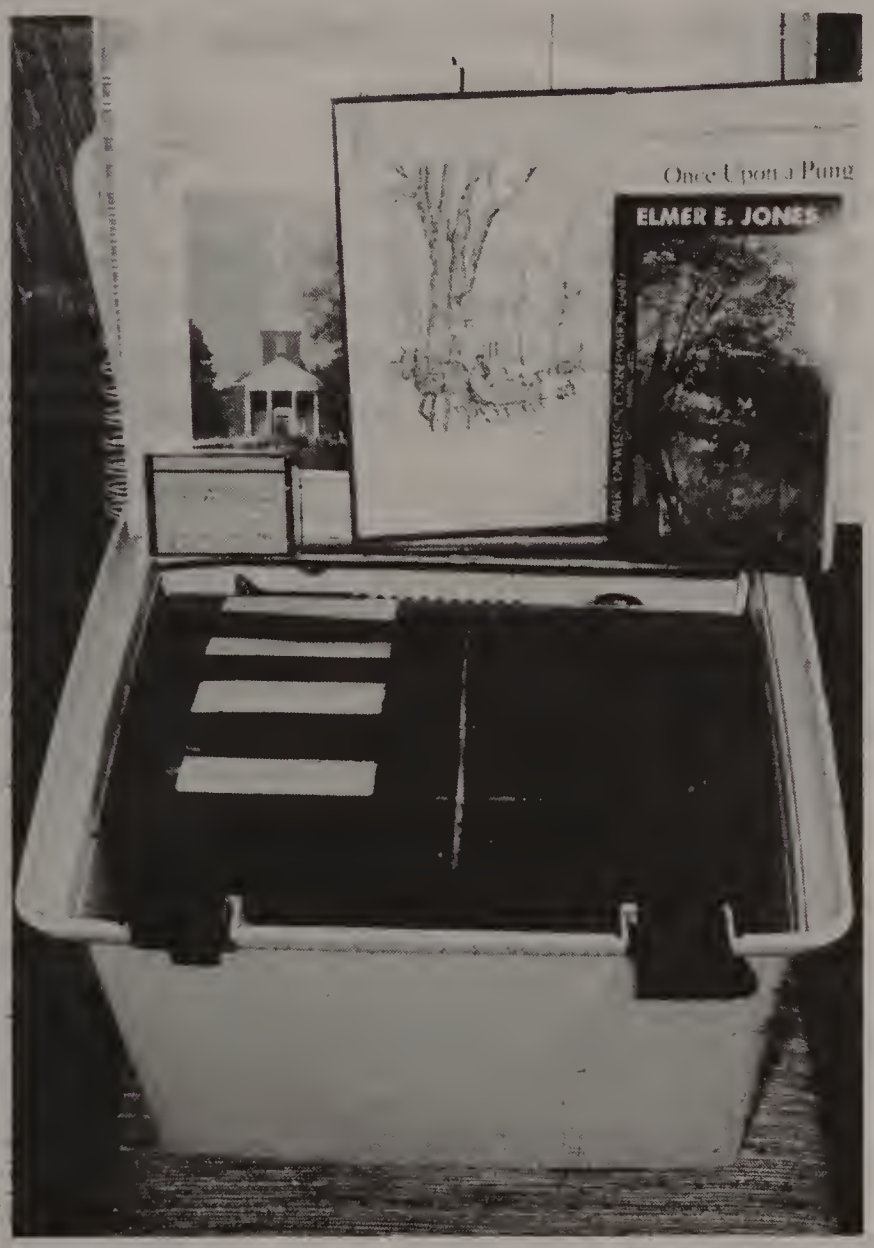
THE WESTON HISTORICAL SOCIETY BULLETIN

Fall, 2000 Volume XXXI, No. 2



This Time Capsule, sealed on May 4, 2000, will be opened by Weston Residents in the year 2100.

TIME CAPSULE SEALED UNTIL YEAR 2100

It was quite an occasion last Thursday, when in a double program the Weston Historical Society solemnly sealed the Time Capsule to be opened by Westonites in the year 2100.

It all happened in the elegant community room of the Weston Public Library. The first part of the program was a slide lecture by Gene Ritvo, the Weston automotive photographer, who talked about the "Images and Legends of the Automobile."

In introducing the speaker, Vera Laska briefly offered a historical background of the automobile and its impact on the manners and mores of America. Especially colorful was her description of the "roaring '20s," which quite erroneously usually carries the misnomer in history textbooks as the time of "normalcy." Instead of normal, this was the effervescent era of jazz, flaming youth, bathtub gin, ragtime, short dresses and long decoletes, a crazy time of Freudian jargon and sex magazines, shortly: a social and sexual revolution.

Anna Melone and Vera Laska sealing the Time Capsule.

Closed cars became rooms on wheels, and young people borrowing their parents' cars parked them on secluded spots. Family ties were loosened and dating rules went out the window to the tune of songs like "I'll Say She Does."

The slide show of cars ancient and modern was fabulous. The photography itself was first class, and the tales that went with the cars highly entertaining. Ritvo really knows his cars and shared with the audience of about 70 people his knowledge and love of the horseless carriages.

We saw cars that belonged to Clark Gable and Al Capone, and about 100 other machines, all in tip-top shape and in all the colors of the rainbow. Both classic car afficionados and others sat spellbound.

Then came the long awaited moment -- the sealing of the Time Capsule, to be opened by Westonites of the year 2100. It is amazing just how much memorabilia could be squeezed into a 9 x 10 x 12 inch box.

Here are the contents of the Time Capsule:

Six "Red Books" from "Weston 2000: Portrait of a Town" exhibit (March 2000); one "Red Book" from same with high school students' essays and art photo album of above exhibit; digital video of above exhibit; Weston Telephone Book; Weston Town Report of 1999; three Weston Historical Society Bulletins, Spring 1994, 1998 and 2000; the book "Once Upon a Pung" by Brenton Dickson; and "Walks on Weston Conservation Land" by Elmer E. Jones; the Weston School Budget 2000/2001 brochure; Weston Finance Committee Report, 2001; New York Times Magazine, April 18, 2000, re: Millennium; Economist Millennial Edition, Jan. 1, 1000 to Dec. 31, 1999; Time Millennial Edition, Jan. 1, 2000; TV Week, April 18 to 29, 2000; GBH, December 1999 program for TV; *Weston Town Crier,* Dec. 30, 1999, including Weston history; black hanging file: c. 100 clippings re: Weston, Mass., USA.

Also, blue hanging file: sales brochures from Sears, Hunneman Real Estate, Omni, Toys R Us, Circuit City, Bradlees, Bloomingdale, K-Mart; red hanging file: letter from Douglas P. Gillespie, chairman of selectmen, letter from Dr. Vera Laska, curator of Time Capsule, Epilog; 2 *Town Crier* items re: Time Capsule, April 13 and 27, 2000; list of books re: 20th century and millennium; attendance list at sealing of Time Capsule; small velvet bag with six U.S. coins, penny, nickel, dime, quarter, JFK half dollar and "gold" dollar, for youngest boy over 16 present at opening of the Time Capsule or in the high school; small white bag with a pair of cultured pearl earrings, for youngest girl over 16 present at opening of Time Capsule or in the high school.

While the audience gathered around, three red seals were placed over the closed capsule by officers of the Weston Historical Society -- Bill Martin, president, Laska, vice president, and Anna Melone, secretary; while all present applauded. The box then was wrapped in double plastic and deposited in the History Room of the library.

Happy 22nd Century, Weston of 2100!

Vera Laska

Reprinted from *Weston Town Crier*
May 11, 2000, pp. 5 & 9.

The following is an expanded text of William Martin's opening remarks at the Weston 2000 exhibition, delivered on March 1, 2000 at the Weston Public Library.

I am an historical novelist. This means that, like most writers, I spend my day at a computer. But my computer often feels like a time machine to me. In the course of my career, I have ridden my time machine back to Pearl Harbor, back to the tough immigrant streets of Boston's old South End, to the decks of the *Merrimac* and *Monitor*, to the White House on the day in 1814 that the British burned Washington, to the bloody fields of the American Revolution, and to the shores of Cape Cod as the *Mayflower* first appeared on the horizon.

But sometimes, when my work is going slowly, I focus the time machine on places a little closer to home. Usually I start right there in my office, and set the dial for 1925.

Suddenly, I'm sitting in an apple orchard on Glen Road, and a man named Jennings, who owns the orchard, is building seven houses there. It's one of the first housing developments in Weston. Of course, he cannot anticipate that a stock market crash is coming, and he will find it very difficult to sell those houses at the exhorbitant price of $27,000.

Then I fly a little higher and head north, traveling farther into the past, to the year 1900. Below me is the Byron Estate, an enormous and beautiful example of the life that a handful of wealthy men made for their families in what was known as Weston's Estate Era.

I continue flying north, toward Route 117 and the year 1890. There below me is the Hastings Organ Factory, the largest structure ever built in Weston, except perhaps for the Campion Center and a few private dwellings put up in the 1990's. The Industrial Revolution has come late to Weston and it will not stay long.

I now turn back toward the center of town, back to the town cemetery in the year 1863; there below is a funeral procession. The body of a man named Cutter, embalmed by one of the intinerant undertakers who followed the armies from one battle to the next, has been placed on a train in Gettysburg, Pennsylvania and returned to his home for burial. He is one of twelve Westonites to die in the Civil War.

Now I travel farther back into the past and I notice something that I've been seeing more and more plainly as the years fly by: there are fewer and fewer trees on the landscape. The Weston that we know today has about twice as much woodland as it did in 1800, because that Weston was an agricultural community. In those days, you could stand on a promontory near the Wayland border and see across the rolling pastures and fields all the way to Waltham.

Finally, I set my time machine down in front of the Josiah Smith Tavern, where, incidentally, the Weston Historical Society maintains a small museum and archive. I set the machine for July 3, 1775 and I wait. The day is hot. The sun is warm. Soon, I hear dogs barking and I look west along the Post Road, and through the rising dust, I see him. He's a big man, young and vibrant, dressed in a blue and buff uniform, and he makes a fine impression on horseback: George Washington on his way to take command of the Continental Army in Cambridge.

Riding beside him is his second-in-command, Charles Lee, a British soldier-of-fortune who thinks that he would make a better commander than Washington. He also takes pride

in the fact that he prefers the company of dogs to men. Hence the barking we've been hearing. Riding behind Washington are his two secretaries, young Philadelphians named Joseph Reed and Thomas Mifflin. Before it's over, Reed and Mifflin will desert Washington. Lee will defy him. And yet, Washington will soldier on through eight long years of Revolution, as inexorably and irresistibly as he rides down the Boston Post Road on that July morning.

The point of all this is that even when we are talking about a piece of ground as relatively small and as seemingly mundane as Weston - and we all know that Weston is not mundane - we are talking about a place where time has left its mark and history has written its message.

We are all inextricably linked to the past - to our communal past, represented by George Washington and all that he did once he had passed through Weston, and to our private pasts, to the decisions of ancestors whose names we may not even know, and even to the decision of a farmer named Jennings to build houses in his orchard so that I could come along and buy one of them sixty years later.

Through our programs, and in our archive and museum, we in the Weston Historical Society seek to keep alive our links to the past, because without a knowledge of those links and an understanding of the past, we are weaker as individuals, as a community, and as a society.

We also seek to celebrate those links, and this evening is one of the biggest celebrations we've ever staged, so let it begin.

William Martin
President
Weston Historical Society

A historical milestone - how time flies! Charlie Brown reaches the ripe old age of 50 (fifty!) on October 2nd, 2000. Does that make Snoopy 350 years old?

THE FOOTE SAGA

See through my eyes ninety years of living in a middle class family, in a middle class neighborhood, in the middle class section of the town of Weston, Massachusetts.

My father, James T. Foote, and my mother were both born in Nova Scotia and both came to Massachusetts, but not together. Mother landed a housekeeping job in Ayer, and father a blacksmith job in Maynard. They kept in touch, and on January 23, 1896 father walked from Maynard to Ayer to marry Maria Arnold, aged twenty-six. They lived in Maynard, where their two eldest sons were born, and then moved to Weston.

My father bought the land at what now is 284 North Avenue from his brother William, who had purchased it from George Garfield, son of the former owner. Will Foote married and moved to Waltham.

Barn built in 1820 by George Garfield who purchased the property from Nathan Fiske and sold it to James T. Foote in 1900. It was torn down about 1914-15, when Foote built his tonic room.

There was a large barn on the property, complete with a water wheel, off Stony Brook. Here were kept cows, pigs and hens, an occasional duck, cats and pet rabbits.

While father was having his house built with the help of relatives from Nova Scotia, he, mother and three sons lived in the "block," a three or four apartment building on Conant Road, owned by Henry Viles. My brother Earle, sister Gladys and I were born in the new house.

I was a brand new baby when my sister climbed up on a bench in the barn, found some matches and set herself on fire; her screams were fortunately heard by my brother Wiley, who was nine years old. He put the fire out with his bare hands; both he and my sister carried their scars to the end of their lives some 70-80 years later.

On the left James T. Foote in straw hat at his pump; second from right the author, Elsie Foote, as a teenager; the grocery (under the "Foote's Cider Mill" sign), and behind the large door the cider mill.

Our brother Harold was the "hard luck" one of the family. Five of us lived charmed lives; brother Earle lived to be a few weeks short of 95, and I do not remember his ever spending a sick day in bed his entire life. It was Harold who fell through the ice in the brook, and father went in after him and pulled him out. Pa could not swim a stroke. It was Harold who ripped his left leg from hip to knee in a coasting accident, Harold who nearly died from the flu - mother kept him alive with her onion poultices. Yet according to Harold, the scariest time of all was flying back to the States after World War II from the Philippines in a small airplane, four feet above the Pacific Ocean! He would never fly again, always driving up from Florida after he retired.

Stony Brook divided father's property. We crossed the brook below the rock dam where it was very shallow, or over the rocks that were part of the stone wall. Across the brook we had the big garden, with all kinds of vegetables, and also currant bushes, strawberry beds and the most beautiful wild flowers you can imagine. The wild geraniums and forget-me-nots were my favorites. Today it is all grown over and there is no way to cross the brook. There used to be several man-made accesses from Conant Road to Viles Street, but no way today to cross over "to see the trains go by."

Father shod Tom Coburn's horses. The hired man, Mr. Hennessey, would bring them up, usually two together, leave them, and when they had their new shoes, father headed them toward the street, slap them on the back, and away they went back to their own barn nearly a mile away!

Horse shoeing in progress - the middle gent of the trio most likely Mr. Hennessey, all under the sign "J.T. Foote, Carriage Smith Horse Shoeing.

When automobiles made their appearance, blacksmithing became a lost art, and father tore down the big barn, built a tonic room on the foundation, and his store, cider mill and a small oil room, all joined together nearer the street. He developed his own soft drink he called Welo, and made his own ice cream. Cider was 25 cents a gallon; one family drove from Worcester every Thanksgiving for their two gallons! We picked apples by hand, mostly from orchards in Lincoln.

The first gasoline pump in Weston was on this property: Standard Oil Company. I remember turning the handle to pump one, two, three or five gallons for a customer at 17 cents per gallon. Mrs. Hastings was a regular customer; I always wondered why she sat in the back seat, while her niece Anna Hall did the driving. Front seat was more fun. Also Harold Coburn (we all called him Toe) would come in his car, drive to the front of the store, push hard with both feet on the brake and holler "whoa," thinking he was still driving horses.

The store was a meeting place in the evenings usually during the winter, for the "local yokels" to play "45," a card game. There was a glass case full of penny candy, wonderland to us kids, groceries, a soda fountain and cider mill attached. The only trouble I remember is when father opened his store on Sunday to sell Sunday papers. One neighbor objected strenuously and did not speak to him again for the rest of his life.. Neighbors got their Sunday papers, however.

My mother was a little woman, 5'2", very shy and a stay-at-home person. Sunday afternoon was her time off, and I can see her now sitting on the front porch, all in white, corsetted to the hilt, while my sister and I played with marbles nearby. She died suddenly in 1931, and I not only lost my mother but my best friend. She was a wonderful mother to all of us six kids.

A couple of years later father married Alice Illsley, another Nova Scotian, and they ran the store together until he died in 1953. My sister Gladys, married and residing in Quincy, was visiting for the day and was in the store, when he came up from down back where he was

burning rubbish, sat on his chair, sighed a few times and died. There were twenty-three automobiles in the cortege going to Linwood Cemetery from Waltham, and two things have always stayed in my mind: one, when we passed the filling station at the intersection of Route 117 and 20, the two employees were standing at the roadside saluting, and when we came to the Weston line, there was the Chief of Police, Sumner Viles, on his motorcycle to lead us to Linwood.

My two older brothers Ray and Wiley married sisters and moved to Waltham. My two other brothers, Harold and Earle, built their store beside the cider mill, and after father's business block was torn down, a filling station took its place. The two brothers went in for a convenience store, sold finger food, coffee, tea, ice cream, etc. Here was a meeting place for the neighborhood. We would collect there every morning for our cup of coffee, a doughnut or whatever. All ten stools would be occupied. They had a good business for twenty years, but finally decided they were old enough to retire and sold out in 1967 to George Gordon, who eventually bought the entire J.T. Foote property. $100,000 from the estate was bequeathed to the Waltham Hospital, a fitting conclusion to the Foote Saga.

In 1941 my father offered me the property at 277 North Avenue that he had purchased from Grover Cronin in the 1920s. It was the original George Garfield house, built in 1821, with a large red barn, which blew down in the 1937 hurricane. He paid $6,500 for house, barn and 4 1/2 acres, had a $3,300 mortgage on it, which I took over. My husband, Charles V. Cooke and I have raised two children there. He died in 1981, and both my son and my daughter chose to marry and live in Maine. I am the last of J.T. Foote's children and believe that our generation has had the best!

Elsie Cooke

Elsie Cooke, native and lifetime resident of Weston, is the winner of last years' Senior Citizens' Club essay contest. That essay, "Memories... Memories...," was published in our last issue. We asked Elsie Cooke for further reminiscences, and here it is to be shared by all who cherish Weston history. An additional piece will be published in our nest issue.

BACK BAY COMES OF AGE

Lecture with slides by bestselling author William Martin, on Wednesday, November 8, 2000, at 7:30 p.m., in the Community Room of the Weston Public Library. Put it on your calendar now.

THE HEWS COMPANY AND ITS CONTRIBUTION TO THE CULTURE OF FLOWERPOTS

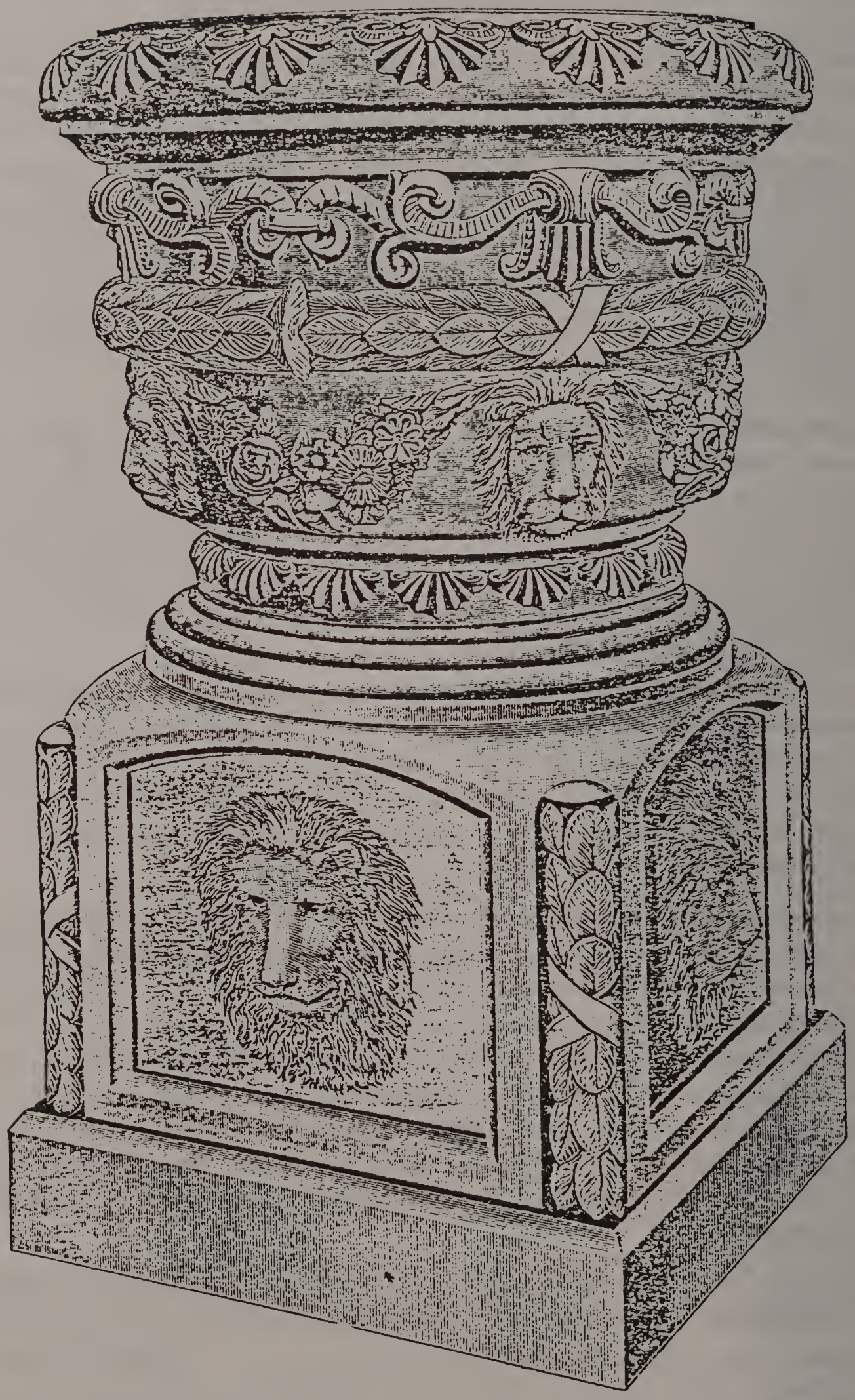
Flowerpots are required whenever flowers and plants are grown in the greenhouse or home. In addition flowerpots are frequently used for the transport of plants from the greenhouse or garden store to an area of display such as indoor and outdoor gardens, courtyards, window boxes, cemeteries, and even horticultural shows. The flowerpot as a cultural artifact is both mundane and ordinary. But as an investigative tool to understand people and their relationship to the natural world, the flowerpot is extraordinary. This article briefly looks at the flowerpot in the nineteenth century. A potted plant in a room was rare at the start of the nineteenth century, but by the end of the century parlors were overrun with greenery. The A. H. Hews Company of Weston and North Cambridge, Massachusetts played a prominent part in this transition.

During the nineteenth century gardening books and journals made very specific recommendations as to the size and shape of the flowerpot, depending on the type of plant that was to be grown. In addition, there were glass jars recommended for the growing of tulips, hyacinths, and crocuses. For anyone who was very particular about plants, to have other than the proper type of container would have been cause for ridicule. When considering flowerpots, although form does follow function, they are much more than mere containers as they function as part of the overall display.

A study of the flowerpot can yield information that encompasses the technical aspects of pottery manufacture including choice and preparation of clays, various techniques in vessel formation, and efforts to increase durability. During the nineteenth century rapid progress was made in the use of machinery, which had a profound impact on the manufacture of durable goods. In the case of flowerpots, it was the 1861 Pottery Molding Machine invented by William Linton of Baltimore, Maryland.

Many horticultural societies were in place by the late 1820s and they were a prime mover to changes in the way plants were grown and handled. The Massachusetts Horticultural Society was founded in 1828 and was soon holding competitions. The 1849 Boston, Massachusetts exhibit included fruits, cut flowers, and about 40 pots of exotic flowers. That same year the Pennsylvania Horticultural Society held their show in Philadelphia and exhibited 20 pots of azalea that included 18 varieties. In addition to these gardening events, fairs and expositions played an important role in introducing many people to cutting edge changes in technology as well as influencing visitors to acquire more goods of all types for their homes and businesses. The 1876 Centennial Exhibition held in Philadelphia, Pennsylvania was important in this respect.

Plants forced to grow out of season required the use of containers and placement in an artificial environment. As the expertise needed to cultivate plants in this manner became more common, the developing florist and nursery business took advantage by beginning to sell potted plants. In 1825 Grant Thorburn of New York City picked up a small pot of roses from his greenhouse and was carrying it through the streets. With no effort on his part he was able to sell it for fifty cents. But even earlier that this, in 1803 to be exact, Thorburn was selling pots of geraniums from his store. This was not done intentionally, as he was merely placing the plants in his painted flowerpots to indicate how they would look in use.



VASE NO. 370. PEDESTAL NO. 386.

No. 370.	28 inches in diameter, 20 inches high, capacity 3½ bu., each	$20.00
No. 386.	24 inches high, each	20.00

Flowerpots were produced in both redware and stoneware but it was the redware flowerpot which was most in demand because it was relatively inexpensive and was recommended by gardening experts. Redware vessels are produced from the most common of clays, and the name reflects the fact that the clay becomes red during firing. Because redware is porous, air and moisture can go through the flowerpot to promote good root growth for the plants placed in them. Glazes added to redware contained lead which was recognized as a health hazard as early as the 1500s. Stoneware, on the other hand, is formed from clays with fewer impurities thus allowing them to be fired at a higher temperature which also made them more durable. The vessels are much less porous, can take a salt-based glaze, and are frequently used for the storage of acidic liquids such as vinegar and pickles.

Flowerpots were an important pottery form as early as 1820, as evidenced by their inclusion on price lists. In the case of Hervey Brooks (1779-1873) of Goshen, Connecticut, flowerpots were produced as an important component of his economic survival as a potter-farmer. Brooks kept several journals and ledgers, and from entries it is clear that the variety of his occupations and tasks performed was almost limitless: farmer, potter, brickmaker, blacksmith, sawyer, teamster, carpenter, merchant, entrepreneur, landlord, and teacher. He was part of a neighborhood farm labor exchange that helped make the most use of limited resources of man and beast.

The reverse can be said for Abraham H. Hews (1741-1818) of Weston, Massachusetts who was producing flowerpots by 1810. For his son, Abraham Hews II (1766-1854), flowerpots became an important vessel form by 1820. The Hews family became a major manufacturer of redware flowerpots with a yearly production in excess of 700,000 by the late 1860s. To better facilitate the increasing production of flowerpots, the Hews Company moved from Weston, Massachusetts to North Cambridge, Massachusetts in 1871. Their new location was physically situated between large clay deposits and railroad yards which greatly reduced transportation costs associated with obtaining raw materials and shipping finished products. The Hews Company took advantage of the latest improvements in mass production, including assembly line methods to accomplish this feat. In the 1890s, with a work force of 125 men, the company was producing between seven million and ten million flowerpots per year. [Although women are not mentioned specifically as being employed by the Hews Company, there are references to their employment in the decoration and finishing departments at some potteries where color and design were added to vessels - especially dinner plates, serving bowls, pitchers, and the like.] Even into the twentieth century the production of flowerpots at the Hews factory in North Cambridge continued to increase. Ten tons of clay was used per day, and four to five train carloads of finished pottery were sent out each week with deliveries of completed flowerpots going across the country - from Maine to California.

In 1873 the Hews Company had a thirty two page illustrated catalogue offering twelve sizes of machine made flowerpots, eight sizes of hand made flowerpots, and eight flowerpots with handles. In addition were thirteen sizes and styles of hanging flowerpots, five sizes of plant wall brackets, and assorted bulb pans and seed pans.

Changing ideas of beauty and fashion have continually influenced what was desired in containers for the growth and display of flowers and plants. The common, undecorated flowerpot, was used primarily in the greenhouse and garden. However, when the potted plant was placed indoors as a component of interior decoration, more was required. During the nineteenth century, *Godey's Lady's Book and Magazine* especially, but other magazines

No. 362. 22 in. high, each, $3.00

No. 267. 22 in. high, each, $4.00

as well, often featured "how-to" pages where directions to make flowerpot covers, aquariums, terrariums, and even how to grow plants without soil, were presented.

In the early years of the Hews Company, if the production of flowerpots reached five hundred, it was a very good year. Shortly before the Civil War, its flowerpot stock on hand was about five thousand, and Mr. Hews felt the company would have to shut down over the winter. Horatio Hews turned salesman and elicited orders from regular customers for the spring season and sought out new customers. The complete stock was sold, and there were sufficient additional orders to keep the company at full production for at least a year. The Hews company obtained exclusive rights to the use of the 1861 patented Linton Pottery Molding Machine in Massachusetts. Between 1865 and 1869 the production of flowerpots at the Weston, Massachusetts facility increased from 5000 to more than 700,000 per year. Following the move to larger, more modern facilities in North Cambridge, Massachusetts production increased dramatically - to more than seven million flowerpots a year in addition to other products such as jardinieres, cuspidors, and umbrella stands.

For the Hews Company, the incorporation of pottery molding machines and improved facilities to produce more flowerpots is only part of the story. To be successful, the Hews Company needed to meet the need of their customers and this they did with great skill. Not only did they meet current needs, they anticipated trends in styles. They may have even created demand for their flowerpots.

The first Hews catalogue was published in 1870. Between that time and the publication of their 1881 catalogue, they continued to meet, and even exceed, the expectations of their customers. The Hews Company received an award for their display of flowerpots at the 1876 Centennial Exhibition held in Philadelphia, Pennsylvania; the 1881 catalogue includes a full

No. 80.

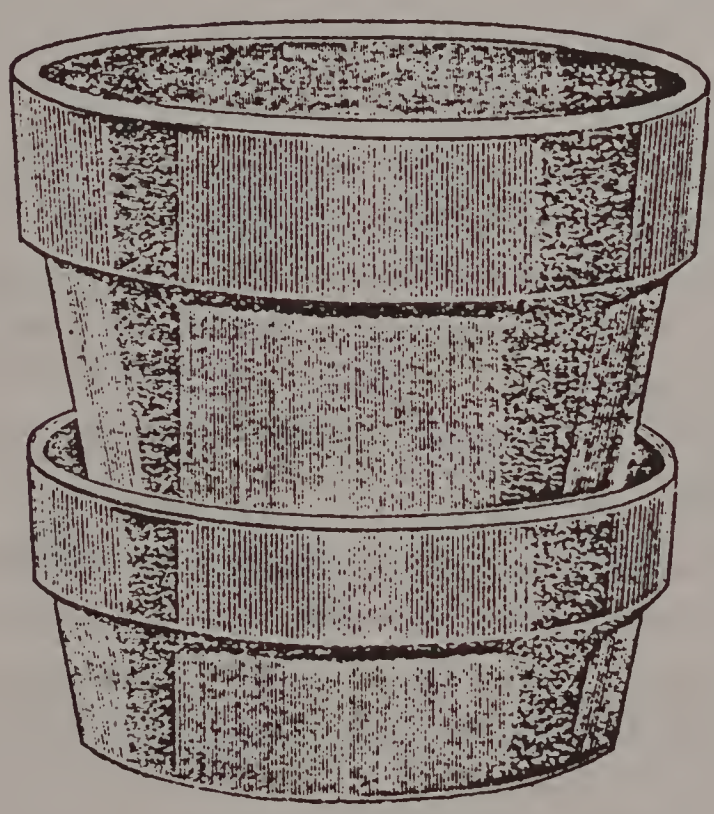
14 in. . . . . each, $2.00

No. 79.

8 in. . . . . each, $1.00
10 in. . . . . " 1.50
12 in. . . . . " 2.00

CALLA LILY POTS.

	No. 302. Unpainted.	No. 303. Painted.
8 in., each	50c	75c
10 in., each	90c	$1.25



CALLA LILY POTS.

	No. 304. Unpainted.	No. 305. Painted.
8 in., each	30c	50c
10 in., each	60c	75c

page devoted to advertising this fact as well as an open letter to their patrons recounting the history of the firm and how they have continuously met the needs of their customers: "Thirty-five new designs are illustrated for the first time in this edition . . . For several years past a deep saucer for a Calla Lily Pot has been generally demanded ... we have this season given our personal attention to a design that cannot fail to please all."

During 1875 and 1876 there was a demand by the American people for reproductions of ancient pottery. Extensive excavations of the ancient world including in Cyprus and Troy had recently been completed. In anticipation of expected demands for copies of these

ancient vessels, the Hews Company was able to obtain advance photographs of Dr. Heinrich Schliemann's collection and had manufactured and made available for sale reproductions of these urns and vases before the originals had reached the British Museums in London!

Flowerpots produced on the pottery molding machine, while not decorative, were inexpensive and functional. They were sufficient to meet most of the needs of the nursery and gardening business in wholesale operations. In the 1873 Hews catalogue there are several testimonials. On December 9, 1871 the florist firm of Barnard, Hunnewell, & Severance in Providence, Rhode Island wrote: "We desire to express to you our satisfaction with the Machine-made pots, which we have had of you [sic] large numbers the last three years. Their shape, finish, and excellent quality generally, it would seem impossible to excel. The last lot of 20,000 small pots received of you was a particularly good one, and was delivered in good shape. Some of your newer sizes are a great convenience to repotting." Machine made flowerpots were smoother on the inside than other flowerpots which made the tasks of potting and repotting plants by gardeners easier.

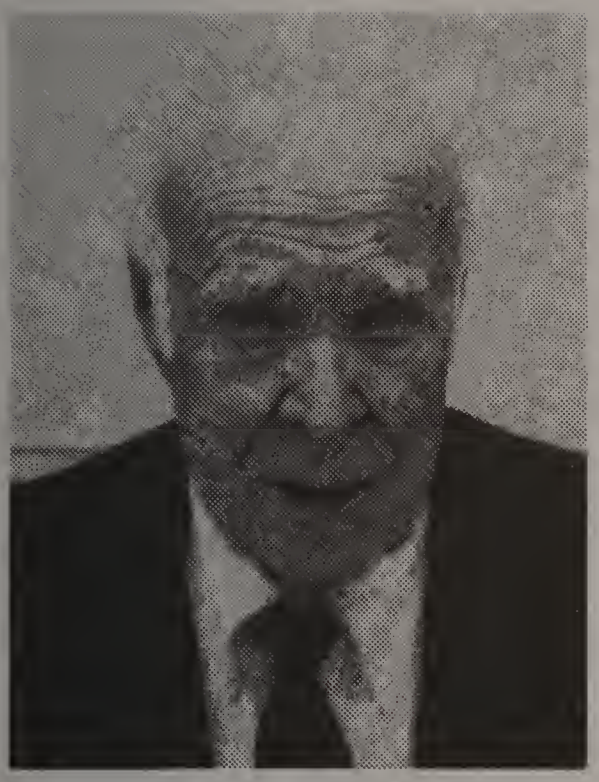
Advertisements by the Hews Company after incorporating the latest in pottery molding machines indicate how much the Hews Company continued to meet the needs of their customers. In 1888, A. H. Hews invented the 'shoulder pot,' a more practically shaped pot for commercial use than the straight sided, rimless pots then in vogue. By 1931 A. H. Hews & Co. offered a new pot that is stronger on the edge, where breakage occurs, had no rim to chip, and **at no increase in price.**

In the early years of the nineteenth century, the Hews Company of Weston began to specialize in the production of flowerpots. As the company grew, and especially after the move to North Cambridge, it was able to produce great quantities of flowerpots at low cost which allowed more of the population to participate in changes in gardening displays both inside and outside of its homes. The Hews Company was one of very few firms which developed a niche market for flowerpots. As such they were an important player in this change.

The Hews Company continued to be a major producer of flowerpots well into the twentieth century. In the 1940s the yearly production of flowerpots in 91 sizes and styles exceeded 18 million, and the Hews Company anticipated that their clay pits contained enough clay for another fifty years. Unfortunately, the introduction of plastic flowerpots in the 1950s reduced the demand for redware flowerpots. The Hews Company, failing in its attempt to compensate for this development, was renamed Lockwood Products in 1959 and began to produce plastic flowerpots. In 1980 this new company became Lockwood Products, Inc. and moved to Leominster, Massachusetts.

Hazel H. Lathrop

Hazel H. Lathrop is a native of Massachusetts and received her Master's degree from the University of Massachusetts in Boston in 2000 in the Historical Archeology Program. This article is based on part of her thesis. Historical archeology is a second career for her, following over thirty years as a clinical hospital scientist. She is currently a museum teacher for the Society for the Preservation of New England Antiquities in Newbury, Massachusetts. Copies of her thesis, "The Culture of Flowerpots," are filed at the Massachusetts Horticultural Society, the Massachusetts Historical Commission and the Weston Historical Society.



J. Kenneth Bennett

IN MEMORIAM:
J. Kenneth Bennett

J. Kenneth Bennett, Ken to his numerous friends, 87, died on Wednesday, March 1st, 2000. He was a founding member and for long years secretary of our Society. A native of Hartford, Connecticut, he received his Bachelor's and Master's degrees from Columbia University. He was a general manager of the R.H. Stearns Company, and taught at Simmons College and Lasell College. A resident of Weston for 59 years, he was active on its Finance Committee, Parents Teachers Association, the Golden Ball Tavern, and the Weston Golf Club.

His last contribution to our Society was his detailed write-up of the Society's history for the WESTON 2000 chronicle, preserved in the Red Book collection of that event. Ken was a charming gentleman, helpful to his colleagues in the Society, beloved by all. He will be seriously missed by us.

ADVANCE NOTICE TO MEMBERS:
BESTSELLING AUTHOR TO SPEAK

You are invited to join the Weston Historical Society president, bestselling author William Martin, in celebration of the twenty-first anniversary of his bestseller book Back Bay. Drawing on slides from his original research, he will take us on a tour of the Back Bay and its history from mudflat to Hancock Tower.

William Martin, a resident of Weston, is also the author of other historical novels, including Cape Cod, Annapolis and the most recent Citizen Washington. He has also written for television and for motion pictures.

The lecture with slides, entitled BACK BAY COMES OF AGE, will take place on Wednesday, November 8, 2000, at 7:30 p.m. in the Community Room of the Weston Public Library, followed by refreshments.

This is a special occasion to hear an authentic slice of our history presented by an experienced researcher and successful historical novelist. Do not miss it - you will be enlightened and entertained.

BACK BAY COMES OF AGE

Lecture with slides by bestselling author William Martin, on Wednesday, November 8, 2000, at 7:30 p.m., in the Community Room of the Weston Public Library. Put it on your calendar now.

WESTON HISTORY

1. Brenton H. Dickson: One Upon a Pung, delightful stories about Weston of yesteryear; 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 10 a.m.-12 p.m. or by phone 237-1447. Out of town orders: please add postage & handling $3.00.

DUES ARE DUE

Annual dues for the year 2000 are now past due. Please mail your check to the Weston Historical Society, Box 343, Weston, MA 02493. If you are in arrears for the past year, it would be kind of you to rectify this by enclosing the same amount for that year, too.

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.