peabody (1818/19), and Dodge-Shreve (1822–1825) houses. More subdued Federal mansions such as the Pickman-Shreve-Little (c. 1819), the Devereux-Hoffman-Simpson (1826/27), and the George Nichols (1817/18) also continued to be erected during this era. The brick housing or commercial row became popular at this time in many American cities, and Salem has excellent examples in the Bowker block (c. 1830), the Varny-Reynolds-Ropes building (1845), the Shepard block (c. 1850/51), the Roberts-Shepard-Thorndike double house (c. 1830), and the Allen-Osgood-Huntington triple house (c. 1828/29, etc.). Certain structures (East India Marine Hall [1824/25] is the best local example) presaged the coming of the Greek Revival in both form and decoration.

FROM THE GREEK REVIVAL TO THE MID VICTORIAN ECLECTIC, c. 1830–c. 1870

During the twenty years (c. 1825–c. 1845) which it took for Salem to make the transition from a predominantly maritime commercial economy to an industrial one there was diminishing prosperity and hence less construction activity than in the previous three decades. As a consequence, the earliest of the Romantic era styles, the Greek Revival, did not have a deep impact here as in many other New England seacoast communities, and there are few high style examples. Those that exist, however, are of extremely high quality. One would be hard pressed to find anywhere finer Greek temple-form granite buildings than Richard Bond's City Hall (1836/37) or Old Essex County Courthouse (1839–1841). The most extensive local evidence of the Greek Revival style may be seen in the Ionic and Corinthian-columned porches appended to older residences (cf. Chestnut Street) or brick housing rows (e.g. West triple house, c. 1833/34), and in the wooden vernacular temple-form houses of the type found on Howard, Winter, Summer, upper Federal, and upper Essex streets.

The early Gothic Revival, almost the antithesis of the Greek, left its picturesque mark on very few Salem buildings. Of the local Gothic examples, however, two stone churches (St. Peter's, 1833/34, etc., and First [North], 1835/36, etc.) and one wooden house (Henry M. Brooks, 1851) are among the finest examples of this style surviving in America. Characteristic of the substantial stone ecclesiastical type are a symmetrical plan, central square tower with large entry, large pointed-arch windows with tracery and colored glass, and wall and tower battlements. The more fragile wooden houses or cottages, customarily modeled on design book

plates (e.g. Andrew Jackson Downing, Alexander Jackson Davis, Richard Upjohn, etc.) usually featured steep-pitched roofs, open verandas, wall dormers, bays, complex chimneys, pointed-arch doors and windows, hood molds, gingerbread bargeboards, clustered columns, and in some instances, corner quoins, rusticated or board and batten walls, crockets and pinnacles, and wheel, trefoil, or quatrefoil windows.

While there are few Salem buildings in which the Italian Revival style appears in its purest form, there are numerous examples in which it is dominant. In scores of other structures, mainly houses of the Georgian Colonial, Federal, or Greek Revival styles, the characteristic bracketing was added to provide an Italian Revival flavor. Other features common to this style are round-headed windows (occasionally paired), corner quoins, rusticated or flat-board wall surfaces, bay windows, towers, roof balustrades, low pitched or hipped roofs, balustraded balconies, heavy and ornate window and door moldings, flat and segmental-arch hoods, and asymmetrical floor plans. Certainly the most fully developed local examples, all built of brick and brownstone, are the Downing block (1858), the State Normal School (1853/54; 1870/71), the Bertram-Waters house (1855; 1888/89; 1911/12), and Plummer Hall (1856/57) and the John Tucker Daland house (1851/52) at the Essex Institute. Noteworthy Italian Revival buildings of wood are the William B. Parker (c. 1851/52), Emery S. Johnson (1853), Ives-Putnam (1850/51), Ives-Webb (1855/56), Francis Cox (c. 1846) houses, and the Rogers/Russell (1875) and Curwen/Gillis (c. 1854) double houses. The Italian Revival became almost a national style in the decade before the Civil War.

Although it was prevalent in the United States from c. 1860–c. 1890, the French Academic (Second Empire) style was hardly used in Salem until after 1870, and it only lasted for about ten years. Popularly known as the "mansard" because of the presence of a double-pitched French roof enclosing the top floor on all sides, the style also is distinguished by tall arched and pedimented windows, asymmetrical floor plans, ornate roof dormers, verandas, eaves brackets, and boldly stated classical moldings, quoins, cornices, and belt courses. French Academic houses are usually three stories tall (including the mansard roof story) and square-shaped, and occasionally possess a projecting front central pavilion rising above the house proper. Fine examples of this style may be seen along Lafayette, upper Essex, and upper Federal streets.

Of the other American architectural styles in vogue before 1870, only the Romanesque Revival made any headway in Salem, with the Church of the Immaculate Conception (1857–1864; 1880/81) and the Superior Court of Essex County (1861/62, etc.) the best extant examples. There are no local buildings conceived in the Octagon, Egyptian Revival, or Moorish Revival styles. A number of local houses are eclectic combinations of several mid-Victorian styles and illustrate the creative imaginations and expert contracting skills of the era's carpenter builders.

LATE VICTORIAN AND EARLY MODERN STYLES, c. 1870–c. 1930

While Salem is most widely known for its outstanding First Period and Federal-style architecture, the decades from the end of the Civil War

to the Great Depression also produced some outstanding buildings. Particularly noteworthy are the numerous structures conceived in the Queen Anne, late Gothic Revival, Victorian Gothic, and Colonial Revival styles. Other design vernaculars represented are the late Romanesque Revival, the High Victorian Italianate, the Byzantine Revival, the Bungaloid, the Neoclassical Revival, and the Neo-Romanesque Revival. A few houses and commercial buildings combine several styles of the period, and are most appropriately described as "late Victorian Eclectic." Curiously, Salem possesses no buildings of note designed in such popular Gilded Age styles as the Stick, Shingle, Chateauesque, or Richardsonian Romanesque.

Salem's half dozen outstanding Queen Anne houses share in common irregularity in plan and mass, and variety in building materials, wall textures, and color. Windows and doors are of many forms, with either flat or round-arched headings. Often present are tall, modeled brick chimneys, bays, corner towers, turrets, intersecting pitched roofs with pronounced gables, large porches, and projecting upper stories. Architectural detail, small in scale and usually classical, is employed in an unrestrained manner. The best Salem examples of the Queen Anne are situated in the Lafayette Street area and adjacent to the Salem Common.

Of the Gothic-derived styles postdating the Civil War, Salem is most fortunate to have several variations. Best representative of the Victorian Gothic, with its polychromatic exterior finish and lavish decoration, are the remodeled First Church (Daniel Low buildings) (1826; c. 1874) and the Dickson Memorial Chapel and Conservatory (1892–1894) at Greenlawn Cemetery. St. James Church (1891–1900), Blake Memorial Chapel (1904–1905) at Harmony Grove Cemetery, Grace Church (1926/27), and St. Thomas the Apostle Church (1930) embody the principles of the late Gothic Revival, which is characterized by simpler silhouettes, quieter wall surfaces, less obtrusive color effects, and more refined detail than the earlier Victorian Gothic.

Originating in Boston, the American Colonial Revival borrowed from both the Georgian Colonial and Federal style vocabularies. Largely due to the powerful legacy of Samuel McIntire's work, the Colonial Revival made a deep impression in Salem, and there are numerous fine local examples of this popular architectural vernacular. Buildings of this style are usually a combination of pre- and post-Revolutionary and contemporary elements which are often overplayed or in improper relationship to each other. Great emphasis is placed on a rectangular plan, strict symmetry, grand scale, and classical correctness, with few distracting projections. Colonial Revival buildings are further noted for their elaborate pilastered or columned doorways, semicircular and multistoried bays, roof dormers and balustrades, Palladian windows, and other familiar historic features. The earliest local examples of this style were erected in the upper Essex and Chestnut streets area between 1889 and 1910. Expressing a strong Neo-Adamesque flavor, Salem's finest Colonial Revival houses appeared in the Warren and Lafayette street areas after the disastrous 1914 fire destroyed older dwellings. The third and final wave of construction in this style occurred between 1915 and 1933, and resulted in such outstanding public buildings as the Masonic Temple

(1915/16), the Lydia E. Pinkham Memorial (1922), and the U.S. Post Office building (1932/33). Over the years, numerous Salem Federal-era mansions have received Colonial Revival modifications, both exterior and interior.

THE TWENTIETH CENTURY, c. 1930 TO THE PRESENT

For most of the past half-century of its history, Salem has exhibited little representative modern architecture of marked quality. But for a few commercial structures and special function buildings at Salem State College and the Salem Hospital, the preeminent styles of thirties, forties, fifties, and sixties are noticeably absent. During this period some residential work continued to be produced in the Colonial Revival style, but this architecture is of marginal importance.

This unproductive trend was reversed in the 1970s, however, largely due to the impetus of urban renewal and a drive for expanded educational and health care facilities. A new influx of federal and private money into the community resulted in a surge of construction and renovation activity. Throughout the downtown area, older 18th- and 19th-century structures were creatively rehabilitated and assigned adaptive uses under the direction of local architects James Ballou, Oscar Padjen, Jonathan Woodman, Robert Scagliotti, Staley McDermet, John Emerson, David Jacquith, and others. New contemporary construction appeared based on designs by several noted architects and firms, including Padjen, Scagliotti, Philip W. Bourne (Boston), Stahl, Bennett (Boston), Nelson W. Aldrich and Maxwell Pounder (Boston), Arland A. Dirlam (Marblehead, Mass.), John Collins (Philadelphia), Henry A. Frost and Associates (Boston), James Walker (firm of Whitman and Howard, Boston), Phineas Alpers, Architects (Boston), Stephen Tise Associates (Brookline, Mass.), and Philip M. Briggs of Architecture Design Development (Cambridge, Mass.). Particularly outstanding are the Ernest S. Dodge wing of the Peabody Museum (1974/75) by Bourne, with Stahl, Bennett, the East India Mall and Parking Garage (1973–1975; 1977–1979) by Aldrich and Pounder, the Salem Five Cents Savings Bank addition (1972/73) by Padjen, the extension to the Registry of Deeds and Probate (1979–1981) by Phineas Alpers, Architects, the Pickering Wharf development (1977–1980) by Briggs, and the Federal Street condominiums (1978–) by Stephen Tise Associates. New condominium units are presently in various stages of planning or construction, and promise to augment significantly the new architecture of the city in the immediate future. The renovation of old commercial blocks continues.

Salem's most dramatic and monumental contemporary building projects have been designed for Salem State College, the Salem public school system, and the Salem Hospital. At Salem State College Edward A. Tedesco Associates' (Winchester, Mass.) Richard B. O'Keefe Physical Education/Athletic Center (1973–1976) and Desmond and Lord's (Boston) College Library (1969–1974) are definite standouts. The massive low-rise complexes of the new Salem High School (1972–1976) by Haldeman and Goransson (Boston), and the Witchcraft Heights Ele-

mentary School (1971/72) by Coletti Brothers (Hingham, Mass.) represent major contributions to present-day educational design. Among the recent additions to the Salem Hospital complex, the Davenport building (1972/73) by Tom Payette (Boston), and the Shaughnessy Hospital (1976) by James Fitzgerald (Boston) command the most attention. These products of modern technology and design perpetuate the distinguished building tradition established by Salem's oldest 17th-century wood-frame architecture.

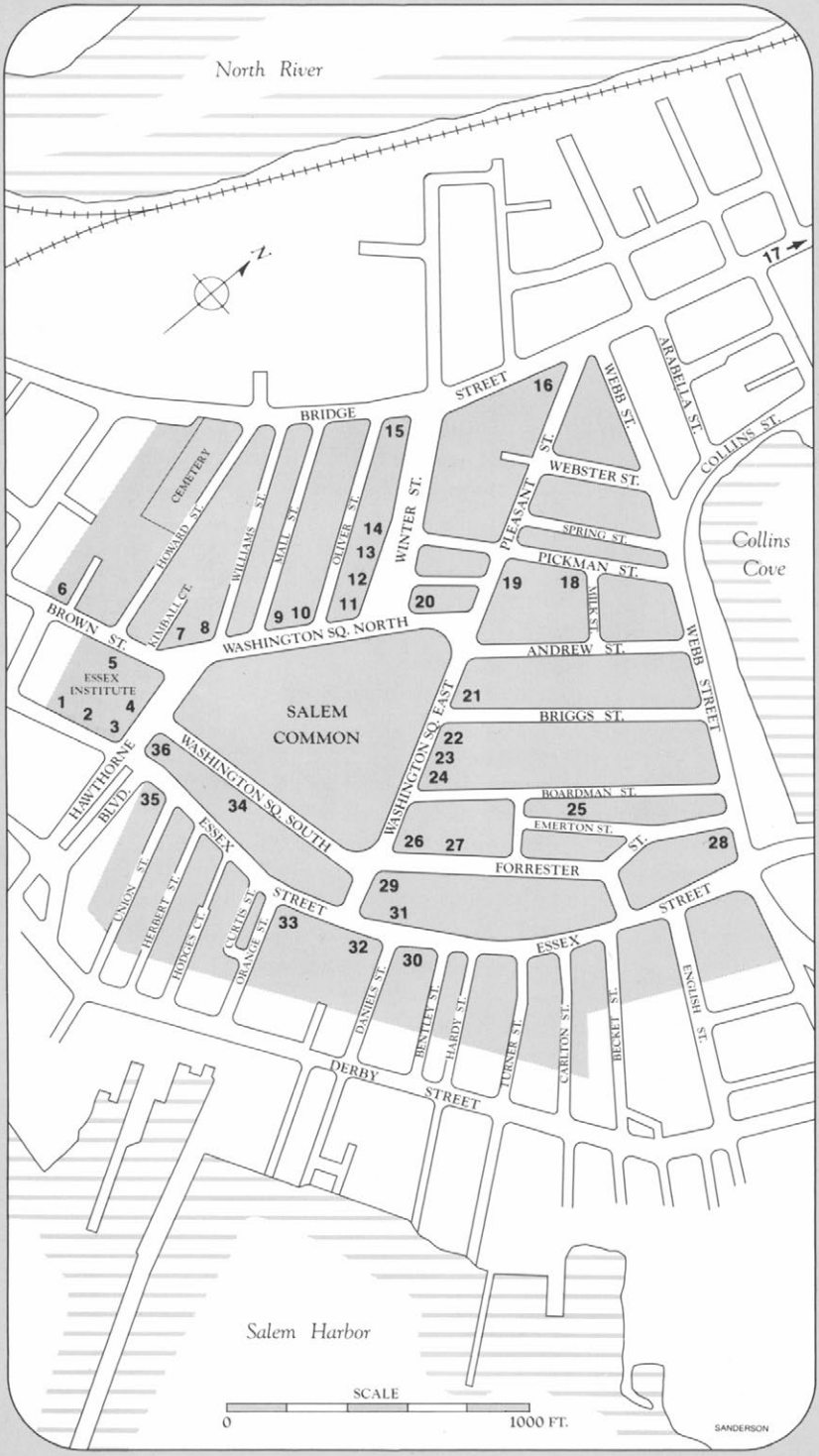
LIST OF ABBREVIATIONS

NHS	National Historic Site
NHL	National Historic Landmark
HABS	Historic American Buildings Survey
NR	National Register of Historic Places
MHL	Massachusetts Historic Landmark
HSI	Historic Salem, Incorporated (historic marker program)
WSHD	Washington Square Historic District (local)
MHD	McIntire Historic District (local)
DSHD	Derby Street Historic District (local)
PEM	Peabody Essex Museum

NATHAN READ house (1793; demolished, 1857) by Samuel McIntire (1757–1811) and formerly at 134 Essex Street. Photograph, c. 1857.

A

SALEM COMMON


North River
N
BRIDGE STREET
CEMETERY
HOWARD ST.
KIMBALL CT.
WILLIAMS ST.
MALL ST.
OLIVER ST.
WINTER ST.
PLEASANT ST.
WEBSTER ST.
WEBB ST.
ARABELLA ST.
COLLINS ST.
SPRING ST.
PICKMAN ST.
WILLS ST.
ANDREW ST.
WEBB STREET
BROWN ST.
WASHINGTON SQ. NORTH
ESSEX INSTITUTE
SALEM COMMON
WASHINGTON SQ. EAST
BRIGGS ST.
BOARDMAN ST.
EMERTON ST.
FORRESTER ST.
HAWTHORNE BLVD.
WASHINGTON SQ. SOUTH
ESSEX STREET
UNION ST.
HERBERT ST.
HODGES CT.
CURTIS ST.
DERBY STREET
DANIELS ST.
BENTLEY ST.
HARDY ST.
TURNER ST.
CARLTON ST.
BECKET LANE
ENGLISH ST.
Collins Cove
Salem Harbor
SCALE
0
1000 FT.
SANDERSON

INTRODUCTION

Originally the area that now constitutes Salem Common was a swampy, uneven, undeveloped nine-acre parcel of land containing several ponds. Over the years it has alternately been referred to as the "Town Swamp," the "pen," the "training field," "Salem Common," and "Washington Square." In the 17th and 18th centuries it was used to graze livestock and train the local militia, and was also the location of the Salem almshouse, a gunhouse, and a school building. Inspired by the completion of the Beverly Bridge (reached by Bridge Street) in 1788, and the reorganization of the militia in 1801, Elias Hasket Derby, Jr. led a subscription campaign to grade and fill the area, plant poplar trees and shrubs, lay out walkways, and construct a surrounding wooden fence with four ornamental gates. The western gate was embellished by Samuel McIntire (1757–1811) with a carved wooden medallion portrait of George Washington. A small-scale replica of this gate (a 1976 bicentennial project) may be seen today in the southwestern corner of the Common.

Renamed Washington Square in 1802, the Common, one of New England's largest, has continued in use as a military training ground, a recreational area, and a site for public events. Shedding older names, the four streets around the Common became known as Washington Square East, Washington Square North, Washington Square West, and Washington Square South. The poplar trees were eventually supplanted by elms and maples, and c. 1850 the wooden fence and gates were replaced by an ornate cast iron fence, sections of which still stand. At the center of the Common is an octagonal reinforced-concrete Neoclassical Revival bandstand, designed by architect Philip Horton Smith (1890–1960) and built in 1926 as part of the Salem Tercentenary Celebration. In 1928 the Salem Park Department assumed management of the tract.

The formal development of the Common made the land surrounding it highly desirable for residential use, and up to 1820 many prosperous merchant families—Forresters, Whites, Silsbees, and others—erected spacious and extravagant Federal-style mansions overlooking the pleasing expanse. The majority of these were the hipped-roof, three-story brick type considered synonymous with fine Salem architecture of the period. On the north and east sides of the Common these grand houses displaced older industrial activities (ropewalks, tanyards, etc.) and small wooden dwellings and shops. Later in the 19th century the areas behind the Common mansions were completely developed for residential use, and the streeets which extend out to the north and east feature numerous examples of Victorian eclectic architecture reflecting a variety of styles—

Greek Revival, Italian Revival, Gothic Revival, French Academic (Second Empire), and Queen Anne. The houses along Bridge and lower Essex streets, two of the oldest and most important thoroughfares of the town, illustrate earlier styles and building practices. The Essex Institute, with its superb collection of period houses, highlights the Salem Common area at its west end.

A-1

A-1 ESSEX INSTITUTE 1851/52; 1856/57, etc.
132 Essex Street
NR; MHL; WSHD

This massive brick-and-brownstone edifice is the headquarters of the Essex Institute (established 1848), one of the oldest, largest, and best-known privately endowed regional historical societies in the United States. Salem's best example of mid-Victorian Italian Revival-style architecture, this versatile facility, while preserving much of its exterior and interior decoration, has accommodated a

variety of functions over its long history. It exists as a powerful and dignified visual statement of mid-Victorian cultural taste.

The west portion of the complex, Plummer Hall (photo, left), was built in 1856/57 for the Salem Athenaeum, a private proprietary library, from a bequest made by Miss Caroline Plummer in memory of her brother Ernestus Augustus Plummer. The architect was Enoch Fuller (1828–1861) of Salem. Reserving the upper floor for its own use, the Athenaeum rented the lower floor to the Essex Institute, and additional space to the Essex South District Library and the Essex Agricultural Society for their libraries. Architecturally Plummer Hall is most noteworthy for its tall round-arch second-story and segmental-arch first-story windows, its thick bracketed cornice, its arched central doorway (now closed), and its paneled and molded brickwork. No longer present are the original roof and porch balustrades, and the front fence with its round sculptured balusters. The Institute purchased Plummer Hall in 1906 when the Athenaeum constructed a smaller, more modern building at 337 Essex Street (see D-41). Today the hall contains museum galleries, an auditorium, storage areas, administrative offices, and a museum store.

The John Tucker Daland house (photo, right center), the east portion of the complex, was erected as a residence in 1851/52 from plans drafted by Boston architect Gridley J.F. Bryant (1816–1899). One of the best examples of cube-type, one-family Italianate residential architecture surviving in New England, it is among the last detached brick houses to be erected in Salem. It is distinguished by its fine bracketed cornice, rusticated corner quoins and foundation stones, segmental-arch and flat-entablature window frames, and heavy rectangular front porch supported by two sets of paired Corinthian columns and topped by a modified Palladian window. At one time the building possessed roof and porch balustrades, and paneled brick chimneys, a Bryant trademark. Constructed for Daland, a prosperous local merchant, this three-story, symmetrical structure was inhabited by his family until 1885, when the Institute acquired it as its first permanent home. It was promptly remodeled, primarily for library and office use, under the direction of North Salem architect William Devereux Dennis (1847–1913). Upon the acquisition of Plummer Hall (see above), the Daland house was attached to it by means of a Renaissance Revival connector section (1907) designed by Boston-based architect William G. Rantoul (1867–1949). The next major alteration was made in 1913/14 when the rear bookstack ell was enlarged. Then from 1966 to 1968, based on plans submitted by Campbell, Aldrich & Nulty, architects of Boston, a plain, functional five-story brick bookstack ell was constructed, and the connector section was enlarged to accommodate new office and gallery space. The original Fuller and Bryant plans, as well as those for the rest of the complex, are preserved in the Institute's archives. The Institute is open to the public at least six days a week all year, except for the Christmas holidays.

A-2

A-2 GARDNER-PINGREE HOUSE 1804–1805

Essex Institute
128 Essex Street
NHL; HABS; NR; MHL; WSHD

Erected in 1804 and 1805 for the prosperous Salem merchant John Gardner, Jr., this beautifully proportioned and precisely detailed mansion is generally regarded as one of the most outstanding Adamesque Federal town houses in the United States and perhaps the premier example in New England. It stands as an appropriate symbol of Salem's early maritime success in world markets. Not surprisingly, the house has been featured prominently in the published literature of American architectural history, and many scholars have extolled its finest qualities. In the estimation of the late Talbot Hamlin, the house met the highest ideals of "restraint, refinement and delicacy" (*The American Spirit in Architecture*, p. 95), while William H. Pierson considers it a masterpiece "remarkable for its combination of austerity and grace" (*American Buildings and their Architects: The Colonial and Neoclassical Styles*, p. 222).

Based on certain stylistic characteristics and documents at the Essex Institute, the Gardner-Pingree house has been traditionally attributed to Salem's talented master builder and carver, Samuel McIntire (1757–1811), and is considered to be the finest example of his most mature design work. Recent research in Gardner's daybook (1801–1808) (Peabody Museum of Salem), however, suggests that the attribution of the house plan to McIntire, while in all likeli-

hood correct, is not yet and may never be concretely documented (Dean T. Lahikainen, "New Insights into the Early History of the . . . Gardner-Pingree House . . .," *Essex Institute Historical Collections* 116, p. 234). Despite this uncertainty, it may be safely assumed that the fine ornamentation of the exterior, as well as the lavish wood carving and applied composition decoration of the interior was executed by McIntire. The daybook entries make reference to several other local suppliers and artisans involved with the construction of the house—Jeremiah Page (bricks), David Robbins (master mason), Joseph Fogg (lumber), Epes Cogswell (housewright), Samuel Hood (carpenter), John Warden and his son (interior finish), and William Luscomb, III (painter and glazier) are among those named.

A superb design achievement, the balanced rectangular facade of the three-story brick structure "relies for its success on a rhythmic repetition of a window motif, on its decorative stringcourses, accentuated in . . . [red brown], emphasizing fine vertical proportions, and on its elaborate semi-circular portico at the front door" (Gerald W.R. Ward, *The Gardner-Pingree House*, p. 8). Bound to the facade where the cornice meets the lower stringcourse, this portico is typical of McIntire's late work, possessing Corinthian columns and flanked by Corinthian pilasters. A wooden balustrade crowns the three-section facade and conceals a low-hipped roof. Projecting to the rear is a brick and wooden ell, adjacent to which is a two-story brick barn of the same date as the house.

In 1811 financial circumstances forced Gardner to sell his house to Nathaniel West, who transferred title to Joseph White just three years later. The property passed to the first David Pingree (1795–1863) in 1834, commencing nearly a century of unbroken Pingree family ownership. Finally, in 1933, the house was donated to the Essex Institute by the heirs of the second David Pingree (1841–1932), and since then has been restored, furnished with high-style regional Neoclassical furniture and decorative arts objects, and opened to the public. It may be visited a minimum of five days a week throughout the year.

Directly behind the Gardner-Pingree house in the Louise DuPont Crowninshield Gardens is the quaint Clement-Derby-Beebe summer house (c. 1800), formerly in Wakefield, Massachusetts—it is one of the finest Adamesque Federal buildings of its type in the Essex County region. Across the street at 129 Essex Street is the former Gideon Tucker house (1818–1809; plans and carvings by McIntire) (HSI) which, before its remodeling by the Father Matthew Catholic Total Abstinence Society in 1910, closely resembled the Gardner-Pingree house. Its original handsome semicircular Neoclassical entrance porch has been preserved by the Essex Institute and is attached to the rear of Plummer Hall (see A-1). In 1981/82 the Tucker house was partially restored and rehabilitated for apartments, under the direction of Newburyport architect Jonathan Woodman (Woodman Associates).

A-3

A-3 CROWNINSHIELD-BENTLEY HOUSE c. 1727–1730, etc.
Essex Institute
126 Essex Street at Washington Square West
NR; MHL; WSHD

Built c. 1727 to 1730 for fish merchant and sea captain John Crowninshield and formerly located at 106 Essex Street (behind the Hawthorne Inn), this modest, chaste, gambrel-roof wooden dwelling epitomizes a local middle-income Georgian Colonial house. Consistent with Georgian Colonial principles, the five-bay facade is symmetrical, with three evenly spaced closed-gable dormers piercing the front roof plane. The front central doorway (reconstruction), with its flat Doric pilasters, transom light, and closed pediment is the primary visual attraction on an otherwise plain clapboarded wall surface. Scholars who have studied the house believe that it may have originated as a "half-house" (east side), was enlarged by 1761, and was again expanded in 1794. In 1959/60 the building was stripped of its extended modern ells, moved to the grounds of the Institute, and meticulously restored by subscription as a memorial to preservationist Louise DuPont Crowninshield.

Although it was lived in by four generations of Crowninshields until 1832, the house has gained its principal fame from its association with the noted clergyman, diarist, and scholar, the Reverend William Bentley, who boarded here from 1791 and 1819 while he was minister of the East Church. The interior woodwork is a fascinating compendium of American classical styles of the 18th century, from their "earliest bold beginnings," to their "mid-century refinements," to "the final changes which form a transitional bridge to the Adamesque style of the Federal period" (Abbott

Lowell Cummings, *Antiques* 76 (October 1959): 329). Based on documentary research, the house is furnished in a manner that portrays an era in Salem's history that to date has received limited attention from social and cultural historians. The interior rooms may be seen by the public from June through October.

A-4

A-4 ANDREW-SAFFORD HOUSE 1818/19

Essex Institute
13 Washington Square West at Brown Street
HABS; NS; MHL; WSHD

Dominating the west side of Salem Common, this monumental, three-story-plus-hipped-roof brick Neoclassical mansion is one of the most important late Federal-era houses in New England. The house was built in 1818/19 for John Andrew, a merchant who made his fortune trading in Russian furs, and it is Salem's most extravagantly conceived and flamboyantly detailed early 19th-century dwelling. The weight and mass of certain elements foreshadow the advent of Victorian eclecticism. Commanding primary attention are the deck and lower roof balustrades, the four massive free-standing fluted columns on the south garden side, the elaborately executed Corinthian-columned front entrance porch with balustrade, and the elliptical-arched Palladian window above, resembling that of the Dodge-Shreve house (see E-18) at 29 Chestnut Street. Based on