

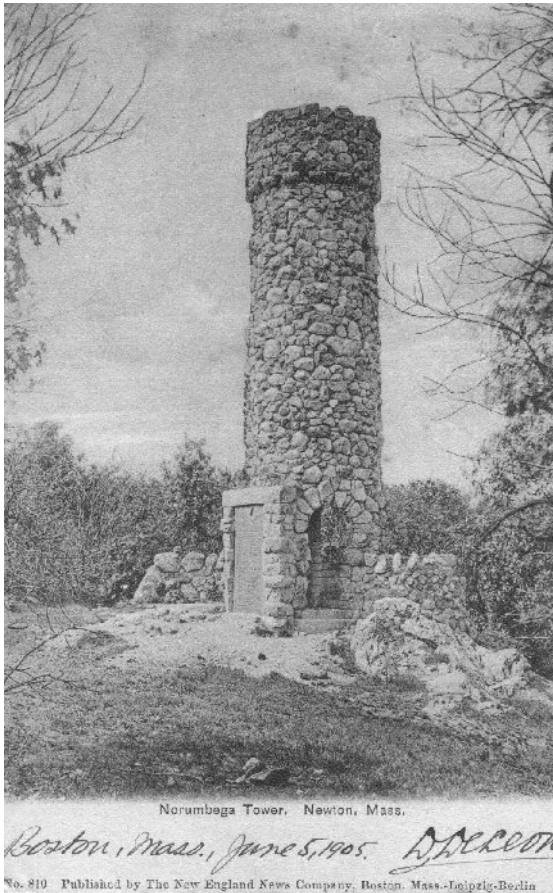
# WESTON HISTORICAL SOCIETY BULLETIN

Vol. XLVI, No.2

Fall 2015



## Weston Postcards



*Norumbega Tower was Weston's most popular postcard subject. Weston Historical Society owns 22 different versions, both black-and-white and color. Postcard articles begin on page 9.*

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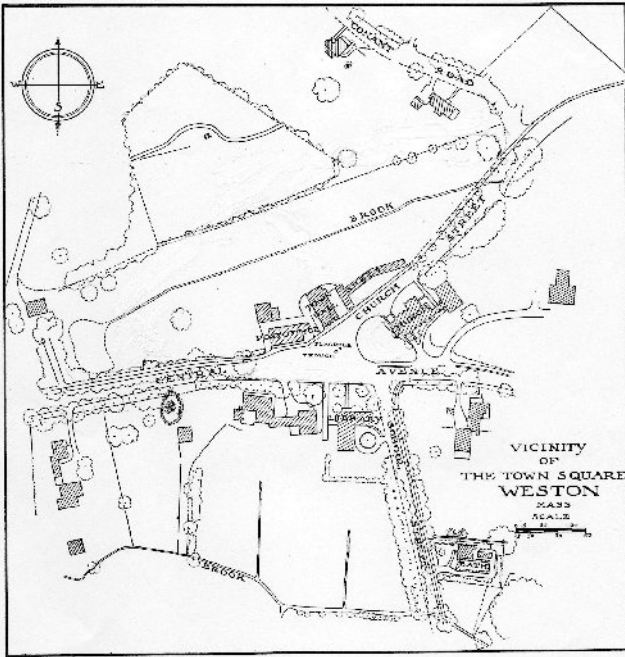


*The Town of Weston would be a very different place were it not for landscape architect Arthur Shurcliff.*

### **Arthur Shurcliff will be the subject of the WHS Annual Meeting**

*The Weston Historical Society is pleased to welcome Elizabeth Hope Cushing as our speaker at the society's Annual Meeting on Thursday evening, October 29, 7 pm, at Weston Public Library. Ms. Cushing is the author of the 2014 biography Arthur A. Shurcliff: Design, Preservation, and the Creation of the Colonial Williamsburg Landscape.*

*Please join us as we explore the career of a landscape architect best known for his work at Colonial Williamsburg but profoundly important to our own small town. All are welcome.*



*This map was prepared about 1911 to allow residents to submit their own ideas for an improved town center. At that time, the 1847 Town Hall and Cutting's general store were located across the street from the Josiah Smith Tavern. The land behind these two buildings was a swamp.*

## **Thank You Arthur Shurcliff**

*by Pamela W. Fox*

Frederick Law Olmsted didn't design everything. The "father of landscape architecture" and genius behind Central Park and Boston's Emerald Necklace also fostered the careers of many talented young men who worked in his Brookline office and took over after Olmsted's retirement in 1895. One of them was Arthur Asahel Shurtleff (1870 - 1957), who would later change his last name to Shurcliff to conform, he wrote, to an ancient family spelling. He would become well known throughout the country as a landscape architect, planner, and educator. He would also change the face of Weston.

In the early 1910s, Shurcliff designed our beloved Town Green, which was created by draining a swamp behind the first Town Hall. Throughout the 1910s and 20s, he served as "town planner" for Weston on a consulting basis, guiding the newly created Planning Board as the town entered the automobile age. In 1926, he drew plans for the roadway now known as the State Road By-Pass, which would remove traffic from the Town Center. He was instrumental in convincing the town to adopt zoning measures to protect against haphazard growth, and he designed a subdivision that is the model of planned growth: Chiltern Hundreds.

Arthur Shurcliff was born in Boston. He graduated from M.I.T. with a degree in engineering in 1894, a time when formal training in landscape architecture was not available. On the advice of his mentors, he earned a second B.S. in 1896 by taking courses at Harvard and two of its related schools: Lawrence Scientific School and the Bussey Institution, a school of agriculture and horticulture. Shurcliff began his professional career in the Olmsted office in Brookline, where he joined Frederick Law Olmsted's stepson, John Charles, and son, Frederick Jr. In 1900, he worked with Frederick Jr. in establishing the first four-year landscape architecture program in America at Harvard University, where he taught until 1906. He was one of the earliest members of the American Society of Landscape Architects, a professional society founded in 1899, and was made a fellow in 1905. Shurcliff worked with the Olmsted firm from 1896 to 1904, when he opened his own independent office.

In 1930, he changed the spelling of his last name to Shurcliff. During his years of work in Weston, he is identified in *Town Reports* as Arthur Shurtleff.

### *Early Work in Weston*

We do not know when Shurcliff first met Horace Scudder Sears (1855 - 1923). Sears was the son of a First Parish minister. His success as a textile manufacturer



*This monumental "Italian villa" was constructed for Horace Sears. The landscape elements, including the stairway and retaining wall, still remain in the 300 block of Boston Post Road. Arthur Shurcliff designed the Italian Garden in the early 1900s. This c. 1912 postcard shows a water feature once located where the State Road By-Pass is today. The postcard was one of a series (see page 22)*

made possible his role as Weston's greatest benefactor. Sears spearheaded the building of the present fieldstone First Parish Church, completed in 1888. The church was designed by architect Robert S. Peabody and landscaped by Charles Eliot, both close friends and mentors of the younger Shurcliff.

Arthur Shurcliff may have come to know Sears in 1898, when Sears hired Olmsted Brothers to develop a plan for his property adjacent to First Parish in anticipation of building a house. The firm created topographical maps, a general plan, and planting notes for the future estate, "Haleiwa." Some years later, after Sears completed the monumental Italian Villa, he hired Shurcliff to design the Italian garden that graced the south side of the villa. This would have been one of Shurcliff's first independent commissions. Evidence of his involvement comes from the following dairy entry of April 27, 1905, the day of his wedding:

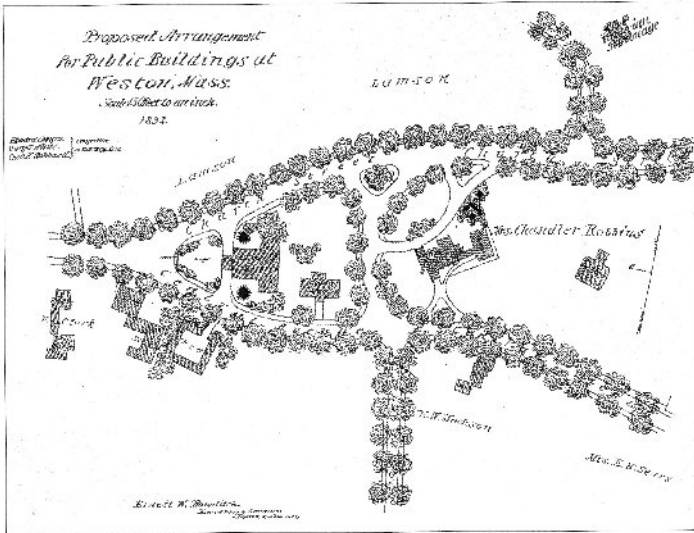
[I woke early and] immediately took the early train to Weston to the Horace Sears estate where I took charge of setting out the avenue of horse chestnut trees. My mind was naturally rather divided in its interests only being held to the tree work by pressing need of seeing it completed in season for the spring leaves. (*Journals* Vol.5, April 27, 1905, 83]

## *The Town Improvement Plan*

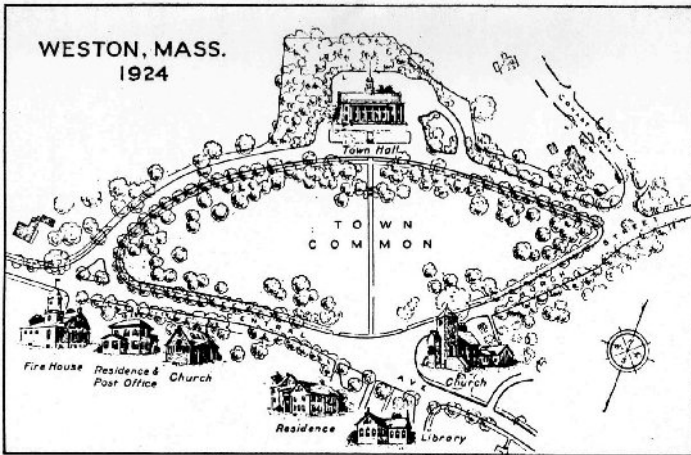
In 1911, Sears and other Weston leaders began planning for the future of the town center. The improvement committee hired Arthur Shurcliff, who was already making a name for himself in the field of town planning.

It is interesting to compare Shurcliff's Town Common plan with an earlier 1892 plan for the same area created by landscape designer Ernest Bowditch. To be fair, we do not know what the practitioners were charged to do, but Shurcliff's plan is much more sweeping in its scope, requiring the taking of 11 acres from eight different owners. He not only created the bowl-shaped Common but also improved traffic circulation by using Town House Road to frame that space and provide the perfect site for a new town hall.

The Town of Weston was widely praised for systematically planning for the future and for carrying the Town Improvement Plan steadily to completion over many years. Credit for this must be given to town leaders but also to Arthur Shurcliff, who came up with a bold proposal and helped sell it to residents. He provided the vision ("In my opinion, the execution of this scheme would give Weston a Town Common of remarkable individuality and in many respects the finest open space of its kind in the Commonwealth.") and sounded a warning ("This plan would also guard the town against congestion at the center. . . and at the same time head off the growth of a slum district in the wet land behind the present Town-hall.") Both these quotes are from the 1912 *Town Report* urging adoption of the plan at Town Meeting.



(Above) This plan by landscape designer Ernest W. Bowditch was published in the 1892 Town Report. It represents the first attempt to redesign the town center and find sites for a new town hall and library. Imagine the traffic flow around these small constricted islands.



(Below) Compare the above plan with Shurcliff's design for a sweeping town common.

To ensure that the town common plan was executed to his satisfaction, Horace Sears secured an appointment for himself in 1917 as one of the three park commissioners. They hired Arthur Shurcliff to prepare additional plans after removal of the old town hall and horse sheds in June 1919. Using existing stone retaining walls, Shurcliff created a terrace and overlook on the site of the horse sheds. At the same time, he designed a path across the common, a rectangular bed of trees in front of Town Hall, and an island to the east. The flagpole was moved to the island from its previous location next to the watering trough at the intersection of Boston Post Road and Church Street.

In 1922, Town Meeting voted to create a Planning Board. Its first action was to retain Arthur Shurcliff, "whose services in the development of the Town Com-

mon have given him an intimate knowledge of the Town and who has devoted much of his time to the study of similar problems for the Planning Boards of several cities and towns in the vicinity. . .” (1922 *Town Report*, p. 50) Shurcliff began by studying the layout of the town and its development up to that time.

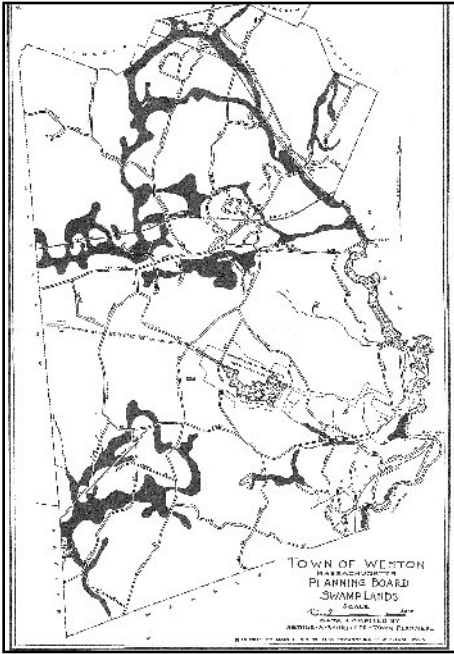
The impetus behind planning initiatives in Weston and throughout the Commonwealth was the many changes brought about by the popularity of the automobile. Nationally, according to U.S. Census Bureau statistics, the number of automobile registrations increased from 8,000 in 1900 to 469,000 in 1910 to 9,239,000 in 1920. With the convenience and freedom of automobile transportation came not only traffic congestion but also new and often unwelcome establishments such as filling stations, public garages, repair shops, wayside camp grounds, restrooms, and roadside refreshment stands.

The 1924 *Town Report* includes Shurcliff’s detailed progress report. He looked not only at highways and traffic congestion-- always a concern-- but also at land-use-related topics including wetlands, schools, parks and playgrounds, and cemeteries. Throughout the report, he urged the town to plan for its future and to adopt a comprehensive zoning plan and ordinances to protect the town’s distinctive character. At the time, zoning was a relatively new concept not always welcomed by landowners whose property rights would be restricted. Shurcliff noted that business and residential owners in other communities were “generally eager to have the most appropriate development applied to their land and to remove from it the handicaps of uncertainty which surround haphazard growth.”

Shurcliff began his 1924 report by urging the benefits of good planning to “prevent the waste of opportunity and especially to prevent waste of money.” Speaking undoubtedly to residents skeptical of the need to spend money on studies rather than to allow the town to grow “in the old way by mere yearly accretion,” Shurcliff noted that the Commonwealth of Massachusetts had passed general legislation enabling municipalities to set up Planning Boards. By 1924 38 cities and 38 towns, including Weston, had responded. His report listed 14 ways that town planning can reduce costs, among them, preventing inappropriate or dangerous street patterns, avoiding pollution of waterways, and acquiring park and playground land while land values were still low.

Shurcliff recommended that the town consider sites for future school buildings, playing fields, and parks. He was well ahead of his time in suggesting that the town consider acquiring “lands of scenic interest” like those on high hills and along the borders of ponds, streams, and meadows.

The 1924 report includes a map of the town’s estimated 800 acres of swampland. At the time, swamps were not viewed as valuable wetlands but rather as undesirable areas that could potentially be reclaimed and turned into useful land. Shurcliff wrote that “It will not be necessary to the Town to attempt the wholesale reclamation of swamps, but the extent and location of these areas should be kept

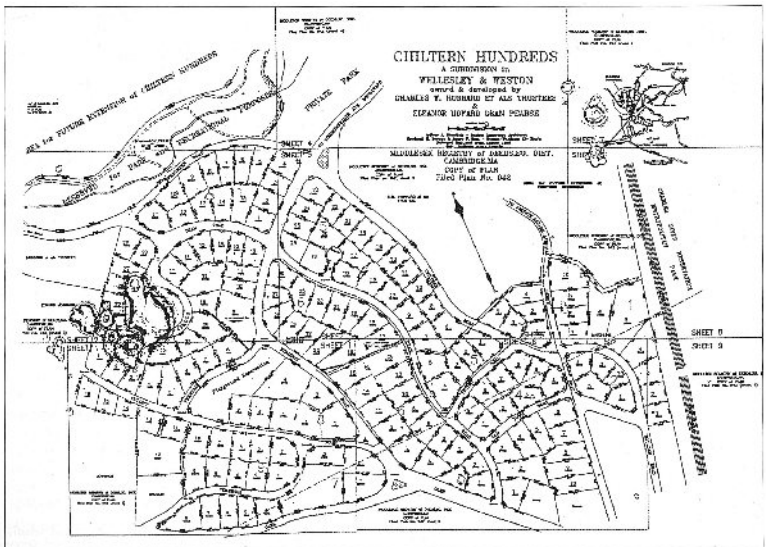


in mind constantly in studying the highway problem. Frequently the elimination of swamps can be secured during the progress of highway improvements . . .” He suggested that the solution to traffic congestion in the town center lay in the nearby swamp. In 1926, Shurcliff drew up a plan for a roadway through the swamp south of the town center, now known as the State Road Bypass. The map “Town of Weston, Massachusetts, Compiled Survey of Meadow Lands in Vicinity of Center of Town,” dated January 1926, shows the path of the new roadway.

Shurcliff’s last major impact on the landscape of Weston was his design for “Chiltern Hundreds,” the residential subdivision that straddles the Weston-Wellesley line in the southeast corner of the town. He laid out Chiltern Hundreds in the mid-1920s for estate owner Charles Wells Hubbard at the same time that he was working as consultant town planner.

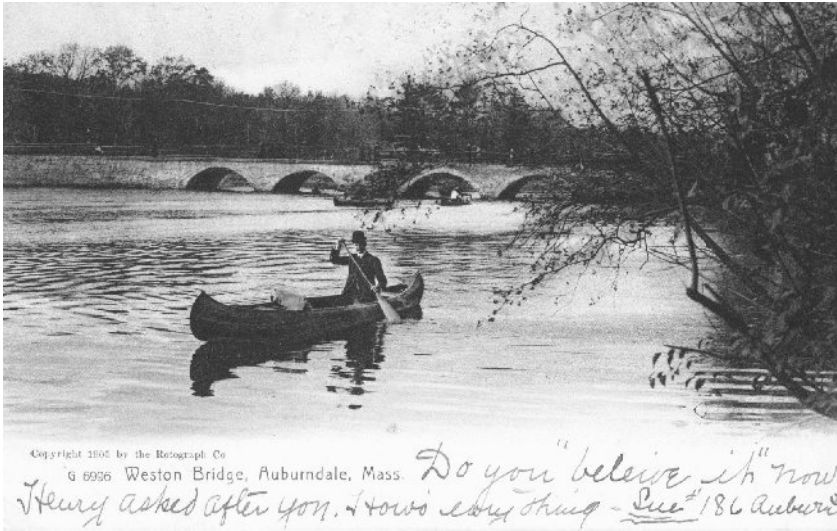
The plan of curvilinear streets was clearly influenced by his years at the Olmsted firm.

*(Above) This map of Weston swamplands was done as part of Shurcliff’s work for the town’s newly created Planning Board. The By-pass was built on swampland.*



*(Below) Shurcliff’s plan for the Chiltern Hundreds subdivision.*





*This view of the Charles River and Weston Bridge was copyrighted in 1905 by the Rotograph Co. and printed in Germany in both color and black-and-white versions.*

## **Postcards: Holding History in Your Hand**

*by Marjorie Hilton*

Postcard collecting is one of the three largest hobbies in the world, along with coin and stamp collecting. The Weston Historical Society has many of these “pieces of history” in its collections. Postcards of the old Sears Estate, the Drabington Lodge, canoeing on the Charles River, the Hastings Organ Factory, and streetscapes of long ago tell wonderful pictorial stories.

Picture postcards became a popular means of communication following the World’s Columbian Exhibition of 1893 in Chicago. They often provided the only visual keepsake for travelers and were a popular souvenir purchase. Postcards captured moments in time and, many years later, they also provide a record of buildings, monuments, and scenes that no longer exist.

Postcards were narratives of life in America, especially in the first two decades of the twentieth century. They were produced for almost every occasion. At a time when newspapers carried few if any photographs, the postcard offered a way to portray people, places, and events. The postcard photographer covered celebrations and sports. He was there when disasters such as fire, floods, earthquakes, and train wrecks occurred. Images of political figures of the time were captured, as were the prohibition and suffrage movements. Some postcards featured the

work of prominent artists. Seasonal, birthday, and humorous greetings were sent via postcard.

Many of the postcards produced during this “golden age” are considered works of art and chronicles of history. The hobby of postcard collecting, known as “del-tiology,” began at this time with postcard albums holding a prominent place in the parlors of American homes. Their contents were eagerly shared.

The chronology below provides some clues to dating postcards. The following are two of the many useful websites with more detailed information.  
[https://www.fortlewis.edu/finding\\_aids/images/M194/PostcardDating.htm#Box](https://www.fortlewis.edu/finding_aids/images/M194/PostcardDating.htm#Box).  
[http://www.chicagopostcardmuseum.org/postcard\\_age.html](http://www.chicagopostcardmuseum.org/postcard_age.html)

## *A Brief History of the Postcard*

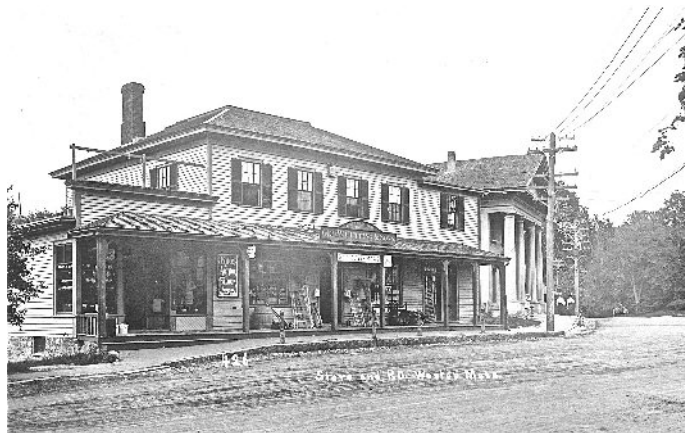
**1898 to 1901.** The postcard publishing boom began in 1898, when the US government gave up its monopoly on printing postcards. Those not produced by the U.S. government were required to carry the words “*Private Mailing Card - Authorized by the Act of Congress on May 19th, 1898.*” After December 1901, this was replaced by the words “Post Card,” later shortened to “Postcard.”

**1898 to 1907.** Originally, the back side of a postcard was not divided by a line, and the entire back was reserved for addresses only. The sender’s message was not allowed on the back. A small writing space was often left on the front, either under or to the side of the picture.

**Late 19<sup>th</sup> century and ongoing.** Early postcards were made by taking a photograph and using it to produce a plate for printing on a printing press in black and white. Color could be added by a “retoucher.” The substrate for each added color would be made from the same black and white photo. It was the retoucher’s job to remove all parts of the image on each negative not designated for that specific color. Postcards were also hand colored by women working in assembly-line style.

**1900 and ongoing:** Real Photo Postcards (RPPCs) began to be made through a photographic rather than a printing process. Negatives were developed directly onto photographic paper the size and weight of a postcard, with a pre-printed back. The best way to tell if your postcard is a RPPC is to look at it through a magnifying glass. If the photo is printed, you will see lots of little dots, the same as a photo printed in the newspaper. A Real Photo Postcard is solid — no dots.

The camera that enabled the Real Photo Postcard revolution was the Folding Pocket Kodak No. 3A, which produced negatives the same size as postcards, allowing for simple sharp contact printing. The No. 3A was introduced in 1903 and



*(Left) When examined under a microscope, Real Photo Postcards (RPPCs) do not have the small dots found in photos reproduced in newspapers and magazines. This RPPC of Cutting's store in Weston Center is part of a series produced about 1912. (See page 22)*

**Eastman Kodak Company**  
ROCHESTER, N. Y.

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**The New  
Folding Pocket  
KODAK  
No. 3 A.**



**Broader in scope than anything heretofore attained in pocket photography.**

Rising Front, Automatic Shutter with pneumatic release, R. R. Lens, speed of *f*. 8, brilliant finder, spirit level, tripod sockets for both vertical and horizontal exposures.



*It will go in a Post-Card Pocket.*

**Pictures 3¼ x 5½ inches.**  
**Price, - - - \$20.00.**

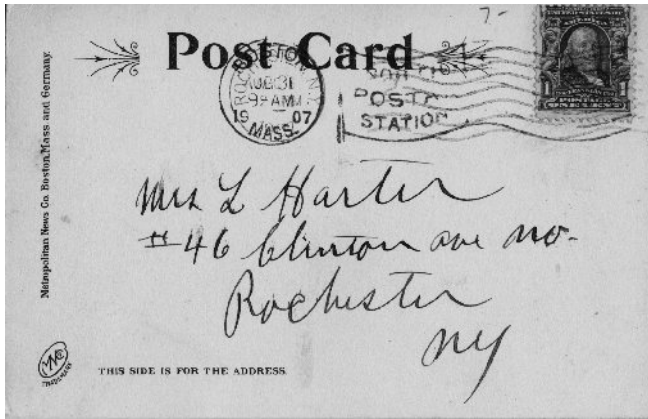
All Dealers.

*The Kodak 3A camera, produced beginning in 1903, produced negatives that were postcard size. Some Kodak 3A and later cameras had a door that opened to allow the photographer to write label information on each frame using a stylus.*

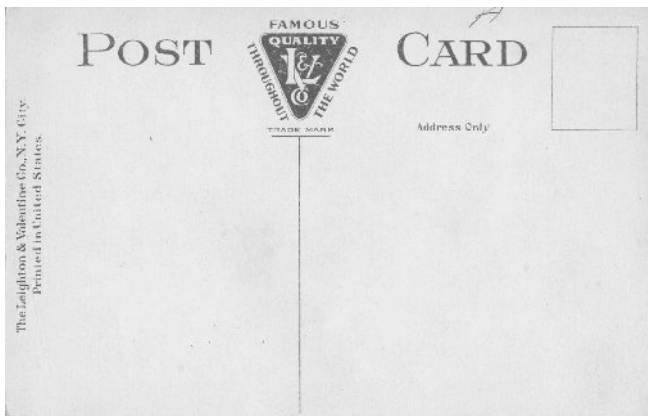
made until 1915. Kodak also bought the rights to Velox photo paper, which had a pre-printed postcard back. Between 1906 and 1910, photographers could send negatives to Kodak to be reproduced as postcards. Kodak also introduced home processing kits. Photographs could be printed as postcards from your own home or business. Photographers living in small towns such as Weston could now produce postcards that had local sales appeal. The results are what we cherish today as views of our past.

**1907 Divided Backs:** In 1907, the official regulations about writing on the address side were changed. It was now permissible to have a message on the same side of the card as the address and pay only the basic postcard price. A vertical line divided the back of the card, and messages were allowed in the smaller left area, while the address was put on the right. The blank area on the front of the card for messages was no longer needed, leaving the entire front free for a picture.

**1907 to 1915:** Pennant postcards were preprinted generic stock cards often purchased by small retailers who would add the local place name using a small hand



(Above) Until 1907, the backs of postcards were not divided and senders were not allowed to write messages on the back. The back of this card is marked with the name and trademark of the Metropolitan News Company, which had offices in Boston and printed its cards in Germany.



(Below) If a message is permitted on the address side, the card was probably printed after March 1907. The earlier divided backs provide more room for the address than for the message.

press. Similarly, there were stock street scenes that could be printed with the name of any town.

**1915 to 1930.** At this time, importing of German-produced postcards stopped. If your early postcard says on the back that it was printed in Germany, it probably dates before 1915. To save ink, U.S. printers created “White Border Cards” with a characteristic white border around the picture. The back of the card was divided more evenly, making the message area bigger. Often, a description of the photograph was included on the postcard back.

**1931 to 1959.** The Linen Period, a U.S. innovation, appeared when linen-type paper stock was used with synthetic organic printing inks and saturated pigments. This allowed brighter color printing that was also aided by the woven fabric texture. The linen texture enlivened the image by reflecting the light in multiple directions. Most linen postcard production stopped in 1939 with the start of World War II, although some printers continued with this fabric-based printing stock into the 1950s.

**1939 to present.** The modern photochrome postcard was developed with richly colored photographic images on one side. Most linen and black-and-white postcard publishers either shut down or converted to producing chrome postcards.

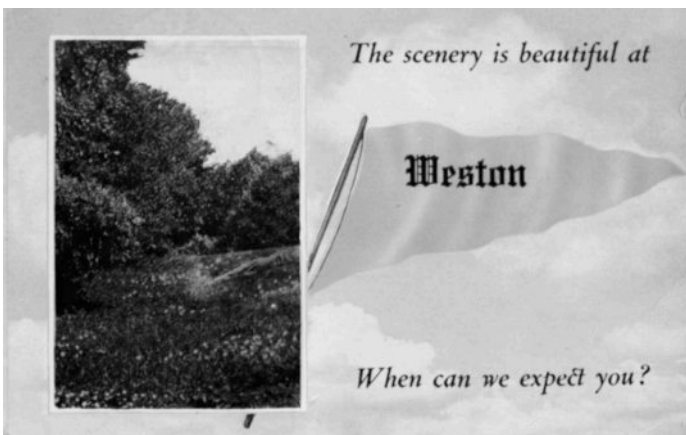
**1960s to present.** By the 1960s, the standard size of a postcard had increased to 4" X 6".

**Embossed Front Postcards:** One other type of postcard, used primarily for greeting cards, was the embossed postcard. These had designs slightly raised above the surface, giving them a papier-mache look.

### *Let's Look at the Backs*

Most of us look at the image on the postcards. However, the reverse sides introduce an interesting often-overlooked story.

- The most common name on a postcard (usually written on the left side or down the middle) is that of the publisher who commissioned the card and often supplied the image. There is information about where the card was printed. Most early cards were printed in Germany because the quality of German printing was better than that in the United States. World War I ended the use of German printers.
- Many Real Photo Postcards have marks that identify the cardstock that it was printed on. This can help date the card. The stamp box may give additional information.
- The card's design or style has a characteristic look, for example Art Nouveau cards were featured from the 1900s, Art Deco from 1910, and heavily colored photos appeared typically from 1920 - 1930. Many Real Photo Postcards have



*Although labeled as Weston, this postcard presents a generic image that could have been used by almost any town.*



*Publishers of postcards advertised themselves and created logos that were their emblems. (Left to right: The Rotograph Co, Leighton & Valentine, Ticknor Brothers Inc., and Yankee Colour.)*

*Brooklyn, N. Y., January 21, 1909.*

**The Albertype Co's**  
**Sepia-Delft**

**POST CARD**

This space may be used for Correspondence

This space is for the Address only

Place Stamp Here.  
Domestic 1 Ct.  
Foreign 2 Cts.

Made to Order in 2 to 3 weeks	By 5	10	20 and more Designs ordered at one time.	
250 Cards of a design	\$3.75	\$3.50	\$3.25	Terms: Net Cash Netting editions at the same rates.
500 "	5.50	5.25	5.00	
1000 "	8.00	7.50	7.00	
2000 "	15.00	14.00	13.40	

\* For example, taking 250 cards each of 5 designs at \$3.75 will amount to \$937.50

*For Sepia-Delft cards chose photographs with strong contrast, pencil thereon the desired titles and imprint and send prepaid by mail or express. We remove defects and make other needed alterations in the views. Photographs are not returnable.*

*Illustrated Post Cards can be sent by mail or express as "Registered Matter" at 6c. per pound.*

**THE ALBERTYPE COMPANY,**  
250 ADAMS STREET, BROOKLYN, N. Y.

Ask for edition prices of Souvenir Albums and Souvenirs.

*(Left) This 1909 postcard back from the Albertype Co in Brooklyn shows the variation in postcard prices depending on the amount of the order.*

marks that identify the cardstock it was printed on. This can help date the card. The stamp box may give additional information.

The proliferation of early town postcards developed through a sales and distribution network of jobbers and importers that linked German printers with small town merchants and retail outlets such as drugstores, bookshops, newsstands, and department stores. These strongly promoted the sale of postcards, since they required small amounts of display space and yielded a good profit.

**And** if you have an old Weston postcard, consider sharing it with the Weston Historical Society. Often postcards are the only image of Weston buildings that are no longer extant or have significantly changed. We also are looking for early cards such as those from whose backs indicate that they are from the Private Mailing Card Era (1898-1901), mailed either to or from Weston.

*Marjorie Hilton, a resident of Cambridge, volunteers at the Weston Historical Society. An exhibit designer, she has produced exhibits for the Lincoln Town Library, the Metropolitan Waterworks Museum at Chestnut Hill, and the Town of Lincoln. One of her latest exhibits for the Town of Lincoln featured personages from the "War Records" book that has recently been restored.*



*This Real Photo Postcard (RPPC) of the Weston Water Works on Warren Avenue is one of the society's recent acquisitions. It was probably produced in very limited quantities. The building is now being restored as affordable housing, and this image provided important clues.*

## **Weston Postcards**

*by Pamela W. Fox*

*Author's note: This article is an outgrowth of work begun by Marjorie Hilton, who has studied the society's postcards as a new WHS volunteer. Marjorie's postcard exhibit will be on display in the WHS exhibit case at Weston Public Library through November 15, and thereafter in the Town Hall exhibit case through the end of 2015. In the exhibit and her article in this issue of the WHS Bulletin, Marjorie reviews the history of postcards and how to date them. A supplementary exhibit, which will debut at Town Hall and then move to the library, will look at two groups of postcards in the WHS collection: those produced primarily for a non-Weston audience, featuring canoeing on the Charles River, Weston Bridge, and Norumbega Tower, and postcards with more local meaning produced for residents to send to friends and family.*

*The author would like to thank two Weston postcard collectors for allowing me to research their collections. Weston collector and former WHS board member John Sallay added his expertise to this article. Michael Sallese made available the extensive collection compiled by his mother, Margaret T. Sallese, and donated several rare cards to the WHS collection. I would also like to thank Eric Hawdley, who donated a series of six Drabbington Lodge views to WHS in 2013.*

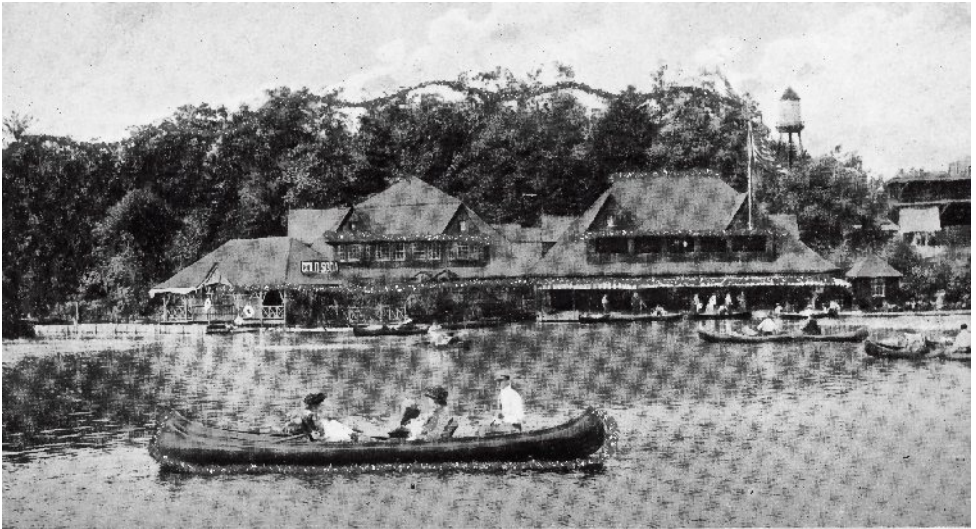
*The society actively collects postcards and other memorabilia. Please contact us if you have information that would add to our understanding of these important pieces of history or would like to donate examples.*

*Information on publishers and postcard history for this article comes primarily from the well illustrated and comprehensive website metropostcard.com.*

## ***Introduction***

Researchers estimate that almost one billion postcards were mailed in the United States in 1905, with millions more purchased by collectors and never sent. The year 1905 is considered the beginning of postcard's "golden age," made possible by changes in postal regulations and advances in photographic and printing technologies. For the first time, high quality images could be produced inexpensively in large numbers and sold cheaply enough to be accessible to almost anyone. The resulting craze is important for Weston history because of the rich trove of images of the town's institutional buildings, residences, and streetscapes, produced as postcards and now part of the society's collection.

Postcards provided an inexpensive means for simple communication at a time when most households did not have a telephone. They were promoted as a way to stay in touch with friends and family without the need to write a lengthy letter. Some writers used their limited space for communicating information such as travel plans; but the vast majority scribbled mundane messages about the



*1181—Boat House at Norumbega Park, Auburn, Mass.*

*Many postcards were sold at Norumbega Park, located across the Charles River in Newton. The park included amusements, a restaurant, and the two large boathouses shown in this early 20th century postcard. This postcard was enhanced with glitter sprinkled under the canoe, on the boathouses, and in a swirling line above the trees.*



weather, the sender's health, or just a simple greeting, leading one researcher to the following conclusion:

From all this small talk that is barely worth the price of a penny stamp we can ascertain that the purpose of most mailed postcards was not to convey a message but to connect to another person. Postcards became a tool through which people could reinforce social and personal bonds as circumstances put more and more physical space between them. [<http://www.metropostcard.com/history1907-1913.html>]

Postcard messages provide an occasional glimpse into everyday life in Weston, for example, this message from Peggy on a postcard sent from the Kendal Green post office on North Avenue in 1910: "Tell my brother to behave himself while he is in N.H. Mother just canned two quarts of blackberries and some strawberries, Lots of love, Peggy."

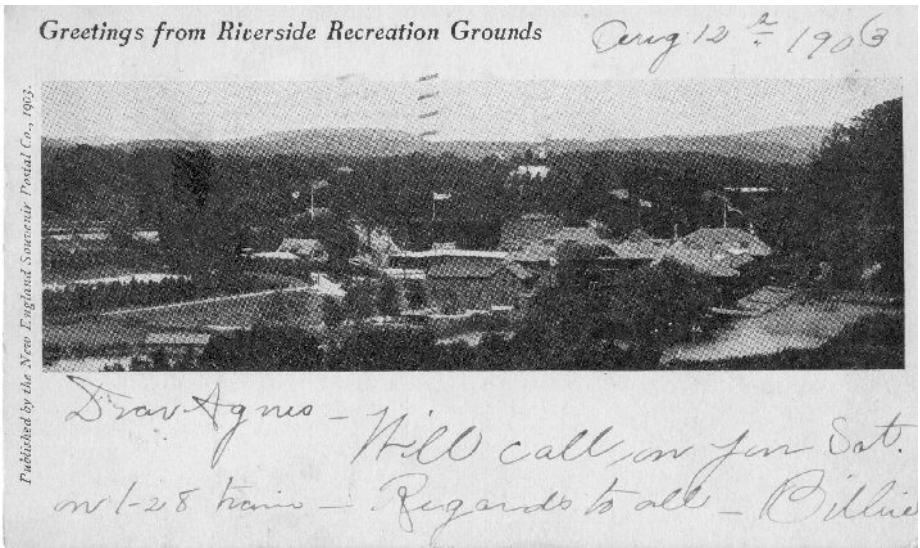
An estimated half of postcards were sold to collectors or acquired by them through exchanges. For example, in 1906 Augustus Stevens sent a Weston postcard to a fellow collector with this message: "I thank you for your second very pretty card. This is a park a few miles out of town. Have you many cards? I have over 700 . . ." Another 1906 card reads "For your collection. From Viola."

Postcards were often kept in special albums. Postcard clubs were formed. As production increased, postcard collecting became the world's largest hobby. Publishing houses, printers, photographers, stationers, and all types of small stores and businesses became card publishers to take advantage of the collecting mania.

### *Down by the Riverside*

The earliest Weston postcards were produced and sold to the many out-of-towners who flocked to the Charles River on warm summer days to go canoeing or spend the day at Norumbega Park, an amusement park that opened in 1897 on the site of the present Newton Marriott Hotel. In the early 20<sup>th</sup> century, an estimated 4,000 to 5,000 canoes were stored along the six-mile "Lakes District" where the river widens out in the Newton, Waltham, and Weston area. The largest boathouses were at Norumbega Park and Robertson's on the Newton side and Riverside Recreation Grounds in Weston. Canoeists and amusement park visitors had a choice of dozens of postcards to send to friends or family.

The earliest postcard in the Weston Historical Society collection offers "Greetings from Riverside Recreation Grounds" and was published in 1903 by New England Souvenir Postal Company. "The Rec" was an athletic complex established in 1896 by Weston estate owner Charles W. Hubbard "to foster Outdoor Sport." The card provides an unusual aerial view of the substantial shingled boathouse and clubhouse once located on the Charles River where the Leo J. Martin Golf Course and Riverside Park are today.



*This postcard, dated 1903, is the earliest in the Weston Historical Society collection. Riverside Recreation Grounds was located in Weston from 1896 through the late 1950s.*

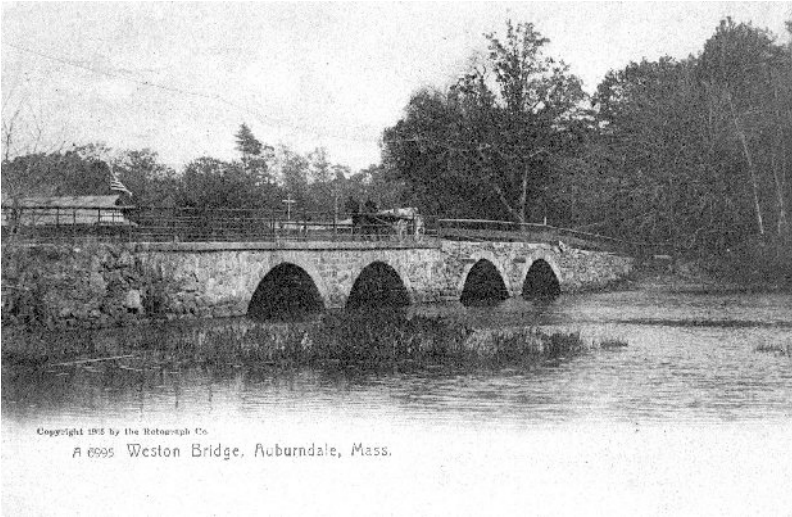
Most of the pre-1907 cards in the WHS collection are images of Weston Bridge at South Avenue, canoeists on the Charles River, and, especially, Norumbega Tower, a picturesque and romantic destination for canoeists. Norumbega Tower was built in 1889 and still stands on Norumbega Road in Weston across the river from the amusement park location. In the early 20<sup>th</sup> century, before Routes 128 and the Mass Pike destroyed the beauty of this area, visitors could climb the fieldstone tower and be rewarded with panoramic views across the countryside.

Perhaps the tower's intriguing history as a monument to a supposed 11<sup>th</sup> century Viking fort added to its appeal. The society owns 22 different postcards of Norumbega Tower (see cover photo). The earliest is probably the card produced by The Rotograph Company of New York City and copyrighted in 1905. This company was active in publishing postcards between 1904 and 1911 and reportedly produced an estimated 60,000 postcards of American scenes in those years, with most printed in Germany and France.

The Norumbega Tower cards include black-and-white, hand-colored, and color lithograph versions produced by at least six additional publishers, including the Souvenir Post Card Company of New York; New England News Company of Boston; Metropolitan News Company of Boston; Mason Brothers & Company of Boston; Hugh C. Leighton Company of Portland, Maine; and Raphael Tuck & Sons of London and New York City.

Although these publishers were based in the U.S., printing was generally done in Germany, which had superior machinery, technical skills and inks. Their specialty was to have artists create colored lithographs based on black-and-white photographs. This is how the first color postcards were produced. At times, postcards of the same scene can be found in different colors, because the printer used different inks for each printing.

The historical society owns several postcards that are not only printed in vivid colors but also enhanced with glitter. Glue was squirted onto the card in swirls then covered with glitter, some of which would stick to the glue lines. The



*(Above) Part of the visual appeal of Weston Bridge may have been its construction in two parts, resulting in slightly different stone arches. In the mid-19<sup>th</sup> century, Newton and Weston joined together to build a stone bridge at what is now South Avenue. The Weston side of the bridge collapsed and was replaced by a wooden structure. In 1889, Weston appropriated money to rebuild its half in stone. The City of Newton declined the suggestion that the entire bridge be rebuilt at that time: thus the differences in the stonework on the two sides. The bridge stood until 1916.*

*(Below) This unusual double postcard, printed by The Rotograph Company in 1905, provided a panoramic view of canoeing on the “Lakes District” in Newton and Weston. The image shows the Newton side of the Charles River.*

society owns cards of Norumbega Tower and the “Boat House at Norumbega Park” in both glitter and non-glitter versions.

In 1909, at the behest of American printers, Congress authorized tariffs on imported postcards, effectively cutting off the supply of German postcards within a few years. American printers were never able to match their quality. The import tariff and disruption of the First World War brought the early 20<sup>th</sup> century postcard craze to an end, though postcards continued as a tourist tradition – even in Weston – into the third quarter of the century.

Many cards in the WHS collection feature the picturesque stone-arched Weston Bridge, which spanned the Charles River at South Avenue until 1916. Some views include canoeists, but the bridge made an attractive image on its own. The Rotograph Company produced a number of black-and-white and color views including two panoramas that were twice the width of a standard postcard and could be folded over and mailed.

Postcards were not protected by copyright until 1909, and even after that, images were routinely copied. In the case of Norumbega Tower, one card in the society’s collection was published by the Metropolitan News Co. in Boston (No. 440) and printed in Germany. WHS has two copies, with slightly different captions, both postmarked 1905. An almost identical card except for the misspelling of “Norumbega” [sic] was printed by The Hugh C. Leighton Co., which operated from 1906 to 1909 in Portland Maine and was a major publisher, especially of scenes of New England. Leighton merged with Valentine & Sons in 1909. According to postcard histories, this type of copying was routine.

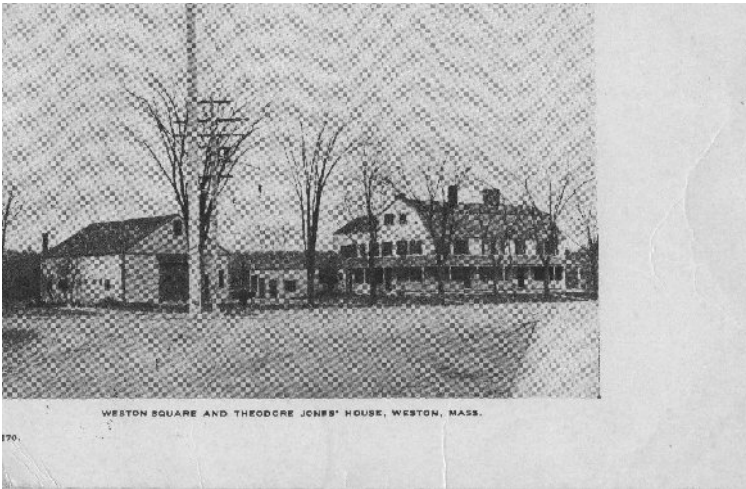
### *Cards for a Local Audience*

Canoeists and amusement park visitors from the Boston metropolitan area were unlikely to venture into Weston center or to have much interest in this small rural community. In Weston, as elsewhere across the country, small businesses sold cards produced almost exclusively for a local audience and featuring ordinary streets scenes, local stores, and institutions with special meaning to members of that community. We do not know how these cards were produced or where they were sold, but most were part of several series that provide invaluable images of early 20<sup>th</sup> century Weston. They were probably sold at G.W. Cutting & Sons general store in the town center and Brodrick’s general store on North Avenue in the Kendal Green neighborhood, both of which included post offices. Some of the photographs may have been taken by the townspeople themselves.

The first series of Weston town images was produced in 1906 by the New England Paper & Stationery Company of Ayer, Massachusetts. Several also have “C.R. Cole, Publisher” on the front. Unlike the colorful Charles River and Norumbega Tower views, these cards were printed in black and white and are no

match for the quality of the German-made cards. They display the characteristic dot pattern of printed cards. Of the seven examples known to the society, four were located around the “Town Square.” The number sequence is not consecutive, suggesting that there may have been additional views. In the list below, dates are noted where a known example includes a postmark. If no date is indicated, the example was not mailed or the postmark is illegible.

- 2266 Town Hall, Weston, Mass [the “old” town hall][later reprinted without the number] [1906] [1910]
- 2270 Weston Square and Theodore Jones House, Weston, Mass [1906] [1908]
- 2271 Residence of H.S. Sears, Weston, Mass. [1906] [1907] [1908] [later reprinted]
- 2272 B. & M. R.R. Station, Weston, Mass
- 2273 Unitarian Church, Weston, Mass [1906]
- 2274 Public Library [1906, reprinted after 1907]
- 3379 Drabbington Lodge, Kendal Green, Mass [1907] [1908] This card is numbered out of sequence, but the caption lettering is the same and the same publisher is named on the back. A card also exists with the same publisher and same number but a different image, this time of a stone bridge in the Kendal Green area.



*This view of the Theodore Jones House, now known as the Josiah Smith Tavern, is part of the first series of postcards showing Weston buildings, produced in 1906. Some cards were later reprinted with a different typeface for the caption. Until 1907, senders could write only on the front. The back was reserved for the address only.*



*The 400 series of Real Photo Postcards, published about 1912, includes this iconic photo of a carriage and automobile awaiting passengers at Weston Station.*

### ***The 400 Series of Real Photo Postcards***

In the early 1910s, an exceptionally well-executed and complete series of Weston postcards was created including street scenes and buildings throughout the town. These were Real Photo Postcards (RPPCs), created by printing a photo negative directly onto paper manufactured for this purpose and preprinted with the divided postcard back. This series of cards was hand-labeled in white letters and given numbers in the 400s, suggesting that similar postcard series with lower and higher sets of numbers were produced for other Massachusetts communities.

Weston Historical Society and local collectors own cards with numbers between 410 and 439, suggesting that some 30 different views were produced. There is no manufacturing information or trademarks of any kind on the back, indicating that the cards were not produced by one of the larger manufacturers publishing cards for well known sites. The only private residence was Horace Sears's Italian villa "Haleiwa," perched on the hill just east of First Parish Church and highly visible in an era when land was largely deforested (see page 4). The c. 1912 series includes the following known images. Postmark dates are included if applicable. WHS welcomes information on the series and clues about the missing numbers.

- 410 School No. 4, Kendal Green Mass.
- 411 Baptist Church, Weston, Mass
- 412 Methodist Church Kendal Green, Mass
- 413 Kendal Green, Mass [Hook & Hastings Co. organ factory]
- 414 Unknown
- 415 School St, Weston Mass.
- 416 Store and Post Office, Kendal Green, Mass. [Brodrick's Store]
- 417 Central Av. Weston Mass.
- 418 Drabington Lodge, Kendal Green [1913]

- 419 Primary and Grammar School [1914]
- 420 B.+ M. R.R. Station, Kendal Green Mass.
- 421 Cor Church St and North Ave, Kendal Green, Mass [1913]
- 422 The Square [Town Hall and First Parish Church] [1912] [1912] [1914]
- 423 Town Library, Weston, Mass [1912]
- 424 High School Ball Field
- 425 High School, Weston, Mass.
- 426 Store & P.O. [G.W. Cutting & Sons general store]
- 427 First Parish Church, Weston Mass. [1912]
- 428 Unknown
- 429 B & M Bridge [next to Weston Station, with auto and carriage]
- 430 B.+M. R.R. Station, Weston Mass [1913]
- 431- 435 Unknown
- 436 First Parish Church, Weston Mass [different view from 427]
- 437 Unknown
- 438 H.S. Sears Res. [1912]
- 439 Central Ave.



*This excellent photo of the Methodist Church on North Avenue is part of the 400 series of postcards and dates about 1912. The Colonial Revival building was demolished in 1971.*



*This c. 1912 Real Photo Postcard (#419) shows the Primary School (now Brook School Building B) and the Grammar School that was torn down in the early 1930s to make way for a new high school (now Building C).*

## *Kendal Green and Drabbington Lodge*

The Drabbington Lodge, now the Sunrise of Weston, hosted guests from nearby Boston and across the country in its early 20<sup>th</sup> century heyday. They played golf, strolled through the gardens and along the quiet country road of North Avenue, and bought postcards, which were also sold to local residents. About 1912, a series of at least six black and white printed postcards of Drabbington Lodge was created to show the full extent of the resort complex, including the following images:

View Cottage [now 153 North Ave]

View Bungalow and Cottage [now 153 and 147 North Ave] [1912]

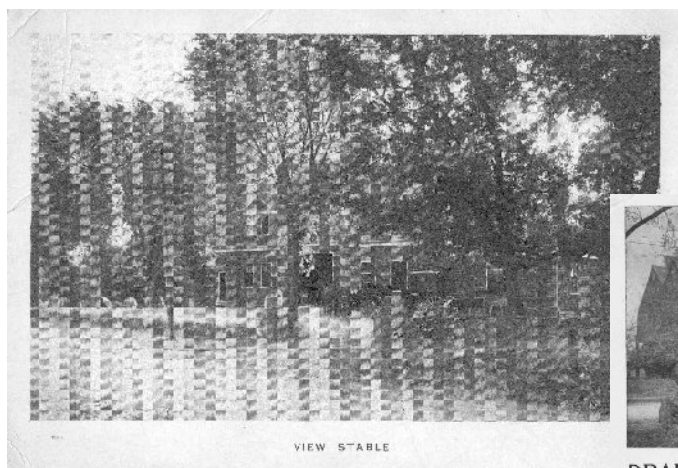
View of Lodge from Street [now the Sunrise, 135 North Ave]

View Stable [no longer extant, was across from No. 135]

View Golf Links, First Tee

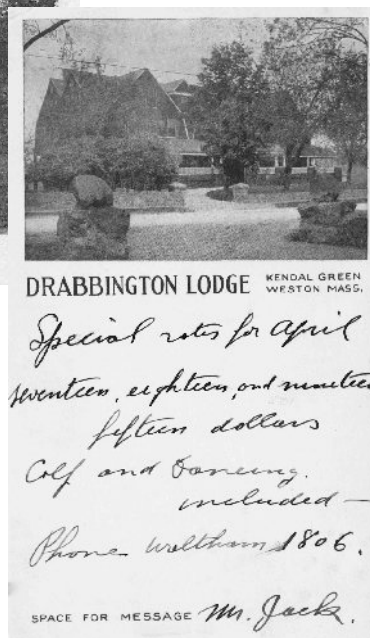
View Lawn Leading from Lodge to Cottage [1914]

In later years, the lodge also produced advertising postcards and views of interior rooms.

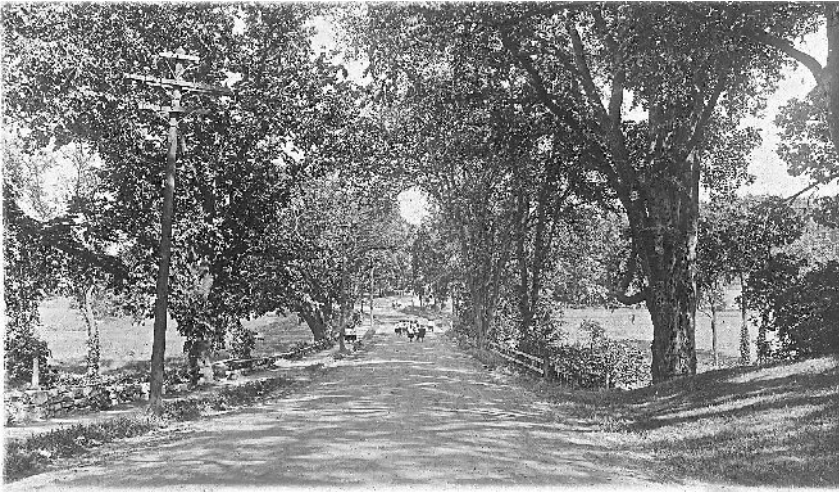


(Above) This postcard of the stable for the Drabbington Lodge is the only known image of that building, once located across the street from the lodge. It was one of at least six images produced by the resort in the early 1910s showing its four buildings and the surrounding landscape.

(Right) Postcards were used for marketing. The Drabbington Lodge sent this one offering a room on certain dates in April for \$15 including golf and dancing.







F6610 North Avenue, Kendal Green, Mass.

*The series of sepia-toned postcards with views of the North Avenue area were probably sold at Drabbington Lodge and Brodrick's store.*

A few years later, a series of sepia-toned Real Photo Postcards (RPPCs) was made focusing on the Kendal Green neighborhood. These images were produced by Underwood and Underwood of New York and London, a company established in 1882 by two photographers and specializing in stereo views and postcards until 1920. First Parish Church is the only one of a dozen known views not located in Kendal Green. WHS would be interested in any information about the missing numbers. Dates are postmarks of cards known to WHS.

- P6596 Drabbington Lodge, Kendal Green, Mass [1917]
- P6597 View from Drabbington Lodge, Kendal Green, Mass [1918, with hand written notes on the photo pointing out the local landmarks]
- P6598 The Babbling Brook, Kendal Green
- P6599 View of Valley, Kendal Green, Mass [reprinted as "Over the Valley"]
- P6603 Drabbington Lodge, Kendal Green, Mass
- P6604 Brown's Pond, Kendal Green, Mass. [1915]
- P6607 Hastings Organ Factory, Kendal Green, Mass
- P6608 From the Hill, Weston, Mass [1918]
- P6609 From Weston Golf Links, Western [sic], Mass
- P6610 North Avenue, Kendal Green, Mass [1914]
- P6611 Brown's Pond, Kendal Green, Mass (different view from P6604) [1915]  
[1916]
- P6613 Unitarian Church, Weston, Mass. [later reprinted]
- No # Hotel Golf Links, Kendal Green, Mass. [1914]

## *Make Your Own Postcards*

In the early 1900s, manufacturers developed photo paper with pre-printed postcard backs, making it easy for individuals to have their personal photographs made into Real Photo Postcards (RPPCs). More and more people were buying cameras, including the new Kodak 3A, which produced a postcard-size negative. A businesses with the right supplies could take a customer's photo negative of any size to produce a single postcard or any number of RPPCs of the same image for use as notecards, invitations, or greeting cards.



*“Make your own” postcard of the house at 84 Wellesley Street, dated 1907.*

Collector John Sallay has an excellent example showing the house at 84 Wellesley Street. On the front is written “Our Home in Weston” and on the reverse side is the message, dated October 15, 1907, “Dear Emily, This is the first picture I took with my camera. We are having lovely weather. Fleet.” The card was mailed to Nova Scotia.

Anna Coburn Hastings, wife of organ factory owner Francis Henry Hastings, made up at least three different postcards of her home at 190 North Avenue. In 1910, she used a Real Photo Postcard (RPPC) to send birthday greetings to a friend in Weston. In 1911, she sent a different RPPC to a friend in Beverly. She must have used these cards frequently, because in 1912 she made postcards of yet another image using a printing rather than photographic process. On the back of one of these printed postcards she wrote to a friend in New Jersey: “I do not forget this is your birthday but I have only time to send you loving greetings. . .”



The historical society also has a copy of a Real Photo Postcard of five houses on Brook Road, with this message from Anna Hastings to Marshall Cutting: "Best wishes for many happy returns of the day." This example is dated January 1911.



*(Above and center) Anna Coburn Hastings, wife of Hastings organ factory owner Frances Henry Hastings, had these two Real Photo Postcards produced with images of her house, which still stands at 190 North Avenue. She used them to send short greetings for birthdays and other occasions.*



*(Below) Anna Coburn Hastings also had a postcard made featuring the five Brook Road houses owned by Hastings and her husband.*



*Her Oliver R. Robbins's Place*

(Above) The owners of the antique house at One Chestnut Street made up a number of different postcards of their house.



*Postage from Litchfield.*

(Center) In 1908, John Lilly created a Real Photo Postcard showing his estate mansion on Merriam Street (later 10 Cherry Brook Rd, now demolished) and asked the recipient to "Put this in the collection."



(Below) This Real Photo Postcard of a children's party includes members of the Coburn family.

Although Real Photo Postcards (RPPCs) were made in a variety of ways, they hold one feature in common. The tonalities of photos are completely continuous to the eye, producing true greys. In printed images the grey areas are usually made up of black dots that are spaced to create the optical illusion of greys.

## *More Weston Postcard Series*

At least three other series of Real Photo Postcards were produced after those discussed above, although none rivals the 400 series in importance. One is characterized by titles written by hand in all capital letters and appearing on the postcard in black. The titles appear to have been scratched onto the negatives. There are at least 11 images in this series and they date from the early 1920s.

Central Ave. Weston, Mass. [now Boston Post Road] [1921]

Town Common, Weston, Mass.

Town Hall, Weston, Mass.

Baptist Church, Weston, Mass.

Unitarian Church, Weston, Mass.

Weston Flag Pole and Memorial Tablet

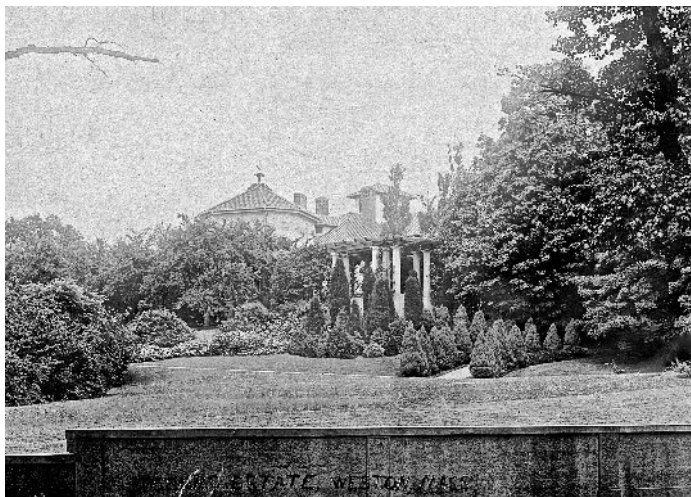
Sears Estate, Weston, Mass. [1929]

Fire Station and Cutting Store, Weston, Mass. [1921]

Golden Ball Tavern, Weston, Mass.

North Ave., Kendal Green, Mass [1921]

Cor. Conant Road + North Ave., Kendal Green, Mass. [1923]



*This Real Photo Postcard of the Horace Sears mansion and gardens is one of a series produced in the early 1920s. They can be identified by the inscriptions scratched at the bottom in black.*

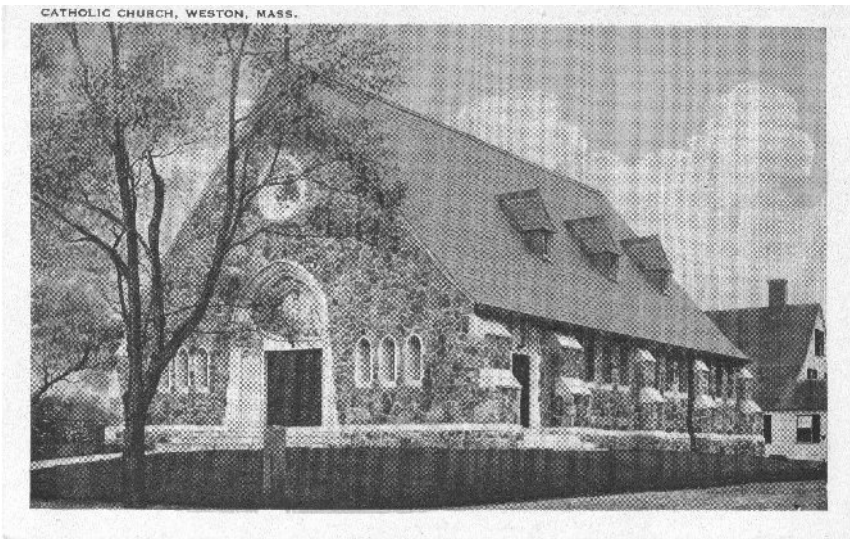
## *White Border Cards*

Beginning about 1913, as German cards became more expensive and later impossible to import, American printers began manufacturing postcards in greater numbers. Most postcards were printed on large sheets to save on cost, and the paper was cut down to size afterwards. To produce cards with images that “bleed” off the card, the printing image must be larger than the card; and the narrow bands of excess image between them must be carefully trimmed off.

American publishers favored the use of white borders, which needed to be cut apart but not trimmed. A white border was more forgiving because small cutting errors affected only the blank border and not the image itself. Ink shortages at the end of the World War further encouraged this trend. Even when ink supplies were revived the cost-saving advantages of this procedure in materials and labor ensured its popularity among printers.

While many cards have white borders, a certain subset, produced in the 1920s and into the 30s, are known as “White Border Cards” because of their distinctive style. Weston has a handsome series of ten White Border Cards with color printed images, produced by Ticknor Brothers, Inc., a major publisher and printer of a wide variety of postcard types. The company was headquartered in Boston and Cambridge and operated between 1908 and 1987. These cards were probably produced not long after St. Julia Church was completed in 1921.

- 114487 Drabbington Lodge, Kendal Green, Mass.
- 114488 Public Library, Weston, Mass.
- 114489 Town Hall and Green. Weston, Mass.
- 114490 Sear’s Residence and Gardens, Weston, Mass.
- 114491 Country Club and Tennis Court, Weston, Mass. [Weston Golf Club]
- 114492 Catholic Church, Weston, Mass. [St Julia Church]
- 114493 First Parish Church, Weston, Mass.
- 114494 Hastings Organ Factory, Kendal Green, Mass.
- 114495 Horace S. Sears Residence, Weston, Mass.
- 114496 Primary, Grammar and High Schools, Weston, Mass. [before 1932 high school]



*This image of St. Julia Church was printed in color and is part of at least ten Weston images produced by Ticknor Brothers Inc. in the 1920s.*

## Later Weston Series

### White caption cards (mid-1920s)

These cards have hand-lettered titles, printed in white in all capital letters. The handwriting slants backward. The stamp space is marked with the triangular “Defender” logo

Village Green, Weston, Mass

Colonial Building, Weston Mass

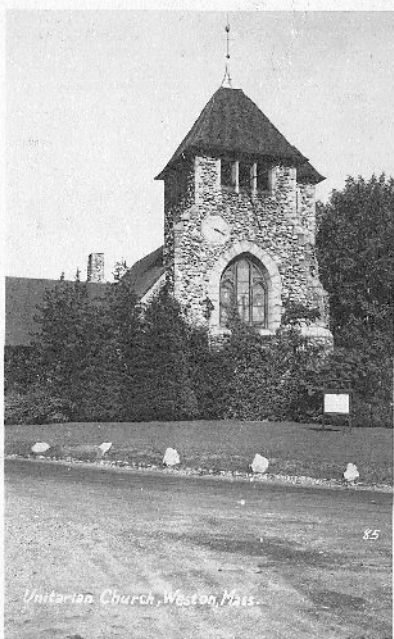
New Baptist Church, Weston Mass. [1924]

R.R. Station, Weston Mass. [Weston Station]

[untitled but similar—Coburn House and Barn, Church St]



*This image of the “Colonial Building” at 582 Boston Post Road shows the barn that was moved in 1921 from its original location at No. 625 and converted to shops.*



### White caption cards (1940s)

These Real Photo Postcards are labeled with white handwritten upper and lower case letters.

75 Weston, Mass. High School

83 Weston Golf Club, Weston, Mass.

85 Unitarian Church Weston, Mass.

[1942] [pictured at left]

86 Town Hall, Weston, Mass [1944]

No.# Public Library, Weston, Mass.

[1942]

*Real Photo Postcards of Weston buildings continued to be produced into the mid-20th century.*

Published by Ora K. Sammet, 1940s – 1950s

In the 1940s and 50s, Ora K. Sammet produced at least ten Weston views, all printed in black-and-white on linen textured paper. Mrs. Sammet is listed in 1940s directories as the proprietor of the Weston Gift Shop at 452 Boston Post Road.

Town Hall and Green, Weston, Mass.

Methodist Church, Weston, Mass.

Unitarian Church, Weston, Mass. [1950]

St. Peter's Episcopal Church, Weston, Mass. [1950] [now Church of Christ Scientists]

Baptist Church, Weston, Mass.

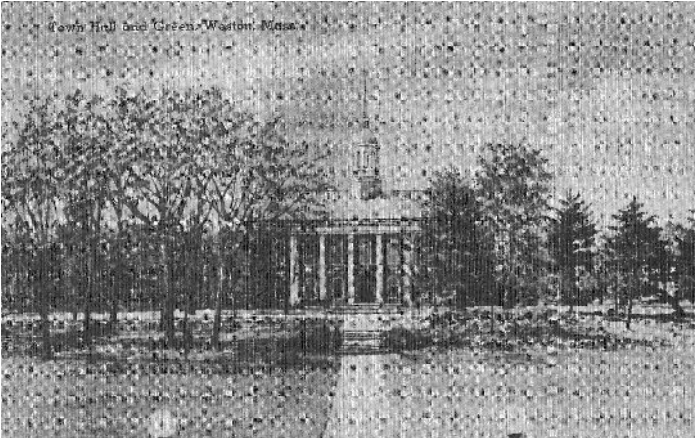
Regis College, Weston, Mass

Weston College, Weston, Mass. [1947] [1955]

High School, Weston, Mass. [1951] [now Brook School Building C]

Library, Weston, Mass.

St. Julia's Church, Weston, Mass.



*In the mid-20th century, Ora Sammet, proprietor of the Weston Gift Shop on Boston Post Road, produced this postcard of Town Hall. Notice the light fixtures in the foreground. The image was printed on textured paper.*

“Photolux” Published by American Art Postcard Co., Boston Mass. (1950’s)

These black-and-white cards have titles printed in all capital letters at the top of photograph.

4859 The Fire Station, Weston, Massachusetts

4860 Boston Post Road, Weston, Massachusetts

4863 College Hall, Regis College, Weston, Massachusetts

4864 Town Hall, Weston, Massachusetts [1956]

4865 St. Julia's Church, Weston, Massachusetts [1956]

4866 Unitarian Church, Weston, Massachusetts

4867 St. Peter's Episcopal Church, Weston, Massachusetts

4868 Weston College, Weston, Massachusetts

7506 Regis College Library, Weston, Massachusetts





*(Above left) This mid-20th century view of Weston Center was published by American Art Postcard Company of Boston and was part of a series of at least nine Weston views.*



*(Below left) Harold Stevens took this photograph of the 1932 Weston High School. It is one of five Real Photo Postcards (RPPCs) with photographs taken by Stevens.*

Postcards made from photos taken by Harold Stevens (unknown date)

These are Real Photo Postcards (RPPCs) with titles handwritten with all capital letters. The distinctive feature of the lettering is that the first letter of each word is larger than the others. The WHS examples were given to the society by May Tozier Stevenr in 1989. She recorded the name of the photographer, Harold Stevens, on the back.

High School Weston Mass.

Regis College Weston Mass. (2 different views)

Weston College Weston Mass. (2 different views)

*Many postcards of Regis College were produced over the years to sell to students and parents.*



### Postcards of Regis College

Regis College students and parents were a ready market for college views, including landscapes and interior and exterior views of buildings. In the decades since the school's founding in 1927, postcards have been issued by several publishers in series, both black-and-white and color. Further study is needed to categorize them.

### Yankee Color Corp., (1960s - 1970s)

Weston Town Hall, Weston Massachusetts  
College Hall, Regis College, Weston Massachusetts  
Interchange of Mass. Pike and Rte. 128, Weston Massachusetts  
Aerial view of Regis College (copyright 1964)  
Cardinal Spellman Philatelic Museum (copyright 1964)  
Regis College (copyright 1964)  
Golden Ball Tavern (copyright 1971)

### Tichnor Brothers, "Lusterchrome" (1970s)

Decades after publishing the White Border Cards, Ticknor Brothers published several "Lusterchrome" color postcards of Weston, including the Town Hall [postmark 1970], Golden Ball Tavern [copyright 1973], Golden Ball Tavern barn [copyright 1973], Josiah Smith Tavern, and Village Book Stall.

### Merrimack Post Card, West Suffield, Conn.

These include the following black-and-white images: Town Hall, Public Library, Post Office [Colpitts Rd], Jones House [now known as the Josiah Smith Tavern]



*Eloise Kenney is pictured here in front of her house in Templeton, Massachusetts, in early 2015.*

## **Eloise Kenney Donates Family Collection to Weston Historical Society**

*Editor's Note: In the spring and summer of 2015, Weston Historical Society received a large gift of photographs, objects, and memorabilia relating to the Jones, Kenney, Perry, Stimpson, Brotchie, and Cutting families. The donor, Eloise Kenney, is related to all these prominent Weston families and has served as custodian of materials saved by generations of her relatives. For more than a decade, I have been consulting Eloise. She has cheerfully and patiently explained family relationships and answered questions about the "Jones House" (now Josiah Smith Tavern), the school furniture factory on Crescent Street, and many other topics. She made many trips from her home in Templeton to show me images later featured in my book, Farm Town to Suburb and the society's 300<sup>th</sup> exhibition The Farmers' Precinct. The society is deeply grateful to Eloise for this generous donation and for her invaluable help in viewing the history of Weston through the lens of her family.*

*The following article is adopted from two interviews with Eloise in her home in Templeton, Massachusetts, before the sale of the mid-19th century family home in 2015 and her move to Brookhaven in Lexington.*

"I never really considered myself the family historian. My aunt Elizabeth Kenney was responsible for doing much of the research and collecting the memorabilia. I merely ended up with the collection. As various family homes were closed and

sold, much of the materials were brought to Templeton, where my parents were living and where there was lots of room. Eventually all of the family homes in Weston were sold, and the Templeton house was chock full of memorabilia!

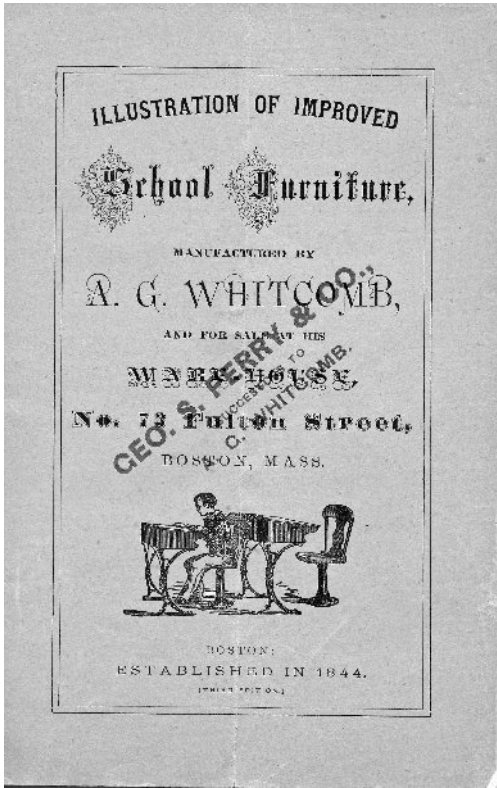
“My grandmother Kenney must have been a ‘saver,’ as we found grade school pictures, report cards of Uncle Bill and Aunt Elizabeth, and an essay written by my father when he was in eighth grade. My grandfather Kenney loved taking pictures, and I think that he never threw one away. There were glass plate negatives and blueprints as well as regular photos from the time the children were little. They had saved pictures of several Friendly Society productions and programs of various Weston events.

“Much of the George Cutting memorabilia came from the Jones aunts, who lived most of their lives in the Josiah Smith Tavern. Their mother was Sarah Cutting, who married Theodore Jones. Sarah was the daughter of George Cutting, Sr., and she died when her daughters, Ellen and Alice were very young. When the old Cutting house, which stood where the old library is now, was moved, all of the remaining Cuttings who were living there moved in with Theodore Jones, and I imagine lots of the Cutting memorabilia came with them.

“The other Cutting family had lived on Lexington Street. John Warren Cutting's daughter, Emily, married Oliver Kenney. They lived and brought up their family



*One of the treasures in the Kenney collection is this photograph of 21 Crescent Street, taken by the Howes Brothers, itinerant photographers, in 1898. The society has other fine examples of the brothers' work.*



Another item donated to Weston Historical Society by Eloise Kenney is this catalogue of school furniture. The desks and chairs were manufactured in a small mill on the Perry property on Crescent Street.

on School Street. One of their sons, Charles, was my grandfather Kenney. Much of the memorabilia from that Cutting family ended up with my grandfather.

“The Perry memorabilia came from my mother's side of the family. My great-grandfather David Perry came to Weston from Fitzwilliam, NH, in 1865, after being the innkeeper of the Fitzwilliam Inn for 20 years He settled on Crescent Street with his family. One of his sons was George S. Perry, who had a successful school supply business. Some of the school desks and chairs that he sold were manufactured in a small mill on Crescent Street. David's son,

Henry, was my mother's father. My mother was the last remaining member of her generation, hence I ended up with the Perry memorabilia.”

*Question: How are you related to the Kenney, Cutting, Stimpson, Perry and Brotchie families?*

Father's side

Father: Frederick Stimpson Kenney (his siblings were Wm. Oliver Kenney, Elizabeth Cutting Kenney, Frederick Stimpson Kenney, Winthrop Warren Kenney, and Horace Sears Kenney. They lived at 315 Boston Post Road (now 12 Hemlock Rd). FSK never threw anything away.

Grandfather (Father's Father): Charles Cutting Kenney

Grandmother (Father's Mother): Clara Stimpson [Kenney]. Her brother was Charles Stimpson, an engineer in Weston for years. His son was Chas. Stimpson Jr.

Great grandfather (Grandfather's Father) Oliver Nutter Kenney, owner of chair factory

Great grandfather (Grandmother's Father): Wm. Stimpson, killed in Civil War

Great grandmother (Grandmother's Mother): Harriet Cutting [Stimpson]. Her brother was George W. Cutting Jr., proprietor of G.W. Cutting & Sons general store. They grew up in the house that was located where the Old Library is today. Harriet's husband Wm Stimpson was killed in the Civil War. She had two small children, Clara and Charles H. Stimpson. Her neighbor, Theodore Jones, was a widower with two little girls (Alice and Ellen/ "Nellie") to bring up. Harriet went to live in the Jones House (now Josiah Smith Tavern) and her children grew up with the Jones sisters.



*The following people lived at the Jones House, now the Josiah Smith Tavern, at the turn of the century. (Numbered 1-6 from left to right in the photo above):*

*Theodore Jones (widower) (5)*

*Theodore's two daughters, Alice and Ellen/"Nellie" (6 and 2)*

*John Jones (Theodore's brother, probably a bachelor) (4)*

*Harriet Cutting Stimpson (widow) (3)*

*Harriet's children, Clara and Charles H. Stimpson (not shown)*

*Emma Cutting (sister of G.W. Cutting Jr.) (1)*

**RIVERSIDE RECREATION GROUNDS.**  
INTRODUCTORY TICKET FOR

Mr. ....  
Member of .....  
Good only ..... 1901.

THIS TICKET ENTITLES THE ABOVE GENTLEMAN TO THE USE OF THE FOLLOWING:

Swimming Pool .....   
Tennis Courts .....   
Running Track .....   
Athletic Fields and General Dressing Rooms,   
Restaurant .....

**EXTRA CHARGES:**

Canoes or Row Boats, 20c. per hour .....   
Bowling, 10c. per string .....   
Pool or Billiards, 5c. per cue .....   
Single Dressing Room, 10c. ....   
Bathing Suits, 10c. ....   
Bath Towels, 3c. and 5c. ....   
Tennis Rackets, 10c. ....   
Gentleman Guest, 25c. ....

**TENNIS BALLS AND SHOES FOR SALE.**

THE PRICE OF THIS TICKET IS **25 Cents.** CONDITIONS ON REVERSE SIDE.

Mother's side

Mother: Marion Perry [Kenney]. Her siblings were Louise Perry [Brotchie] and David Perry. [David Perry's son, David Jr, had the house on Maple Rd with Eloise]

Grandfather (Mother's Father): Henry Perry. His brother was George S. Perry, owner of the chair factory (along with the Kenneys- see *Farm Town to Suburb*)

Grandmother (Mother's Mother): Mary Eloise Drew (from Maine)

Great-grandfather (Grandfather's father): David Perry, came to Weston from Fitzwilliam, NH.



**Weston High School.**  
Monthly Report for the School Year 1901-1902  
of *William O. Kenney*

MONTH.	LATIN.	FRENCH.	ENGLISH.	MATHEMATICS.	HISTORY.	PHYSICS.	CHEMISTRY.	<i>Music</i>	ABSENCS.	TARDNESS.	DEPARTMENT.
1	81		80 84 85				80				99
2	85		84 88 86				80				98
3	85		82 85 86				80				98
4	83		80 86 86				80				99
5	84		82 84 84				80				99
6	83		82 87 85				85				98
7	85		82 88 86				85				99
8	86		83 88 87				85				99
9											
10	84		82 84 85				81 1/2				98 1/2

*Charles M. Eaton* Principal.

(Top left) 1901 introductory ticket showing the facilities at Riverside Recreation Grounds (see page 16). (Bottom left) Eloise Kenney and her brother in 1938. (Above) Report card for William Kenney, 1901-02.

# One Hundred Years Ago: 1915

*From the pages of the Waltham Daily Free Press Tribune*

**January 15.** The storms and bad traveling of the past week severely affected the public school. Dull horses and dangerous automobiling. . . resulted in delays in transporting of the children, some of the barges not arriving until nearly noon. . . .

In a one-sided game on Winsor's Pond Saturday afternoon the Weston Jrs. defeated the Wayland Grammar School at hockey, 11 to 0. The ice was not in very good condition and it handicapped the teams considerably. . .

Waldo Zoller of Wayland has been sued for \$1000 in an action of contract by Alvin L. Dudley of Weston. . . It is alleged that the defendant failed to carry out a certain agreement relative to the pasturing of eleven cows.

**January 22.** Alfred L. Cutting Esq. was awarded a first prize on Black Bantam R.C. hens at the Lynn Poultry Show.

**January 29.** A small dog was the cause of an auto skidding and breaking the window and sash out of B.R. Parker's store window last Sunday. Mr. Nauss of Chestnut Hill was out riding with his pet dog. Thinking that the animal was cold and needing more robes about him Mr. Nauss was endeavoring to cover the dog up, when the auto began to skid. In trying to avoid striking a milk wagon, the auto broke the post off short, liberating the horse, which ran up the sidewalk and was captured later without doing any damage. . . .

**February 19.** The first case of the dread hoof and mouth disease in Weston was discovered early in the week at the Merriam farm on Merriam street. The symptoms were detected in only one of two of the heard at first, but the disease spread with such rapidity that the entire herd of 50 cattle and several hogs are to be slaughtered by agents of the State Bureau of Animal Industry.

Weston is in danger of losing the Kenny [sic] Bros. chair factory, which for many years has been located on the Perry estate on Crescent street. The property has been leased on five year terms and upon the expiration of the present term Mr. Perry does not care to renew the lease.

Arguing that sweet cider should be drank [sic] within 24 hours of its manufacture and that Sunday automobile parties enjoy stopping at a cider mill to get a jug of it, James T. Foote, the cider manufacturer, appeared before the Legislative Committee on Legal Affairs, Thursday, in support of a bill to make it lawful to sell sweet cider on Sunday. The bill was opposed by J. M. Foster, secretary of the National Reform Association.





*Foote's Cider Mill was located on North Avenue where Weston Market is today. James Foote advocated for his right to sell cider on Sundays..*

Officer Sliney's clothes yard was visited by thieves last Wednesday evening and several pieces of clothing taken from the line.

"I blame the use of cocaine for what I am and if I let the stuff alone I know that I would go straight," said Richard C. Wood, alias Walter Collins, the man . . . arraigned before Judge Luce yesterday on a charge of stealing a horse, sleigh and harness and two fur robes from Chief of Police Patrick, J. McAuliffe, of whom he hired the outfit. . . .

**February 26.** While out for a Sunday stroll Howard Baxter and Edward Tulis were attacked by a large St. Bernard dog . . . . The dog then disappeared and was not located until late on Monday in Newton. The animal belonged to a Newton milk dealer and was at once killed by the police, the head being sent to Harvard for examination. The examination showed a bad case of rabies. The two boys will receive the Pasteur treatment at Natick from the State Physician.

**March 12.** [In response to the nomination of a male candidate to challenge School Committee member Carolyn Burrage] . . . . The one great question which is uppermost in the minds of all the voters is the School Committee question. It is heard upon the streets and in public places. It is the only subject for conversation over the telephone. The women are as divided in their opinion as the men, and wives are defending their husbands' views. Those who have no husbands are seeking every available source for information and what the outcome will be no one can tell. The first women to respond to the call and present themselves before the Board of Registrars as fit subjects to vote upon the matter appeared at the last meeting of the Board. . . . It is estimated that over 100 women voters will be added to the list by tomorrow evening.

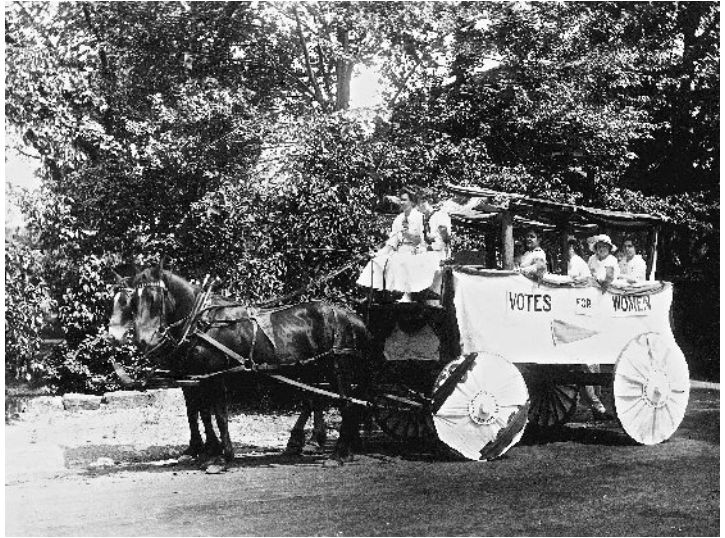
One of the sure signs of Spring is the appearance of the road scraper which has been busy during the past week on many of the back roads.

**May 14.** The Baptist Sunday school is planning to send a contribution of flowers to the Italian Mission in the North End of Boston. . . . One . . . would not believe how eager the little Italian children are for the commonest of our wild flowers. . .

**June 4.** A. Lincoln Filene has had a private hydrant installed within five hundred feet of his house.

**June 11.** The Suffrage Rally . . . under the auspices of the Weston Equal Suffrage League, was declared by all who attended to be a great success. . . One of Mrs. Park's very forceful sentences was this: 'If a voter, next fall, votes 'No' on the suffrage question, he will be declaring either that he believes a republican form of government (government by the people) to be wrong, or else that he believes that women should not be recognized as people but should continue to be, as they are now, classified with idiots, criminals, illiterates, and aliens. . . ."

*The first suffrage rally in Weston was held in June 1915. That year, more than 100 women registered to vote in town elections when Carolyn Burrage, the first female school committee member, was challenged by a male candidate. The float shown in this photo was entered in the town's 1913 Bicentennial parade.*



Last Sunday a black snake, that measured eight feet in length, was shot on Warren Avenue.

**July 23.** The authorities of Weston wish to notify the citizens that it is State law that bicycles must not be ridden on the sidewalks. . . .

**July 30.** The Selectmen, through A.G. Cutting, have offered a reward of five hundred dollars to the person giving a clue which shall lead to the conviction of the reckless driver who struck and killed three year old Hollis Travers on Newton street last Friday.

Letter to the Editor. NEWTON STREET, The Paradise of the Speed Merchant and the Joy-rider. The time is now ripe when some action should be taken in regard to the reckless driving of automobiles and motorcycles in the Town of Weston. As I am a resident of Newton street, I refer to the traffic on this particular Street. It is no uncommon sight to see an automobile go speeding for sixty miles an hour, and as we have not yet been favored with a sidewalk as they have been in *remote* sections of the town, and are compelled to walk in the street, such speed is outrageous. / After the sad accident which occurred today (July 23) it is high time something was done, not a year hence, but now. Either have a policeman on a motorcycle limit the speed to twenty miles an hour (and see that it is enforced) or build a sidewalk where human beings have a fighting chance for their lives. / Yours for safety, Walter Barton, Newton street, Weston.

Silver Hill seems to be thriving. A new railway station and two new dwelling houses there recently looks like prosperity.

**September 3.** Charles H. Fiske, Jrs. Esq. with his wife, son and two daughters came back on the liner Cretic this week. Mr. Fiske himself has made five trips abroad since the war began and has visited practically all the belligerent and neutral nations. Both Mr. and Mrs Fiske had some interesting experiences in the war zone, being quite interested in hospital work. . . .

**September 10.** Thomas Coburn of Kendal Green supplies a large two horse barge which carries to and from school the pupils from Silver Hill and vicinity.

**September 17.** Something unusual to Weston and vicinity is the sight seen at the residence of Horace Sears – a number of trees hanging full with apricots.

The jitney buses which have recently commenced to run regularly between Waltham and Wayland are doing a thriving business, for the convenience makes up for the three cents extra fare and causes the people of Weston to patronize them to a great extent.

**September 24.** The street at the centre of the town is practically completed and the contractor has now begun the draining of the new park. (See pages 5 - 6)

During the past week the public schools have closed at noon on two days because of the intense heat, which made study impossible.

**October 1.** Remember the Grange Fair . . . Among other attractions there will be a fine fruit and vegetable exhibit, a display of preserves and jellies, a fancy work table, a candy table, a grab bag and ringtoss, and cake and ice cream will be for sale. Supper will be served at 6:30. Although the primary object of the fair is to raise money for the Grange, the Grange has the interest of the townspeople at heart, and it is to be hoped that Weston will . . . visit the fair.

**October 29.** At the Community meeting [of the Baptist Church]. . . an offering was taken up for the benefit . . . of the French Wounded Emergency Fund. . . . The week before the offering was for the Armenian Refugees. On each Sunday evening during the series a collection will be taken for some noble cause. . . .

**November 12.** Weston experienced the first strike in its history last Tuesday when the employees of the Coal Company struck for higher wages. The positions, however, were promptly filed and the work proceeded as usual.

**November 26.** For several weeks a large group of Weston ladies have met to work for the French wounded.

**December 10.** An addition to both the work and the pleasure of the domestic science cooking classes is the recently adopted plan of serving hot soup to the school children at noon. . . .

The Chocotilicum Camp-fire of the High School wishes to announce that they have for sale a great many bars of sweet chocolate. . . [The profit] is to go to the relief of the Belgian babies. . .



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