

THE WESTON HISTORICAL SOCIETY BULLETIN



Fall, 1999

Volume XXX, No. 2

IN MEMORIAM



Mary Robinson Maynard
1929 - 1999

Member of the Board of Directors of the Society
WE SHALL MISS YOU!

(see "Remembering" on page 15)



Entrance to the Spellman Museum.

THE SPELLMAN MUSEUM OF STAMPS & POSTAL HISTORY FACING THE 21ST CENTURY

If Franklin Delano Roosevelt was the United States' most famous stamp collector, then Francis Cardinal Spellman was philately's most famous promoter. The Spellman Museum of Stamps & Postal History on the campus of Regis College in Weston, Massachusetts, reflects both the Cardinal's personal interest and his understanding of the educational opportunities provided by a stamp museum. For over 35 years the Spellman Museum has served as an international center of philately, housing a collection of over 2,000,000 stamps and a premier philatelic library. As it faces the 21st century, the Spellman Museum is now redefining its purpose and activities to meet the expectations of a new generation growing up with instantaneous electronic communication and with little interest in stamp collecting. To meet this challenge and to guide the planning process, the museum is first examining its own history.

The story of the Spellman Museum begins with Cardinal Spellman's introduction to stamp collecting, when he was studying for the priesthood. Born in Whitman, Massachusetts, in 1889, Cardinal Spellman attended Whitman High School and Fordham University in New York City. Between 1911 and 1916 he attended the North American College in Rome with his good friend from Boston, Laurence B. Killian. Monsignor Killian was an avid stamp collector whose enthusiasm for the hobby was contagious. From 1932 to 1939

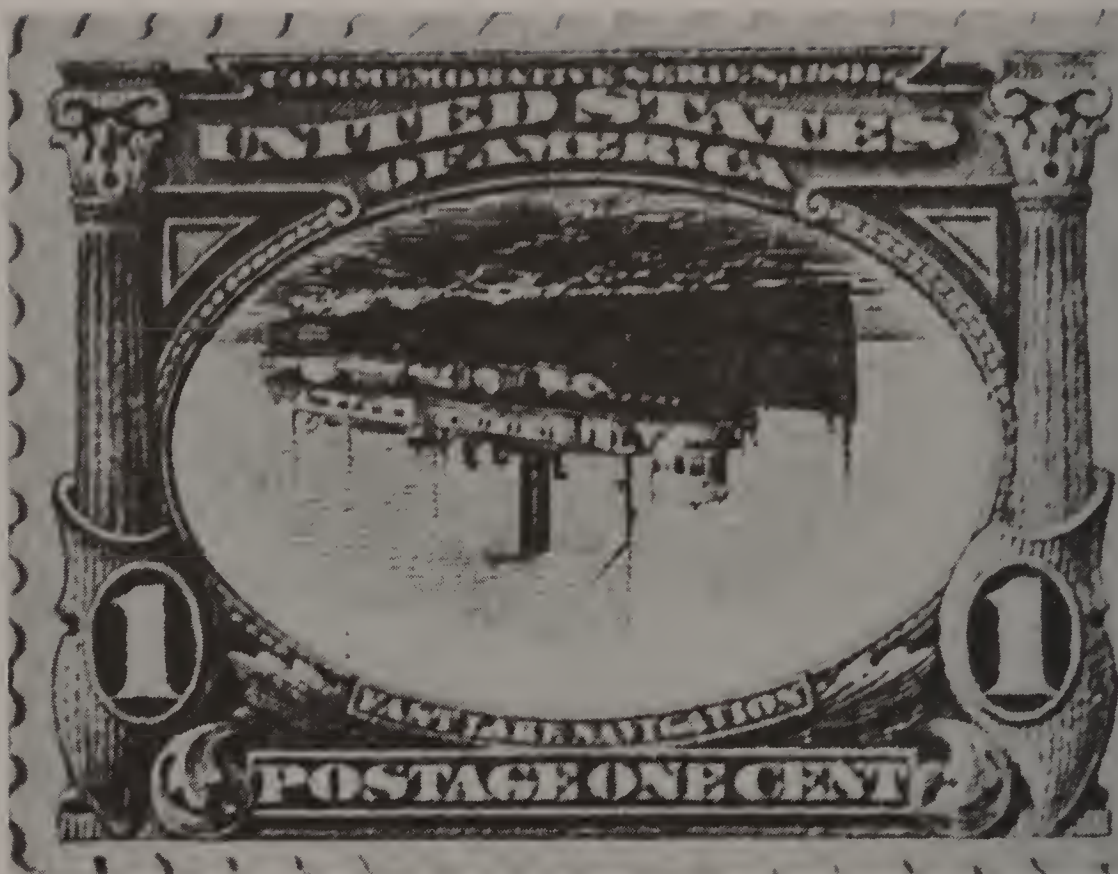
Cardinal Spellman was the parish priest at Sacred Heart Church in Newton Center. Monsignor Killian was also serving in the Boston Archdiocese, and the two continued to pursue their shared collecting interest. In 1938 Cardinal Spellman traveled for two months in South America, bringing back the stamps of 12 countries. When he returned, he asked Sister Fidelma Conway, a teacher in the parish school and a member of the Sisters of St. Joseph of Boston, to mount the stamps and to help him manage his expanding collection. The next year Cardinal Spellman became Archbishop of New York and left the collection in the care of Sister Fidelma, sending her the philatelic gifts he received as word of his interest spread. In 1948 Cardinal Spellman gave his collection to the Sisters of St. Joseph in honor of his aunt, Sister Philomena Conway, who at the time had been a member of the congregation for 54 years. In 1955 Sister Fidelma opened The Cardinal Spellman Room in the new Regis College Library and formed the Cardinal Spellman Philatelic Society. The society had a lively schedule of activities, sponsoring lectures, holding monthly meetings, and publishing a newsletter.

In 1960 the Cardinal Spellman Philatelic Collection joined with the privately owned National Philatelic Museum, Inc., in Philadelphia to form the Cardinal Spellman Philatelic Museum, an independent, not-for-profit, educational organization. Cardinal Spellman was the organization's president; Bishop John Maguire of New York, Monsignor Killian, and Bernard Davis of Philadelphia served as vice presidents, and Sister Fidelma Conway was the secretary, treasurer, and executive director.

On March 14, 1961, Cardinal Spellman and Sister Fidelma broke ground for the museum building on an acre of land at the southeast corner of the Regis College campus. On July 27, 1962, Richard Cardinal Cushing, assisted by Cardinal Spellman, placed the cornerstone; and on May 4, 1963, the museum building was dedicated.

About 1,500 people attended the dedication ceremony that coincided with Cardinal Spellman's 74th birthday and the 250th anniversary of the Town of Weston. The Honorable J. Edward Day, Postmaster General of the United States, gave the main address. In his remarks Cardinal Spellman announced that the building was completely paid for by a contribution from the estate of Mrs. Mable Gilman Corey of New York and by the gift of land from Regis College. Among the guests were the Honorable D. Thomas Clements, Chief of the United States Postal Administration; James A. Farley, former Postmaster General of the United States; Dr. Hans Steinmetz, State Secretary of the Posts and Telecommunications of the Federal Republic of Germany; and Edward Dickson, Chairman of the Weston Board of Selectmen.

The Spellman Museum was part of the dramatic increase in the number of museums that occurred during the 1960s and 1970s. Fueling the growth was the availability of public funds from state and federal agencies and the interest in state and local history, fostered by preservation programs and the celebration of the American Bicentennial. New audiences and tax dollars changed how museums were doing business. Collections became more inclusive. Public programs engaged intergenerational learning. Curriculum resources were developed for classrooms. Economic development efforts were tied to cultural resources. To promote professional standards for collection care and to make museums accountable to diverse constituents, the American Association of Museums created the Accreditation Program. The Spellman Museum was one of the first to be accredited in 1971, receiving continuing accreditation in 1981.



1¢ U.S. Stamp, with picture inverted in error, 1901. Misprints raise the value of the stamp considerably.

In the museum's collection are treasures given to Cardinal Spellman as well as significant collections that have been donated through the years, including the only known editions of several hundred stamps. On his travels Cardinal Spellman received stamps from the heads of state of New Zealand, Japan, Ireland, Brazil, as well as other countries. In 1952 Pope Pius XII personally inscribed a miniature sheet of the Roman States centennial issue of the Vatican and gave it to Cardinal Spellman. President Dwight D. Eisenhower and General Matthew Ridgeway gave their collections to the museum; and items from the collections of Theodore Steinway, founder of the piano company, and Jascha Heifetz, the renowned Russian violinist, exhibit the many ways in which people collect stamps. The Spellman Museum also has objects related to stamps and postal history, including 145 stamp cases produced in the late 19th and early 20th centuries reflecting Victorian fascination with the post.

In the 1990s Spellman Museum trustees have been readying the organization for the 21st century. Significant building renovations have been completed. Long-term collaborative agreements have been put in place with Regis College. The governing structure has been revised in keeping with contemporary museum practice. An experienced museum professional is guiding the organization. Central to these efforts is the new mission statement that refocuses the museum's energy upon the opportunities to learn about the world's people through stamps and postal history. To describe more clearly the museum's focus, the trustees changed the name of the organization to the Spellman Museum of Stamps & Postal History.

Exhibitions and public programs reflect the museum's commitment to engage a diverse audience. On a rotating basis United States material as well as items from around the world are displayed. Examples from named collections provide visitors with the opportunity to see how others have manifested their collecting interests. The museum's programs encourage children and adults to learn together, participating in self-guided activities and opportunities to build individual stamp collections. While working to expand its audience, the mu-

seum continues to serve for the region's large and sophisticated philatelic community through exhibitions of philatelic rarities, a Stamp Store, and one of the country's most significant philatelic libraries.

The Spellman Museum's priorities are: (1) to refine the stamp and library collections to support the museum's education mission; (2) to develop exhibitions and public programs



Youngsters' class at the Museum.

that present the history of global communication as well as the hobby of stamp collecting; and (3) to build a constituency that ensures the vitality of the museum into the 21st century. Underlying these priorities is the Spellman Museum's work to develop strong collaborative partnerships with area schools, civic associations, and other museums and cultural organizations, while continuing to welcome national and international visitors.

The goal is to transform the Spellman Museum into a place where children learn how ideas were transmitted before e-mail, where families learn about history and art and geography together, and where those who have known the passion of collecting come together to tell their stories. In these efforts Cardinal Spellman's words provide guidance:

Stamps are miniature documents of human history. They are the means by which a country gives sensible expression to its hopes and needs, its beliefs and ideals. They mirror the past and presage the future. They delineate cultural attainments, industrial works, domestic, civil and social life. In a word, these vignettes give a vivid picture of the world, its occupants and their multifarious endeavors.

Viki Sand

The Spellman chronology was prepared by Sister Fidelma Conway, Spellman Museum Founding Executive Director, and George S. Norton, Spellman Museum Trustee.

Viki Sand began her tenure as Executive Director of the Spellman Museum of Stamps & Postal History in February 1998. Originally from the Midwest, she has spent the last 15 years in New York State, where for 12 years she guided the Shaker Museum and Library in Old Chatham to accreditation by the American Association of Museums. Sand has been elected to national councils of the American Association of Museums and the American Association for State and Local History. She is the Chair of the AAM's Standing Professional Committee on Education. Her undergraduate degrees are in history and education. She has done graduate work in American intellectual history at the University of Minnesota.

The Spellman Museum is open Thursday to Sunday from noon to 5 p.m.; admission is \$5 for adults, \$3 for students and seniors, free for members and those aged 16 years and under. Time, money and energy well spent! Ed.



1¢ Perry Block of Six, 1894-95.

FROM HERE TO THERE

A NEW TREASURE FOR THE WESTON MUSEUM

If you visit the premises of the Weston Historical Society Museum, you will get a new treat in the shape of a captivating painting, depicting a winter scene of Weston by the town's own painter Henry Davenport, executed in or about the year 1943.

The large oil painting on masonite, measuring three by five feet, handsomely framed, shows the Burgoyne Elm, the Fiske Law Office, and the Boston Post Road with its trees, looking toward Wayland, all under its winter attire.

It is a recent gift to the Museum by Mrs. Jane Nichols Fogg and her husband, George P. Fogg, now of Chestnut Hill. Mrs. Fogg grew up on Sunset Road in Weston; her parents were Arthur and Mary Nichols. Mr. and Mrs. Fogg not only honored us by the donation of this exquisite piece of art, but also generously covered the restoration and cleaning of the painting by a professional restorer.



Henry Davenport's "Winter."

Thus Davenport's "Winter" now decorates the space over the fireplace in the Jones sisters' room of the Museum, spreading its winter sunshine over the model 19th century chamber. It is one of the main attractions of the Museum, to be seen by all who cherish good painting and Weston history.

The story behind the painting is a fascinating chapter in several aspects of history, including that of Weston, related to us by Mrs. Fogg. The painting is one of a series of twelve, painted by Henry Davenport to decorate the walls of the recreation hall, or Canteen, for the W.H. Nichols Company of Waltham. This company manufactured machine tools and pumps. Hart and Arthur Nichols and their father hired their fellow townsman, Henry Davenport, the professional artist, to manage the company's public relations, edit their house organ the "Nichols Standard," and illustrate their handbook on the machines.

During World War II, the government offered the company war posters. This gave Davenport a better idea. First, he borrowed art reproductions from museums, then supplied his own works to brighten up the factory. When the new recreation building or Canteen was erected, Davenport produced a dozen large paintings, all landscapes, for its walls. He painted them in the factory, and as the workmen watched him paint, he observed that “machinists understand and respect things done with one’s hands.” Mrs. Fogg remembers the tall, blue eyed artist with the white moustache, who during her Saturday visits as a child set up for her still lives to paint in water colors.

But as years went by, the Canteen was pulled down, and the company was sold. The paintings were stored but all but three simply disappeared. The one entitled “Winter” was rescued by Jane Fogg’s father Arthur Nichols, who cherished its mood and the long-ago winter scene of his town.

After her parents died, Mrs. Fogg decided to find a long term permanent home for the painting, and luckily for the Weston Historical Society, she selected its Museum as the future abode of the “Winter.” Thus this truly resplendent piece of art by Westomite Henry Davenport, who was trained at the Beaux Arts in Paris, can be enjoyed by all his fellow townsmen.

The Weston Historical Society Museum at 358 Boston Post Road is open Wednesdays between 10 a.m. and 12 p.m. or by appointment at other times (237-1447); there is no admission charge.

Vera Laska
Museum Curator

THE ONE SQUARE MILE PROJECT

The discoveries which we make abroad are special and particular; those which we make at home are general and significant. The further off, the nearer the surface. The nearer home, the deeper.

H.D. Thoreau. JOURNAL, Sept. 7, 1851

For the past two years, I have incorporated a One Square Mile project into the curriculum of the American Literature elective I teach at Weston High School. Briefly, the project asks students, primarily 11th graders, to select some aspect of a mutually-agreed upon one square mile plot of Weston and to create something of meaning and personal significance which they can share with their classmates regarding this territory.

The basic ideas behind this project are several: the first is to provide students to come to know and appreciate the town in which they reside; a second is to provide students opportunities to express themselves in more creative and/or idiosyncratic ways than usual; a third is to allow students to recognize and value talents and ideas of others; a fourth is to permit collaborative work if such is desired; and a fifth is to offer a break from the usual routine of the English classroom.

Before going into the actual details of how the One Square Mile project works, let me explain how it came about in the first place. There are actually two stories to tell. The first takes us back to the 1970s, that time when social activism from the 1960s had finally made its way down to high schools, and suddenly what went on in the high school seemed terribly

trivial and unimportant. No more school spirit, no more rah-rah attitude; instead, wellmeaning and serious high schoolers looked to save the world, or at least portions of it. Not surprisingly, attendance at school events plummeted, attention was directed toward the larger world; somehow high school became simply a phase to grow out of as fast as possible.

I saw this shift in focus mainly in my predominantly senior World Literature class: not only was there interest in events far beyond Weston High, but thoughts became increasingly focused on life after high school. To me, these students seemed to have forsaken their youth in favor of a pseudo-sophistication that considered all issues in simplistic, albeit idealistic, terms. To bring back a sense of perspective, I came up with the idea of the One Square Mile project in the hopes of having students know one area of their own world intimately and meaningfully.

In truth, the One Square Mile project did not fit in with the World Literature course. The students responded to the assignment and produced a variety of creations; I remember most vividly the sculpture made from materials scavenged from the town dump erected outside my classroom window; at the time I did not appreciate fully an effort which would have compared favorably to some of the objects assembled recently in front of the new town library! Yet there was a sense on the part of all of us that the project was more artificial and contrived than integral and relevant. In time, the course metamorphosed into something different; I was assigned to other courses, and the One Square Mile project disappeared, unlamented.

Now fast forward to the summer of 1997 for the second story. I was taking a course sponsored by the Thoreau Institute in Concord on “Thoreau’s World and Ours,” a major thrust of which was that by understanding and really knowing our home communities – much as Thoreau had explored and knew Concord – a deep commitment to responsible land stewardship would result. Each of us taking the course – twenty-two middle and secondary school teachers – was required to develop a paper “describing plans to integrate the seminar course material into their classroom teaching.” My task, then, was to come up with some scheme for making Thoreau and his emphasis that “Heaven is under our feet as well as over our heads” pertinent to the classes I teach. In the process of trying to formulate such an approach, happily I was suddenly struck with the obvious: the One Square Mile project abandoned so many years ago exactly achieved the desired goal! Even better, because now I realized that by hooking the One Square Mile project to Thoreau, it had found its natural and sensible placement in the American Literature course I teach.

And so it has come to pass. Before I share with you some of what the students have produced, let me set forth how the project is presented. Since Thoreau is at the beginning of our study of American literature, I establish the following time-schedule: introduce the idea of the project sometime in September, and have a bus tour of the town exploring one square mile sites (it’s best if someone knowledgeable about the town narrates). A vote on which square mile is to be used is then taken; a town map and a one square mile grid is employed; students can lobby the entire class for different plots before the vote is taken, and students decide at this time if they will work singly or in pairs. By October 25, each person or pair will share with the class a sense of what their project will consist of. The week after Thanksgiving recess is devoted to final class presentations.

This timing, while not perfect for all students, puts the project at a portion of the school year when students can comfortably work outdoors; and it fits with Thoreau’s place in the

chronology of American literature. I have tried to schedule enough time, considering how heavily involved in activities the students are, but not so much that the momentum for the project will be lost.

The possibilities that students have for rendering the One Square Mile are limited only by their imagination, on the one hand, and, on the other, by the fact that I have to have something tangible to which I can assign a grade. (I hold with Robert Frost that work is truly done “Only where love and need are one”). My covering sheet of explanation for the project to the students reads in part: “I want you to wedge your feet in it (the One Square Mile), as it were, and find what you come to as real. Express what you discover in any form that is appropriate to your findings. A literary composition describing the beauty of the area can be written, or a poem composed in the same vein. A statistical study can be done, be it of traffic patterns, housing/building types, land usage, flora or fauna. A photographic essay is acceptable, as is an oil painting, or a collage. A scale-model representation can be constructed; perhaps even a sculpture from materials indigenous to the One Square Mile can be put together, or a soil analysis with an explanation of its significance can be done. A topographical map, or historical maps can be executed. I am open to any and all possibilities; my aim is to encourage creativity, enthusiasm and originality within the larger purposes of having you learn something meaningful about the town in which you live and also about yourself. Remember, the emphasis of the assignment is to convey a sense of place and the vital connection between that place and you. You will share your project with the rest of the class in order to gain an appreciation for different approaches and for the unique ways there are of experiencing the One Square Mile.”

So much for the explanation of the One Square Mile project. Of greater interest, perhaps, is what sorts of things have been submitted over the past two years. Let me begin with a caveat: while it would be nice to say that all of these projects were superbly done and received A grades, such would not be the reality. Some students, true, did take to the project and did superb jobs, complete in every way and clearly evincing a total commitment to the task. Others, however, gave evidence that they were pressed for time or that they only incompletely realized the potential of their ideas. What can be said is that all projects demonstrated at least some effort, and all tried to be responsive to the demands of the assignment.

What follows is a sampling of the sorts of projects done for the One Square Mile project:

A scale-model replication of a large portion of the Weston Cemetery

A video tour of the oldest house in Weston

A photo collage of a Weston estate

A survey of residents as to their reasons for moving to/living in Weston

An oil painting of the Town Hall

A collage and remembrance of a family-owned business in the town center

A photo essay on patterns of life and continuity in the One Square Mile

A multi-media look at patterns of weekend behavior in the One Square Mile

A consideration of the works of a Weston poet

A catalogue of trees in the One Square Mile

Interpretive pencil drawings of natural aspects of the One Square Mile

A scale model of a railroad bridge in the One Square Mile

A fictional biography of an early settler.

And what of the future? Student feedback suggests that the project's goals are being met, but questions arise. For instance, should I allow students to choose their own square miles? And how are Metco students to be served? Should other academic disciplines be made a part of the process? Should students help in the evaluative process, and if so, to what degree? But raising such questions is part of the fun and challenge of teaching, and I sense that for now the One Square Mile project is on the right track both in terms of Thoreau and of the individual students.

When it was proposed to me to go abroad, rub off some rust and better my condition in a worldly sense, I fear lest my life will lose some of its homeliness. If these fields and streams and woods, the phenomena of nature here, and the simple occupations of the inhabitants should cease to interest and inspire me, no culture or wealth would atone for the loss.

H.D. Thoreau. JOURNAL, March 11, 1856

Robert V. Walker

A native of St. Louis, Robert V. Walker is a graduate of Princeton, received his Master's Degree in Teaching from Wesleyan University, and has been teaching English at the Weston High School since 1959. He has three children and six grandsons and he lives in Wellesley. As you can see from the above, he is a most imaginative teacher. Alas, he is also a very honest teacher who returned all fruits of this project to his students. However, we hope to publish some of the results of this academic year's ONE SQUARE MILE project in our next issue. Ed.

NEW HISTORICAL NOVEL BY OUR MEMBER

Just in case you did not hear about it before, take note that our fellow member and Society Director WILLIAM MARTIN, the best selling author, has a new book out: CITIZEN WASHINGTON, published by Warner Books. The best description of it comes from the pen of fellow historian Doris Kearns Goodwin: "A sweeping historical novel that brings our first president and his contemporaries to such vivid life that they seem to have walked our streets only yesterday. This is a wonderfully entertaining and thoroughly terrific book." We could not agree more. Martin is also the author of the critically well received novels *Back Bay*, *Cape Cod* and *Annapolis*.

CALL FOR WESTON AUTHORS

Part of the WESTON 2000: PORTRAIT OF A TOWN will also be an exhibit of Weston authors' work, that is if the authors will identify themselves. Poets, novelists and nonfiction authors kindly drop a postcard with your full name, address, telephone number and book titles with full imprint to Vera Laska, 50 Woodchester Drive, Weston, MA 02493, or fax 781-237-1471. Please do so NOW.

LETTER TO ALL MEMBERS OF THE WESTON HISTORICAL SOCIETY:

On the next page you see the draft of the announcement of the WESTON 2000: PORTRAIT OF A TOWN project. This is a program of your Society. We need your moral support. We operate on a shoestring, and it is unlikely that we could afford a townwide mailing of this announcement.

For that reason, we ask you to talk about this program with your friends, especially in any group(s) that you belong to. Please ask your minister, club president, chairperson of your group to announce it at your meetings to the membership, or even better, to print it in any newsletter, bulletin or printed material mailed to the membership.

Publicity for WESTON 2000: PORTRAIT OF A TOWN is essential, and YOU CAN MAKE ALL THE DIFFERENCE! Feel free to xerox the flyer on the next page, or we can supply them.

Your WESTON 2000 Committee has been working hard for two years on this program. Millennia come around only once in a thousand years, and we are lucky that this one happens in our life-time. Let us all pitch in to support its commemoration through WESTON 2000: PORTRAIT OF A TOWN, our town, with all the enthusiasm that the occasion warrants!

Please accept the gratitude of your WESTON 2000 Committee,

Sincerely,

Committee members:

Barbara Coburn

Elizabeth Drake

Anna Melone

Douglas McDougall

Sheila Patraiko

Rees Tulloss

Treasurer: Harold Downing

Consultants:

George Amadon

Douglas Henderson

Andrew laska

Dr. Vera Laska, Chair

WESTON 2000 Committee

Tel. 781-237-1447

Exhibit Consultant:

Laurel Nilsen, Director

Wellesley Historical Society

MEMBERS - SAVE THE DATE OF WEDNESDAY, MARCH 1, 2000, 7 P.M.

**FOR THE GALA OPENING OF WESTON 2000: PORTRAIT OF A TOWN
IN THE WESTON PUBLIC LIBRARY!**

WESTON TIME CAPSULE

We still have some space in the Weston Time Capsule. Let us have your suggestions on what should be included in it for posterity. It should be opened by Westonites in a hundred years. Share your ideas by sending a postcard to the Weston Historical Society, P.O. Box 343.

THE WESTON HISTORICAL SOCIETY

**With the cooperation of the
Weston Arts & Crafts Association
proudly presents**

A MILLENNIAL EXHIBIT

WESTON 2000: PORTRAIT OF A TOWN
documenting the recent past and the present of Weston,
Massachusetts in words and images. Two years in the
making, it represents the cooperation of dozens of town
organizations from the cultural, artistic, educational,
religious and commercial walks of life. Schools, clubs,
churches, women's and conservation groups, museums and
businesses are represented, framed by illustrative samples
of Weston's art community. This is a Weston mosaic
of words, photographs and art, a once in a millennium
event, displaying the **POTRAIT OF WESTON** – a
chance not to be missed.

**WESTON PUBLIC LIBRARY
Gallery and Community Room**

**Thursday, MARCH 2, 2000 to Friday, MARCH 31, 2000
Open to the public during library hours free of charge.**

**GALA OPENING
and reception with refreshments
Wednesday, March 1, 2000, 7 p.m.**

FIRST LADIES VISITING WESTON

The Weston Historical Society invited a distinguished guest speaker to bring the presence of several First Ladies of the land to Weston. The event took place on Wednesday, April 14, 1999 at 6 p.m in the Upper Student Union Lounge of Regis College, at the annual charter dinner of the Society.

The speaker was Weston resident Ruth Sheehan, known for her humor and dynamic eloquence. She is also the wife of our president, Joe Sheehan. She received her B.A. and M.A. in communication from Emerson College in Boston, and is presently teaching at Northeastern University. She also lectured at Babson, Emerson, Framingham State and Regis Colleges; she served as consultant in communication at numerous industries and corporations, among them Boston Edison, Federal Express and Polaroid.

Her lecture was entitled "First Ladies, Their Little Known Stories and Achievements." She revealed many little known facts about several First Ladies. Hillary Clinton is by far not the first among them to complain about the press; Martha Washington objected in 1789 to the "public notice about me." Early presidents' wives were not referred to as First Ladies; thus Martha Washington was called Lady Washington or Presidentress! Rachel Jackson was haunted by the press for allegedly being a bigamist, having been married previously.

Sarah Polk enjoyed the power that went with the presidency. Buchanan was the only bachelor president, and his niece Harriet Lane played the role of hostess during his tenure of office; she later married a Baltimore banker. Mrs. Grant was very sociable, even encouraged her husband to run for a third term!

The first First Lady to write her memoirs was Julia Grant; the first one to earn a college degree was Lucy Hayes, a great supporter of the temperance movement, fiercely fighting men like Mark Twain who was known for statements like "I will totally abstain from total abstinence!"

Lou Hoover was the first female graduate, a geology major, at Stanford University, also president of the Girl Scouts; she allegedly died of a broken heart because people maligned her husband so much for the depression and for the so called Hoovervilles. We heard about the controversial Florence Harding, the "Duchess;" about Eleanor Roosevelt, the eyes and ears of her husband, and her shock when she found out that his former flame Lucy Rutherford was present when he died at Warm Springs. Jackie Kennedy, Lady Bird Johnson and Barbara Bush all made their appearance on videos contributing to the entertainment and enlightenment of the audience.

Vera Laska

JUST FOR THE RECORD

The best state in the USA for children, according to the Children's Rights Council, is Maine, followed by Massachusetts and Connecticut. Do you agree?

In last November's election (1998) of Weston's 7,558 eligible voters 4,627 or 61.2% voted. That is considered a good showing. Sad.

REMEMBERING

Mary Robinson Maynard (1929-1999)

It is with deep sorrow that we are recording the passing of one of the most dedicated members of the Weston Historical Society, Mary Maynard. She served for many years on the Board of Directors of the Society and also on the editorial board of this *Bulletin*. She left us after a long illness this past August 16. A memorial service was held at the First Parish Church in Weston on August 28, 1999.

She was a native of Hartford, Connecticut but became a most faithful resident of our town, Weston, and carried out extensive research on its history, especially in her function of historian of the First Parish. She attended Lesley College and graduated from Antioch College in Yellow Spring, Ohio.

For many years she worked on the Harvard Business Review and later coordinated Harvard University commencement exercises. Since the mid 1980s she devoted herself full time to writing. She contributed several features to the *Boston Globe* and authored several books, all dealing with the countless memorable places of New England. Few people knew the nooks and crannies of this territory as well as Mary Maynard. Her books, published by the Yankee Press of Dublin, New Hampshire, are: *Island Hopping in New England* (1986), *Open Houses in New England* (1991), *Dead and Buried in New England*, *Respectful Visits to the Tombstones and Monuments of 306 Noteworthy Yankees* (1993), *Houses with Stories* (1994) and *Hassle Free Boston* (1984), published by Lewis Publishers of Lexington, Massachusetts.

Mary was also interested in travel abroad and was instrumental in organizing tours to Europe for the Friends of the Weston Public Library.

Mary Maynard will be fondly remembered as a sincere friend and a capable devotee of local history. Her voice remains with us in her many articles and books, and in the hearts of her fellow Westonites.

We express our deepest condolences to her husband Jim, her three daughters and two sisters. We mourn with you.

Mary, we shall miss you for a long-long time.

Vera Laska

TIME CAPSULE: Please let us have your ideas!

QUESTIONS: Call 237-1447, Laska.

WESTON HISTORY

- 1. Brenton H. Dickson: One Upon a Pung, delightful stories about Weston of yester-year; hardcover, \$7.50.
- 2. Brenton H. Dickson & Homer C. Lucas: One Town in the American Revolution, Weston, Massachusetts; hardcover, \$7.50.
- 3. Daniel S. Lamson: History of the Town of Weston, Massachusetts, 1630 -1890; 1997 reprint, with new Introduction and an INDEX; this book should be in every Weston home; hardcover, \$29.95.

All three books available at the Museum of the Weston Historical Society, Wednesdays 10a.m.-12 p.m. or by phone 237-1447. Out of town orders: please add postage & handling \$3.00.

THE WESTON HISTORICAL SOCIETY, INC.

President: Joseph P. Sheehan, Jr.
Vice President: Vera Laska
Secretary: J. Kenneth Bennett
Treasurer: Harold A. Downing

Board of Directors

1995-1998

Pamela Fox
Marth Katz
William Martin

1996-1999

George Amadon
Barbara Coburn
Lee Marsh
Samuel Payson

1997-2000

J. Kenneth Bennett
Douglas Henderson
Vera Laska
Anna Melone
Joseph P. Sheehan, Jr.

BULLETIN Editor

Vera Laska

Membership dues: Individuals \$10, family \$15, life \$250. Contributions and bequests to the Endowment and Memorial Fund are welcome. Make checks payable to the Weston Historical Society, Inc. and mail them to the Weston Historical Society, Box 343, Weston, Massachusetts 02493. Contributions are tax deductible. Additional copies of the BULLETIN may be obtained at \$2 each by mailing payment to the Society. Statements and/or opinions expressed in the articles are not necessarily those of the editor, the Editorial Board or the Weston Historical Society. ISSN 1083-9712.