

## History of House & Occupants **14 Forrester Street, Salem**

*by Robert Booth for Historic Salem Inc., January, 2009.*

According to available evidence, this house was built by John Lovejoy, housewright, in 1846.

In September, 1845, for \$300 John B. Knight sold to William Lovejoy, Salem trader, a lot on a new road known as East Street and later re-named Forrester Street (ED 359:180). In June, 1846, Mr. Lovejoy, Salem trader, for \$300 sold the same to John Lovejoy, carpenter (ED 375:205). In January, 1847, he took out a mortgage of \$600 on the lot and buildings (ED 376:280). From this, it would appear that John had built a house here in 1846, or had it under construction by early 1847. He did not reside here, but probably rented it out. John Lovejoy had his carpenter's shop at then-108 Essex Street, and in 1845 and into the 1870s he resided at 40 Essex Street (per 1846 directory). In 1846 he, 35, and his wife Elizabeth (nee Archer), 29, had children Anna, five, Lizzie A., three, and Mary E., one, with more to come.

The first tenant may have been Samuel C. Tufts, running a provision store and grocery at 47 Derby Street, residing at "6 East Street" in 1848 (per 1848 street book) and perhaps the year before. Mr. Tufts soon moved to then-46 Essex Street.

In May, 1848, John Lovejoy, gentleman, for \$1600 sold to Nathaniel Goldsmith, gentleman, the "two-story dwelling house" and the lot, also subject to the \$600 mortgage balance (ED 396:262). Mr. Goldsmith was a partner in a hardware and cutlery dealership at 186 Essex Street; he resided at 55 then-Forrester (Bridge) Street. He rented out the house to tenants. In 1849 it may be that the house was occupied by Capt. Peter Ayers and family. In 1845, a mariner, Ayers had resided at 12 Walnut Street (per 1846 directory), Walnute Street being a predecessor of Hawthorne Boulevard. In 1849 (per street book in Salem City Hall vault) Peter Ayers resided on East Street, probably in this house; and in 1850 (per 1850 census, house 174, ward two) this house was very likely occupied by Capt. Peter Ayers, 53, mariner, and family: wife Elizabeth L., 40, and children Caroline, 21, Elizabeth, 18, Victoria, 13, and Josephine, nine.<sup>1</sup>

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<sup>1</sup> The 1850 directory (based on data from 1849) and the 1851 directory lists Capt. peter Ayers at then-10 East Street. Street numbers were changed as more house were built over time.

Mr. Goldsmith, the owner, moved to Ossipee, NH, by March, 1855, when for \$1510 he sold this property to Charles T. Stickney of Salem (ED 509:170). The Ayers family evidently moved into a different house on the former East Street, which, by 1854, had been renamed Forrester Street.

Charles T. Stickney was the first owner to occupy the new house; and he and his family would reside here for twelve years. Charles Theodore Stickney was born in Salem on May 10, 1820. His parents were Richard Stickney, a Salem builder originally of Newbury, and Rebecca Jeffry Stickney. Charles was the fourth of seven children, of whom six had survived to adulthood. The father Richard Stickney (1789-1858) had come to Salem by 1812, when, as a young housewright, he worked on the Franklin Building, a large new business block that occupied the site of the present Hawthorne Hotel. War began in June, 1812, and Richard shipped out on privateers: he made a successful cruise on the *Grand Turk*, after which he married (on Feb. 1, 1814) Rebecca Jeffry (1789-1855), daughter of Walter Palfrey Jeffry and his wife Susan of Salem. Richard & Rebecca's first child, Rebecca, was born in September, 1814. Richard made another privateering voyage, on board the *Diomedes*, Capt. John Crowninshield, and was captured and imprisoned. The war ended in the spring of 1815 and he returned to Salem. For many years he resided at 22 Hardy Street, following the carpenter's trade.

Charles T. Stickney, born 1820, grew up in Salem, and probably was his father's apprentice starting in 1834. Throughout the 1830s, as maritime commerce began to fade, the leaders of Salem scrambled to create a manufacturing base for their fellow citizens, many of whom were mariners without much sea-faring to do. Ingenuity, ambition, and hard work would have to carry the day. One inspiration was the Salem Laboratory, Salem's first science-based manufacturing enterprise, founded in 1813 to produce chemicals. At the plant built in 1818 in North Salem on the North River, the production of alum and blue vitriol was a specialty. Salem's whale-fishery led to the manufacturing of high-quality candles at Stage Point, along with machine oils. Lead-manufacturing began in the 1820s, and grew large after 1830, when Wyman's gristmills on the Forest River, at the head of Salem Harbor, were retooled for making high-quality white lead and sheet lead. Tanneries for leather-making were built at Blubber Hollow along the North River, on Boston Street. These enterprises were a start toward taking Salem in a new direction. In 1838 the Eastern Rail Road, headquartered in Salem, began operating between Boston and Salem, which gave the local people a direct route to the region's largest market. The new railroad tracks ran right over the middle of the Mill Pond; the tunnel under Washington Street was built in 1839; and the line was extended to Newburyport in 1840.

In the face of these changes, some members of Salem's waning merchant class continued to pursue their sea-borne businesses into the 1840s; but it was an ebb tide, with unfavorable winds. Boston, a modern mega-port with efficient railroad and highway distribution to all markets, had subsumed virtually all foreign trade other than Salem's commerce with Zanzibar. The sleepy waterfront at Derby Wharf, with an occasional arrival from Africa and regular visits from schooners carrying wood from Nova Scotia, is depicted in 1850 by Hawthorne in his cranky "introductory section" to *The Scarlet Letter*, which he began while working in the Custom House.

Charles Stickney was a journeyman housewright by 1841, and would have his chance for plenty of work in the resurgent city. Although Hawthorne had no interest in describing it, Salem's transformation did occur in the 1840s, as more industrial methods and machines were introduced, and many new companies in new lines of business arose. The Gothic symbol of the new industrial economy was the large twin-towered granite train station—the "stone depot"—smoking and growling with idling locomotives. It stood on filled-in land at the foot of Washington Street, where the merchants' wharves had been; and from it the trains carried many valuable products as well as passengers. The tanning and curing of leather was very important in Salem by the mid-1800s. On and near Boston Street, along the upper North River, there were 41 tanneries in 1844, and 85 in 1850, employing 550 hands. The leather business would continue to grow in importance throughout the 1800s.

In 1846 the Naumkeag Steam Cotton Company completed the construction at Stage Point of the largest factory building in the United States, 60' wide by 400' long. It was an immediate success, and hundreds of people found employment there, many of them living in tenements built nearby. It too benefited from the Zanzibar and Africa trade, as it produced light cotton cloth for use in the tropics. Also in the 1840s, a new method was introduced to make possible high-volume industrial shoe production. In Lynn, the factory system was perfected, and that city became the nation's leading shoe producer. Salem had shoe factories too, and attracted shoe workers from outlying towns and the countryside. Even the population began to transform, as hundreds of Irish families, fleeing the Famine in Ireland, settled in Salem and gave the industrialists a big pool of cheap labor.

In January, 1844, Charles T. Stickney, 23, married Sarah E. Dexter, 21, the daughter of Charles Dexter and Sarah West of Salem. They would have five children between 1844 and 1860. In 1846 and later, they resided at the Richard Stickney house, 22 Hardy Street, with others; and Charles worked

with his father out of the latter's carpenter shop on Union Wharf, where they may have done some ship-fitting as well as construction of buildings. By 1848, C.T. Stickney and family resided on Gardner Street in South Salem, and he worked with his father out of a shop on Tucker's Wharf (site of present Kosciusko Street).

In 1851, Stephen C. Phillips succeeded in building a railroad line from Salem to Lowell, which meant that the coal that was landed at Phillips Wharf (formerly the Crowninshields' great India Wharf) could be run cheaply out to Lowell to help fuel the boilers of the mills, whose output of textiles could be freighted easily to Salem for shipment by water. This innovation, although not long-lived, was a much-needed boost to Salem's economy as a port and transportation center.

As mentioned above, Charles T. Stickney, carpenter, purchased this house in March, 1855; and the family moved in. Per the state census of that year, it was a two family: in one unit lived Samuel W. Fairfield, 27, a machinist, and wife Arabella, 24; the other unit was home to Charles Stickney, 35, carpenter, wife Sarah, and children Charles, 11, Walter, 7, Elizabeth, an infant, and Hannah Allen, 64 (1855 census, house 263).

Young Charles Stickney Jr. grew up near the waterfront and idolized the sailors and their life of seafaring. In October, 1858, aged 14, light-complected and standing 5'1", he shipped out on board the bark *Nubia*, Capt. John B. Ashby, bound from Salem to Zanzibar on the west coast of Africa (per Mystic Seaport crew lists). Alexander Green was first mate of a crew of sixteen.

Salem kept growing through the 1850s, as business and industries expanded, the population swelled, new churches (e.g. Immaculate Conception, 1857) were started, new working-class neighborhoods were developed (especially in North Salem and South Salem, off Boston Street, and along the Mill Pond behind the Broad Street graveyard), and new schools, factories, and stores were built. A second, larger, factory building for the Naumkeag Steam Cotton Company was added in 1859, at Stage Point, where a new Methodist Church went up, and many neat homes, boarding-houses, and stores were erected along the streets between Lafayette and Congress. The tanning business continued to boom, as better and larger tanneries were built along Boston Street and Mason Street; and subsidiary industries sprang up as well, most notably the J.M. Anderson glue-works on the Turnpike (Highland Avenue).

As it re-established itself as an economic powerhouse, Salem took a strong interest in national politics. It was primarily Republican, and strongly anti-slavery, with its share of outspoken abolitionists, led by Charles Remond, a passionate speaker who came from one of the city's notable black families. At its Lyceum (on Church Street) and in other venues, plays and shows were put on, but cultural lectures and political speeches were given too.

By 1860, with the election of Abraham Lincoln, it was clear that the Southern states would secede from the union; and Salem, which had done so much to win the independence of the nation, was ready to go to war to force others to remain a part of it. In that year Charles T. Stickney, 40, carpenter, resided here with wife Sarah, 38, son Charles, 15, a mariner, Walter J., 12, Elizabeth D., 8, Mary A., 5, Frank D., 3, Charles' sister Sarah H. Stickney, 30, and a maid, Clara Macomber, 22, a native of Nova Scotia (1860 census, ward 2, house 2022). Sarah H. Stickney would marry Abel Dexter, probably a relative, probably within a year or two.

The Civil War began in April, 1861, and went on for four years, during which hundreds of Salem men served in the army and navy, and many were killed or died of disease or abusive treatment while imprisoned. Hundreds more suffered wounds, or broken health. The people of Salem contributed greatly to efforts to alleviate the suffering of the soldiers, sailors, and their families; and there was great celebration when the war finally ended in the spring of 1865, just as President Lincoln was assassinated. The four years of bloodshed and warfare were over; the slaves were free; 800,000 men were dead; the union was preserved and the South was under martial rule. Salem, with many wounded soldiers and grieving families, welcomed the coming of peace.

Through the 1860s, Salem pursued manufacturing, especially of leather and shoes and textiles. The managers and capitalists tended to build their new, grand houses along Lafayette Street (these houses may still be seen, south of Roslyn Street; many are in the French Second Empire style, with mansard roofs). A third factory building for the Naumkeag Steam Cotton Company was built in 1865.

The C.T. Stickneys moved to Danvers in May of 1867. In August, 1867, Charles T. Stickney and wife Sarah E., of Danvers, for \$2500 sold the homestead to Joseph Dutra of Salem (ED 729:50).

Joseph Dutra was 48 when he bought this house. He had been living in South Danvers (now Peabody) with his wife Margaret and their children. Joseph was born in Portugal. He came to the United States as a young man,

probably with an older brother, Francis. Presumably their names had been Francisco and Jose. In 1855 or so Joseph Dutra married Margaret, a woman born in Massachusetts. They would have many children, and Joseph would continue to work as a a laborer.

Joseph Dutra, born Portugal, 1818, m. 1853? Margaret \_\_\_\_\_ (b. 1828).

Known issue:

1. Joseph, 1855
2. Martha, 1857
3. Francis, 1858, a sailmaker by 1875.
4. Theodore, 1859
5. Isabella, 1860
6. Georgianna, 1863
7. Leonore, 1866
8. Gertrude, 1869

In 1870 (per census, ward two, house 258) this house was occupied as a two-family. The Dutras resided in one unit, and in the other were Ephraim Strout, 58, a house carpenter, wife Charlotte, 56, daughter Alice, 20, and son Ira, 15, all natives of Maine.

In 1870 Salem received its last cargo from Zanzibar, thus ending a once-important trade. By then, a new Salem & New York freight steamboat line was in operation. Seven years later, with the arrival of a vessel from Cayenne, Salem's foreign trade came to an end. After that, "the merchandise warehouses on the wharves no longer contained silks from India, tea from China, pepper from Sumatra, coffee from Arabia, spices from Batavia, gum-copal from Zanzibar, hides from Africa, and the various other products of far-away countries. The boys have ceased to watch on the Neck for the incoming vessels, hoping to earn a reward by being the first to announce to the expectant merchant the safe return of his looked-for vessel. The foreign commerce of Salem, once her pride and glory, has spread its white wings and sailed away forever" (Rev. George Batchelor in *History of Essex County*, II: 65).

In August, 1872, Joseph Dutra conveyed the homestead to his wife Margaret Dutra (ED 862:144).

Salem was now so densely built-up that a general conflagration was always a possibility, as in Boston, when, on Nov. 9, 1872, the financial and manufacturing district of the city burned up. Salem continued to prosper in the 1870s, carried forward by the leather-making business. In 1874 the city

was visited by a tornado and shaken by a minor earthquake. In the following year, the large Pennsylvania Pier (site of the present coal-fired harborside electrical generating plant) was completed to begin receiving large shipments of coal. Beyond it, at Juniper Point, a new owner began subdividing the old Allen farmlands into a new development called Salem Willows and Juniper Point. In the U.S. centennial year, 1876, A.G. Bell of Salem announced that he had discovered a way to transmit voices over telegraph wires.

In July, 1878, for \$2000 Mrs. Margaret Dutra conveyed the property here to Mrs. Jane Jackson, widow (ED 1002:158). She used the house for rental income for more than 20 years.

In this decade, French-Canadian families began coming to work in Salem's mills and factories, and more houses and tenements were built. The better-off workers bought portions of older houses or built small homes for their families in the outlying sections of the city; and by 1879 the Naumkeag Steam Cotton mills would employ 1200 people and produce annually nearly 15 million yards of cloth. Shoe-manufacturing businesses expanded in the 1870s, and 40 shoe factories were employing 600-plus operatives. Tanning, in both Salem and Peabody, remained a very important industry, and employed hundreds of breadwinners. On Boston Street in 1879, the Arnold tannery caught fire and burned down.

In 1879, Dennis Fitzpatrick, tailor, resided here. In 1880 (per census, house 265) the occupants were William H. Melevan, 37, shoe shop worker, wife Harriet, 36, and children Charles, 7, and Gracie, five.

In the 1880s and 1890s, Salem kept building infrastructure; and new businesses arose, and established businesses expanded. Retail stores prospered; horse-drawn trolleys ran every which-way; and machinists, carpenters, millwrights, and other specialists all thrived. In 1880, Salem's manufactured goods were valued at about \$8.4 million, of which leather accounted for nearly half. In the summer of 1886, the Knights of Labor brought a strike against the manufacturers for a ten-hour day and other concessions; but the manufacturers imported labor from Maine and Canada, and kept going. The strikers held out, and there was violence in the streets, and even rioting; but the owners prevailed, and many of the defeated workers lost their jobs and they and their families suffered through a bitter winter.

By 1883 the heads of household here (then-29 Forrester) were Albion R. Hallowell, a provisions dealer at 125 Essex Street) and Mrs. Lydia A.

Lewis, widow of Jesse W. Lewis, who lived here with at least grown sons Jesse, a salesman at the produce Exchange Association, 45 Essex Street, and Owen A., a clerk (per 1884 directory). By 1885 Mrs. Lewis was till here but the other tenants were Mrs. Harriet Innis, widow of John W. Innis, and her grown children Harry and Mary, both clerks at Almy's department store, 188 Essex Street (per 1886 directory).

By the mid-1880s, Salem's cotton-cloth mills at the Point employed 1400 people who produced about 19 million yards annually, worth about \$1.5 million. The city's large shoe factories stood downtown behind the stone depot and on Dodge and Lafayette Streets. A jute bagging company prospered with plants on Skerry Street and English Street; its products were sent south to be used in cotton-baling. Salem factories also produced lead, paint, and oil. At the Eastern Railroad yard on Bridge Street, cars were repaired and even built new. In 1887 the streets were first lit with electricity, replacing gas-light. The gas works, which had stood on Northey Street since 1850, was moved to a larger site on Bridge Street in 1888, opposite the Beverly Shore.

In 1893 Mrs. Harriet Innis and her grown children (Harry, Mae, Winslow) resided here, as did Arthur H. Palmer, a salesman at W.S. Lee & Co., jeweler & electrician, 288 Essex Street (per 1893-4 directory).

In 1900 the house was occupied by Frank Kimball, 39, wife Ann, 36, and son Ralph H. Kimball, 14 (per 1900 census, ED 443, house 201). Frank worked as an engineer at a factory; Ann was born in March, 1863, during the Civil War, of parents born in Maine.

In April, 1903, the executor of the will of Mrs. Jane Jackson sold this homestead to Eliza W. Hoyt, unmarried, one of the legatees in the will (ED 1701:365). In October, 1908, Eliza Hoyt sold the premises to Miss Anna Robinson Larrabee (ED 1941:439). She mortgaged the same to Arthur Ford for \$1150.

In 1908 Mrs. Knowles was a tenant here, as was Otto Ring, a shoe cutter (per 1908 directory).

In 1910 (per census, h. 193) it was occupied as two-family: in one unit were Ruth P. Knowles, 75, widow, and daughter Mary R. Whitman, 42, divorced, born in Maine and working as a training nurse in a private family; in the other resided Elias Cornelius Larrabee, 65, widower, proprietor of a wine store, and his daughter Anna, 28, the owner, who worked in a leather office as a stenographer. Mr. Larrabee was a life-long resident of ward two,



and was the son of an ice dealer by the same name, of whom he was the eldest of at least six children (per 1860 census, house 1847, ward two). They had been named for Elias Cornelius, the former pastor of the Tabernacle Church. Mr. Larrabee (Jr.), the wine-store man, was also notable for his amazing skill in creating pictures out of inlaid wood. In 1901 *The Strand* magazine, of London (vol. XXII, see appendix), published an article about him, with illustrations, in which he was praised for his work.

More factories and more people required more space for buildings, more roads, and more storage areas. This space was created by filling in rivers, harbors, and ponds. The once-broad North River was filled from both shores, and became a canal along Bridge Street above the North Bridge. The large and beautiful Mill Pond, which occupied the whole area between the present Jefferson Avenue, Canal Street, and Loring Avenue, finally vanished beneath streets, storage areas, junk-yards, rail-yards, and parking lots. The South River, too, with its epicenter at Central Street (that's why there was a Custom House built there in 1805) disappeared under the pavement of Riley Plaza and New Derby Street, and some of its old wharves were joined together with much in-fill and turned into coal-yards and lumber-yards. Only a canal was left, running in from Derby and Central Wharves to Lafayette Street.

Salem kept growing. The Canadians were followed in the early 20<sup>th</sup> century by large numbers of Polish and Ukrainian families, who settled primarily in the Derby Street neighborhood. By the eve of World War One, Salem was a bustling, polyglot city that supported large department stores and large factories of every description. People from the surrounding towns, and Marblehead in particular, came to Salem to do their shopping; and its handsome government buildings, as befit the county seat, were busy with conveyances of land, lawsuits, and probate proceedings. The city's politics were lively, and its economy was strong.

On June 25, 1914, in the morning, in Blubber Hollow (Boston Street opposite Federal), a fire started in one of Salem's fire-prone wooden tanneries. This fire soon consumed the building and raced out of control, for the west wind was high and the season had been dry. The next building caught fire, and the next, and out of Blubber Hollow the fire roared easterly, a monstrous front of flame and smoke, wiping out the houses of Boston Street, Essex Street, and upper Broad Street, and then sweeping through Hathorne, Winthrop, Endicott, and other residential streets. Men and machines could not stop it: the enormous fire crossed over into South Salem and destroyed the neighborhoods west of Lafayette Street, then

devoured the mansions of Lafayette Street itself, and raged onward into the tenement district. Despite the combined efforts of heroic fire crews from many towns and cities, the fire overwhelmed everything in its path: it smashed into the large factory buildings of the Naumkeag Steam Cotton Company (Congress Street), which exploded in an inferno; and it rolled down Lafayette Street and across the water to Derby Street. There, just beyond Union Street, after a 13-hour rampage, the monster died, having consumed 250 acres, 1600 houses, and 41 factories, and leaving three dead and thousands homeless. Some people had insurance, some did not; all received much support and generous donations from all over the country and the world. It was one of the greatest urban disasters in the history of the United States, and the people of Salem would take years to recover from it. Eventually, they did, and many of the former houses and businesses were rebuilt; and several urban-renewal projects (including Hawthorne Boulevard, which involved removing old houses and widening old streets) were put into effect.

By the 1920s, Salem was once again a thriving city; and its tercentenary in 1926 was a time of great celebration. The Depression hit in 1929, and continued through the 1930s. Salem, the county seat and regional retail center, gradually rebounded, and prospered after World War II through the 1950s and into the 1960s. General Electric, Sylvania, Parker Brothers, Pequot Mills (formerly Naumkeag Steam Cotton Co.), Almy's department store, various other large-scale retailers, and Beverly's United Shoe Machinery Company were all major local employers. Then the arrival of suburban shopping malls and the relocation of manufacturing businesses took their toll, as they have with many other cities. More than most, Salem has navigated its way forward into the present with success, trading on its share of notoriety arising from the witch trials, but also from its history as a great seaport and as the home of Bowditch, McIntire, Bentley, Story, and Hawthorne. Most of all, it remains a city where the homes of the old-time merchants, mariners, and mill-operatives are all honored as a large part of what makes Salem different from any other place.

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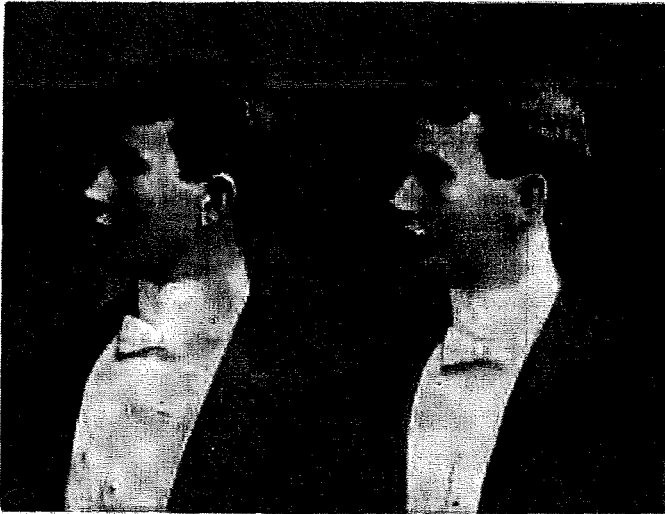
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From [ ] RAY AND ROY AS THEY APPEAR TO-DAY. [Photo.]

Ray was delegated to carry his regrets, and here the comedy of error commenced. The little maiden could only distinguish the brothers because Roy was the one she knew, and Ray was the one she did not. Consequently, when she saw young Burgess strolling across the lawn, picnic basket in hand, she, much to that gentleman's surprise, and not a little to his embarrassment, greeted him in a prettily affectionate manner.

Poor Ray stammered out something about his brother being ill with the measles, and was assured by his companion that it didn't matter in the least, for she had had them, and was not afraid of contagion. The young lady then suggested that they should hasten to meet the rest, as it was nearly time to start. Mystified Ray was enlightened as to the cause of the young lady's indifference about his brother's absence when she called him "Roy." Seeing that he was mistaken for his twin, and being after all only a mischievous boy for all his seeming sedateness, he determined to get all the enjoyment possible out of what was to him a most lucky mistake.

The two went to the picnic, the one wholly unconscious of any hitch in the long-ago-made plans for the day, and the other enjoying to the fullest the stolen sweets. At the end of the day, when the little lassie shyly kissed him over the garden gate, he hadn't the courage to tell her he was himself and not his brother.

During the two weeks that Roy was confined with the measles Ray continued to take his place with his companion of the picnic. When Roy was able to be out once more Ray fell back and allowed the brother to escort Nellie—that isn't her name, but she is so called for convenience sake—to singing

school as usual. All would have gone well, and little Miss Nellie would never have known of the exchange, if Roy hadn't slipped in his part, missed a cue, and revealed the whole secret. The kiss over the garden gate, the notes secreted in the hollow of an old tree, and the many love-tokens of the past two weeks were remembered—there was a terrible scene, and the friendship which was growing so beautifully was cruelly ended. Broken hearts were talked of, but that was long ago, and the two brothers tell the story with the keenest enjoyment, while Nellie joins in the laugh most heartily.

The fact of having such an exact double is laughable to those not concerned, but the Burgess say that it becomes rather monotonous to be constantly greeted with "I say, who are you, Roy or Ray?" so Roy has made a dash for freedom; and unless his friends in Auburn recognise him as an individual with a personality of his own, and treat him as such and not as simply Roy's brother, Ray says he too will leave the town and go where it is not known that he is a twin or, as he expresses it, "only half a boy."

### XXXI.—THE MAKING OF PICTURES IN WOOD.

BY FREDERICK T. C. LANGDON.

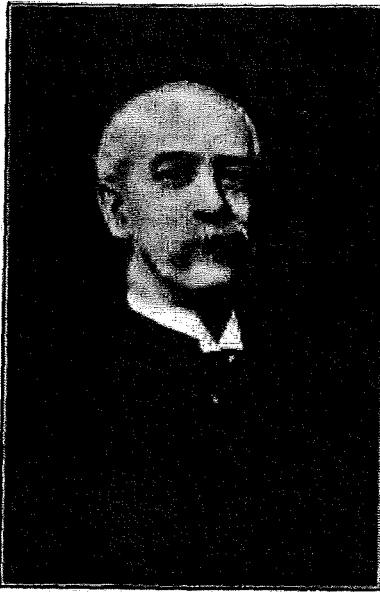
ONE of the strangest avocations pursued by any person in the civilized world is that pursued by Mr. E. C. Larrabee, jun., of Salem, Massachusetts, U.S.A., who makes, with bits of rarest wood which he has spent almost two decades in collecting from all parts of the globe, the most beautiful and intricate pictures imaginable. These pictures are veritable gems of art, offspring of the playtime efforts of a gentleman whose nominal life-work is the manufacture and

sale of native wines. In perfect detail of workmanship, in delicate beauty of colouring, in indescribable blending of natural tints, Mr. Larrabee's marvellous pictures rival the most exquisite inlaid pearl-work done in any clime. Even the carven beauties of Japanese ivory-work are scarcely to be compared with the intricate productions of Mr. Larrabee's care and skill.

Not since the days of the German Fatherland's long ago has similar work been done,

and Mr. Larrabee knows of no other person in the world to-day who is engaged in the fashioning of pictures in inlaid wood. Indeed, the art—and it is an art—stands unique in the latter-time history of wood-working. Between it and the carving of blocks into living, breathing shapes—wood sculpture one may call it—there is not the least comparison. Nor is there the slightest similarity between Mr. Larrabee's beautiful products and the products of that other beautiful art, pyrography, the graving of pictures or designs on wooden plaques or panels by burning or scorching.

So wonderfully perfect is the concrete result of Mr. Larrabee's work that even the practised eye finds it extremely difficult at times to ascertain what material has been made use of. It is no small labour to lay out, carve, and place scores of tiny pieces of wood so that the natural colours will blend and give the effect of a painting in oils, without the least sign of rigidity or the most remote suggestion that wood rather than pigment was manipulated. That the intricacies of the work may be realized, let it be said that this wood artist of the noted American "City of Witches" has often spent half a day mousing about his assortment of material to find a piece of rare wood to suit his needs, and



MR. E. C. LARRABEE, JUNR., MAKER OF THE PICTURES IN WOOD.  
From a Photo. by E. G. Merrill, Salem, Mass.

which no more than five minutes was required to inlay.

A great deal of the wood used in the work comes from portions of the globe but rarely visited by travellers. A sacred tree of Indian growth, the wood of which was once used only for the manufacture of idols, has furnished Mr. Larrabee with many rare pieces. The wood is not coloured or stained by any means other than those which Nature has chosen.

The method of work is very interesting. First, upon a mount of wood a sixteenth of an inch thick is pasted a pen-and-ink sketch of the picture to be fashioned. A wood backing, also a sixteenth of an inch thick, is applied to the first, and both are then cut with a jig-saw along the inked lines.

Then those portions of the upper panel which have been cut free by the saw are removed, and the orifices formed in such a way are filled by a careful upward displacement of the corresponding sections sawed simultaneously from the basic slab. Quite naturally, the delicacy of the work depends a great deal upon the saw, for the finer the saw the less the kerf.

In the construction, for example, of a wooden painting 10in. by 14in. square, from forty-eight to seventy-two saw-blades imported



"AN OLD PARISIAN STREET MUSICIAN."—WORKED IN WOOD BY E. C. LARRABEE, [Photo.]

from Switzerland are worn out, and from six hundred to eight hundred or even a thousand bits of little-known wood but a sixteenth of an inch thick are made use of. Not at all infrequently the sawing of the material demands the most extreme patience on Mr. Larrabee's part because of the innumerable irritating factors which are by the nature of the material forced into the labour. Take as an instance the wood of the cocoabollo, which exudes a gum that fills up the crevices of the saw so quickly that not more than six, or at the greatest seven, strokes can be made. Then, too, some of the rarest and most beautiful woods are so saturated with sap that baking and drying must be done before the glue will cling.

When at work Mr. Larrabee places his two thin wooden panels upon a glass table which may be turned at any angle, and does his cutting with what is known as a Fleet-wood jig-saw. Photographic reproductions of some of the most exquisite bits of Mr. Larrabee's work accompany this article.

One of Mr. Larrabee's pictures, in which he takes great pride, is "A Paris Street Musician." This striking bit of

handiwork is made with a background of plum-pudding mahogany. The coat is inlaid in black ebony from Madagascar, the doffed hat in striped ebony from the banks of the Congo River, the hair and portions of the trousers of Alabama persimmon, the eyes of white English holly, the cuffs and cravat of American maple, portions of the vest of gold-coloured bamboo from India and yellow sandal wood from the Philippines, the face and hands of rare cream-coloured olive wood from Palestine, the shirt of cream-coloured quince wood grown in Massachusetts, and the violin bridge and "F" holes of Cuban pepil. Portions of the trousers and a bit of the hat are inlaid in ashen grey impee wood, which grows in the Philippines.

The conception of "The Desert After a Storm" is said by persons who have been permitted to see the great Sahara under such conditions to be marvellously accurate. Our photograph of this picture gives a splendid idea of the scenic value of the original; but unfortunately the charming colour effects which are obtained through the skilful manipulation of the rare woods cannot be



From a]

"AFTER THE STORM—A DESERT SCENE." WORKED IN WOOD BY E. C. LARRABEE.

Digitized by Google <sup>Photo</sup>



From a]

"THE OLD VIOLIN MAKER." WORKED IN WOOD BY E. C. LARRABEE.

[Photo

reproduced. It will be seen that the figures are extremely lifelike and that the poses are very natural, while the departing sand-storm in the distance is weirdly impressive. This storm, true in colour, and the ominous sky seen through it and above are brought forth by the grain of the wood with as much perfection as an artist could obtain with the admixture of the primal colours on his palette.

The red and grey sand-cloud, the murky sky, and the rocks in the nearer landscape are inlaid with the little-known but very truly-named zebra wood from Stanley Falls, Africa, and with tortoiseshell wood from the Amazon River in South America. The camels are inlaid in burr French walnut cut in the vicinity of Paris, and the cords encircling the camels' backs are done in the indescribably beautiful golden-yellow vagnatico wood from Persia. The Arabs and their trappings are constructed variously of ebony, tulip, and satin-wood obtained, after great trouble, from the south of Africa, from Cayenne, and from Arabia respectively.

Portions of the Arabs are inlaid, too, with impee wood and burnose garnet from the region around Manila in the Philippine Islands.

The head-gear and sashes of the Arabs consist of Arabian satin-wood and the wood of the Turkish tulip. The water-bag thrown over the back of the recumbent camel is fashioned from Cuban zincotta and the fibre of the leopard tree from India. The saddle-pommels are of red and yellow African cam wood. Merely the naming and placing of these many-hued woods serve to give some idea of the wondrous beauty which radiates from the picture as a whole, and it is almost idle to say that "The Desert After a Storm" must be seen in its grand wooden actuality to be truly appreciated.

In the recumbent camel alone there are 750 bits of wood, and of this great number between sixty and seventy are in the saddle.

Mr. Larrabee's most recent picture is entitled "The Old Violin Maker," and represents the great Antonio Stradivari in his workshop, surrounded by the tools of his

trade and portions of violins or completed ones. The old man sits with one of his beloved instruments on his knee, studying it meditatively, his right hand to his face. Our half-tone reproduction represents well indeed the vast amount of detail in the wood picture.

"The Old Violin Maker" contains between 700 and 800 pieces of wood from India, China, Africa, South America, the United States, and the Philippines. The tiny picture

which can be discerned on the wall just beyond the violin-maker shows an actual castle on the Philippine Island of Mindanino, and is composed of but a single piece of wood, save one tiny part of the castle which was inserted to cover a worm-hole. About twenty-five different kinds of wood are used in the picture of "The Old Violin Maker," and Mr. Larrabee has been working upon it for many months.

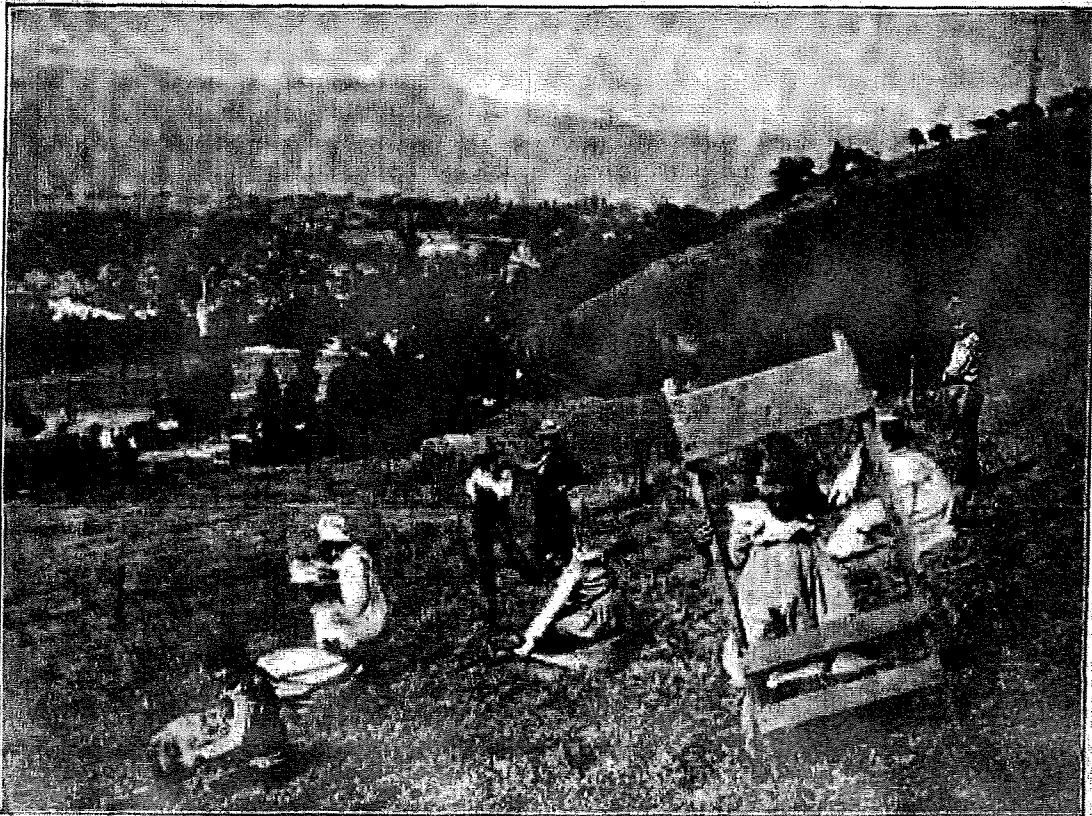
### XXXII.—"COASTING."

BY JOHN L. VON BLON.

THE most exhilarating sport for the youths, and one of the oddest sights in Southern California, is coasting. Imagine a lot of bare-foot boys and girls, in the scantiest summer attire, sliding down long slopes where not a flake of snow has ever been known to fall, and you have the strange picture before you. This sledding, with the thermometer registering 100deg. in the shade and a mid-summer sun beating down upon the semi-tropical land, is beyond a doubt the most unique ever attempted. This is the first time it has ever been done, so far as known, and it all came about through the discovery of a lad with a penchant for doing something out of the ordinary. He learned that

snow isn't the only thing that makes the hills slippery, and as a result the people of Los Angeles enjoy a winter sport where winter never comes and where no wraps are needed to keep the biting frost from nipping off their precious ears and noses.

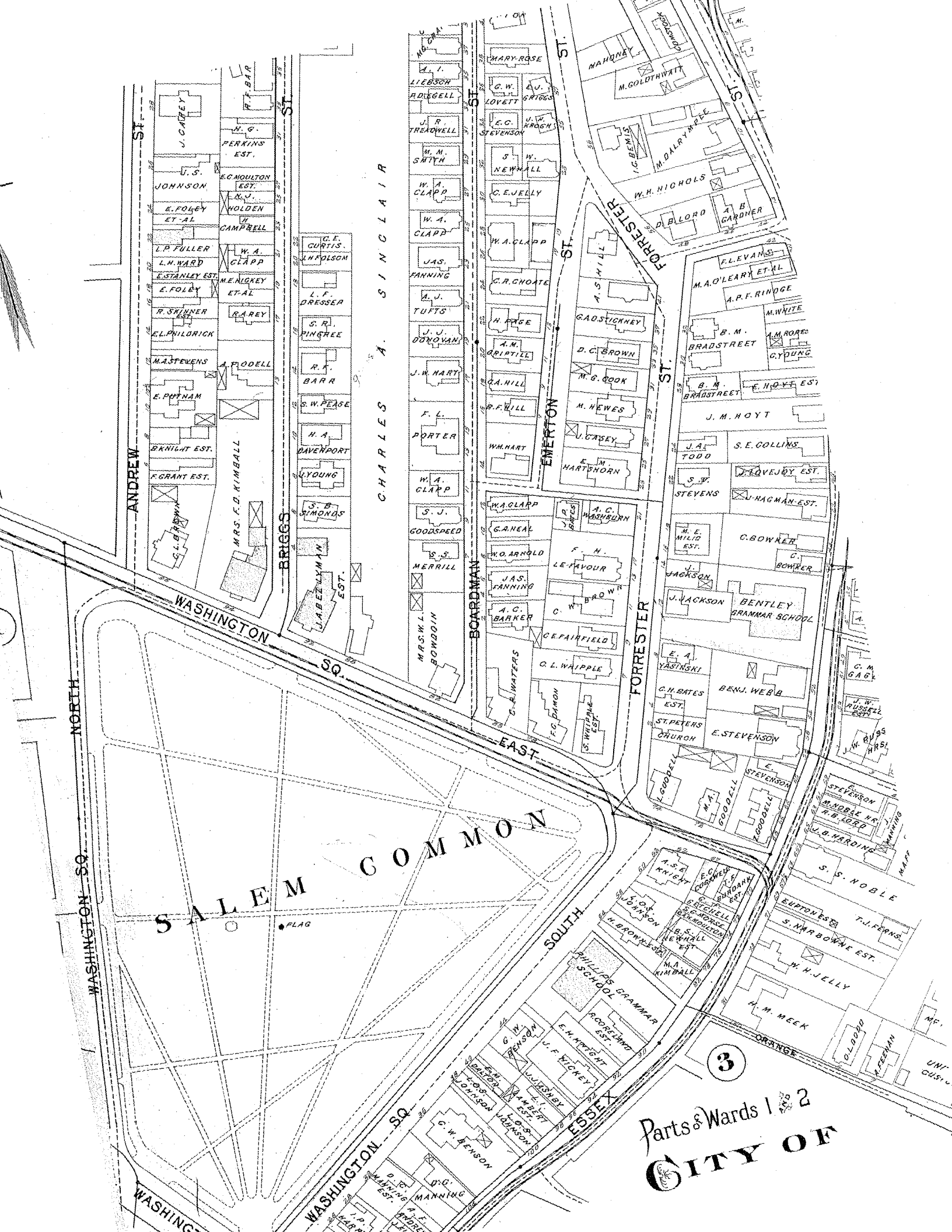
After the spring rains the Southern California mountains and hills are thickly covered with weeds and grasses, which die and dry in the summer heat, leaving a brown coating so thick that it remains until the following season. While playing on a hill the inquisitive boy found the dead wild mustard so slick that he could scarcely walk over it. Instinct suggested that he get a board and take a slide, and he did. Others took a hand,



From a)

A GENERAL VIEW OF THE COASTING HILL.





ANDREW ST

BRIGGS ST

CHARLES A. SINCLAIR ST

BOARDMAN ST

EMERTON ST

FORRESTER ST

FORRESTER ST

WASHINGTON SQ

WASHINGTON SQ

WASHINGTON SQ

EAST

SOUTH

SALEM COMMON

3

Parts of Wards 1 & 2  
CITY OF

J. CAREY  
U.S. JOHNSON  
E. FOLEY ET AL  
L.P. FULLER  
L.N. WARD  
E. STANLEY EST.  
E. FOLEY  
R. SHINER  
E.L. PHILDRICK  
M.A. STEVENS  
E. PUTNAM  
B. KNIGHT EST.  
K. GRANT EST.  
G.L. BROWN  
MRS. C.D. KIMBALL

H.G. PERKINS EST.  
G. MOUNTON EST.  
H.V. HOLDEN  
H. CAMPBELL  
W.A. CLAPP  
W.A. CLAPP  
H. MCARDY ET AL  
R. RAREY  
A. FODDELL  
S.W. PEASE  
H.A. DAVENPORT  
L. YOUNG  
S.B. SIMMONS  
J. ABELMAN EST.

M.G. DRA  
A.I. LIEBSON  
A. REGEL  
J.P. TREADWELL  
M.M. SMYTH  
W.A. CLAPP  
W.A. CLAPP  
JAS. FANNING  
A.J. TUFTS  
J.J. O'DONOVAN  
J.W. HART  
F.L. PORTER  
W.A. CLAPP  
S.J. GODSPEED  
S.S. MERRILL  
MRS. W.L. BONDIN

MARY ROSE  
G.W. LOVETT  
E.C. STEVENSON  
J.W. KROGH  
S.W. NEWMALL  
C.E. JELLY  
W.A. CLAPP  
W.A. CLAPP  
C.R. CHOATE  
H. EDGE  
A.M. SPIRITILL  
G.A. HILL  
B.F. FULL  
W.M. HART  
M.A. GLAPP  
G.A. NEAL  
W.O. ARNOLD  
JAS. CANNING  
A.C. BARKER  
G.E. WATERS  
F.O. DAWSON  
S. WITKAMP EST.

MAHONEY  
M. GOLDTHWATT  
I. BERNIS  
M. DALRYMPLE  
W.H. NICHOLS  
D. B. LORD  
A. B. GARDNER  
A.S. WILKINSON  
G.A. STICKNEY  
D.C. BROWN  
M.G. COOK  
M. HEWES  
J. CASEY  
E.M. HARTSHORN

F. LEVAMS  
M.A. O'LEARY ET AL  
A.P.F. RINDGE  
M. WHITE  
B.M. BRADSTREET  
A.M. ROBE  
G. DYING  
B.M. BRADSTREET  
E. HOYT EST.  
J.M. HOYT  
J.A.E. TODD  
S.E. COLLINS  
S.V. STEVENS  
J. LOVEJOY EST.  
J. HAGMAN EST.  
M.E. MILLS EST.  
C. BOWLER  
C. BOWLER  
J. JACKSON  
J. JACKSON  
BENTLEY GRAMMAR SCHOOL  
E.A. YASTASKI  
C.H. BATES EST.  
ST. PETERS CHURCH  
E. STEVENSON  
L. GOODELL  
M.A. GOODELL  
L. GOODELL

C.M. GAGE  
J.W. MURPHY EST.  
W. RUSSELL  
STEVENS  
M. NOBLE  
H.B. LORD  
J.B. HARDING  
S.S. NOBLE  
BURTON EST.  
S. MARBOWNE EST.  
W.H. JELLY  
H.M. MEEK

WASHINGTON

WASHINGTON

WASHINGTON

WILLIAMS GRAMMAR SCHOOL  
ROBERTSON EST.  
E.M. AMPTON  
J.F. KICKER  
W. J. HARTSHORN  
J. W. HARTSHORN  
J. W. HARTSHORN  
C.W. HANSON

A.S. KNIGHT  
E.C. COBBEN  
S. BURDAN EST.  
G. CHILL  
S. CHORSE  
B. S. MOUNTAIN  
M.A. KIMBALL

STEVENS  
M. NOBLE  
H.B. LORD  
J.B. HARDING  
S.S. NOBLE  
BURTON EST.  
S. MARBOWNE EST.  
W.H. JELLY  
H.M. MEEK

ORANGE  
D. LADD  
W. FLEMING  
UNIVERSITY

**2009 PLAQUE PROGRAM**

**TO:** Bob Leonard, Ould Colony Artisans  
**FAX:** 207-779-0707

**FROM:** Dick Thompson, Historic Salem, Inc.

**DATE:** March 27, 2009

**New Plaque order as follows:**

Built by  
John Lovejoy  
Housewright

1846

**Bob, this is the plaque that I spoke to you about yesterday. Please note: owner wants Housewright on a separate line not with a comma as we usually do. Picky, Picky!**  
Thanks, Dick

Please ship to:

Marc Berube  
14 Forrester Street  
Salem, MA 01970



The Bowditch House  
9 North Street  
Post Office Box 865  
Salem, Massachusetts 01970  
Telephone: (978) 745-0799

January 23, 2009

Mr. Marc A. Berube  
14 Forrester Street  
Salem, MA 01970

Dear Ms. Daniele:

Enclosed please find the research paper completed by Mr. Robert Booth, on the property located at 14 Forrester Street Salem, MA.

Please review the document and call this office (978-745-0799) if you have any questions. Please call Historic Salem, Inc. to approve the wording for your plaque which would read as follows:

**Built By  
John Lovejoy, Housewright  
1846**

Very truly yours,

Richard P. Thompson  
Executive Administrator  
Historic Salem, Inc.