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IMAGES

(Above) At last October's Eat, Drink and Be Giving Silent Auction with a Twist event, Susan Smith shares the story of collection item AHS #1980.030.1, the head of Minerva, with Julie Pike

(Left) Interior of Lady's Pocket Watch 13 jewels, parachute compensation, detached lever AHS #1940.124.1 see page 3

HOW DO WE TELL A STORY?

by Lauren Kosky-Stamm,
Director of Programs and Social Media

On a balmy June morning a woman dressed in a long pink cotton dress, white linen collar and cap opens the shutter doors of the Amos Blanchard House. She walks across the south lawn to the barn to help a gentleman in linen pants, a blue vest and straw hat unlatch the 12-foot barn doors with a long pole and metal hook. The two are joined on the lawn by other similarly dressed individuals and the group looks out onto the busy Essex Turnpike running past the front of the house. Simple pleasantries are exchanged, a comment on the weather or how the busy day will progress. Suddenly, a crowd of young enthusiastic voices emerge from a yellow school bus parked on what was the Essex Turnpike but is now called Main Street. Another morning of the Andover at Work program has begun.

Andover at Work in the 1820s is a 30-year program that utilizes a variety of techniques to paint a picture of Andover in the 1820s. It helps today's students to connect to people long past and to compare life today to how people lived in Andover almost 200 years ago. The program is presented to 3rd graders from all the Andover public schools and to 5th graders from St. Augustine's. Boys and girls each are given aprons to wear and a character booklet about one of Andover's early 19th century residents. During the tour, the students are asked to look at the surroundings through that 19th century person's eyes. Costumed adult volunteers act as interpreters of the environment and of the time, sharing stories and information about Andover in the 1800s.

One way we tell the story of 1820s Andover residents is by wearing costumes made by our talented Board member and volunteer, Angela McBrien. The role of a costumed guide is enhanced by the physical constraints of wearing 19th century clothes and makes sharing the story of the Blanchard family and Andover in the 1800s all the more authentic. While wearing three layers of clothes in the heat of June, standing up straighter, walking

Continued on page 5

PRESIDENT'S LETTER

SPRING 2017



I am looking at a tile mosaic floor unearthed during a 1930s excavation in the city of St. Alban's England. This tile floor, 1800 years old and designed as part of a very wealthy Roman's home, is intricately designed to show color, design, and pictures that tell stories of what it was like to live in the ancient city of Verulamium, now a thriving English city just north of London. As I am looking down on this floor which resembles a very large work of art, the woman standing just next to me is "sharing" the story (of the story) with her cell phone—instantly-- to someone near or far. I marvel at the need of humans (perhaps the life work of some) to share their stories for posterity, and the need of most if not all of us today, to share stories--by a click on a phone.

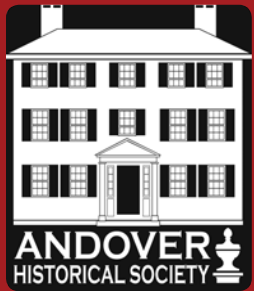
This newsletter focuses on stories—the very real business of humans connecting with other humans perhaps many generations away. These stories form the collective consciousness or human memory of things from long ago or faraway. Stories are what we share when we want to connect with others. And connecting with others is a basic human need that makes people, families, and communities not only stronger, but generally happier.

"Preserving the Past. Education for the Future. Connecting with the Community." Not only is this the mission of Andover Historical, but it is essential to informing the people who call Andover their home—past, present, or future—about its rich history. People care about where they live, especially if they feel connected to that place in some way.

There are many ways to share stories and connect with people. Just as the woman next to me today sent an instant message to someone about a very old site, going forward, much of the content of the quarterly paper newsletters will be sent to you in a faster, more cost-effective manner. You may already have noticed receiving more email and Facebook versions of the latest information and stories from Andover Historical. Stay tuned for more as we enhance our connections with you in a way that makes sense in these post-Roman times. The Best is yet to Come!

A handwritten signature in cursive script that reads "Susan".

Susan McKelliget
President, Andover Historical Society



Read on!

We are fortunate to have so many ways of communicating with our members, donors, friends, and community. You receive mailed postcards, invitations, and letters announcing programs and sharing stories. You can watch videos on our official YouTube channel. You can read wonderful local stories on our Andover Stories and Lest We Forget blogs. You can read and explore collections, programs, and more on our website. Best of all, you correspond with us via email, Facebook, Instagram, and more. Those conversations connect us with you right in the moment.

As we have explored and used these new communication tools, and enjoyed a new connectedness with you, we also have taken a hard look at our newsletter. Rising printing and postage costs, along with the distinctly one-sided conversation (us to you), have led us to decide to retire our print newsletter. We will continue to communicate with you on a regular basis about programs, with stories from the collections and Andover's past, and we look forward to connecting with you in the present and future.

Join our email list for up-to-date information and stories. Follow us on Facebook. Like us on Instagram. Watch videos on our YouTube channel. And, most important of all, keep the conversations flowing, for you are the reason behind the mission of Andover Historical.

THIS IS NOT A POCKET WATCH

by Amanda Singer

This is not a pocket watch. It is evidence of a love story. This John E. Hyde and Sons woman's pocket watch is inscribed: "Elizabeth K. Noyes from Elizabeth Mitchell." On the gold fob hangs a winder, a miniature whistle and two lockets, one with a photo of a woman, the other with hair. Evidence. Evidence of love.

This is not a pocket watch. As precious as gold has always been, surely a gift of gold is especially dear. Add to that the artifacts of love, a face, her hair. And what about that whistle?

This was a wonderful gift to Elizabeth, from Elizabeth and later, a wonderful gift to the Historical Society from someone in their family. But what about their story? Was it a birthday, wedding or Christmas gift for a mother, a daughter, a sister, a niece, an aunt or a dear friend? We don't know, we may never know.

This is not a pocket watch. It is a tangible artifact. It provides us with a basis from which our imagination can build a story. Indeed, a love story.



Lady's Pocket Watch
Gift from Estate of Elizabeth Mitchell Brewster Downes
AHS #1940.124.1

THIS IS NOT A CLOCK...THIS IS AN 'APPLIANCE'

by Bob Frishman, Bell-Time Clocks



Pillar and Scroll Shelf Clock
Gift of Catherine G. Shattuck
AHS #1976.024.128

This Seth Thomas pillar-and-scroll shelf clock, when brand new in the 1820s, was an exciting purchase. Most likely, it was the first clock for its owners. They probably lived in rural New England, not in a seacoast city where wealthier citizens preferred costly mantel and grandfather clocks from England and France.

Seth Thomas (1785-1859) did not invent this innovative style. It was another clockmaker from central Connecticut, Eli Terry, who sparked the American industrial revolution and our factory system of mass-produced interchangeable parts. Thomas worked for Terry, then went on to manufacture tens of thousands of these clocks which everyday people could afford. The clock's elegant (but fragile) case veneered in mahogany, and its colorful painted face and glasses, added a touch of class to homes unlikely to have any other domestic machine.

Not only did mass-production reduce the price, but nearly all of these clocks' daily-wind and weight-powered movements were made from wood: cherry gears, oak plates, laurel arbors and pinions. It was not until the late 1830s that clock mechanisms made from brass and steel became cheap enough to fully displace wood-movement timekeepers.

Those original owners did not go to a store. A traveling peddler stopped in, demonstrated a sample, took the order, and promised delivery on his next tour. With its steady tick, and its ringing on each hour, the clock became a first and treasured household appliance.

THE BAILEY CLOCK

by Barbara Bunn

This is not a clock. It's a story starter.

The story is about the Bailey family. In particular, it is a story about Bertha Chandler Bailey. This beautiful clock is thought to be a wedding present to Bertha when she married Frank Bailey in 1905. Frank was a farmer from Bailey Road and Bertha was from a farming family on Chandler Road. They had one son, Chandler, and settled into a farming life on Bailey Road. Bertha often entertained in the front parlor of the farmhouse and would expect her granddaughters, Shirley and Marilyn, to wear their finest outfits including white gloves as they sat quietly and to be polite to the guests. Bertha also loved to decorate and made changes to the farmhouse both inside and out. Bertha lived to be 91.

How do I know that this clock tells a story? This clock has been handed down to me from my mother, Shirley, who was one of Bertha's granddaughters.



Painted porcelain clock privately owned

When Shirley and her sisters, Marilyn and Phyllis, see the clock they reflect on their childhood living on the farm and the role that Bertha played in their lives. I consider the reflections that they share a part of my story.

THIS IS NOT A WRISTWATCH

by Bob Marcus

It is a Mickey Mouse wristwatch; a neat, clean, white plastic strap, hands should be at ten and two, but it's newfangled digital. Just a watch? No, a gift, representing services well done. A token of transition from kid-hood to young adulthood. A recognition of budding entrepreneurship and responsibility. A symbol of a bygone era done in by liability issues and changing times.

This wristwatch represents the service of kids with bikes and enthusiasm.

The Lawrence Eagle Tribune newspaper managed a group of youngsters to make home paper deliveries, daily. Today, the kids would be called independent contractors; then, "the squad". The Tribune, owned by Andover's Rogers family, encouraged boys and girls to "start their own business" and to be successful in it. More than wristwatches, the paper gave turkeys at Thanksgiving to each route person, hams at Easter, tickets to Canobie Lake, scholarships and many other tokens of service and encouragement. The turkeys were especially appreciated by parents who may have driven the kids in stormy weather. Most importantly, though, the delivery boys and girls learned how to be responsible, manage customers, and handle money.

This is not just a wrist watch...it is a memoir of "coming of age", for getting a route and keeping happy, paid-up customers. Appreciation from the adult world.



*Child-sized digital wristwatch
Gift of Robert B. & Ellen T. Marcus
AHS #2014.006.1a-c*

HOW DO WE TELL A STORY?

CONTINUED FROM PAGE 1

a little bit slower, trying to not trip on my long skirt, I can't help but wonder, "is this how they felt every day?" Leading a group of 3rd graders through the Blanchard kitchen, I ask students to acknowledge the hard work women did as I bend down at the hearth and point out a cooking utensil. "Imagine how hot and dangerous cooking in this kitchen would be while wearing this long dress and apron?" In that moment the students share an empathetic connection to people from the past that may not have occurred if I'd stood in front of the fireplace in modern-day clothes.

Engaging the students in physical activity while discussing history is another important way we share stories in the Andover at Work Program. Often parent-chaperones, once students on the same field trip years ago mention their strong memories of our printing press demonstration. Sharing the story of Andover's printing industry history could be too abstract if it weren't for the fact that students can actually make a print themselves. Following the process of print making leads to the students' appreciation of the printed word. While they struggle to push the metal roller over the inked type-set, the guide mentions that books in the 1800s would be considered valuable enough to run into a burning house to save. At that moment in the print shop, students



No refrigerator, no stove, no microwave...Andover at Work volunteer and Board member Angela McBrien, in the period kitchen, discusses what life was like in the 1820s.

have a tangible understanding of why. What we in the 21st Century can print off our computers instantly or order from Amazon, took hours of work and trained craftsmanship in the 19th century.

Annie Gilbert, a volunteer who joined the Andover at Work team this past spring said of her experience, "You have to embrace the fact that there is no way you can know everything, but the reward is that you notice and learn new things with every tour you give. All of the guides have different story-telling styles and I took something away from every person I watched while training for the position." The variety of story-telling styles and techniques used during the program allows students to access the historical content in more effective and meaningful ways. Telling stories about the past in multifaceted ways leads to stronger engagement with the guides as well. Annie added, "What surprised me the most was the sense of wonder the students have when they walk in the door. Their curiosity and enthusiasm is infectious - it almost makes the tours run themselves. And I am endlessly impressed by their questions!"

If you are interested in helping us tell this story and would like to learn more about volunteering for the Andover at Work in the 1820s program, please contact Lauren Kosky-Stamm, Director of Programs and Social Media at lkosky-stamm@andoverhistorical.org.



Jim Redmond, Board member and volunteer demonstrates printing in the 1820s.



Essex County
Community Foundation



massculturalcouncil.org



*Interior inscription of Lady's Pocket Watch
Gift from Estate of Elizabeth Mitchell Brewster Downes
AHS# 1940.124.1*

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**Tuesday through Saturday: 10 a.m. to 4 p.m.
Second Sunday of every month: 1 p.m. to 4 p.m.**

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THE NEWSLETTER, Vol. 42, No. 1

Editor: Tom Adams

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Photos: Nancy Earley, Lauren Kosky-Stamm and Cord Ohlenbusch

Layout and Printing: LaPlume & Sons Printing, Inc.

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