

The  
**McINTIRE**  
Historic District

ARCHITECTURAL WALKING TRAIL



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PHOTO CREDITS, in order of appearance: Portico on Chestnut Street (detail), photo by Walter Silver. Portrait of Samuel McIntire, ca. 1786, Benjamin Blyth, Peabody Essex Museum, photo by Jeffrey Dykes. Sheaf of Wheat, photo by Barbara Kennedy. Drugstore, Peabody Essex Museum Archives. The Jonathan Corwin House, photo by Walter Silver. South Congregational Church, Peabody Essex Museum Archives. Hamilton Hall, photo by Walter Silver. Samuel McIntire's Home, Peabody Essex Museum Archives. The Butman-Waters House Staircase (detail), Peabody Essex Museum Archives. The Pickering House, courtesy The Pickering House. Harriet Frances Osborne Etching (detail), courtesy The Phillips House. The Frank Benson House, photo by Barbara Kennedy. The Phillips House, courtesy The Phillips House. The Francis Seamans House, photo by Walter Silver. The Derby House, courtesy National Park Service. The Bertram-Waters House, courtesy National Park Service. The Carpenter House, courtesy the National Park Service. The Cotting-Smith Assembly House, courtesy National Park Service. The Peirce-Nichols House, photo by Mark Sexton. Nathaniel Bowditch, 1835, Charles Osgood, Peabody Essex Museum, photo by Mark Sexton. Map provided by the City of Salem. Sign for U.S. Custom House (detail), 1805, carved by Samuel McIntire, photo by Dennis Helmar.



## SAMUEL McINTIRE (1757–1811)

Salem's **Samuel McIntire** was one of the earliest and most influential architects in the United States. During the city's Golden Age of Commerce, he designed and oversaw the construction of houses for some of Salem's wealthiest merchant families. McIntire combined elements from European architectural pattern books with a traditional New England aesthetic to create a surpassingly beautiful version of the **Federal** style. He is credited with creating the "look" of Salem through his use of large square buildings.

McIntire also created exquisite carvings for interior woodwork, furniture and ships. He was commissioned by wealthy families, including the Derby family of Salem, to decorate furniture, mantelpieces, doorways and windows. His carvings were in such demand that after 1790 McIntire made his living primarily as an ornamental woodcarver for buildings and furniture.

Upon his death in 1811, Reverend Bentley of Salem noted that McIntire "enriched his native town ... and indeed all the improvements of Salem for nearly thirty years past have been under his eye." McIntire is buried in Salem's Charter Street Cemetery, where his epitaph reads, "He was distinguished for Genius in Architecture, Sculpture, and Musick; Modest and sweet Manners rendered him pleasing; Industry and Integrity respectable."

# THE MCINTIRE HISTORIC DISTRICT



In 1981, the City of Salem named its largest historic district after Samuel McIntire. Encompassing Broad, Chestnut, Essex, Federal and connecting streets, the district showcases four centuries of architectural styles, from the mid-17th century through the early 20th century. Several of McIntire's distinctive buildings are on the one-mile trail (about one hour's walk). The trail is marked on posts and sidewalk plaques by one of McIntire's favorite designs — a sheaf of wheat, symbolizing the prosperity of Salem and the new United States.

## FIRST PERIOD (1630–1730)

A typical First Period house is one room deep with a prominent central chimney; a front overhang, called a jetty; and a rear lean-to. The interior timber framing is usually visible, and the exterior has unpainted clapboards, minimal decoration, steeply pitched roofs with numerous gables, and diamond-paned windows.

## GEORGIAN (1725–1780)

The Georgian style was the most popular architectural style in America for most of the 18th century. Georgian houses in Salem are usually two and a half stories high and have gambrel (or barnlike) roofs with dormer windows.

## FEDERAL (1780–1825)

Popular in the early decades of the new United States, Federal buildings are generally three-story square structures featuring large windows, classically inspired entrances, and roofs with a shallow pitch and railings around the top.

## 19th-CENTURY REVIVAL STYLES POPULAR IN SALEM

### *Greek Revival (ca. 1830–1850)*

Based on Greek and Roman temples; connected America with the ancient democracies.

### *Gothic Revival (ca. 1840–1870)*

Marked by asymmetry, peaked roofs and “ginger-bread” trim; may have reflected increasing mechanization in the building industry.

### *Italianate Revival (ca. 1860–1890)*

Inspired by the informal forms of Italian farmhouses, complete with large roof brackets, rounded windows and cupolas.

### *Colonial Revival (ca. 1870–1945)*

Nostalgically reflected America's Colonial past and included exaggerated antique styles in its architecture.

**Please note: Most of the buildings on the trail are privately owned. Please do not disturb the homeowners. Thank you!**

## Driver Park

This spot, where the architectural trail begins, honors Salem's Captain William Driver, who in 1831 nicknamed the American flag "Old Glory."

## Essex Street

This was the "Main Street" of Salem and was so designated until it was renamed in 1796. One of the longest streets in Salem, from McIntire's time to today, the streetscape has always included a mix of residential and commercial properties.

ACROSS THE STREET

**The Jonathan Corwin House** (the "Witch House") (1642–75), at 310 Essex Street, is a high-end **First Period** house that was owned by one of Salem's successful late 17th-century merchants. Because of his social status, Corwin served as one of the judges for the 1692 Salem Witch Trials. By the 19th century, the house had a drugstore added to the front (see above), but in 1948 the exterior and interior



were restored and furnished in the style of the late 17th century (left). **The house is owned by the City of Salem and is open for tours daily from May through October.**

PROCEED STRAIGHT (WEST) ON ESSEX STREET

ACROSS THE STREET

**The Mary Lindall House (1755), at 314 Essex Street,** is a typical Salem **Georgian** house. This was the home of apprentice Benjamin Thompson, later known as Count Rumford. He was a scientist, and his experiments with heat led to the "Rumford roaster," an oven used in many 19th-century homes of the wealthy.

**First Church (1835), at 316 Essex Street,** is the home of the country's second-oldest Protestant congregation, established in 1629. It is a fine example of 19th-century **Gothic Revival** style.

LEFT ONTO CAMBRIDGE STREET AND PROCEED TO THE CORNER OF CHESTNUT STREET

## Chestnut Street

was created from the Pickering and Neal farmlands surrounding Broad and Cambridge streets. It was laid out between 1796 and 1805 as an exclusive neighborhood, where wealthy Salem merchants might live, worship and socialize.

*"... surely one of the most beautiful streets in America."*

—Noted author P.D. James, 1985

Chestnut Street was originally 40 feet wide, but about 1805 its width was increased to a boulevard-like 80 feet. Much of the street's architecture is in the elegant McIntire-influenced **Federal** style from 1805 to 1825. The earliest houses were typically built of wood; more expensive brick structures became fashionable by the 1820s.



**Chestnut Street Park** (to your left) is the former site of the South Congregational Church, designed and built by Samuel McIntire in 1804–05 (left). The church burned down in 1903 and was replaced by a **Gothic Revival** church, which stood until 1950.

**Hamilton Hall (1805), at 9 Chestnut Street**, with its “sprung” dance floor and elegantly carved woodwork including swags and an American eagle, is one of McIntire’s finest public buildings. The hall was commissioned by Salem’s Federalist political party and named after Alexander Hamilton. For more than 200 years, the hall has been the site of balls, political events, lectures and weddings. Not everyone appreciated Hamilton Hall, however. South Church minister Dr. Francis Hopkins is reported to have said of the assemblies across the street from his church: “Back-to-back and breast-to-breast they are dancing their souls down to Hell.”



From 1786 to 1811, Samuel McIntire lived at 31 Summer Street, east of Hamilton Hall (photo to left). His workshop was behind the house, a two-story structure at that time. In 1936, the house and shop were demolished for the Holyoke Mutual Insurance Co. building.

PROCEED STRAIGHT ON CAMBRIDGE STREET

McIntire’s plans for the **Butman-Waters House (1806–07), at 14 Cambridge Street**, survive in the Phillips Library at the Peabody Essex Museum. The **Federal** fireplace surrounds and spiral staircase that he designed,



depicted at left, are still in the house.

TURN RIGHT ONTO  
BROAD STREET

**The Pickering House (1651), at 18 Broad Street,** has been home to ten generations of the Pickering family. Timothy Pickering, George Washington's secretary of war (1795) and secretary of state (1795–1800), was born here in 1745. Originally a two-room farmhouse, the building was expanded in the 18th and 19th centuries, and in 1841, the house and exterior were renovated in the **Gothic Revival**



style. Members of many of Salem's oldest families, including Timothy Pickering, are buried across the street in Broad Street Cemetery (1655).

TURN RIGHT ONTO PICKERING STREET AND RIGHT ONTO CHESTNUT STREET

**The Williams-Rantoul House (1805–06), at 19 Chestnut Street,** was begun by President Grover Cleveland's great-uncle, Rev. Charles Cleveland. It was sold, unfinished, to Captain Israel Williams. In 1905, local architect William G. Rantoul purchased it and proceeded to "restore" the house in the **Colonial Revival** style.

**The Captain Stephen Phillips House (1805), at 17 Chestnut Street,** was built by Captain Stephen Phillips, one of the merchants who helped to create the Chestnut Street neighborhood and was instrumental in the building of Hamilton Hall.

CROSS CHESTNUT STREET AND PROCEED IN THE OPPOSITE DIRECTION (WEST)

**The Jonathan Hodges House (1805), at 12 Chestnut Street,** is the only documented Samuel McIntire house on Chestnut Street. Originally planned as a double house with three doors and staircases, it was reworked into a single-family house in 1845. Some of McIntire's interior decorations remain.

## ARTISTS ON CHESTNUT STREET

Chestnut Street has attracted artists since the late 19th century. Frank Benson (1862–1951) and Swampscott native Phillip Little (1857–1942) shared a studio at the top of 2 Chestnut Street, giving the building the nickname "The Studio." Harriet Frances Osborne,



who etched this view of the street, taught art in the late 19th century in Miss Cleveland's School on the lower floors of The Studio. Portrait artist and book illustrator Isaac Henry Caliga (1857–1934) lived across the street at 1 Chestnut Street.

**The Lee-Benson House (1834–35), at 14 Chestnut Street,**

is one of the finest and earliest examples of the **Greek Revival** style in Salem. The famous American Impressionist painter Frank Benson lived here with his family from 1925 to 1957. Examples of Benson's work hang in major museums across the country.



**The Botts-Fabens House (ca. 1796), at 18 Chestnut Street,**

was built before Chestnut Street was laid out and is the oldest house on the street. In 1846–47, Nathaniel Hawthorne and his family lived here. However, as Sophia Hawthorne wrote: "We are residing in the most stately street in Salem, [but] our house is much too small for our necessities." In 1848, the family moved to 14 Mall Street in Salem, where Hawthorne wrote his masterpiece, *The Scarlet Letter*.

**The Wheatland House (1896), at 30 Chestnut Street,** is a

**Colonial Revival** house designed by John Benson (Frank Benson's brother) in the **Federal** style for Ann Maria Wheatland. On the west side of the building, Benson used window designs from three different centuries. The mixing of different styles on one building is one mark of a **Colonial Revival** house.



**The Phillips House (1821), at 34 Chestnut Street,**

is the only house on Chestnut Street that was moved to its location, when Nathaniel West used four rooms from another building to begin his house. The Phillips family lived here from 1912 to 1955 and hired architect William Rantoul to renovate it in the **Colonial Revival**

style. Stephen Willard Phillips, born in Hawaii in 1873, flew the Hawaiian flag at the house. **Now owned by Historic New England, the house is open from June through October, Tuesday through Sunday.**



**The Francis Seamans House (1909), at 48 Chestnut Street,**

is another example of William Rantoul's **Colonial Revival** work. This house, depicted at left, is an adaptation

of the 1762 Derby House (at right) on Derby Street, now part of the Salem Maritime National Historic Site.





TURN RIGHT ONTO FLINT STREET AND RIGHT ONTO ESSEX STREET,  
AND CROSS THE STREET



**The Bertram-Waters House (1855, 1888–89), at 370 Essex Street,**

was built for Captain John Bertram, a wealthy Salem philanthropist. On his death, Bertram's heirs donated the building to the city as Salem's

first public library. The heavy trim and tall windows are in the **Italianate** style.

ACROSS THE STREET

**The Cabot-Endicott-Low House (ca. 1745), at 365 Essex Street,** is a magnificent **Georgian** structure built by Joseph Cabot, whose family owned the house until 1870. William C. Endicott, President Cleveland's secretary of war, lived here until 1894 and entertained many dignitaries in the house. The gardens and backyard originally extended from Essex to Chestnut Street, but in 1896, part of the land was sold and the Wheatland House was built on the Chestnut Street side of the property.

TURN LEFT ONTO MONROE STREET (AFTER LIBRARY) TO  
FEDERAL STREET

**Federal Street**

Joseph Felt's *Annals of Salem* (1827) notes that this street was established in 1766, over a public right of way on the south bank of the North River. Laid out earlier than either Essex or Chestnut streets, Federal Street had an elegant streetscape to which Samuel McIntire was drawn by wealthy merchants such as Jerathmiel Peirce. It was formally named Federal Street by 1853 and has a fine collection of **Georgian** and **Federal** homes, with Victorian styles mixed in.

A few doors left (west) on Federal Street are two Samuel McIntire buildings. The first-floor detail plans for the **Carpenter House (ca. 1801)**, at 135 Federal Street (right), by McIntire exist at the Peabody Essex Museum's Phillips Library.



**The Cotting-Smith Assembly House (1782), at 138 Federal Street** (left), was built for balls and parties. President George Washington dined and danced here. In 1798, McIntire was hired to turn the hall into a private dwelling.

TURN RIGHT (EAST) ON FEDERAL STREET

**The Joseph Winn Jr. House (1843), at 121 Federal Street,** is an example of **Greek Revival** architecture, with its characteristic temple-like look created by placing the gable end of the house facing the street. The house was built for Joseph Winn, captain of Stephen Phillips' *St. Paul*, one of Salem's largest and most successful merchant vessels of the 1830s. The figure-head of *St. Paul* is on display in the Peabody Essex Museum's maritime galleries.

**The Leach-Nichols House (ca. 1782), at 116–118 Federal Street, the Page-Lawrence-Farrington House (ca. 1786), at 112–114 Federal Street, and the Orne-Prince House (ca. 1788), at 108–110 Federal Street,** make up one of the few surviving examples of a **Federal** streetscape in Salem. These three homes, built between 1780 and 1786, are representative of successful business owners' houses of the post-revolutionary war period. Before the large 19th-century business buildings were erected in the center of Salem, this would have been what most of the town looked like, with two-story and three-story wooden houses built very close to the sidewalk.

**The Peirce-Nichols House (ca. 1782), at 80 Federal Street,** was designed by Samuel McIntire in a late-**Georgian**/early-**Federal** style for the wealthy merchant Jerathmiel Peirce, co-owner of the merchant vessel *Friendship*. The property originally swept down to the North River, where Peirce could dock his vessels. In 1801, McIntire remodeled the interior of the east section of the house in the latest neoclassical style. **The newly restored east parlor of the house, which is now owned by the Peabody Essex Museum, will be open for tours in fall 2007.**



TURN RIGHT ONTO NORTH STREET

**The Bowditch-Osgood House (ca. 1805), at 9 North Street,** a **Federal**-style house, was purchased by Nathaniel Bowditch in 1811. Bowditch was a self-taught mathematician and navigator, and his 1802 manual, *The New American Practical Navigator*, is still the standard navigational manual for naval and commercial sailors around the world. He made many of his mathematical discoveries in this house, some of which are the basis for modern global positioning systems (GPS).



**END AT CORWIN HOUSE**

- |   |   |
|---|---|
| <b>A</b> Driver Park                    | <b>N</b> Wheatland House                    |
| <b>B</b> Jonathan Corwin House          | <b>O</b> Phillips House                     |
| <b>C</b> Mary Lindall House             | <b>P</b> Francis Seamans House              |
| <b>D</b> First Church                   | <b>Q</b> Bertram-Waters House/Salem Library |
| <b>E</b> Chestnut Street Park           | <b>R</b> Cabot-Endicott-Low House           |
| <b>F</b> Hamilton Hall                  | <b>S</b> Carpenter House                    |
| <b>G</b> Butman-Waters House            | <b>T</b> Cotting-Smith Assembly House       |
| <b>H</b> Pickering House                | <b>U</b> Joseph Winn Jr. House              |
| <b>I</b> Williams-Rantoul House         | <b>V</b> Leach-Nichols House                |
| <b>J</b> Captain Stephen Phillips House | <b>W</b> Page-Lawrence-Farrington House     |
| <b>K</b> Jonathan Hodges House          | <b>X</b> Orne-Prince House                  |
| <b>L</b> Lee-Benson House               | <b>Y</b> Peirce-Nichols House               |
| <b>M</b> Botts-Fabens House             | <b>Z</b> Bowditch-Osgood House              |

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# SAMUEL MCINTIRE

## *Carving an American Style*

October 13, 2007– February 24, 2008

At the Peabody Essex Museum, Salem, Mass.



McIntire was artistic advisor to New England's elite. He helped create the symbols of power that projected a young nation's identity to the world. This first-ever exploration of the work of one of America's premier craftsmen transports you to Salem's Golden Age of Commerce. Come experience over 200 works, from original architectural drawings and carvings to extraordinary furniture and sculpture.

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