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United States Department of the Interior
National Park Service

National Register of Historic Places
Registration Form



This form is for use in nominating or requesting determinations for individual properties and districts. See instructions in How to Complete the National Register of Historic Places Registration Form (National Register Bulletin 16A). Complete each item by marking "x" in the appropriate box or by entering the information requested. If any item does not apply to the property being documented, enter "N/A" for "not applicable." For functions, architectural classification, materials, and areas of significance, enter only categories and subcategories from the instructions. Place additional entries and narrative items on continuation sheets (NPS Form 10-900a). Use a typewriter, word processor, or computer, to complete all items.

1. Name of Property

historic name Essex Town Hall and T.O.H.P. Burnham Library

other names/site number Burnham, Thomas Oliver Hazard Perry, Library; Goodhue Memorial Park; Shepard Memorial

2. Location

street & number 30 Martin Street not for publication

city or town Essex vicinity

state Massachusetts code MA county Essex code 009 zip code 01929

3. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act of 1986, as amended, I hereby certify that this nomination request for determination of eligibility meets the documentation standards for registering properties in the National Register of Historic Places and meets the procedural and professional requirements set forth in 36 CFR Part 60. In my opinion, the property meets does not meet the National Register Criteria. I recommend that this property be considered significant nationally statewide locally. (See continuation sheet for additional comments.)

Brona Simon

July 25, 2007

Signature of certifying official/Title Brona Simon, State Historic Preservation Officer

Date

State or Federal agency and bureau

In my opinion, the property meets does not meet the National Register criteria. (See continuation sheet for additional Comments.)

Signature of certifying official/Title

Date

State or Federal agency and bureau

4. National Park Service Certification

I, hereby certify that this property is:

- entered in the National Register
 - See continuation sheet.
- determined eligible for the National Register
 - See continuation sheet.
- determined not eligible for the National Register
- removed from the National Register
- other (explain): _____

Signature of the Keeper

Date of Action

for Edson H. Beall

9.12.07

Essex Town Hall and T.O.H.P. Burnham Library
Name of Property

Essex, MA
County and State

5. Classification

Ownership of Property

(Check as many boxes as apply)

(Check only one box)

- private
- public-local
- public-State
- public-Federal

- building(s)
- district
- site
- structure
- object

Number of Resources within Property

(Do not include previously listed resources in the count.)

Contributing	Noncontributing	
1	0	buildings
2	0	sites
1	0	structures
5	7	objects
9	7	Total

Name of related multiple property listing

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

N/A

Number of contributing resources previously listed in the National Register

0

6. Function or Use

Historic Functions

(Enter categories from instructions)

GOVERNMENT: City Hall

EDUCATION: Library

RECREATION AND CULTURE: sports facility

RECREATION AND CULTURE: monument/marker

Current Functions

(Enter categories from instructions)

GOVERNMENT: City Hall

EDUCATION: Library

RECREATION AND CULTURE: sports facility

RECREATION AND CULTURE: monument/marker

7. Description

Architectural Classification

(Enter categories from instructions)

LATE VICTORIAN: Shingle Style

Materials

(Enter categories from instructions)

foundation STONE

walls WOOD: Shingle

roof ASPHALT

other BRICK

Narrative Description

(Describe the historic and current condition of the property on one or more continuation sheets.)

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National Register of Historic Places Continuation Sheet

Essex Town Hall and T.O.H.P. Burnham Library
Essex (Essex), MA

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Summary Paragraph

The Essex Town Hall and T.O.H.P. Burnham Library is a large three-story wooden Shingle-Style municipal building with a fieldstone ground floor, carriage porch, flared shingle siding (second story and above), conical stair towers, and a steep hipped roof with triangular vent dormers. The eastern end of the building is surmounted by a square two-story clock tower with conical corner turrets and a large ship weathervane. On the exterior, the building remains largely unchanged from its original 1893-94 form. The interior of the building retains most of its original uses and many of its original features. Even though the large second-story hall has had office space inserted into its center, other auditorium features remain intact, including its stage, balcony, and ceiling elements. Located on a hilltop in Essex Center, the building fronts on a mixed residential and commercial stretch of Martin Street and overlooks the valley below, including the meandering Essex River and its salt marshes. The 1.5 acre parcel is roughly divisible into three contributing parts, fulfilling citizen needs for access (the semicircular Front Driveway and Walk, dating from 1893-94), recreation (the ca. 1903 Town Hall Baseball Grounds), and commemoration (Memorial Park, 1946-52). The baseball diamond occupies a riverbottom flat at the base of the building's hill; the steep grass-covered hillside between offers informal spectator seating for games. The most prominent objects are a half-dozen memorials to war veterans along the northern and eastern edges of the site, especially those counted as contributing objects: the large 1905 Soldiers' Monument, the 1919 Memorial Tree Tablets, the 1943 stone and wooden triptych Essex Honor Roll, and the 1949 Goodhue Memorial Stone. Owned by the Town of Essex, the Essex Town Hall and T.O.H.P. Burnham Library is generally in good condition, is little altered since its period of significance (1893-1957), and has historic integrity in terms of location, design, setting, materials, workmanship, feeling, and association.

Location and Setting

The setting of the Essex Town Hall and T.O.H.P. Burnham Library is transitional, between the main commercial district of Essex and a medium density late-19th century residential district. Located on a hilltop in Essex Center, the building fronts on Martin Street and overlooks the valley below, including the meandering Essex River and its salt marshes, as well as its tributary Alewife Brook (See **Photograph #1**). Laid out in 1859, Martin Street became the main road between Essex Center and Essex Falls to the east, a mill village on Alewife Brook just below Chebacco Lake. Today this stretch of Martin Street is also the eastern end of Massachusetts State Highway 22, which begins at Rt. 1A in Beverly and passes through Wenham and Hamilton to Essex. The terminus of Martin Street and Hwy. 22 occurs a block to the east at Main Street. Along with its extensions along John Wise Avenue and Eastern Avenue, Main Street forms the route of State Highway 133, which since Colonial times has been the main road from Gloucester to Ipswich. Main Street crosses the Essex River by the Causeway, and is the center of several generations of town commercial activity, from the shipbuilding activities documented at the nearby Essex Shipbuilding Museum to the tourist-centered restaurants and antique stores which line both sides of the highway.

The Essex Town Hall and T.O.H.P. Burnham Library occupies a block-long frontage on Martin Street, roughly corresponding to the stretch between Winthrop Street and Maple Street (the latter starting directly across from

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the western entry to the Town Hall semicircular drive). Five houses occupy this block on the northern side of the street. The oldest (at the corner of Martin & Winthrop), is the James Lyman House, 21 Martin Street (1820; MHC #69). Located directly across from Shepard Memorial Drive, it is a 5-bay center-hall house with Greek Revival stylistic elements. More typical is 31 Martin Street, the John Wetmore House (1859; MHC #57), a "Victorian Eclectic" with a clapboard and shingle gable end, Italianate brackets, and a sunburst on the pediment over the door. In fact, four of the five houses on the block have some or all shingle siding. The house at 25 Martin is also front gabled with shingle and clapboard siding. Directly across from the eastern outlet of the Town Hall front driveway, 27 Martin is a shingled gambrel-roofed cape with a prominent 3-sided front dormer. Number 35 Martin Street is a shingled cape with a front shed dormer.

Two major waterlines occupy the site, including a well-head on a shelf of the hillside, between the Town Hall and the Town Hall Baseball Grounds. Known as the town well, it was accessed at one time by a path that led from Martin Street along the hillside. The second waterline, designated a drainage sump on 1938 site plan, runs from Martin Street to a point about a hundred yards southeast of the Town Well, between the backstop and the Goodhue Memorial Stone. Drainage and settlement is an ongoing concern on the lower part of the site; within the last few years a new water treatment facility has been built on the former Boston & Maine Railroad land to the southeast, and a new layer of fill dirt added over the southern half of the outfield in 2006.

The land directly adjacent to the east and south of the Essex Town Hall and T.O.H.P. Burnham Library remained property of the railroad until 1943, when the B & M sold 3.5 acres of land, including its depot, train shed, trainyard, and right-of-way, to the Town of Essex. All buildings, structures, and objects relating to its railroad usage were razed. Subsequently the town also acquired the marshland on the other side of the railroad land, and eventually incorporated all of it into a single lot measuring 14.3 acres in extent. The rest of the lot has gone through a number of municipal usages, including several decades when the marshland functioned as the Essex Town Dump. Today the former lane from Martin Street to the depot, somewhat realigned, is named Shepard Memorial Drive, and the former depot land to the east of this street has a variety of municipal usages. Starting at the northernmost part of this section of the land directly to the east of Shepard Memorial Drive, the site where the former depot land abuts Martin Street became the Edward C. Story Memorial Building/Essex Fire Station (1950). Eventually a large rear addition was made to this building for the Essex Police department. South and southeast of this building are a number of elements completed or rebuilt within the last decade, including a municipal parking lot and a new water treatment plant/public restroom facility. This single-story building is sided in fieldstone and has shingled gables, in deference to the Essex Town Hall and T.O.H.P. Burnham Library, which is prominent on its hilltop a block away. A new tot-lot playground has been established directly to the south of this building, partially atop a 1960s-era complex of tennis courts. A single tennis court remains, directly adjacent to the former railroad right-of-way. The former dump site beyond to the south has been allowed to revert to marshland.

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Exterior: Essex Town Hall and T.O.H.P. Burnham Library

Although decidedly asymmetrical, the **Essex Town Hall and T.O.H.P. Burnham Library** has a clear plan articulated by a three-part organization, its long central mass flanked by the tower on the northern corner and a cross-gabled block on the southwestern end (See **Photograph #2**). This exterior form corresponds to the general floor plan of the second (and third) floor, a two-story auditorium space featuring a large rear balcony at one end (mostly under the tower) and a high, deep stage on the other end, flanked by a restroom/dressing room stack on the second and third floors. The three-part structure reappears frequently within each third of the building. Horizontally, this three-part structure is evident on all four sides, in the fieldstone ground floor, the tall shingled walls above, and the steep hipped roof with its triple vents. Furthermore, architect Weston took advantage of southwest-northeast orientation of the street and hilltop in positioning windows to flood the building's public spaces with natural light, while minimizing glare. The building measures 45 feet by 84 feet.

The elaborate shingled corner tower, seemingly oversized, is scaled appropriately to the bulk of the building (See **Photograph #3**). Its height and size is further justified by its function. The tower is symbolically separated from the rest of the building by oversized molding boards, a label molding (square-arched hood molding) with corbelled corner stops. The height of the tower is necessary to provide the drop for the weights for the eight-day clock; these weights occupy a 2-foot square shaft in the north sub-tower that runs from the upper level of the tower all the way down to the basement. Vertically, the tower itself has a three-part composition, its bell chamber topped by a clock chamber which, in turn, sports a tall open attic. The four broad façades of the tower provide mounting space for the four enormous clock faces and the louvered sound-dispersal openings around the bell chamber. The base of the tower rests atop the third-floor balcony of the auditorium; a row of triple windows in the northwest and the northeast façades of the tower base light the northern corner of the balcony and provide glare-free illumination into the entire auditorium space. In a manner that suggests a fanlight above the triple-window band, architect Frank Weston placed the louver boards for dispersing sound from the bell chamber directly above the banded windows, set in a large half-circle arch. An appropriately oversized arch of trim boards with an overscaled keystone further ties the unit together. The arch rests upon improbably delicate columns beside the windows. The northern column is missing in both the northwest and northeast façades; both columns are stored currently in the balcony of the auditorium. The other two lower façades of the tower appear to be swallowed up in the bulk of the roof; on the southeast side, only a diagonally sliced upper portion of the louvered chamber appears, while even that is below the roof line on the southwest side. The Roman-numeral clock faces above, however, appear unobstructed on all four sides. The four lowest rows of shingles on the tower are straight-edged, while the remainder are tabbed. The bell tower roof is a modified pyramid or ogee shape, with flared flanks that eyebrow above the clock face. The four cylindrical side turrets project slightly above their bell tower, and are capped with conical roofs. The final decorative element atop the tower is an oversized weathervane, with compass directional arms, depicting in silhouette the *Santa Maria* and the date "1893."

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The long axis of the building parallels Martin Street, and thus the building faces to the northwest. This northwestern façade provides the primary access to the Town Hall through the front door in the tower end of the building (and formerly to the library in the other end). The tower section of the wall is three bays wide: the double front doors flanked by side windows, and on the second floor a full-height 1/1 window flanked by two shorter windows. An outsized porte cochere (designated "carriage porch" in Weston's architectural drawings, and referred to as such hereafter) extends the full width of the tower base. Four large piers support the outside end of the carriage porch, paired together on each end to allow a broad front walk to approach the door directly from the street. The bottom 2/3 of each of these four squared pillars is wrapped with a mortared field stone foundation to match the ground-floor walls. The upper third of each pier is a cluster of four Tuscan wooden pillars with simple square individual bases and capitals, each set of four sharing a common square plinth atop its stone column. The roof of the carriage porch is hipped with a ridge that forms the sill level of the second floor windows. The interior of the carriage porch has a dramatic boarded coved ceiling which rises toward the stone wall. The bead boarding and shingles protected by the carriage porch have a reddish tint to them. The doorway to the building has plain inset paneling above and on the sides, and is a 1950 replacement for the original door. The sidewalk entrance in the middle of the carriage porch is further framed by a triangular pediment wall dormer, the ends of which rest, visually, on the inside pair of pillars. A signboard above the walk reads "TOWN HALL." An old iron fire escape leads from the Front Driveway to a platform atop the carriage porch beneath the second-floor windows. An early postcard view of the Essex Town Hall and T.O.H.P. Burnham Library, after the erection of the Soldiers' Monument, shows that the fire escape originally extended to the third floor (in the tower) from the second.

Two plaques are important elements of the carriage porch. The bottom of the granite risers has a circular brass benchmark inset flush with the tread, which reads "MASSACHUSETTS DEPT. OF PUBLIC WORKS" "ELEV. B.M. NO. AG 52" and "PENALTY PROVIDED FOR DISTURBING THIS MARKER." This benchmark is further recorded on the USGS topographical map. Finally, a small brass plaque cemented to one of the entry piers reads "THESE SPRUCE TREES WERE PLANTED BY ESSEX GRANGE #391 ON MAY 11, 1931." This plaque presumably refers to the two mature spruces which flank the front walk.

The center third of the northwest façade of the building also has a three-part structure, with groups of banded windows separated by visual pillars consisting of field stone on the ground level and shingled pilasters on the second floor. From ground to roof, each of these bays between the piers generally consists of a) a single broad granite lintel above a horizontal band of single panes on the basement level, b) three 1/1 double-hung windows on the ground level, and c) three tall 1/1 double-hung windows on the second story (the center window wider than the other two). Only the northernmost bay breaks this pattern. Due to a structural support pillar it has no basement window, and, on the ground floor, instead of a group of three windows it has single windows on either side of the support pillar, expressed on the exterior as a door-like wooden frame with five recessed panels stacked vertically. To provide further illumination to the tall second-story auditorium, the architect also

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provided a fixed sash of small square panes directly above the second story windows, extending up to the roofline: six lights on the sides and nine lights in the center. This pattern is repeated in all three bays of the center section, for a total of 81 panes of glass on the second-floor level alone. The center section also shows the pattern of second-floor shingling that repeats around the building: four rows of plain shingles alternating with four rows of tabbed shingles. The center section has a gutter and copper downspouts.

The cross-gabled southern third of the northwestern façade is also three bays wide: a protruding conical stair tower closest to the auditorium with its small, narrow windows set between the floors (a tiny square at the basement level); a small library entry door in the center with two floors of single windows above it in the gable, and a two story window stack on the far end. A gable return on this far end of the gable balances the conical roof tower (See **Photograph #4**).

The narrow southwestern façade is the simplest of the four (See **Photograph #5**). The basement windows are straight stone lintels above bands of single square panes. A bank of nine tall window bays, to light the library, occupies almost the entire ground floor. The flared shingled wall above the windows projects slightly, almost like a pavilion, to give the banded windows greater emphasis and unity. The positioning of these windows closely mimics those of the second-floor auditorium in the northwestern façade: 1/1 double-hung windows, the center window of each triple wider than the other two, with a fixed sash of small square panes directly above, extending up to the roofline: six lights on the sides and nine lights in the center. Once again, this pattern yields a total of 81 panes of glass in this bank of windows. The nine bays here are separated by simple vertical strips of shingles, two of the strips slightly wider to group the windows into rows of three. The second story wall, corresponding to the back of the stage, is blank. A belt course—formed by a small flare in the wall that makes a row of shingles project slightly from the wall—wraps this wing from the stairtower on the northwest façade to the stairtower on the southeast façade, delineating the second and third stories. Above this, a shingled oversized wall dormer, also windowless, rises above the middle third of the façade. An early panoramic view of the town shows that this dormer originally held windows; they were boarded over in 1949. The ridge of the cross-gable roofline on this end of the building is broken by two chimneys placed symmetrically. A long disabled-access ramp, added ca. 2000, begins about halfway across this façade and wraps the western corner of the building, providing primary access to the library through the southeastern library door. A silver aluminum book drop box sits adjacent to the building near the end of the ramp.

The southeast façade of the building overlooks the Ipswich River valley, and is quite similar to the long northwest façade, from the basement windows to the three oversized triangular louvered dormer vents in the steep roofline (See **Photograph #6**). In the southern end, the biggest change is the recent addition of the disabled access ramp, which begins on southwestern side of the building and terminates at the library door. Care was taken to integrate the ramp with the rest of the building as much as possible, by shingling the sides of the ramp and the posts that hold up the little end-gabled entry porch. The projecting façade of the porch gable repeats the lines of the larger building and even the flare of the shingled siding. The middle third of the building

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also mirrors its opposite, with a few variations. In its southern bay, a crumbling concrete service bulkhead with rusty metal doors provides access into the basement of the building. In the northern bay of this middle third, a single window appears on the ground floor instead of three, due to the interior support column and storage vault in the treasurer's office. On the second floor, the fixed pane windows (above the tall 1/1 double-hung windows) prominent on the northwest façade are absent here, as they were subsequently boarded over. Instead, a shingled panel extends from the top of the tall double-hung windows to the roofline, in order to cut down on glare in the auditorium.

The section of the southeast façade which most differs from the northwest façade is the tower end. Like the opposite end of the façade, this third projects slightly from the wall as a gable-end pavilion. With basement level windows in the outside bays, and three evenly spaced 1/1 windows on the first and second floors, this element of the façade is nearly symmetrical, except that the southernmost of the second-floor windows is half as tall as the others. The shingling here also replicates the belt course of the southern gable. But the most prominent elements of the bay are two enormous chimneys, each 6½ bricks wide and 2½ bricks deep, which emerge from the flared shingle siding and join into a single chimney flue at the gable level, like an enormous brick tuning fork. The shoulders of the chimneys, where they join at the gable level, are formed with large rough-faced stone blocks. A retaining rod expressed on the outside with an iron star provides further anchorage for the chimney stack.

The northeastern façade is dominated by the tower, which sits atop the northern two-thirds of the façade (See **Photograph #7**). The set-back southern third has a broad slit window at the basement level, a row of three windows at ground floor, and a single window at the second-floor level. The third-floor level sports an improbable-looking broad wall dormer with a hipped roof and three banded windows, the center window wider than the others. Although it almost appears like an addition, the dormer is original and integral, and lights the northern half of the gallery. The base of the tower also holds the main staircase of the building, its windows rising from right to left. On the basement level, the standard basement window with a massive single-block granite lintel on the right becomes a taller window with a segmental field-stone arch. The most impressive element is a window that breaks the line between the first and second floors and is topped by a diminutive bracketed hood in the form of a triangular pediment. Weston's window placement is more playful and symbolic than literal here, though. For example, only the left upper two of the four stepped windows on the second story actually light the staircase, and the top of the staircase is lit by the left window of the row of three windows in the base of the tower above.

Interior: Essex Town Hall and T.O.H.P. Burnham Library

The Essex Town Hall and T.O.H.P. Burnham Library building still provides space for the offices of the Town of Essex and its town library, as it did when the building opened. The basement is mostly unfinished open space, with stone walls and a cement floor. The building is divided into six interior bays, with two support pillars for each of the five transverse support beams. Currently the building is heated by an oil burner, which

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heats boiler water for circulation through the steam radiator system. This heating plant is located in the northwestern corner of the basement, sectioned off from the rest of the basement by a partition wall. The only other room in the basement is the walk-in vault that holds the town records, approx. 10x20 feet in size, along the southeast wall.

Approximately two-thirds of the ground floor of the building is occupied by the T.O.H.P. Burnham Library. With the recent addition of the disabled-access ramp, patrons enter through the former back door, in the southeastern façade, into a small vestibule that also gives access to the stair tower. A mirror-image vestibule and stair tower are on the opposite side of the building, the former front entrance (which is now closed). The small stair towers, expressed on the outside as conical towers, provide access from the basement and library up to the stage and the third-floor dressing rooms (See **Photograph #8**). These open-string rear staircases are generally narrow and steep with tight turns. The wooden balustrades are supported by simple round balusters (two per tread) and squared newel posts—with chamfered corners, sleek curved pyramidal caps, and turned-knob pendants. Directly adjacent to and just beyond this stair tower vestibule (on both sides, toward the middle of the building), are the flues for the basement furnaces.

The western half of the first floor—the first three internal bays—holds the open stack space for the library. This was the original library space, according to penciled notations on Weston's blueprints, and has always been used by the library. Squared columns with simple cove-trim capitals support boxed transverse beams, all expressed on the inside of the library. The checkout counter and librarian's desk are in the southwest corner of the room. The central two bays of the first floor were originally town government offices arranged along a central hallway. The library took over the northern half of these bays early in its history, their hallway doors closed (one transom window remains) and the rooms joined to the library by removing the intervening side walls. From 1942 to 1965 this space reverted to use as town offices. The former toilet room south of the hallway has been divided to become both a small restroom and the Essex Room for local history. The door between the library and the town offices, which in the blueprints was located between the third and fourth bays, has been moved eastward down the hallway to the middle of the fifth bay.

Three town offices occupy the eastern third of the first floor, around the main staircase. Directly north of the vestibule and the front door, a small office has been made out of what was intended (in the blueprints) to be an 8x8 foot janitor's space. The two best-preserved town offices are at the southern end of the hall, those of the town clerk (originally the "Selectman's Office" and the Town Treasurer). Located in the southeast corner, the Town Clerk's office has its original beadboard wainscoting and bookcases. Located in the next bay, the treasurer's office retains the original built-in vault and a large free-standing safe. The lettering on the vault door appears to be original and reads "TOWN OF ESSEX RECORDS MOSLER SAFE CO. BOSTON." The large freestanding floor safe (which may predate the Town Hall), features a landscape painting on its door of a large 3-masted ship with a U.S. flag, and a lighthouse far in the background. The lettering reads "MANF'D BY GEORGE L DAMRON, BOSTON FOR THE TOWN OF ESSEX."

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The bulk of the easternmost bay contains the wide main staircase up to the former second-floor auditorium and its balcony/gallery. This open-string staircase has dark wooden wainscoting on its exterior stair wall. The interior balustrade has three balusters per tread, square with turned spool decorations in their upper third. Round newel posts rise from square bases, with turned knob newel caps. The staircase to the basement, accessible by a doorway below the stairs, is as wide as the staircase above it, although its finishes are more rudimentary. The second floor landing is enclosed, with its original wainscoting and four-panel gatefold doorway intact (See **Photograph #9**). Two door panels are hinged together on either side of the central opening; each of the four doors has five large inset panels arranged vertically.

The gatefold doorway originally opened into the second-floor auditorium, between the first and second internal structural bays, beneath the balcony. The second floor retains most of its original form and materials, although a series of offices with sheetrock walls and drop ceilings has been built within the space. Just beyond the doors, at the head of and framing the central hallway, two square center pillars support a transverse beam that reinforces the balcony (and supports the southern corner of the tower). These pillars and beam appear on the original floorplans. They run continuously from the basement to the tower. On either side of the landing, in the outside thirds of the first bay, according to Weston's plans, were the original cloak rooms and toilet rooms for the men (south of the staircase) and women (to the north), doors opening off of the staircase. Slightly reconfigured internally, the women's toilet room and cloak room remain in their original locations, as does the men's toilet room. The men's cloak room has been opened up to become part of the adjacent hallway, while its remaining beadboard walls are intact. West of this lobby area are four sheetrock-walled offices, two on either side of the central hallway. Beyond this inserted office space, at the far end of the sheetrock hallway, a door opens into the former auditorium, directly in front of the stage. Now used for storage, the stage remains largely intact, even down to the portable moderator's podium and the stage curtains. The coved, round-arched proscenium above is echoed in the curving apron of the stage platform, which is decorated with raised panels. The wooden floors of the auditorium and stage remain intact, as does at least some of the auditorium wainscoting. Two former "anterooms," assembly/dressing rooms off either side of the stage, currently are used as offices. Each anteroom has two doors, opening onto either the stage or the stair tower.

The third floor of the building is not currently used. Two empty anterooms, one on either side of the stage and stacked above the second floor anterooms, are accessed off the tower staircases. The upper half of the two-story auditorium is little changed, its three structural bays marked by four pairs of exposed support beams. Above the cornice line, the ceiling slopes inward for approximately 20 feet, where the principal rafters are tied together by collar beams. This roof support structure is further strengthened—on each side—by eight heavy iron support rods which extend from the gunstocked tops of the wall posts to points near the middle of the collar beam. These rods are each two-part construction, joined in their middle with a threaded turnbuckle. The lath-and-plaster ceiling rests atop these rafters and collars, which are varnished for decorative effect. Paired wooden bulls-eye medallions decorate the gunstocked posts. Three large round cast-iron screens, surrounded by varnished wooden collars, provide venting from the roof of the auditorium into the attic above (See **Photograph #10**). From the center screen hangs a large three-level electric chandelier; its top has sixteen

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spider-like arms, the middle eight, and the bottom a single light, each fitted with a frilled-edge glass shade. The fixed-pane upper windows (6 or 9 lights each) in the northern wall of the auditorium allow natural light into the auditorium space above the drop ceiling. Those in the south remain, but have been covered over on the outside.

The balcony or gallery of the auditorium has a plain plaster ceiling which hangs about ten feet below the ceiling level of the auditorium. Two single light bulbs, which presumably once had globe shades, light the balcony. A small closed vestibule at the top of the main staircase opens into the balcony through doorways in its side walls; these side walls are placed diagonally to improve circulation and sight lines in the balcony. The floor of the balcony is a series of nine stepped platforms, rising towards the rear. The balcony railing is paneled with beadboard, and the top rail studded with decorative disks which resemble the turned newel post caps of the main staircase. The two internal support pillars for the tower are expressed here with a large decorative yoke with side brackets. They are joined together between the ceiling and the yoke by a decorative balustrade-like spindle screen, with square balusters with turned spools. A short narrow staircase—with decorative balustrades and newel posts that match the stage stair towers—leads from one of the platforms up to a window sill on the northeastern facade, as a fire escape. Plaster has fallen from the wall on the inside of the northeastern wall, exposing the closely-spaced lath.

A steep ladder-like stair leads from the northern end of the third-floor stair landing up to a counterweighted trap door into the tower. The bottom floor of the tower is the bell chamber. The large bell occupies a carriage in the center of the tower, which is floored. Raised letters on the metal carriage above the bell spell out "Blake Bell Co., Boston, MA, 8½" The bell is struck by an exterior hammer, which is activated by the clockworks one floor up. The bell also has an internal clapper and side wheel, and may be rung by a pull rope that extends down into the library. Wooden louvers, set in fanlight-shaped frames in three sides of the tower, direct the sound outward and down. The southeastern opening is only partial, obstructed by the side-gabled roof. Instead of a louvered window, the southwestern side of the bell chamber has a doorway that opens into the attic. The attic is at least partially floored and includes a small storage chamber. The three triangular louvered vents high up on the exterior of each side of the main roof let light and air into this attic.

A second ladder leads from the lower bell chamber to a sliding panel in its ceiling, which leads into the top floor of the tower: the clockworks room. The clockworks mechanism dominates this partially floored room. Four long rods lead from the clockworks to each of the four faces of the clock. According to Sally Soucy, the Town Clerk, the current rods to the hands are replacement rods made and installed by Bruce Fortier. Foot-square portals with hinged doors have been cut into each of the four clock faces, near the pivot point of the hands, to allow the clock repairman access for simple repairs. A detachable crank handle allows the clock keeper (usually the town clerk) to wind the 8-day clock, which winches up the weights in their corner channel (a shaft dropping from the northern turret down to the basement). On the western wall, in a frame with a glass cover, is the

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original printed sheet of detailed instructions, entitled "Directions for the Care of a Tower Clock," by the E. Howard Watch & Clock Co. of Boston. The interior of the tower and turrets above the clockwork is open, displaying an intricate pattern of rafting in the dramatic coved space.

Changes since the Period of Significance

Very little has changed on the building's exterior since the period of significance. Comparison of the building as it exists today to the 1893 Front Elevation (drawn by Weston and filed with the floorplans at the Massachusetts State Archives) shows little variation from plan, except for the replacement of the ground floor exterior main doors by other doors. Changes are generally minor and possibly reversible. Many of the movable window sashes, especially on the ground floor, have been covered with aluminum storm windows. Window air conditioners fill some of the windows. A number of the original bands of basement windows have been replaced by boarding, single panes, or vents. The roofs have been covered in asphalt shingles. A disabled access ramp has been added that leads from the southwestern parking lot to the southeastern door of the library.

The Grounds of the Essex Town Hall and T.O.H.P. Burnham Library

The Essex Town Hall and T.O.H.P. Burnham Library building is surrounded by three overlapping parts, whose uses have evolved and whose boundaries have changed over time, but which represent three distinct town priorities: public access, recreation, and commemoration. These parts are each listed as contributing: the Front Driveway and Walk (classified as a structure), the Town Hall Baseball Grounds, and the Memorial Park (both sites).

The **Front Driveway and Walk** (1893, 1904) is a single structure which provides public access to the building. Located to the north of the building, the semi-circular front driveway has been necessary since the erection of the building to provide vehicular access and egress for the carriage porch. It has no curbs. The two relatively flat areas to the west and east of the building are also paved but without curbs or lines, and present opportunities for informal parking. Townspeople tend to park on the west or east end of the building depending on whether they intend to do business in the Town Hall offices or use the Burnham Library. The current macadam surface was installed in June 2006, before which the previous blacktop was broken up and completely removed. As part of the resurfacing, STOP signs on short posts were placed into the blacktop on either side of the carriage porch to prevent vehicle access directly under the carriage porch. These stop signs reinforce the already dualized access to the building. The broad Front Walk, placed at a right angle to the building's length, provides the formal pedestrian access to the building from Martin Street. The formality of the walk is heightened by a broad concrete curbing which lines the walk on both sides. The concrete curbing and macadam sidewalk were also replaced in kind in June 2006. Because of the carriage porch, the Front Driveway presumably dates to 1893, while the Front Walk appears to date to 1904, when it was proposed to Town Meeting. An early postcard view

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of the Essex Town Hall and T.O.H.P. Burnham Library, after the erection of the Soldiers' Monument, shows that the semicircular drive originally had a smaller radius, its eastern end connecting to Martin Street farther west than it does today. But the first detailed site map available, dating from 1929, shows the Front Driveway and Walk realigned to its current configuration in relation to the street. The parking pads, however, are absent, in this view, and a narrow path loops around the southern side of the building. At present, a small contemporary wooden sign, consisting of two square posts with a rectangular signboard fitted between them, stands just north of the drive near the street. The **Signboard** reads "T.O.H.P. Burnham Public Library," and the top of the signboard has a broken pediment scallop. For the purposes of this nomination, the Front Driveway and Walk counts as a single contributing structure; the contemporary Signboard is a non-contributing object.

Related to Front Driveway and Walk, its circulation system and the priority of public access, are **The Front Lampposts**. They appear to date from the 1920s, although no independent confirmation of this date exists beyond general stylistic characteristics. These two cast iron lampposts are placed on either side of the sidewalk, close to the street. They stand about twelve feet high, a long metal shaft rising from a slim bollard-like base. The top consists of a tulip-shaped glass globe with a scalloped (egg & dart) lid supported by a metal stirrup, and topped with a vented finial. Within the glass globe are a glass chimney and a light bulb. For the purposes of this nomination, the Front Lampposts count as a single contributing object.

The Town Hall Baseball Grounds (ca. 1903), one of two important sites, is located to the south of the building and has provided recreational opportunities for the citizens of Essex for over a century. The Town Hall Baseball Grounds may date to the purchase of the land for public use in 1893; the first known reference to its existence comes from a 1903 article in the *Essex Echo*. The Town Hall Baseball Grounds occupies the flat riverbottom ground directly at the foot of the hill (See **Photograph #11**). As shown in a 1913 postcard view of a game, the steep embankment leading up to the Town Hall provided natural seating for spectators. In 1943 the Town of Essex bought the nearby right-of-way and trainyards from the Boston & Maine Railroad, and pivoted the baseball field slightly to the south and east, a bit further away from the hillside. The Town Hall Baseball Grounds has not been used for interscholastic competition for several decades, and therefore has very few of the improvements that might be expected at a contemporary public baseball field; this lack actually enhances its historic character. It does not have night lighting or a public address system, and mainly is used for informal youth competitions. The landscape objects associated with the field seem to date after the period of significance, from the mid 1960s or more recently, although none of them is new. The **Backstop** is a tri-fold construction of pipe and chain-link fence. The five **Player's Benches** are simple 1x8 inch planks atop 4x4 inch posts. One bench is located directly behind the backstop, and two each near first and third bases. Also behind the backstop is a two-level bubbler drinking fountain formed from two pieces of PVC pipe sunk into the ground, fitted with piping and drainage lines, and then filled with cement. A ca. 1970 electric **Scoreboard** atop two I-beam posts teeters at an angle just east of the third baseline. Painted on its metal surface are "ESSEX SHIPBUILDERS," "GUEST," "INNING," and "HOME." A series of small red lights indicates outs, strikes, etc. In 2006, the

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southern half of the outfield, which had settled, was newly covered with fill dirt. For the purposes of this nomination, the Town Hall Baseball Grounds counts as a contributing site. The Backstop, Player's Benches, and Scoreboard count as three non-contributing objects; the bubbler is too small to count.

The Memorial Park (1946-52) is the second important site, and fills the civic goal of commemoration. Commemorative activities first began shaping the grounds of the Town Hall in 1905; the Memorial Park represents an attempt forty years later to realign the disparate memorial elements of the building's grounds into a formal landscape. The Memorial Park includes all of the original lot except for the Town Hall building, its Front Driveway and Walk, and the Town Hall Baseball Grounds; basically most of the northern and eastern half of the site. Memorial Park incorporated a number of important pre-existing commemorative objects, especially the Soldiers' Monument and the Essex Honor Roll. With its initial layout designed and construction supervised by landscape architect Arthur A. Shurcliff in 1946, Memorial Park regularized and formalized the Town Hall grounds as a commemorative space. Originally named Memorial Park, it has been renamed twice, first as Herbert Goodhue Memorial Park in 1949, and more recently as "Shepard Memorial Park" (according to a sign attached to the baseball backstop).

Memorial Park initially was planned to include all the contiguous 3.5 acres which had been purchased from the railroad by the town, but only two areas were developed as planned. Besides this designated section to the west of the depot lane, a playground was developed across the lane (now Shepard Memorial Drive). However, the playground suffered from repeated vandalism and partial reconstruction during its first decade. Story Memorial Fire Station was constructed in the northern corner in 1950 and subsequently expanded rearward for offices for the police department, further obscuring the intent of Shurcliff's design. Eventually a municipal parking lot replaced the remainder of the playground, which was moved a half block to the south and redesigned as a tot lot. Because these peripheral areas became part of the property only during the last few years of the period of significance, and because they have lost their historic integrity due to redevelopment, they are not part of this nomination. The only portion of Memorial Park included in this nomination is that portion that was part of the Town Hall lot from 1893 to 1943. For the purposes of this nomination, Memorial Park is a contributing site, and contains a number of objects. They will be described here in chronological order, to indicate the evolving nature of the commemorative landscape.

The **Soldiers' Monument** (1905) is a granite public monument approx. 30 ft. high, which is located directly east of the Town Hall atop the crest of the riverbank. Formed out of Westerly granite, the monument includes a full-length life-size sculpture of a uniformed Civil War soldier with a rifle, placed atop an elaborate pedestal (See **Photographs #12 & 13**). The depiction is quite similar to the archetypal "Soldier at Parade Rest" monument designed in 1867 for the Antietam Battlefield cemetery in Maryland, the most common form of Civil War monument. This sculpture stands atop a substantial square base, a rough-cast fortification-like structure with incised panels and decorations and a projecting top with battlements. The inscriptions on this base read, "TO THE 186 LOYAL SONS OF ESSEX—1861—WHO FOUGHT FOR THE UNION—1865—ERECTED

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THROUGH THE EFFORTS OF WRC NO. 114" in front, and "DEDICATED MAY 30, 1905" in back. The incised panels on the shaft list fourteen major battles of the Civil War: Antietam, Wilderness, Cedar Creek, Appomattox, Rensselaer, Port Hudson, Gettysburg, New Orleans, Mobile, Fort Sumter, Bull Run, Fair Oaks, Newbern, and Malvern Hill, and depict an anchor, an eagle clutching arrows and laurels, and a band of stars around the top. The entire monument rests upon a double-level Rockport granite plinth with rock-face sides. A view published in 1905, shortly after construction, and two early postcard views of the Essex Town Hall and T.O.H.P. Burnham Library, show that originally four single cannonballs were placed atop the battlements of the monument, one on each corner. Furthermore, two small pyramids of cannonballs occupied the lawn in front of the monument. For the purposes of this nomination, the Soldiers' Monument is a contributing object.

The **Memorial Tree Tablets** (1919) are located in a row parallel to and about thirty feet south of the curbing of Martin Street. They are dinner-plate sized brass ovals attached to stakes, each positioned at the base of a tree (See **Photograph #14**). The easternmost one reads, "IN MEMORY OF STEPHEN H. MEUSE CO. C. 147TH INFANTRY 37TH DIV. BORN MAY 22, 1893 DIED OCT. 1, 1916 OF WOUNDS RECEIVED IN MEUSE-ARGONNE CAMPAIGN." The middle disk reads IN MEMORY OF GEORGE F. LENDALL 5TH CO., 152ND DEPOT BRIGADE BORN AUG. 24, 1886, DIED SEPT. 24, 1918 AT CAMP UPTON, N.Y." The third disk is missing; only the stake remains. It honored the third Essex soldier to die in the First World War, Lawrence E. Perkins. One or possibly both of the other disks has been replaced, presumably in kind, at some time in the recent past. The easternmost of the three trees is a new sapling; the other two are mature trees and may date to 1919. For the purposes of this nomination, the Memorial Tree Tablets count as a single contributing object.

The **Essex Honor Roll** (1943) is a wooden signboard triptych mounted atop a cemented fieldstone base, located directly north of the Essex Town Hall driveway and west of the Front Walk (See **Photograph #15**). The base is about ten feet long and two feet wide, rising two feet high in the center and three feet high at the ends. It holds a wooden signboard into which are fitted three locking display cases, each containing the names of Essex veterans from various wars, arranged by conflict: Civil War, World War One, World War Two, Korea, and Vietnam. The large center display board has a wooden half-ship model above the names, symbolic of Essex shipbuilding and woodworking. It was fabricated at Robinson's Shipyard. The triangular pediment of the sign has a wooden cap with a block keystone, from which a brass eagle with spread wings soars. Incised lines add a subtle decorative element. The sign is freshly painted, but areas of the sign have been filled with wood putty. For the purposes of this nomination, the Essex Honor Roll is a contributing object. The **Honor Roll Flagpole** (1965), located directly behind the Essex Honor Roll, is a replacement for a flagpole which, at one time, projected from the carriage porch of Town Hall. The Honor Roll Flagpole is a heavy aluminum pipe placed in a large cement footing pad. Added after the period of significance, the Honor Roll Flagpole is, for the purposes of this nomination, a non-contributing object.

The **Goodhue Memorial Stone** (1949) is a large boulder with a brass plaque mounted on its face, located to the east of the Town Hall Baseball Grounds (See **Photograph #16**). The plaque, attached to the boulder with floret

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bolts in the four corners, reads, "IN MEMORY OF HERBERT GOODHUE WHO DIED IN THE SERVICE OF HIS COUNTRY BORN JULY 15, 1914 DIED MAY 13, 1942 IN THE PHILIPINE ISLANDS DEDICATED MAY 30, 1949." Directly behind the boulder is a short aluminum **Flagpole**, ca. 1990, a replacement for the original flagpole. This part of the Memorial Park is the primary surviving element initiated as part of the Arthur A. Shurcliff landscape design (as opposed to pre-existing Soldiers' Monument, Memorial Tree Tablets, and Essex Honor Role, which Shurcliff incorporated into the larger whole). Shurcliff relocated the Town Hall Baseball Grounds slightly to the east. He tied the disparate existing elements of this part of the site together by covering an existing town drainage line with a walkway that leads from the street on an angle directly to the Herbert Goodhue Memorial Stone and its accompanying flagpole, with the well head directly behind the two and screened by them. Continuing on this visual line is home plate, the pitcher's mound, and second base of the baseball diamond, all in an axial arrangement. For the purposes of this nomination, the Goodhue Memorial Stone and Flagpole is considered a single contributing object.

Two more objects are worth mentioning as part of the overall Memorial Park landscape, although both are quite recent and therefore non-contributing. The **Harvey Cook Memorial Stone** (1999) is set about twenty feet to the southeast of the Goodhue Memorial Stone. Also a boulder with a brass plaque attached to its face, the stone reads, "IN MEMORY OF HARVEY L. COOK JR. 1ST LT US ARMY AIR FORCES WORLD WAR II JUL 15 1921 FEB 10 1999 DEDICATED AMERICAN & DEVOTED HUSBAND." Harvey Cook was born in Essex and enlisted in the Royal Air Force early in the war, serving with a Mr. Shepard. After the war, Cook and Shepard established a short-lived airport in Essex. Nothing more is known of Mr. Shepard, or how the street and park came to be named for him. For the purposes of this nomination, the Harvey Cook Memorial Stone is considered a non-contributing object. Of similar vintage are the ten **Town Hall Benches** (1995-2005) scattered about the grounds. These benches consist of two large cement "h"s joined by 7 2x4 boards forming the backs and seats. Patrons donated money to the Essex Improvement Association, which bought the benches, installed them, and placed a small nameplate thanking the donor on each bench. For the purposes of this nomination, the Town Hall Benches are considered a single non-contributing object.

Condition

Generally, the Essex Town Hall and T.O.H.P. Burnham Library is in good condition. Work is needed to repair some leaks to the roof, which was last reshingled in 1978. The columns which have fallen off the tower facade should be repaired and replaced. In the wet spring of 2006 the basement had significant water infiltration problems, and the town records stored there were in critical condition. However, the general level of maintenance for the building is good.

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Archaeological Description

While no ancient Native American sites are known on the Essex Town Hall and T. O. H. P. Burnham Library property, it is possible that sites are present. Eleven Native sites are known in the general area (within one mile). Environmental characteristics of the property represent locational criteria (slope, soil drainage, proximity to wetlands) that are favorable for the presence of ancient sites. The town hall occupies a level to moderately sloping terrace that slopes south to southeast downward to marshlands of the Essex River and one of its tributaries, Alewife Brook. Another tributary of the Essex River, Sam Low's Creek, forms the western boundary of the nominated property. Given the above information, the size of the nominated parcel (3.5 acres), and known patterns of ancient Native American settlement in eastern Essex County, a high potential exists for the recovery of ancient sites on the Essex Town Hall property.

A high potential also exists for the recovery of historic archaeological resources on the Essex Town Hall property. While some local sources identify the nominated property as open and unbuilt until construction of the town hall in 1893-94, other sources identify the Town Hall lot as the location where Henry O. Wade's brickyard and brick manufacturing concern once stood. Additional documentary research combined with archaeological survey and testing may locate structural evidence of buildings and/or outbuildings associated with clay extraction and brick manufacturing activities. Archaeological evidence of occupational related features (trash pits, privies, wells) associated with brick making activities may survive. Refuse pits containing large quantities of "wasters" or bricks discarded for imperfections have been recognized at other brick-making operations. Archaeological survey and testing may locate evidence of machinery used to manufacture and transport bricks and occupational-related features associated with the existing town hall and library. Documentary evidence exists that a well was constructed on the property for use by the town hall. Archaeological evidence of a privy or other septic system may also exist. Artifact distributions may exist on the property consistent with its use as a commemorative property.

(end)

Essex Town Hall and T.O.H.P. Burnham Library
Name of Property

Essex, MA
County and State

8. Statement of Significance

Applicable National Register Criteria

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

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

Criteria Considerations

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

Property is:

- A** owned by religious institution or used for religious purposes.
- B** removed from its original location.
- C** a birthplace or grave.
- D** a cemetery.
- E** a reconstructed building, object, or structure.
- F** a commemorative property.
- G** less than 50 years of age or achieved significance within the past 50 years.

Narrative Statement of Significance

(Explain the significance of the property on one or more continuation sheets.)

9. Major Bibliographical References

(Cite the books, articles, and other sources used in preparing this form on one or more continuation sheets.)

Previous documentation on file (NPS):

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

Areas of Significance

(Enter categories from instructions)

POLITICS/GOVERNMENT

EDUCATION

ARCHITECTURE

Period of Significance

1893-1957

Significant Dates

1893

1905

1946

Significant Person

(Complete if Criterion B is marked above)

Cultural Affiliation

Architect/Builder

Weston, Frank W.

Shurcliff, Arthur Asahel

Primary location of additional data:

- State Historic Preservation Office
- Other State agency
- Federal agency
- Local government
- University
- Other

Name of repository:

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8. Architect/Builder (cont.)

Ames & Snow
Barker & Dodge
Blake Bell Company
E. Howard Watch & Clock Co.
Wright Contracting Company

Summary Statement

The Essex Town Hall and T.O.H.P. Burnham Library, located on Martin Street in the Essex Center neighborhood, meets National Register Criterion A at the local level for its importance to the town's government and education. It has served continuously as the seat of town government and public library for Essex, Massachusetts, since its construction in 1893-94. The building also meets National Register Criterion C at the local level for its importance to the town's architecture. Designed by Boston architect Frank W. Weston, the building is an uncommon application of Shingle-Style architecture to a civic building. The grounds of the building are also significant for a 1946 redesign planned and supervised by nationally noted landscape architect Arthur A. Shurcliff. The period of significance extends from 1893 to 1957, the 50-year cutoff, due to continuity of its use for town purposes. The Essex Town Hall and T.O.H.P. Burnham Library possesses integrity of location, design, setting, materials, workmanship, feeling, and association.

The Setting: Town and Neighborhood

Essex is located in northeastern Essex County, Massachusetts, on the northern edge of Cape Ann, along the Atlantic Ocean coastline 24 miles northeast of Boston. Bordered by Ipswich and the Essex Bay on the north, Hamilton on the west, Manchester on the south, and Gloucester on the east, Essex is 2.27 square miles (2.09 square miles of which is land). The undulating coastal landscape is primarily glacial, alluvial, and windblown deposits atop granite and quartzite bedrock, and was initially covered with mixed forests and marsh grass. Before European settlement, Essex was home to the Pawtucket (Agawam) Indians; however, they were decimated by epidemics in 1617-19, and no Contact Period activity has been confirmed.¹ First settled in 1634 by residents of Ipswich and known as Chebacco, it became the second parish of Ipswich in 1748 and a separate town in 1819. Early settlers raised grain and livestock (horses, cattle, and sheep) and harvested salt marsh hay, but quickly began to specialize in boatmaking and fishing. Early industry consisted of sawmills in the Essex Falls area to support the boatbuilding, and subsidiary industries such as ropemaking. The villages of Essex and South Essex, which had grown up along the main Colonial-era Ipswich-Gloucester road on either side of the ferry (and later bridge) across the Essex River, were joined in 1811 by the construction of the Causeway. As

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¹ Massachusetts Historical Commission, "MHC Reconnaissance Survey Report: Essex," 1985. Much of the information in this section is drawn from this document, supplemented by the U.S. Census Bureau website; "Town of Essex," *Municipal History of Essex County in Massachusetts: Tercentenary Edition* (New York: Lewis Historical, 1922); and Robert Crowell, *History of the Town of Essex, Massachusetts, from 1634 to 1868* (Essex: Published by the Town, 1868).

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boat size increased, the industry shifted downstream to this area; in 1828 alone, Essex craftsmen produced forty vessels, primarily the smaller "Chebacco Boat" widely used along Cape Ann. Shipbuilding peaked in 1851-53—when twelve shipyards built 160 vessels, most of them large schooners, and including a dozen whalers—and declined thereafter. Daily stage coach service was established by 1836, rail service in 1872, and street railway in 1893. Electric lights arrived in 1909 and the telephone in 1914, although the majority of the streets were still gravel in that year. The first vacation cottages went up in the 1860s, with significant developments at Centennial Grove (1876), Chebacco Lake and Conomo Point (1890s). Although shoe manufacturing boomed briefly, the town's population dropped in the early 20th Century; streetcar service was suspended in 1920 and train service in 1942. Bus service began in 1943, and Essex became increasingly dependent on the automobile, as Route 128 was put through the southeast corner of town in the late 1940s and as far as Gloucester by 1954. Boston workers now found Essex within commuting distance of the city. Furthermore, the recreational and tourist trade became the new engine of the town's economy, through further development of vacation homes, clamming, and clam shacks. Although commercial development has encroached on Main Street and part of Martin Street, many of the older buildings have found preservation through the antiques trade, with this stretch becoming known as "America's Antiques Capital."² According to the US Census Bureau website, the 2000 population for Essex was 3,267.

Essex has only four properties listed on the National Register, and none is located within a block of the Essex Town Hall. Three are First Period buildings or districts: the David Burnham House (ca. 1685), the George Giddings House and Barn (ca. 1690), and the Benaiah Titcomb House (ca. 1700). The Burnham House was built by direct ancestors of T.O.H.P. Burnham. The fourth Essex NRHP property is Cogswell's Grant, the 1728 summer home of Americana collectors Bertram & Nina Little, now a museum owned and operated by Historic New England.

The Town Hall Lot

The lot the town hall occupies may have been open and unbuilt until the erection of the Essex Town Hall and T.O.H.P. Burnham Library in 1893-94. Until 1859, passage between Essex Center and Essex Falls jogged north along Western Street. The shortcut which became Martin Street was not opened up from Winthrop westward until 1859. In 1873 the trustees of the estate of Winthrop Low—D.W. Low and T.O.H.P. Burnham (later the benefactor of the building)—sold this 1.5 acres of "upland and Salt Marsh land" to John Proctor. According to the deed, the northwest corner of this parcel of land was "near the bridge on the new road to the falls and by

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² Regina Cole, "Seek and Ye Shall Find: It's Open Season at New England's Flea Markets and Antiques Fairs," *The Improper Bostonian* 31 May 2006: 30-32.

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Sam Low's Creek" and extended along the new road to the land owned by the Eastern Railroad for its depot. At the same time Proctor bought another lot elsewhere in Essex—with a house—from Francis Choate (recorded on July 5th as well), so this may have been intended as pasture or investment land.³ Proctor bought the land in 1873 for \$1500 and sold it at a loss to the Town of Essex in 1893, for \$1000.⁴ The lot may also have been developed; according to one anecdotal account, credited to long-time resident and town historian George Sumner McIntire. McIntire told a newspaper reporter that the lot where "that fantastic Town Hall stands today [is] the spot where Henry O. Wade's famous old brickyard and brick manufacturing concern once stood."⁵

The western boundary of the lot today is still defined by Sam Low's Creek, a small waterway that goes under Martin Street in a fieldstone culvert and drops down to the marsh ditches below through a tree-lined channel. The other three sides of the site have been shaped by its neighboring railroad tracks. On tracks along the north side of Martin Street, the Gloucester, Essex & Beverly Street Railway Company operated electric trolleys from 1895 until 1920. The trolley began in Beverly and generally followed today's Route 22 until Main Street in Essex, where it crossed the causeway and continued all the way to Rockport. The curve at Winthrop Street, where the old town pump once stood, was often a site for derailments when the water washed sand onto the tracks.⁶ On the other side of the parcel, in the valley below Town Hall and directly adjacent to the Town Hall Baseball Grounds, the tracks of the Essex Branch of the Boston & Maine Railroad ran. Years later, railroad enthusiast Dana Story remembered an April morning in 1923 when he was "sitting on Mr. Alden Burnham's front steps and staring in tense anticipation across the Town Hall grounds, past Sam Lewis' coal sheds and into the yards of the Essex depot . . . awaiting the arrival of the morning train."⁷ The lane from Martin Street down to the depot went through the railroad land to the east of the original Town Hall lot. The railroad was a 6-mile side track off the main Boston-Portsmouth NH line, running from the Hamilton and Wenham station to Conomo Point. Besides passengers, the trains brought in lumber for the shipyards, grain, and coal, and took away barrels of clams, blocks of ice from Chebacco Lake, sand for foundries, and boxes of shoes. Begun in 1872, the branch railroad discontinued its eastern segment in 1927, with the Essex Center depot becoming the final terminus. In 1942, the remainder of the line was abandoned, and the rails pulled up and sold for scrap for the war effort.

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³ Essex County Registry of Deeds: Book 884, Page 118, Daniel W. Low and Thomas O.H.P. Burnham to John Proctor, recorded July 5, 1873. The deed from Choate to Proctor was recorded in the same book on page 117.

⁴ Essex County Registry of Deeds: Book 1365, Page 475, George Proctor to the Inhabitants of the Town of Essex, recorded January 2, 1893.

⁵ The Observer, "Essex Town Hall," *Gloucester Daily Times* ca. 1964. Undated article in the scrapbook, "Book 4 Town Hall/Library," T.O.H.P. Burnham Library. An article written thirty years later identifies "The Observer" as Roger Andrews.

⁶ Sherman Mears, *Essex Electrics* (Essex: Essex Historical Society, 1981), 20.

⁷ Dana Adams Story, "A Recollection of the Essex Branch," unidentified periodical Winter 1975-76: 5-14: pg. 5. Copy in Essex History Room, T.O.H.P. Burnham Library, Essex. See also Story's "Philip T. Adams, 'The Diaries of an Engineer': The Essex Branch of the E.R.R. and the B&M. R.R.," typescript, same location. Philip T. Adams was Dana Adams Story's grandfather.

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Criteria A: Politics/Government and Education

Establishing the Essex Town Hall and Library

The Essex Town Hall and T.O.H.P. Burnham Library was built directly as a result of a bequest by a wealthy former Essex resident, Boston bookseller and publisher Thomas Oliver Hazard Perry (T.O.H.P.) Burnham. Civic government in Essex first acquired its own architectural space in 1820 when the Congregational Church built a separate building, on a separate lot, called The Chapel. It contained an "audience room" as well as two small rooms at the back, which housed the selectmen's office and the Social Library.⁸ In 1842, the Congregational Church was renovated and The Chapel sold; presumably the offices moved into the new basement of the church. In 1868, resident Jonathan Richardson built a new grocery store a half block to the east of the current Town Hall site on Martin Street, with a second-story hall he dedicated to town meetings. Richardson's Hall (sometimes called Village Hall) hosted Town Meeting until 1894, and served as the home of the Essex Grange and other town functions until the building was replaced by Wedgwood Pharmacy in the middle of the 20th century. In 1886, the Town Meeting proposed an article to raise money and build a town hall. After it was defeated, "a delegation of townspeople went to Boston and approached Thomas Oliver Hazard Perry Burnham to see if he would be interested in building a town hall for them. . . . Mr. Burnham declined the invitation."⁹ But the seed had been planted, and five years later Burnham's \$40,000 bequest was announced, making possible the construction of the town's first and only purpose-built town hall.

Similarly, libraries in Essex had no permanent home until the construction of the Essex Town Hall and T.O.H.P. Burnham Library. The Chebacco Social Library was incorporated in 1802 by 34 parish leaders; it continued for forty years, amassing 400 volumes. Between 1820 and 1842 it occupied a room in The Chapel next to the Congregational Church, but it went dormant when The Chapel was closed. According to town historian Robert Crowell, "When books became cheaper and found their way into families, as a part of the household furniture, and more especially, when newspapers and periodicals began to multiply, and to constitute the principal part of family reading, the 'Social Library' was more and more neglected, until at length its existence became merely nominal."¹⁰ Another cultural organization, the Essex Lyceum, was founded in 1851. Its members converted the barn of John S. Burnham, on a hill overlooking the intersection of Western Avenue and Main Street, into Lyceum Hall for entertaining and lectures. In 1856 the Essex Lyceum merged with a newly created Essex Library Association, which had been formed by an act of incorporation passed by the legislature of the Commonwealth and approved by the governor. Its goal was to sustain a library and reading room, making books available to "the working man."¹¹ Within a year, the library had 74 members and 442 volumes, with 600 volumes by 1867. When the first high school opened in 1891, the public was invited to use its library. Once the T.O.H.P. Burnham Library was opened, the High School library was closed and its books sent to the Burnham Library. In 1892, shortly after the Burnham bequest was announced, a second bequest for the library came from

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⁸ Leslie Harris, *150 Years a Town: A Running Account of Life in the Town of Essex since Incorporation in 1819* (Essex: Essex Sesquicentennial Committee, 1969), 7.

⁹ Leslie Harris, *150 Years a Town*, 29.

¹⁰ Robert Crowell, *History of the Town of Essex, Massachusetts, from 1634 to 1868* (Essex: Town of Essex, 1868), 255.

¹¹ Robert Crowell, *History of the Town of Essex, Massachusetts, from 1634 to 1868*, 330-31.

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Essex native John Dennison Russ, M.D., to establish a public library “for all classes of people,” although the bequest was not payable until after the death of Russ’s wife.¹² Architect Frank Weston’s floorplans for the building show one third of the library marked in pencil, “Russ Library.”

Thomas Oliver Hazard Perry Burnham (1814-1891), whose will provided much of the funding for the Essex Town Hall—and for whom the library was named—was born in Essex, but earned his fortune in Boston as a bookseller and publisher. T.O.H.P. Burnham was named after both his father Thomas, and after Oliver Hazard Perry, the U.S. naval officer known for his heroism in the War of 1812. The Burnham family was well-established in Essex; Lieutenant Thomas Burnham came to Chebacco Parish from England in 1636; T.O.H.P.’s father was the seventh generation of descendants who had remained in Essex. T.O.H.P. was the fourth of seven children of Thomas Marshall Burnham and Abby Low. Thomas ran a used furniture store in Essex before journeying to Maine, then finally to Boston, where he began a second-hand shop and bookstore in the late 1820s. “Burnham’s Antiquarian Bookstore” eventually filled two four-story buildings on Cornhill before the elder’s Burnham’s death in 1850.¹³ T.O.H.P. “Perry” Burnham began peddling apples and candies in the street, then sold books with his brothers until 1858, when he opened his own shop on Washington Street across from the Old South Church. In 1883, he moved his bookstore to the basement of the Old South Church, starting a business tradition there that continues until today. He “was a constant attendant at book auctions and many quaint and curious volumes could be found on his dusty shelves.”¹⁴ When Burnham died, he was a wealthy man, and his obituaries highlighted equally his business success, philanthropy, and personal eccentricity: “The owner himself, who brought his Yankee shrewdness direct from the fastnesses of Essex, disguised his millions both in his dress and address.”¹⁵ The *Boston Globe* wrote of Burnham: “Eccentric in all his habits, economical in his personal expenses almost to excess, in money matters generous to a fault in relieving the poor, tenacious in a bargain, supremely passionate in his eager search after rare and ancient literature, unswerving in denunciation against unscrupulous business methods, and wonderfully successful in the accumulation of wealth, he will be remembered by every one . . . as a unique and striking character in Boston for 60 years.”¹⁶

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¹² Leslie Harris, *150 Years a Town*, 37.

¹³ Roderick Burnham, *The Burnham Family; or Genealogical Records of the Descendants of the Four Emigrants of the Name Who Were among the Early Settlers in America* (Hartford: Case, Lockwood & Brainard, 1869).

¹⁴ “Burnham, Thomas Oliver Hazard Perry,” *Cyclopedia of American Biographies*, John Howard Brown, ed. (Boston: Cyclopedia Pub. Co., 1897. Note: This volume is NOT the Appleton Cyclopedia. Thanks to Britta Karlberg for discovering this obscure reference. See also Duane Hamilton Hurd, *History of Essex County, Massachusetts* (Philadelphia: Lewis, 1888), 1198. Thanks also to Karlberg for sharing the results of her research, including a directory search on the Burnham family in 19th-century Boston and T.O.H.P. Burnham’s Dun & Bradstreet records, which allow for more precise dates than the Burnham obituaries.

¹⁵ “Thomas O.H.P. Burnham, Bookseller,” *Boston Evening Transcript* 14 November 1891. See also “Closed his Book of Life,” *Boston Daily Globe* 15 November 1891; “Funeral of T.O.H.P. Burnham,” *Boston Transcript* 17 November 1891; and “Obituary,” *Salem Register* 19 November 1891.

¹⁶ “Old Books Made Him Rich,” *Boston Daily Globe* 22 November 1891.

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Although overshadowed locally by his career as a bookseller, T.O.H.P. Burnham was important as a publisher; in fact, in a play on his initials, he was sometimes referred as “The Old Honest Publisher.” Burnham published over fifty books between 1859 and 1887, including novels, translations, memoirs, classics, and nonfiction, most notably women authors such as Lydia Maria Child in 1861, a translation of the Koran in 1862, theology by Theodore Parker, and American editions of British authors such as Charles Kingsley and Coventry Patmore.¹⁷ Burnham also published a number of broadsides, including one in 1863 important to the formation of the historic preservation movement, which advocated—albeit unsuccessfully—saving the John Hancock House from demolition.¹⁸

The funeral for T.O.H.P. Burnham took place at his home at 35 Beacon Street in Boston (the Samuel Turrell Armstrong House, 1833, adjoining the Tudor Apartments). Burnham purchased the Beacon Street house in 1884 with proceeds from selling his former house in the business district—at legendary prices—to Harvey Parker, for expansion of the Parker House hotel. As Burnham was rumored to be a millionaire, his will was also in the news over the next year, contested by several extended family members who received relatively little of the estate. Besides \$20,000 for building the Essex town hall and library and \$20,000 for an endowment for books to furnish it, Burnham also gave generously to dozens of institutions: old-age homes, hospitals, asylums, and colleges. The final figures for his estate were over half a million dollars.¹⁹

Building the Essex Town Hall and the T.O.H.P. Burnham Library

By the end of 1892, the Burnham estate had worked its way through the courts and the money was finally available. On November 28 the Town Meeting voted to accept the \$40,000 Burnham legacy and build the town hall and library building. Coincidentally, the Russ legacy was working its way through the courts, and the town expected to receive an additional \$4,000 or \$5,000 for its library. The generosity seemed to overwhelm even the usually cantankerous town meeting. The *Essex Echo* noted that “the fact that the town was to receive a gift of \$40,000 seemed to have the effect of a wave of harmony and every motion that was put was passed either unanimously or nearly so.”²⁰ That wave soon passed, as a bitter rivalry over siting erupted. Early in 1893, the Town Meeting decided—by a close margin, 206 to 200—to build on the current site, just a block west of

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¹⁷ Information on publishing based on a list compiled through an OCLC search by Britta Karlberg.

¹⁸ Lorna Condon and Richard C. Nylander, “The Battle to Save the John Hancock Mansion Ignites Boston’s Preservation Movement” (*Historic New England* Summer 2005: 3-8), 6.

¹⁹ Suffolk County Probate #88661: Thomas O.H.P. Burnham. See also “Bequests and Gifts,” *Salem Evening Register* 23 November 1891; “Burnham’s Will to Be Contested,” *Boston Daily Globe* 5 Dec. 1891; “Nephew Will Contest,” *Boston Daily Globe* 8 December 1891; “Russ and Burnham Estates,” *Boston Daily Globe* 8 September 1892; “Sale of Burnham Estate,” *Boston Daily Globe* 23 Sept. 1892.

²⁰ “The Burnham Legacy,” *Essex Echo* 2 December 1892.

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Richardson Hall, defeating an alternate proposal mounted by South Essex.²¹ Architect Frank Weston was one of three architects invited to submit plans for the Essex Town Hall building. In a blind competition, the committee chose his plans over those of two established partnerships, [George] Loring & [Sanford] Phipps, and [Walter] Winslow & [George] Wetherell.²² Each architectural firm was paid \$50 to submit plans; Weston received a total payment of \$1200 over 1893 (\$750) and 1894 (\$450) for plans and supervision. The final total for constructing, fitting out, and furnishing the Essex Town Hall and T.O.H.P. Burnham Library building was \$26,090.20, most of which (\$19,711) went to Barker & Dodge of Malden, the building contractors.

Building began in 1893, with a cornerstone laying ceremony set for June and then postponed a month.²³ A May 23, 1893, letter from architect Weston, filed with the building's plans at the Massachusetts State Archives, shows that the state building inspector raised questions about the fireproofing and load capacity of this rather unique public building, but that Weston was able to alleviate his concerns. The construction crew included both local townsmen and some workers from the Salvation Army unit based in South Essex. Frank E. Burnham, the local masonry subcontractor, invited townspeople to contribute stones to the ground floor. The stones came from far and wide, and included "a lapstone, used by Mrs. Story's grandfather; smooth, well-rounded beach stones from Choate Island; a stone from Rockport presented by Washington Tarr; one from Magnolia, given by D.A. Story; [and] one from the top of Mt. Washington given by D.W. Bartlett, Jr."²⁴ Stones from the nearby Perkins Hill powder house in Essex may have been used in the northern side tower.²⁵ Lamont G. Burnham of Boston donated the clock for the clock tower.²⁶ The 2,186 lb. bell, which arrived from Boston in a wagon drawn by four horses, was hoisted into place about September 1st, 1893.²⁷ Cypress shingles covered the building by the end of September.²⁸ In early November the clock mechanism, also weighing over a ton, arrived from Boston. The weather vane of the *Santa Maria*, atop the building tower, commemorates both the shipbuilding industry in Essex and the flagship of Christopher Columbus on the 400th anniversary of his voyage to the New World.²⁹ In January of 1894, while plumbers and carpenters worked inside the building, excavation and stoning of the building's well took place on the hillside, through "15 feet [of] brick clay, 5 feet of shale to boulders and gravel and plenty of good clear spring water."³⁰

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²¹ Leslie Harris, *150 Years a Town*, 42.

²² Town of Essex Annual Reports, 1893-97. The 1897 report has a detailed summary of the total expenditures for 1893-1895, including the sources of furniture and lighting fixtures (pp. 42-47).

²³ *Cape Ann Breeze* 25 May 1893.

²⁴ Leslie Harris, *150 Years a Town*, 42-43. According to the *Essex Echo*, a decade later Burnham undertook "the contract for mason work on the new \$500,000 mansion of Henry D. Frick, the Pittsburg [sic] steel magnate, to be built at Pride's Crossing, Beverly Farms." *Essex Echo* 6 January 1905.

²⁵ *Cape Ann Breeze* 5 June 1893.

²⁶ *Cape Ann Breeze* 9 June 1893. Decades later the estate of his widow donated money for books.

²⁷ *Gloucester Daily Times* 3 Sept. 1893, *Cape Ann Breeze* 8 September 1893.

²⁸ *Cape Ann Breeze* 26 Sept. 1893.

²⁹ Leslie Harris, *150 Years a Town*, 43. Like its contemporary, the World's Columbian Exposition in Chicago, Essex observed the 400th anniversary a year late.

³⁰ *Gloucester Daily Times* 11 Jan. 1894, *Cape Ann Breeze* 22 Jan. 1894.

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Despite a week of snowstorms, dedication of the Essex Town Hall and T.O.H.P. Burnham Library took place on February 15, 1894, commemorating both Valentine's Day and the 75th anniversary of the founding of Essex as a town. In a packed Town Hall auditorium, architect Frank Weston presented the keys of the building to the chairman of the building committee. Chairman Lamont G. Burnham proclaimed, "I receive these keys as a token of the completion of your work in designing and superintending the construction of the building. . . . From the time the committee accepted your unsigned drawings in competition with those of other architects, also unknown to them, until the present moment when the result is before us in stone, iron, and wood, they have felt that your professional skill was worthy of their confidence." Then the Rev. D.O. Mears, Essex clergyman, gave a long speech, reprinted in the *Essex Echo* in full the following day, which suggested, "This architectural structure has its hall for debate and reaction and its other hall for reading and thought. It means intellect and culture, thought and action. Wealth cannot compute its worth[;] rightly used it means a better citizenship than has been possible in the past."³¹ After more speeches, vocal and piano solos, and poems, the building committee passed the key on to the selectmen, and the Germania Orchestra closed the afternoon ceremonies. The town reassembled in the hall in the evening for more music and a grand march.³² The selectmen and town officials moved in the following week, and Edwin Hobbs moved in the town safes.³³ At the first official Town Meeting in the next month, it was noted that the ample gallery allowed a place for the women of the town to view the deliberations of the men.³⁴ According to the town's Annual Report, Essex spent \$258.81 heating and lighting the building during its first year, primarily for coal, but also for lamp oil, chimneys, and matches.

The decade after its construction saw the Essex Town Hall and T.O.H.P. Burnham Library building become the center of civic life in Essex. Although no account has surfaced of its construction, the Town Hall Baseball Grounds, on the flat below the building, was in use by 1903. Teams from Essex had played baseball as early as 1873, when Essex's Grant Base Ball Club played the Modocs of Topsfield, and 1874 when they played the Anderson team of Lynn. The 1880 Essex baseball team was known as the Rose Bugs.³⁵ The first reference to the games played on the "Town Hall Grounds" comes in 1903, when the Riverside club from Essex was defeated 36-18 by the Hubbard Bakery baseball club of Gloucester.³⁶ The Front Walk is another early site adaptation. In 1904 the Town Meeting proposed "building a suitable walk from the Town Hall entrance to the track of the electric railroad" on Martin Street.³⁷ In 1904, a standing-room audience of 700 packed the hall for a school fundraiser, a combined program of the town's elementary schools in which the students sang, acted, recited, and performed gymnastics drills.³⁸ A scrapbook at the T.O.H.P. Burnham Library is filled with

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³¹ *Essex Echo* 16 February 1894.

³² *Cape Ann Breeze* 16 February 1894. See also *Gloucester Daily Times* 17 February 1894. Most of the articles from the Gloucester newspapers are courtesy of Britta Karlberg, from her ongoing research.

³³ *Cape Ann Breeze* 20 February 1894.

³⁴ *Gloucester Daily Times* 7 March 1894.

³⁵ *Cape Ann Advertiser* (Gloucester) 10 October 1873, 28 November 1874, & 20 August 1880. Selected clippings of Essex news, complete with an index, are available on the U.S. GenWebProject website, maintained by Kurt Wilhelm.

³⁶ *Essex Echo* 12 June 1903.

³⁷ *Essex Echo* 26 February 1904.

³⁸ *Essex Echo* 25 March 1904.

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programs from other events which took place in the Town Hall over the next half century, including gatherings for the O.H.P. (Oliver Hazard Perry) Sargent Post of the G.A.R. (Grand Army of the Republic) in 1905, the Class of 1908 production of *Mr. Bob* (1908), a “concert and entertainment course” lyceum sponsored by the Essex Y.M.C.A. (1909-10), and *Lucia’s Lover* by the Daughters of the Covenant (1921).³⁹ In 1905, according to the Essex Annual Report, Essex earned \$150 renting the town hall out for eighteen events, including the Universalist Society, a Republican rally, and several minstrel shows.

Politics/Government and Education Context: The Development of the Town Hall and Town Library

For Massachusetts and other parts of New England, the history of the town hall is one of slow evolution from its predecessor, the meeting house, as civic and political government separated from its religious beginnings and grew in complexity. The first town house in Boston (1657) began the trend for separate buildings in larger settlements for secular pursuits, although smaller settlements made do. “The earliest civic buildings—meetinghouses and town houses—served New Englanders as places of worship, government halls, marketing centers, and judicial chambers. Beginning in the 18th century and accelerating through the 19th, civic functions for New England towns began to split off from these multipurpose buildings and find homes in an array of purpose-built structures: courthouses, market halls, town halls, armories, fire stations, and auditoriums.”⁴⁰ Like their European predecessors, the earliest city halls primarily housed an assembly hall, storage for records, and a reception room. With the growth of cities, the middle of the 19th century saw a proliferation of city halls in larger and mid-sized New England municipalities. As full-time municipal employees became necessary, offices quickly became an important consideration. After the Civil War, the excesses of the Gilded Age saw the construction of monumental city halls across the nation, often with their attending graft. Architectural competitions such as that in Essex were sometimes a reaction against these charges of excess, rather than an artistic contest.⁴¹

Essex’s decision to build a town hall was a late one, compared to other Massachusetts towns. In Essex, the first of several meeting houses was built in 1679, followed by the first of several schools (1702). A wave of new buildings after the town’s 1819 incorporation included a powder house (1820), engine house (1824), and the first purpose-built poor house (1834). Town Meeting continued in a succession of primarily religious structures until the multi-purpose Richardson Hall was completed in 1868. The Essex Town Hall and T.O.H.P. Burnham Library building of 1893-94 was the first attempt to build a civic structure primarily for assembly and offices. Yet even before its dedication, one observer complained that the new building would become a white elephant which the taxpayers would have to maintain in perpetuity.⁴²

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³⁹ “Book 4: Town Hall/Library,” Scrapbook, T.O.H.P. Burnham Library, Essex.

⁴⁰ Martha J. McNamara, “Civic Architecture,” *The Encyclopedia of New England*, ed. Burt Feintuch and David H. Watters (New Haven: Yale University Press, 2005), 92-93.

⁴¹ William L. Lebovich, *America’s City Halls* (Washington DC: Preservation Press, 1984), 20-24.

⁴² *Cape Ann Breeze* 9 January 1894.

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A number of Massachusetts town halls were donated by philanthropists, but perhaps no building type attracted more attention from American philanthropists during the late-19th and early-20th centuries than the library. Andrew Carnegie (1835-1919) funded 1,689 libraries in 1,419 towns and cities across the United States in the years between 1886 and 1919. Certainly Carnegie was the most ambitious of the library builders, but many other wealthy men did the same, usually for their hometowns. In 1876-79, a decade before Carnegie, Charles Bower Winn financed the building of the Winn Memorial Public Library, in Woburn, the first of four Massachusetts libraries designed by H.H. Richardson. Massachusetts was a leader in the construction of public libraries. In 1852, Boston was the first large city to build a free public library, and three decades later its Renaissance Revival-style replacement (1887-95)—by McKim, Mead, and White—forever linked libraries with the ideals of Renaissance art and humanism.⁴³ By 1894, Massachusetts had 179 public libraries, more than any other state (44% of the 400 nationwide; New York state was a distant fourth, with 11). In 1898, 110 of the public libraries in Massachusetts were the direct result of a bequest or donation.⁴⁴ For example, at the dedication of the Paul Pratt Memorial Library in Cohasset, Amos Tilden remarked: "I congratulate the town to-day that this library is not the gift of a Carnegie or a Rockefeller, but comes from one who was born in this town, and who, with his family, was identified closely with its life and welfare."⁴⁵ Certainly a similar claim could be made for T.O.H.P. Burnham and the Burnham family in Essex.

Definition of the library type was a contentious process. Early on, small towns struggled with the basic purpose of a library. Like the Essex Town Hall and T.O.H.P. Burnham Library building, these buildings were often multi-purpose affairs, combining the functions of library, lecture hall, historical museum, town offices, and even art museum. Carnegie received library requests that included space for restaurants, gymnasiums, Y.M.C.A., and even a Confederate War memorial. Community size was also important; communities under 1,000 persons rarely were able to afford the maintenance of a library building, much less to raise the funds to stock and build one and hire a librarian. At the same time, librarians began forming associations, publishing journals, and seeking to be recognized as a profession. They constantly waged battles for efficient design, and space for flexibility, against architects and building committees who were sometimes more interested in building an impressive box for the library.

In the wake of the Boston Public Library and the 1893 World's Columbian Exposition in Chicago, Italian Renaissance Revival and Beaux-Arts derived styles predominated in library design; Shingle Style was certainly a unique choice. Theodore Jones surveyed a thousand Carnegie libraries and found that classically derived styles accounted for 79% of those built.⁴⁶ Peter Harrison's Redwood Library (1748) in Newport, Rhode Island,

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⁴³ Donald E. Oehlerts, *Books and Blueprints: Building America's Public Libraries* (New York: Greenwood Press, 1991), 35.

⁴⁴ Theodore Jones, *Carnegie Libraries across America: A Public Legacy* (New York: Preservation Press/John Wiley, 1997), 15-16, 127-28.

⁴⁵ *Dedicatory Exercises at the Opening of the Paul Pratt Memorial Library, Cohasset, Massachusetts* (Addison C. Getchell & Son, 185 Franklin St., Boston, 1903), 21.

⁴⁶ Theodore Jones, *Carnegie Libraries across America: A Public Legacy*, 61.

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is the oldest library structure in the United States still dedicated to its original purpose.⁴⁷ The entrance to the Redwood Library, a pedimented portico supported by four columns, perched atop a flight of steps, has remained an icon and been used repeatedly in the design of town libraries. Weston's design for the Essex library took this monumental detail and reinterpreted it as the domestic-scaled carriage porch. Harrison copied his design, generally, from an English edition of the works of Andrea Palladio. For many Americans, this Greek temple entry was as essential a symbol of library design as the brand-name logo atop a pole outside a gas station is today. Architectural historian Abigail Van Slyck found the temple front in 68% of 85 Carnegie libraries that she sampled.⁴⁸

The Soldiers' Monument and Subsequent Civic Commemorative Landscape

"Sculpture in a city hall serves as a reminder that the building is a symbol of the community, its government and its history."⁴⁹ One of the most important civic aspects of the Essex Town Hall and T.O.H.P. Burnham Library building is the commemorative landscape of the site, and the largest and oldest of the surviving elements is the **Soldiers' Monument**. A campaign for a Civil War memorial had surfaced repeatedly in Essex, including a motion at the 1893 Town Meeting to place a commemorative tablet in the Town Hall as it was under construction.⁵⁰ A picture of the monument was published in 1905 in the trade journal *Monumental News*, accompanied by a notice: "The soldiers' monument recently unveiled at Essex by the G. A. R. of that town was erected by Ames & Snow, of Lynn. The first and second bases are of Rockport granite and the rest of the monument, including the statue, of Westerly. It cost about \$2,190."⁵¹ Ames & Snow apparently crafted monuments for cemeteries; no other MACRIS listing exists for them, although the 1905 Lynn city directory lists a Snow Monument Company.⁵² Incised on the base of the monument is the date of its dedication, May 30, 1905. On the morning of the dedication, Essex observed Memorial Day in "the usual form, . . . [with] decorating of the graves of their fallen comrades and exercises for the sailors at the great bridge."⁵³ The afternoon dedication included a military band and speeches. J. Horace Burnham, chair of the monument committee, symbolically presented the monument to the O.H.P. Sargent Women's Relief Corps, in memory of

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⁴⁷ George S. Bobinski, "Libraries," *Built in the U.S.A.: American Buildings from Airports to Zoos* (Washington, D.C.: Preservation Press, 1985), 108-111.

⁴⁸ Abigail A. Van Slyck, *Free to All: Carnegie Libraries & American Culture, 1890-1920* (Chicago: University of Chicago Press, 1995), 127.

⁴⁹ William L. Lebovich, *America's City Halls* (Washington DC: Preservation Press, 1984), 208.

⁵⁰ *Cape Ann Breeze* 20 June 1893.

⁵¹ "Massachusetts," *The Monumental News* August 1905: 562. See also the entries on this monument in the SIRIS (Smithsonian Institution Research Information System) online Art Inventories Catalog, and MHC Form C, March 25, 1979.

⁵² Reference librarian, Lynn Public Library. A preliminary search of their vertical and business files revealed nothing more of the company. The company does not appear to have any connection to the famed Ames Manufacturing Company of Chicopee, MA, which, beginning in 1851, cast numerous bronze monuments. No record exists of the sculptor of the monument. The 1903 Essex Annual Report, does list an unspecified payment of \$200 to Philip T. Adams for the "Soldiers' and Sailors' Monument." But neither MACRIS nor the standard sculpture references list Adams. The following year, Adams received \$250 in unspecified payment for "Memorial Day," but his name does not reappear in connection with the monument (although \$742 in other monument costs are detailed on the same page).

⁵³ "Essex: Monument to Soldiers and Sailors of the Town Dedicated," *Gloucester Daily Times* 31 May 1905. Thanks to Britta Karlberg for locating this reference.

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the soldiers and sailors of Essex who fought in the Civil War, on the 40th anniversary of the end of the war. His wife led the Women's Relief Corps (W.R.C.), a women's auxiliary organization of the G.A.R. (Grand Army of the Republic, the Union veterans' group), who had raised the money necessary to erect the monument through a harvest fair and other fundraisers. She gave a speech on behalf of the W.R.C., presenting the monument to the chair of the Board of Selectmen. The Rev. Charles S. Puffer of Salem gave the main address of the day, and spoke again in the evening at the usual exercises in the town hall.

War memorials first appeared in the United States after the Civil War. Reportedly the first Civil War monument in New England, and possibly the country, was raised in Kensington, Connecticut, in 1863.⁵⁴ These monuments were placed in sites of civic importance. In his exhaustive survey and analysis of the Civil War monuments in Connecticut, David Ransom found that slightly more than a third were erected in cemeteries, a similar number in town greens or town centers, and the rest in parks. Massachusetts erected more than 350 monuments to its Civil War soldiers and sailors throughout the half-century between the Civil War and the First World War, beginning in 1863.⁵⁵ Immediately after the war, monuments were raised in 1866 (Brighton, Groveland, & Stockbridge), 1867 (Deerfield & Dorchester), 1868 (Westminster & Williamstown), and continuing in the 1870s (Boston, Cambridge, Danvers, & Ipswich), 1880s (Salem), 1900s (Essex), and 1910s (Blackstone & Bourne).

Despite the importance of sailors to sea-faring Essex, the statue copies the archetypal "Soldier at Parade Rest" monument designed in 1867 for the Antietam Battlefield cemetery in Maryland, the most common form of Civil War monument. Although the long overcoat depicted was seldom worn in the South, "the Antietam design was adopted, and once adopted, widely followed. The infantryman stands with one foot forward, the butt of the rifle (rifled musket) between his feet, hands grasping the muzzle, left over right, accoutrements and bayonet suspended from his waist belt, and the coat's hood falling over the shoulders as a cape. He wears facial hair and the uniform hat known as the kepi. . . . The soldier generally is of stone, usually granite, but sometimes bronze. The pedestal is usually granite."⁵⁶ The Antietam monument was designed by Charles Conrads and George Keller of the James G. Batterson firm of Hartford, CT, which began as a cemetery monument firm. The firm's Antietam Soldier was figured in the catalog of the 1876 Philadelphia Centennial. Batterson's granite quarry in Westerly, Rhode Island, was one of several which produced statue-grade granite, used for both the Antietam Soldier and the Essex monument. Early Essex town records sometimes refer to it as the Soldiers and Sailors Monument, but the only nautical reference is the anchor, and the sailor reference was dropped quickly.

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⁵⁴ David Ransom, "Civil War Monuments" *Bulletin of the Connecticut Historical Society* 58-59 (1993-94). The CHS used Ransom's text as the basis for an extensive online resource, Civil War Monuments of Connecticut, available at <http://www.chs.org>.

⁵⁵ Alfred S. Roe, *Monuments, Tablets, and Memorials Erected in Massachusetts to Commemorate the Service of her Sons in the War of Rebellion, 1861-65* (Boston, Wright & Potter, 1910). Roe lists and portrays the Essex monument on page 49.

⁵⁶ David Ransom, "Monument Designs," *Civil War Monuments of Connecticut*, Connecticut Historical Society (<http://www.chs.org>).

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A monument such as this has artistic merit, but even greater political and civic significance. Ransom notes that critics long have argued whether or not these granite monuments should be considered works of art. Although they depict roughly the same figure, “since each was individually cut, there was no economy of mass production. It is possible to speculate that [these] monuments were a mass movement, and everyone wanted to be like everyone else. While the figures may not be great art, they are public outdoor sculpture, often the first. In at least one community, a century later, the Civil War soldier is still the only public outdoor sculpture.”⁵⁷

Similarly, Kirk Savage argues that debates about art miss the point. Local communities were not passive consumers of the products of an aggressive monument industry; rather, the proliferation of monument companies in the late 19th century and the standardization of the image allowed communities with limited means to erect durable monuments, and to make stylistic choices. Artistic value was expressed in the decoration of the base rather than the standardized figure of the soldier itself, which became “a sign of commemorative authenticity. . . . The very familiarity of the form was its strength, its source of larger—more national—significance. . . . As the monument proclaimed the local soldier’s allegiance to the nation, so the form declared the local adherence to a national trend.”⁵⁸ Savage cites an extreme example of this stylistic choice: residents in Lynn, Massachusetts, were so unhappy with an early allegorical monument that they added a standing soldier decades later.

The next wave of civic commemoration to reshape the Essex Town Hall landscape came in 1919, when Essex celebrated both its centennial and the return of soldiers from the [First] World War with the **Memorial Tree Tablets**. The two days of festivities included a parade, medals, soloists, a banquet, and addresses, such as that of U.S. Representative and Essex native Willfred W. Lufkin.⁵⁹ Major General Clarence Edwards spoke in the Town Hall of his military experiences, and then presented medals to the families of three Essex soldiers who died while in the service. The culmination, on Saturday, August 16, was the dedication of an Essex Honor Roll and three Memorial Trees, each marked by a bronze tablet, as today. This first version of the Essex Honor Roll was located near the trees, and replaced in 1943. Its fate was predicted by one of the speakers that day, the Rev. William H. Rider, who wrote, “This wooden roll of honor may crumble with the mouldering years, but these and other names to be added will never cease to ring down the centuries.”⁶⁰ The festivities concluded with athletic contests for the boys, a ball game at the Town Hall Baseball Grounds, and an open-air showing on the Town Hall grounds of a Fatty Arbuckle comedy. According to the 1919 Essex Annual Report, the town spent \$102.60 for ninety medals and \$141.25 for the Memorial Trees and tablets.

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⁵⁷ David Ransom, “Conclusion,” *Civil War Monuments of Connecticut*, Connecticut Historical Society (<http://www.chs.org>).

⁵⁸ Kirk Savage, *Standing Soldiers, Kneeling Slaves: Race, War, and Monument in Nineteenth-Century America* (Princeton: Princeton University Press, 1997), 183.

⁵⁹ “Stellar Event in Town’s Long Proud History,” *Gloucester Daily Times* 18 August 1919.

⁶⁰ “In Memory of the Dead and Living,” *Gloucester Daily Times* 18 August 1919. See also the program for the celebration, Essex Room, T.O.H.P. Burnham Library.

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In 1943, according to the Essex annual town report, the Town built the current **Essex Honor Roll**, replacing the previous Honor Roll it had erected in 1919 near the Memorial Trees. As during the previous World War, townspeople had lobbied for a way to memorialize the efforts of Essex soldiers and sailors, and had formed a representative committee to plan it. They raised money through posters and newspaper notices, erected the stone base, and contracted for the top. Robinson's Shipyard in Essex built the wooden signboard top, and then donated it to the town. The committee raised enough money to pay off all remaining bills and decided to sponsor a welcome home celebration at the end of the war.

The **Memorial Park** began with the purchase of the Boston & Maine Railroad right-of-way and buildings in 1942-43 for \$1213.40, after the Town had unsuccessfully lobbied to retain the railroad service. In the 1945 town report, the Board of Selectman recounted their acquisition of the railroad property and the marshland beyond it, formerly the property of Leonard A. Story. The board formed a committee "for the development of a Memorial Park to serve the recreational interests of our people." They hoped that the committee's resulting plan, which included a map of proposed changes, "will justly pay the town's respects and continued appreciation—in a small way—to those who served us in World Wars I and II. We suggest that the report be accepted and work started on this project."

In 1946 Essex made its first of a series of annual expenditures for Memorial Park, including paying \$573.83 to noted landscape architect Arthur A. Shurcliff, according to the town reports. Most of the funds went to Bartlett Gardens, for plantings and implementation of changes to the Town Hall Baseball Grounds. The Memorial Park Committee reported:

At the last Town Meeting the Committee was instructed to proceed with the Baseball Diamond [realignment] as the first stage of the New Park Development according to the plan they had submitted. In the spring they retained Arthur A. Shurcliff as Landscape Architect for a fixed fee of \$200 for plans and specifications and taking of bids, and \$300 for supervision during the progress of the work. . . . To expedite the work the Committee employed the Wright Contracting Co. to do the rough grading with a large bulldozer under the direction of Mr. Shurcliff. The cost of this grading came to \$452. Plans and specifications were prepared calling for additional loam over the entire field except where gravel was used for the home plate, pitcher's box, base lines and infield. The loam area was to be planted with buckwheat in the summer which was to be disked in the fall and grass planted.⁶¹

The committee provided a detailed financial statement indicating that work began in June of 1946 and was limited that year to the baseball diamond. Originally the committee planned to replant the field the following spring, but citizens lobbied for planting grass that fall to enable spring play. The committee consulted experts at the Massachusetts Institute of Technology who predicted "that warm weather would continue into December," so they planted grass seed, which took well. The committee recommended that other work on the large-scale Memorial Park plan be postponed until roads and sewers were established. The following spring the left

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⁶¹ "Report of Memorial Park Committee." Town of Essex Annual Report 1946.

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outfield, which had settled substantially, was reloamed, bases and other field equipment installed, and the new field dedicated on June 10, 1947. Due to funding shortfalls, little was accomplished at Memorial Park in 1948 beyond some preliminary work on the playground, nearby on former depot land, which was completed in 1949.

In 1949, Memorial Park was renamed to honor Herbert T. Goodhue, an Essex soldier killed in World War II. The focus was the installation of the **Goodhue Memorial Stone & Flagpole**, dedicated on May 30, 1949. The present "hot-top" walk from the roadway to the Memorial Stone was constructed in 1952. In 1952 and 1953, particularly at Halloween, vandals destroyed much of the equipment both at the playground and the baseball

diamond, including the flagpole. Most of these elements were later restored, although subsequent redesigns of the site, and especially the intrusion of the fire station, displaced the playground area. Since the period of significance, the only major addition to the commemorative landscape within the original town hall lot has been the installation of the **Harvey Cook Memorial Stone** in 1999.

Changes to the Town Hall since Construction

The annual town reports give indications of the major changes to the Town Hall Building after construction. In 1926, the Town replaced the water tank in the attic of the Town Hall, which had been leaking, with a pressure tank in the basement. That same year it also made unspecified improvements to the Town Hall Baseball Grounds and to the Tennis Court, which originally occupied the space where the library parking is today. In 1930 the town converted some of the gravel walks "in front of the Town Hall grounds" to "permanent" walks. A 1934 inspection by the State Department of Public Safety dictated a number of substantial repairs: replacing most of the plumbing, installing hand rails on all stairs (including the basement), and enclosing the furnaces and coal room in the basement in a fire-proof room. In 1936, in the depths of the Great Depression, the librarian reported that "sections of the [library] ceiling and walls have been torn down as a safety measure. The plastering became loosened and was considered unsafe." The result was "not as attractive as usual. . . . It is hoped that money will become available to make the necessary repairs." That same year, Essex was able to secure support from the Work Progress Administration, and a major renovation of the Town Hall took place, by which "many carpenters, painters, masons and laborers were provided with employment over a period of many months." In 1937 the librarian praised the results. The 1938 Hurricane knocked down the Santa Maria weathervane from atop the tower; it was refurbished and reinstalled. In 1939, a lightning strike caused considerable damage, "especially to the superstructure, ripping off shingles and boards, twisting and breaking timbers, [until] it found its way through the building, finally leaving by the way of the telephone wires."

In 1942, during the Second World War, the Reading Room of the Library was partitioned off for the Ration Board and a "listening post." After the war the space was occupied by other town offices. In 1945-46, the town installed a fireproof vault for town records in the basement of the Town Hall, to "store such valuable papers, maps, copies of deeds and records as will be of future value. . . . We propose this vault as an instrument to efficient and practical management of town affairs." An inspection shortly after the war led to a second multi-year maintenance program, including correcting settling in the balcony and resetting some of the interior

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support posts in the basement in 1948. In 1949, some shingles were replaced, windows caulked, stonework cement restored, and the panel of windows in the dormer above the stage (in the northwestern facade) was boarded over. In response to the lives lost to fire in the Coconut Grove disaster, the original front doors were replaced, with a set with panic bars, in 1950. That same year, worn parts of the clock were replaced, and plaster in the ceiling of the meeting hall—possibly loosened by the vibrations of the worn clock—replaced. In 1951, tin elements in the roofs and the gutters were replaced, new windows installed, and vents placed in the basement vault to correct some of the moisture problems, problems that have continued to the present.

Since the period of significance, one major change has been made to the Essex Town Hall and T.O.H.P. Burnham Memorial Library. By 1963, the need for additional office space was felt to be acute, and the costs of an addition to the building found to be prohibitive for a small town like Essex. In 1965, the selectmen implemented a controversial plan: “So it became a public necessity that Essex should do exactly what so many other towns in the Commonwealth have done, which is to convert the Town Hall Auditorium into office space, and hold its town meetings and similar public gatherings at the new school auditorium.”⁶² When the auditorium was partitioned for offices, though, the Reading Room was returned to the library, two decades after its loss. The regional bookmobile newsletter enthused, “The item borrowed was not a book, but a room, and it now has been returned to its rightful owner.”⁶³ The town supervisors celebrated the change in the next year’s report with suitable Cold War rhetoric: “Town libraries, as well as schools, are the arsenals of democracy. It is our duty to keep them at the highest possible levels at all times. . . . This unique and lovely building has a very definite place in the heritage of the Town of Essex.” Less important changes outlined in the annual town reports included the installation of a parking surface over the former tennis court at the western end of the building in 1962, the installation of “permanent” aluminum windows over a number of the other windows in 1963, and, in 1965, the replacement of the flagpole attached to the carriage porch with a larger one behind the Essex Honor Roll. In 1967 the library opened the Essex Room for local history. In 1968 the Town Hall Baseball Grounds became primarily a Little League field.

Criterion C: Architecture

The Essex Town Hall and T.O.H.P. Burnham Library is an important example of the use of Shingle Style in a civic building. When it was completed, local observers were not sure what to make of the new building. A Gloucester correspondent ventured that “the building has the substantial almost squatty appearance of the old Dutch buildings.”⁶⁴ Apart from its size, though, the Essex Town Hall and T.O.H.P. Burnham Library is quite consistent with its contemporaries, the Shingle Style cottages being built at that time along Boston’s North Shore and nearby in Maine by prosperous Boston families. Not christened “Shingle Style” until a half century

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⁶² Town of Essex Annual Report 1965, 77.

⁶³ *Trailtalk* September 1966, Massachusetts Bureau of Library Extension, collected in “Book 4: Town Hall/Library,” Scrapbook, T.O.H.P. Burnham Library, Essex.

⁶⁴ “Essex’s Public Building,” *Gloucester Daily Times* 17 February 1894.

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later, by architectural historian Vincent Scully, buildings of this style are now seen as an important evolution in American architecture and planning. Scully argued “Pictorial vision . . . was implicit in the whole shift to shingles and in the new sense of space and light.”⁶⁵ In Scully’s 1955 text, he identified Shingle Style as most important for its influence on the house planning of Frank Lloyd Wright.

Shingle Style grew out of the freedom allowed by balloon frame construction, Queen Anne eclecticism, the experimentation of Stick Style (and partially a reaction to it), and from the tile-facaded walls of English architect Richard Norman Shaw. The defining characteristic of the style is the use of shingles to cover both roof and wall surfaces, the shingles flowing down the building and around corners without the use of cornerboards. Shingle Style in general—and the Essex Town Hall in particular—is also characterized by asymmetry and picturesque massing, steep-pitched roofs with intersecting gables and off-center towers, small-paned and banded windows, innovative and flexible interior planning, and sometimes a ground story of field stone. These wooden, suburban buildings of the last quarter of the 19th century first were expressed in H.H. Richardson designs such as the Sherman House (1874) in Newport, Rhode Island, and the Stoughton House (1882) in Cambridge, Massachusetts. Two important early Shingle Style buildings by McKim, Mead, & White were the Newport Casino (1879-81) and the Isaac Bell House (1881-83), also in Newport. Primarily an innovation by New England architects and architectural firms, especially Peabody & Stearns, William Emerson, John Calvin Stevens, Bruce Price, and Arthur Little, the style quickly—if briefly—spread nationwide, although it was most widely accepted on the coasts. In 1989, Scully revised his view of Shingle Style, acknowledging it to be as much a part of the Colonial Revival as a precursor of modernism, but also likening it to Impressionism in its nativism, its initial avant-garde intentions, its visual lushness and roughness, and its continuing wide middle-class appeal.⁶⁶

In a recent history of the style, Leland Roth traces the origin of the Shingle Style partly to the search by American architects for an authentic American style as opposed to the 19th century’s parade of European revivals. Roth observed that “the Shingle Style emerged, called into being by the leisured classes, who desired an architecture that spoke of easy and carefree pastimes, an architecture that was not pretentious or boastful, that connected with an ancestral past but was not held in check by it. For a few bright decades, from 1879-1916, the Shingle Style flourished. It was an architecture of fresh spirit and unbridled expansiveness that stood in sharp contrast to the buildings of the not-so-assured, particularly those *nouveaux riches* dazzled by Old World traditions and hierarchies.”⁶⁷ As Roth points out, Scully’s rediscovery and popularization of the style in his

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⁶⁵ Vincent J. Scully, Jr. *The Shingle Style and the Stick Style: Architectural Theory and Design from Downing to the Origins of Wright*. 1955. Rev. ed. (New Haven: Yale University Press, 1971), 86.

⁶⁶ Vincent J. Scully, Jr., Intro., *The Architecture of the American Summer: The Flowering of the Shingle Style* (New York: Rizzoli, 1989), 2-3.

⁶⁷ Leland M. Roth, *Shingle Styles: Innovation and Tradition in American Architecture 1874-1982* (New York: Norfleet Press/Harry Abrams, 1999), 13.

Vincent J. Scully, Jr., Intro. *The Architecture of the American Summer: The Flowering of the Shingle Style*. New York: Rizzoli, 1989.

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writings and Yale lectures influenced an entire generation of architects and critics who further championed and employed the style: Robert Venturi, Charles Moore, Charles Gwathmey, Robert Stern, and Paul Goldberger. This new generation saw it as a precursor to Modernism and even Post-Modernism. A century after it began, Shingle Style experienced a wide revival in new construction.

Non-residential uses of Shingle Style were uncommon and civic uses rare. The buildings that the Essex Town Hall and T.O.H.P. Burnham Library most resembles have both been demolished. Lake View Presbyterian Church, (1887-88) Lakeview (Chicago), by Burnham and Root had the steep roof with diminutive dormers, corner tower, and paneled side windows. The Church of St. John the Evangelist in San Francisco (1890-91), by Ernest Coxhead, shared the massive square tower with conical turrets. The Essex Building might be most like the numerous Shingle-Style resort hotels and country clubs, but without their rambling length. In any analysis, the Essex Town Hall and T.O.H.P. Burnham Library is a rare example of a substantial civic building in Shingle Style. The Essex building committee's choice of Weston's Shingle Style design seems a bold statement.

The architect for the Essex Town Hall was **Frank W. Weston** (1839?-1911) of Dorchester (Boston). Born in England, Weston immigrated to the U.S. in 1859 and settled in Dorchester.⁶⁸ According to Boston directories, Weston worked in partnership with George D. Rand from 1870 to 1875, and on his own from 1876 to about 1908.⁶⁹ Weston's obituary argued that his "most important work" came during this collaboration, when Weston and Rand designed the Main Hospital Building and at least two others, in the High Victorian Gothic style, for the Worcester Lunatic Hospital (1870-74).⁷⁰ Weston and Rand also designed two important buildings in the Back Bay neighborhood of Boston: The Hotel Agassiz (1872) and the James Chadwick House (270 Marlborough Street, 1873).⁷¹ They also designed at least one residence in Brookline, the John D. Runkle House (ca. 1877; MHC# 119). After leaving partnership with Weston, George Rand built a successful career designing institutional buildings and campuses with a younger generation of architects, especially Bertrand E. Taylor; by the early years of the 20th century, Kendall, Taylor & Co., the successor firm, was well-known for its hospital, school, and other designs.⁷²

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⁶⁸ His birth year comes from the 1900 Census: Series T623, Roll: 685, Page 275, Suffolk County 20th Ward. Weston's obituary article listed him as five years younger, although no birth year was given. Weston's parents were also both born in England. His wife had already died by 1900; the only other member of the household listed was "house-helper" Cath. P. Tynan, 38, an English woman of Irish extraction. The census taker lists Weston's occupation as "archertict" [sic].

⁶⁹ MassCOPAR (Massachusetts Committee for the Preservation of Architectural Records), *Directory of Boston Architects, 1846-1970* (Cambridge: MassCOPAR, 1984.) Weston appears as a solo practitioner in the directories 1876-80, 1887-1904, 1906-08, with two intervening, unexplained absences.

⁷⁰ MACRIS (Massachusetts Cultural Resource Information System) database, Massachusetts Historical Commission. <http://mhc-macris.net/index.htm>. Three buildings of the complex are credited to Weston & Rand: Massachusetts Survey #WR258, WR259, and WR260 (NRHP 1980; partially destroyed by fire, 1991). See also NRHP Multiple Property Documentation Form: Commonwealth of Massachusetts State Hospital and State School System, 1993, esp. pp. E37 & E43.

⁷¹ Bainbridge Bunting, *Houses of Boston's Back Bay: An Architectural History 1840-1917* (London: Belknap/Harvard UP, 1967), 155; Donlyn Lyndon, *The City Observed: Boston: A Guide to the Architecture of the Hub* (New York: Vintage, 1982), 129; and Susan and Michael Southworth, *ALA Guide to Boston*, 2nd ed. (Old Saybrook, CT: Globe Pequot, 1992), 261.

⁷² MassCOPAR (Massachusetts Committee for the Preservation of Architectural Records), *Directory of Boston Architects, 1846-1970* (Cambridge: MassCOPAR, 1984.) Rand changed partners several times, sometimes practicing alone: Ober & Rand (1877-80), Rand & Taylor (1883-95), Rand & Taylor, Kendall & Stevens (1896-97), and Rand & Skinner (1900-06).

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Less is known about Weston's solo career. In the 1880s, while Rand was designing Shingle Style homes in Cambridge, Weston designed a large Shingle Style home in Millis; Rocklawn (1887; MHC# 68) (NR pending), a summer home for the daughter of the town's founder, has a fieldstone foundation, with clapboard and shingle siding and half-timbered gables, and a carriage porch. In 1888-89, Weston was designing houses in Jamaica Plain (Boston) for the Jamaica Plain Land Company and individual homeowners.⁷³ In the 1890s, Weston designed several multistory office buildings for the New England Telephone & Telegraph Company, using distinctive "yellow Chelsea mottled brick," in Lynn (MHC#465) and Worcester (MHC# 787). At his death, Weston was possibly better known as a pioneer in bicycling than as an architect. Weston had traveled to Philadelphia for the Centennial Exposition in 1876, and returned to Boston with one of the first high-wheeled bicycles. "Before long he was astonishing Bostonians by his trick riding and his speed on the freak machine. In 1878 he was one of the founders of the Boston bicycle club, the first of its kind in this country, and for years he was one of the chief promoters."⁷⁴ According to the *Boston Daily Globe*, the death of "Papa" Weston cast a pall over the annual dinner of the Boston bicycle club. Weston left instructions that he be cremated, his ashes mixed with those of his late wife, and that they be sprinkled on the lawn of their "romantic bungalow" that he designed for them in Waban (Newton) Massachusetts.

Arthur Asahel Shurcliff (1870-1957) redesigned the grounds of the Essex Town Hall in 1946 to incorporate the Memorial Park. He was born in Boston to the Shurtleff family, but changed his name to Shurcliff in 1930 to conform to the Old English spelling. In 1894 Shurcliff graduated from the Massachusetts Institute of Technology with a degree in mechanical engineering. But he "decided that his love of outdoor activities and the 'planning and construction for scenes of daily life' far outweighed his interest in engineering," so he enrolled at Harvard under Charles Eliot.⁷⁵ After graduation in 1896, he worked with Frederick Law Olmsted, Jr., to found the first four-year university program in landscape architecture in America, at Harvard (1900). Shurcliff worked for eight years in the Olmsted office in Brookline, before starting his own office in 1905. His son Sidney joined him as a partner in 1933.⁷⁶ Of his many projects, Shurcliff may be best known for the landscape architecture of Colonial Williamsburg, from 1929 to 1940, followed by work on Old Sturbridge Village. In the Greater Boston area, Shurcliff designed and/or redesigned many landscapes for the Boston Parks Department, the Metropolitan Parks Commission, and its successor the Metropolitan District Commission, including the Franklin Park Zoo. Shurcliff also wrote many articles on landscape design.⁷⁷

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⁷³ Architect Index Cards, Fine Arts Library, Boston Public Library.

⁷⁴ "Frank W. Weston Dead: Old-Time Cyclist and One of the Founders of the Boston Bicycle Club," *Boston Daily Globe* 12 February 1911.

⁷⁵ Elizabeth Hope Cushing, "Shurcliff, Arthur Asahel (Shurtleff)," *Pioneers of American Landscape Design: An Annotated Bibliography*, Ed. Charles A. Birnbaum and Lisa E. Crowder (Washington: National Park Service, Historic Landscape Initiative, 1993), 110-13: 110.

⁷⁶ The firm was known as Shurcliff & Shurcliff 1933-57, although only Arthur Shurcliff is credited in Essex town records. After his death, it became Shurcliff & Merrill (1957-70), Shurcliff, Merrill & Footit (1970-76), and Shurcliff & Merrill Landscape Architects (1976-). See MassCOPAR (Massachusetts Committee for the Preservation of Architectural Records), *Directory of Boston Architects, 1846-1970* (Cambridge: MassCOPAR, 1984), 48.

⁷⁷ Shurcliff's papers can be found in at least three research collections. The Massachusetts Historical Society has eleven cartons, including his diaries, (unpublished) autobiography, and office records ("Arthur Asahel Shurcliff Papers 1865-1957"). Mount Holyoke College has two boxes documenting the Shurcliff firm's long record of work there ("Shurcliff, Merrill, Footit Records, 1941-1973"). The Francis Loeb Library at Harvard also has an extensive collection ("Papers of Arthur A. Shurcliff and Sidney N. Shurcliff").

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Shurcliff's genius was his combining of civic planning and design, creating parks within existing contexts. His Paul Revere Mall (1933), for example, inserts a green space within a densely built urban neighborhood in Boston's North End, creating a tree-lined passageway connecting two important churches and using brick back walls as a unifying perimeter.⁷⁸ Shurcliff was responsible for developing the informal quadrangle plan of Radcliffe College from 1906 into the 1920s. Other notable long-term collegiate planning and design projects include the campuses of Amherst, Brown, Goddard, Mount Holyoke, and Wellesley.⁷⁹ He submitted numerous plans for redesigning the Charles River Basin, from ca. 1905 and later unbuilt plans which envisaged a large island of parks and public buildings tied to Cambridge and Boston by a network of bridges, to his 1928 plan for the Storrow Memorial Embankment, the large park along the Charles River which opened in 1936, to the 1951 plan which built Storrow Drive atop his earlier park.⁸⁰ Shurcliff specialized in developing appropriate contexts for civic spaces. The MACRIS database lists 139 Massachusetts properties of which Shurcliff contributed to the design, from private gardens in Beverly and Marion to a workers' housing complex in Hopedale to the high school in Weston. According to MACRIS, Shurcliff planned the grounds of at least two other town halls, in Weston (1913) and Norwood (1927), as well as the War Memorial in Amherst (1946).

Shurcliff worked on projects large and small, but he had a special love for Cape Ann and Essex's neighboring town, Ipswich. He worked there over two decades (1910-1925) designing the landscapes of the Crane estate, Castle Hill, now a National Historic Landmark. Shurcliff kept a summer residence in Ipswich.⁸¹ He designed a Colonial Revival village landscape for the John Whipple House in Ipswich, although only the "Housewife's Garden" (1957) was completed. In 1951, Shurcliff published a book of prose poems, including a number about Ipswich, and one that he wrote after a visit to the Essex Shipyards, "My Spirit."⁸²

(continued)

⁷⁸ Donlyn Lyndon, *The City Observed: Boston: A Guide to the Architecture of the Hub* (New York: Vintage, 1982), 79; and Susan and Michael Southworth, *ALA Guide to Boston*, 2nd ed. (Old Saybrook, CT: Globe Pequot, 1992), 49.

⁷⁹ Bainbridge Bunting and Margaret Henderson Floyd, *Harvard: An Architectural History*. (Cambridge: Belknap Press of Harvard University Press, 1985), 133-34.

⁸⁰ Karl Haglund, *Inventing the Charles River* (Cambridge: MIT Press, 2003), 188-89, 220-25, 253-56.

⁸¹ Elizabeth Hope Cushing, "The Work of 'Our own hands': The Evolution of Arthur A. Shurcliff's Summer Residence at Ipswich" *Old-Time New England* Fall/Winter 2000, 42-68.

⁸² Arthur A. Shurcliff, *A Man Walks the Earth: Near and Far in New England* (Boston: Old Corner Bookstore, 1951), 124.

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National Register of Historic Places Continuation Sheet

Essex Town Hall and T.O.H.P. Burnham Library
Essex (Essex), MA

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Archaeological Significance

While several ancient Native American sites have been identified in Essex, most sites lack documentation beyond their location. Given that limitation, only general interpretations can be made for subsistence and settlement activities within each site and patterns of ancient Native American occupation for the town. Any surviving sites in Essex with the potential for systematic study could be significant. Ancient sites in this area may contribute important information related to the analysis of coastal settlement and subsistence during later Woodland Periods, and a comparison of inland versus coastal sites as a result of sea level rise. Sea level was considerably lower during the Paleo Indian and Archaic Periods, resulting in Essex area sites occupying inland locations during those periods. As a result, ancient sites may contribute important information related to the analysis of changing subsistence and settlement through time in Essex and at a larger scale along the present-day coastal zone, including Plum Island Sound and the Merrimack River estuary.

Historic archaeological resources described above may contribute important information related to the industrial history of Essex, brick manufacture, and the facilities and activities associated with the Essex Town Hall and T. O. H. P. Burnham Library building. Additional documentary research combined with archaeological survey and testing may locate structural evidence, stratigraphic, and cultural features associated with the Wade brickyard and brick manufacturing concern. Archaeological evidence may document the existence of the brickyard and the activities that occurred within its limits. Structural evidence of buildings may help document the internal configuration of the brickyard and the brick making process. Detailed analysis of the contents of occupational related features may also contribute important evidence related to brick making technology and the overall manufacturing process. Occupational-related features may also contribute important information related to the lives and working conditions of workers at the facility. Archaeological evidence of occupational-related features associated with the town hall and library may contribute information related to the facilities available at that municipal structure and how they may have changed through time.

(end)

United States Department of the Interior
National Park Service

National Register of Historic Places Continuation Sheet

Essex Town Hall and T.O.H.P. Burnham Library
Essex (Essex), MA

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Essex Town Hall and T.O.H.P. Burnham Library
Essex (Essex), MA

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(continued)

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Essex Town Hall and T.O.H.P. Burnham Library
Essex (Essex), MA

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Essex (Essex), MA

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United States Department of the Interior
National Park Service

National Register of Historic Places Continuation Sheet

Essex Town Hall and T.O.H.P. Burnham Library
Essex (Essex), MA

Section number 9 Page 5

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(end)

Essex Town Hall and T.O.H.P. Burnham Library
Name of Property

Essex, MA
County and State

10. Geographical Data

Acreage of Property 1.5 acres

UTM References See continuation sheet.

(Place additional UTM references on a continuation sheet.)

1. 19	353660	4721200	3. 19	353820	4721180
Zone	Easting	Northing	Zone	Easting	Northing
2. 19	353800	4721260	4. 19	353720	4721120
Zone	Easting	Northing	Zone	Easting	Northing

 See continuation sheet

Verbal Boundary Description

(Describe the boundaries of the property on a continuation sheet.)

Boundary Justification

(Explain why the boundaries were selected on a continuation sheet.)

11. Form Prepared By

name/title Timothy T. Orwig, and Betsy Friedberg, NR Director, MHC

organization Massachusetts Historical Commission date July 2007

street & number 220 Morrissey Boulevard telephone 617-277-8470

city or town Boston state MA zip code 02125

Additional Documentation

Submit the following items with the completed form:

Continuation Sheets

Maps

A **USGS map** (7.5 or 15 minute series) indicating the property's location.

A **sketch map** for historic districts and properties having large acreage or numerous resources.

Photographs

Representative **black and white photographs** of the property.

Additional items (Check with the SHPO or FPO for any additional items)

Property Owner

(Complete this item at the request of the SHPO or FPO.)

name Town of Essex (Brendhan Zubricki, Town Administrator)

street & number 30 Martin Street telephone 978-768-6531

city or town Essex state MA zip code 01929

Paperwork Reduction Act Statement: This information is being collected for applications to the National Register of Historic Places to nominate properties for listing or determine eligibility for listing, to list properties, and to amend existing listings. Response to this request is required to obtain a benefit in accordance with the National Historic Preservation Act, as amended (16 U.S.C. 470 et seq.).

Estimated Burden Statement: Public reporting burden for this form is estimated to average 18.1 hours per response including the time for reviewing instructions, gathering and maintaining data, and completing and reviewing the form. Direct comments regarding this burden estimate or any aspect of this form to the Chief, Administrative Services Division, National Park Service, P.O. Box 37127, Washington, DC 20013-7127; and the Office of Management and Budget, Paperwork Reductions Project (1024-0018), Washington, DC 20503.

United States Department of the Interior
National Park Service

National Register of Historic Places Continuation Sheet

Essex Town Hall and T.O.H.P. Burnham Library
Essex (Essex), MA

Section number 10 Page 1

10. Boundary Description

The National Register boundary for this property corresponds to the northwest corner of Plot 87 on the Town of Essex Assessor's Map 36. This 1.5 acre parcel contains a single building—the Essex Town Hall and T.O.H.P. Burnham Library—along with its Soldiers' Monument and memorial landscape, and the Town Hall Baseball Grounds. This building, at 30 Martin Street in Essex, Massachusetts, has served as town hall and library for the Town of Essex since 1894. The 1.5 acre parcel was a legally distinct lot from at least 1873 until 1943. The full legal description is on file with the Essex County Registry of Deeds: Book 884, Page 118, Daniel W. Low and Thomas O.H.P. Burnham to John Proctor, recorded July 5, 1873; and Book 1365, Page 475, George Proctor to the Inhabitants of the Town of Essex, recorded January 2, 1893. The rectangular parcel fronts on Martin Street to the northwest, and its boundary extends along Sam Low's Creek on the southwest, as noted in the aforementioned deeds. The northeast and southeast boundaries are further delineated in a third Essex County deed: Book 3331, Page 157, Boston and Maine Railroad to Inhabitants of the Town of Essex, recorded May 26, 1943. These boundaries are depicted on Plot Map No. 79, 1943, filed in that same book. The year after 1943 when these two plots—and at least one more—were legally consolidated is uncertain.

Boundary Justification

This 1.5 acre parcel was a legally separate and distinct lot from at least 1873 until 1943 or later. For the first 50 years—of the 63 total years (1893-1956)—of the period of significance, this lot defined the boundaries of the Essex Town Hall and T.O.H.P. Burnham Library building, its memorial landscape, and the Town Hall Baseball Grounds. In 1943 the town purchased the lot contiguous on the northeast and southeast: the former Essex depot, the railroad line right-of-way, and the Essex train yards of the Boston & Maine Railroad. Subsequently (by 1945), it purchased marshlands contiguous to the south of this second lot, and at some point thereafter legally combined these three parcels into a single 14-acre lot, illustrated on the current Town of Essex Assessor's Maps 36 & 37, as Plot 36-87. The 1946 landscape plan combined these three parcels into a single "Proposed Community Recreational Center," but that plan took over two decades to complete. The most substantive changes early on—those overseen by landscape architect Arthur Shurcliff—took place only within the confines of the original lot: realigning the baseball diamond and building the Memorial Park. Peripheral areas in the larger combined lot have either lost integrity or developed their current form after the period of significance.

(end)

UNITED STATES DEPARTMENT OF THE INTERIOR
NATIONAL PARK SERVICE

NATIONAL REGISTER OF HISTORIC PLACES
EVALUATION/RETURN SHEET

REQUESTED ACTION: NOMINATION

PROPERTY NAME: Essex Town Hall and TOHP Burnham Library

MULTIPLE NAME:

STATE & COUNTY: MASSACHUSETTS, Essex

DATE RECEIVED: 7/31/07 DATE OF PENDING LIST: 8/20/07
DATE OF 16TH DAY: 9/04/07 DATE OF 45TH DAY: 9/13/07
DATE OF WEEKLY LIST:

REFERENCE NUMBER: 07000946

REASONS FOR REVIEW:

APPEAL: N DATA PROBLEM: N LANDSCAPE: N LESS THAN 50 YEARS: N
OTHER: N PDIL: N PERIOD: N PROGRAM UNAPPROVED: N
REQUEST: N SAMPLE: N SLR DRAFT: N NATIONAL: N

COMMENT WAIVER: N

ACCEPT RETURN REJECT 9.12.07 DATE

ABSTRACT/SUMMARY COMMENTS:

~~Entered in the
National Register~~

RECOM./CRITERIA _____

REVIEWER _____ DISCIPLINE _____

TELEPHONE _____ DATE _____

DOCUMENTATION see attached comments Y/N see attached SLR Y/N

If a nomination is returned to the nominating authority, the nomination is no longer under consideration by the NPS.



1. Essex Town Hall and T.O. H.P. Burroughs &
30 Martin St. Essex
Essex Co. MA

1 NNNN 06/07/06 034

Library



2. Essex Town Hall and T.O. H.P. Burnham Library
30 Martin St., Essex
Essex Co., MA

011 NNNN 06/07/06 053



TOWN HALL

STOP

3. Essex Town Hall & T.O.H.P. Burnham Library
30 Martin St., Essex
Essex Co., MA

058 90/07/06 058



4. Essex Town Hall & T.O.H.P. Burnham Library
30 Martin St., Essex
Essex Co., MA

011 NNNN 06/07/06 048



5. Essex Town Hall & T.O.H.P. Burnham Library
30 Martin St., Essex
Essex Co., MA

011 NNNN 06/07/06 043



6. Essex Town Hall & T.O.M.P. Burnham Library
30 Martin St. Essex
Essex Co., MA.

011 NNNN 06/07/06 037



7. Essex Town Hall S.T.O.H.P. Burnham Library
30 Martin St., Essex
Essex Co., MA

1 NNNN 06/07/06 031



8. Essex Town Hall & T.O. H. P. Burnham Library
30 Martin St., Essex
Essex Co., MA

06/07/06 069



9. Essex Town Hall & T.O.H.P. Burnham Library
30 Martin St., Essex
Essex Co., MA

06/07/06 065



10. Essex Town Hall & T.O.H.P. Burnham Library
30 Martin St., Essex
Essex Co., MA

011 NNNN 06/07/06 067



11. Essex Town Hall & T.O.H.P. Burnham Library
30 Martin St., Essex
Essex Co., MA

011 NNNN 06/07/06 027



SPRINGFIELD

WILKINS

PHIL BRON

WILKINS

ANTHONY

WILKINS

CECIL CREEK

TO THE 100 LOYAL SONS OF CROSS
1861 WHO FIGHTED FOR THE UNION 1865
ERECTED THROUGH EFFORTS OF W.E.C. 1884

12. Essex Town Hall & T.O.H.P. Burnham Library
30 Martin St., Essex
Essex Co., MA

1 NNNN 06/07/06 029



13. Essex Town Hall & T.O.H.P. Burnham Library
30 Martin St., Essex
Essex Co., MA

NNNN 06/07/06 062



14. Essex Town Hall and T.O.H.P Burnham Library
30 Martin St Essex
Essex Co., MA

011 NNNN 06/07/06 023

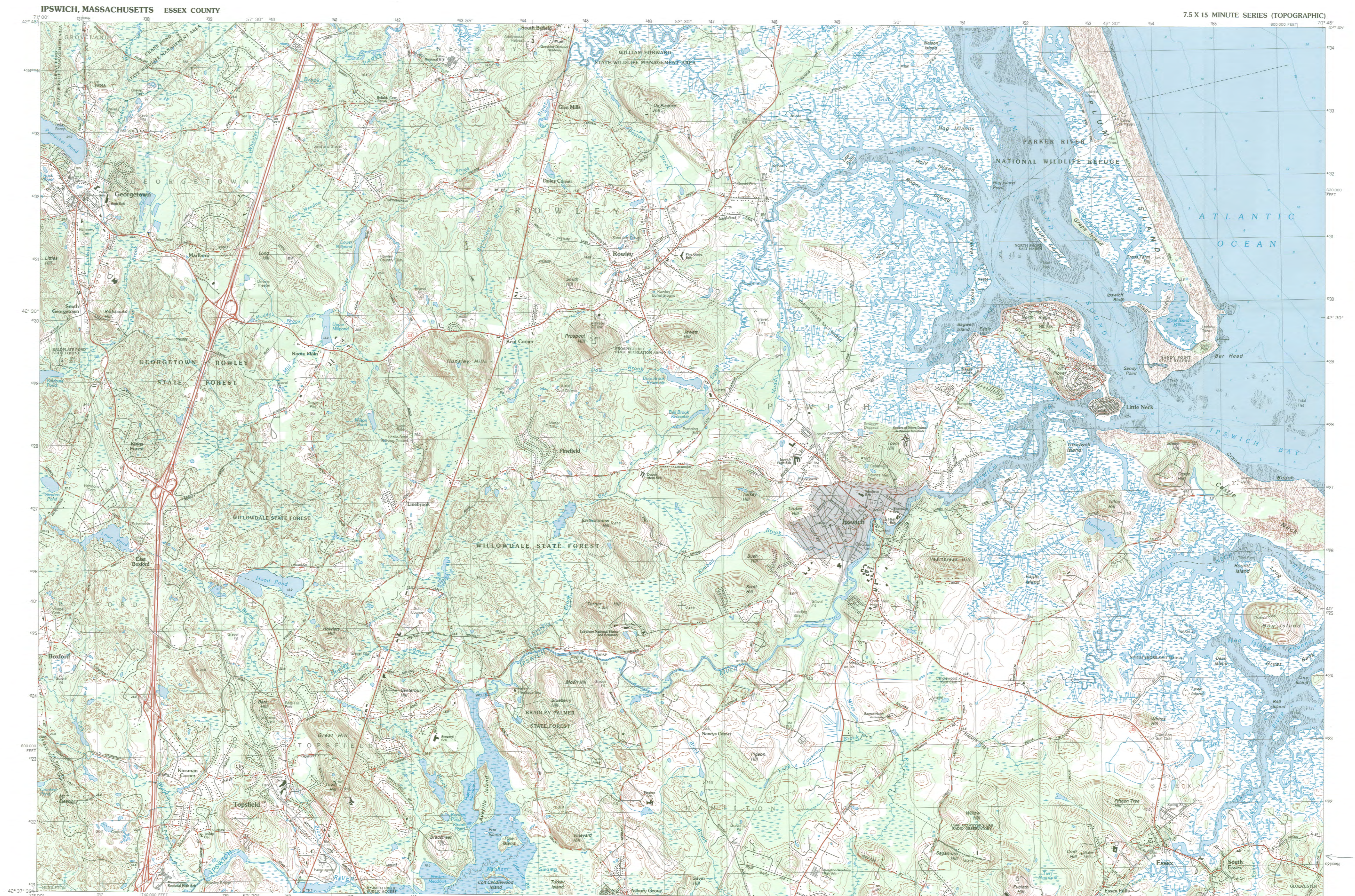
15. Essex Town Hall & T.O.H.-P. Burnham Library
30 Martin St., Essex
Essex Co., MA

011 NNNN 06/07/06 052



106: Essex Town Hall & Dr. H. P. Burnham Library
30 Martin St., Essex
Essex Co., MA

011 NNNN 06/07/06 022



Ipswich
 MASSACHUSETTS

1:25 000-scale metric topographic map

7.5 X 15 MINUTE QUADRANGLE SHOWING

- Contours and elevations in meters
- Highways, roads and other manmade structures
- Water features
- Woodland areas
- Geographic names

1997

Produced by the United States Geological Survey
 Derived from imagery taken 1978 and other sources. Photostereoscopic using imagery taken 1997; no major culture or drainage changes observed. Survey control current as of 1975. Boundaries, other than corporate, revised 1998.

North American Datum of 1927 (NAD 27). Projection and 1000-meter grid. Universal Transverse Mercator, zone 19 10 000-foot ticks. Massachusetts coordinate system, mainland zone North American Datum of 1983 (NAD 83) is shown by dashed corner ticks. The values of the shift between NAD 27 and NAD 83 for 7.5-minute intersections are obtainable from National Geodetic Survey NADCON software.

Selected hydrographic data compiled from NOS charts, 13279 (1983) and 13282 (1978). This information is not intended for navigational purposes.

There may be private inholdings within the boundaries of the National or State reservations shown on this map.

CONTOUR INTERVAL 3 METERS
 NATIONAL GEODETIC VERTICAL DATUM OF 1929 CONTROL ELEVATIONS SHOWN TO THE NEAREST 0.1 METERS OTHER ELEVATIONS SHOWN TO THE NEAREST 0.5 METER DEPTH CURVES AND SOUNDINGS IN METERS DATUM IS MEAN LOWER LOW WATER THE RELATIONSHIP BETWEEN THE TWO DATUMS IS VARIABLE THE MEAN RANGE OF TIDE IS APPROXIMATELY 2.6 METERS

THIS MAP COMPLIES WITH NATIONAL MAP ACCURACY STANDARDS

CONVERSION TABLE		DECLINATION DIAGRAM		ADJOINING MAPS	
Meters	Feet	Diagram showing magnetic declination		1	2
2	6.561			4	5
4	13.122			6	7
6	19.683			8	9
8	26.244			1	2
10	32.805			3	4
To convert meters to feet multiply by 3.2808		To convert feet to meters multiply by 0.3048		1 Haverhill	
				2 Newburyport	
				3 Rockport	
				4 Lawrence	
				5 Reading	
				6 Salem	
				8 Gloucester	



Topographic Map Symbols

Primary highway, hard surface	.....
Secondary highway, hard surface	.....
Light-duty road, hard or improved surface	.....
Unimproved road, trail	.....
Route marker: Interstate, U. S., State	.....
Railroad: standard gage; narrow gage	.....
Bridge, drawbridge	.....
Ferrying; overpass; underpass	.....
Build-up area; only selected landmark buildings shown	.....
House; barn; church; school; large structure	.....
Boundary:	
National, with monument	.....
State	.....
County, parish	.....
Civil township, precinct, district	.....
Incorporated city, village, town	.....
National or State reservation; small park	.....
Land grant with monument; found section corner	.....
U. S. public lands survey; range, township, section	.....
Range, township, section line; location agreement	.....
Fence or field line	.....
Power transmission line, located tower	.....
Dam; dam with tail	.....
Cemetery; grave	.....
Campground; picnic area; U. S. location monument	.....
Windmill; water well; spring	.....
Mine shaft; prospect; sill or shaft	.....
Control: horizontal station; vertical station; spot elevation	.....
Contour: index; intermediate; supplementary; depression	.....
Distorted surface: strip mine, live, sand	.....
Bathymetric contours: index; intermediate	.....
Personal lake and stream; intermittent lake and stream	.....
Rapids; large and small; milk, large and small	.....
Submerged marsh; marsh, swamp	.....
Land subject to controlled inundation; wooded	.....
Scrub; mangrove	.....
Orchard; vineyard	.....



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

July 25, 2007

Mr. J. Paul Loether
National Register of Historic Places
Department of the Interior
National Park Service
1201 Eye Street, NW, 8th floor
Washington, DC 20005



Dear Mr. Loether:

Enclosed please find the following nomination form:

Essex Town Hall and Burnham Library, Essex (Essex), MA

The nomination has been voted eligible by the State Review Board and has been signed by the State Historic Preservation Officer. The owners of the property were notified of pending State Review Board consideration 30 to 45 days before the meeting and were afforded the opportunity to comment.

Sincerely,

A handwritten signature in cursive script that reads "Betsy Friedberg".

Betsy Friedberg
National Register Director
Massachusetts Historical Commission

enclosure

cc: Tim Orwig, consultant
Jeffrey Jones, Board of Selectmen
Kurt Wilhelm, Essex Historical Commission
Robert Fitzgibbons, Planning Board