

Artists Look at Weston

*Works from the Collection of the
Weston Historical Society*



Weston, Massachusetts

by

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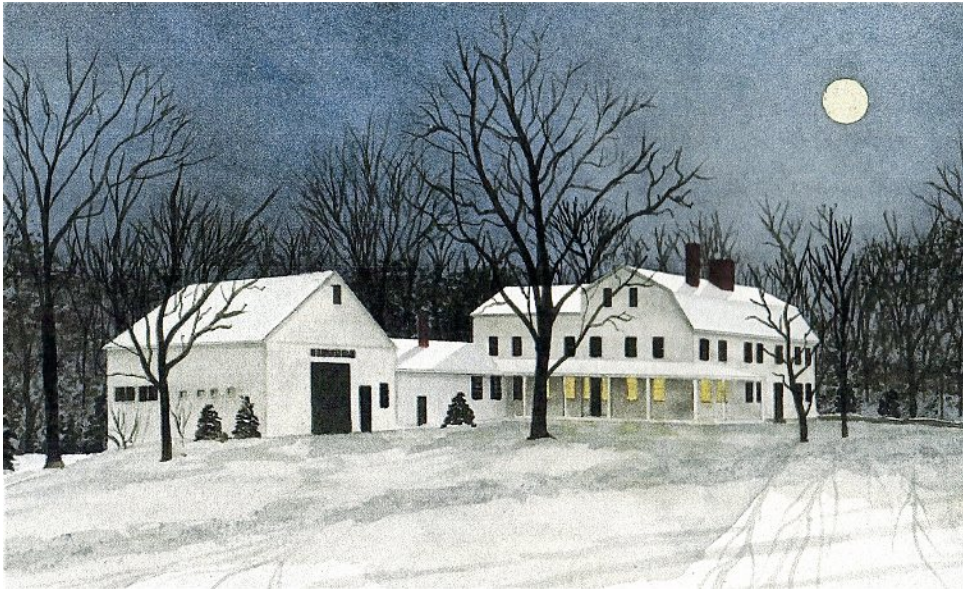
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Front cover: Henry Davenport, *Untitled* (rear
of the Josiah Smith Tavern), c. 1940s
Back cover: Henry Davenport, *Winter*, 1943



Jack Richardson, *Josiab Smith Tavern*, c. 2000

Patrons — Benoit Mizner Simon & Co (Amy Mizner, Sheryl Simon, Debi Benoit); Biogen Idec; Diana Chaplin; Brenton and Elizabeth Dickson; Bill and Karen Gallagher; Nolan and Nolan, Attorneys; Polly Slavet; Nathalie and John Thompson; Sue and Greg Zacharias; Pamela W. Fox

Friends — Paul Arkema and Christine Bishop; Barbara F. Coburn; Colortek, the Pro Color Lab Inc.; Elizabeth B. Eaton; Joseph Ferguson; Rebekah and Matthew Gardiner; Lisa and Jeffrey Greenberg; Dr. Edward E. Heller, Jr.; Priscilla Hindmarsh; Andy and Linda McLane; Diane T. Spencer; Linda Wiseman

Supporters — Michael and Patricia Abelson; Joel Angiolillo and Laurie Bent; Tania and Jack Deary; Susan and Arthur DiMartino; Florentine Frames; Mary and Dan Gregory; David and Julia Harmon; Isabella Jancourtz and Samuel D. Bush, IV; Beryl Jupiter; John W. Lamson; Charlene and Jeremiah Lynch; Jean MacQuiddy; Biz Paynter; Personal Cleaners and Tailors; Carol Snow; Alan and Caroline Strout



Special thanks to Tony Micciche at Florentine Frames for help with matting and framing and to Madeleine Mullin, Local History Librarian at Weston Public Library, for help with research. This program is supported in part by a grant from the Weston Cultural Council, a local agency that is supported by the Massachusetts Cultural Council, a state agency.



Jack Richardson, *Winter on the Common*, 1997

Introduction

The mission of the Weston Historical Society is to collect, preserve, and make available artifacts relating to the history of Weston, including works of art. This exhibition, *Artists Look at Weston*, highlights art collected by the society since it was founded in 1963 at the time of the town's 250th anniversary. Our goal is to showcase what we have and use it to fulfill the second part of our mission: educating residents about Weston history. Collectively, these items document change and demonstrate the continuing evolution of how the town is portrayed by its resident artists and others.

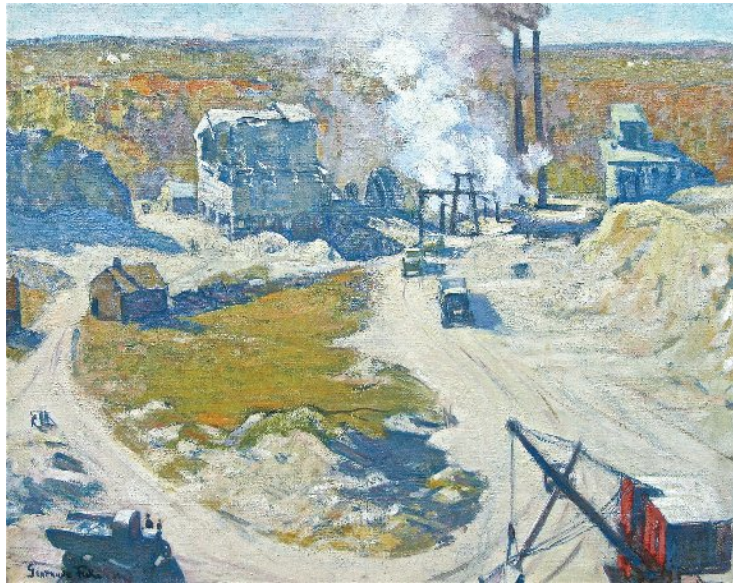
Artists Look at Weston includes more than three dozen works by 20 artists, ranging in date from 1860 to 2010. As we researched the collection, we discovered items by nationally recognized artists including Charles Green Bush, described as the 19th century “dean of American political cartooning” and James Madison Alden, known for his mid-19th century watercolors documenting the landscape of California and the Pacific Northwest. The society continues to collect works by artists who take their inspiration from the town's physical environment—whether from recognized historic landmarks or commonplace signs and storefronts.

The earliest works in the exhibition date to the late 19th century. This was a time of rapid change in Massachusetts brought about by the forces of industrialization, urbanization, and immigration. The resulting social upheaval fueled nostalgia for the past. This sentiment is clearly expressed in the society's important 1884 painting *North Avenue, Weston* by John Joseph Enneking, commissioned by Francis Henry Hastings as a portrait of his boyhood home. J. M. Alden's 1889 watercolor of the Bigelow/Sibley House documents another antique house in a pastoral setting. Both scenes were painted at times of transition.

M. M. Brook's watercolor of the lion's head fountain at the Horace Sears estate, Haleiwa, is representative of the turn-of-the-century “Age of Elegance,” when wealthy businessmen were establishing country estates outside Boston and other major cities. The Sears estate, the most elaborate in Weston, was unusual in its sophisticated borrowing of Italian architectural and garden motifs. The lion's head fountain depicted in Brooks's elegant work still remains.

The movement toward realism in the early 20th century is best exemplified by a painting owned by the Weston Public Library. *Weston Quarries* by Gertrude Fiske (1878-1961) is on display in the library reading room. This 1917 painting of the industrial area later known as Mass Broken Stone is mentioned here as a tribute to a woman who is arguably the most important Weston-born artist. Fiske came from one of the town's most prominent

families and painted many townspeople and places in her long career. In choosing to depict the machinery and smokestacks of an industry that many residents would have wished away, Fiske went beyond the conventions of the Boston School, a group of painters who generally shared her privileged lifestyle.



Gertrude Fiske's unconventional 1917 painting, *Weston Quarries*, is owned by the Weston Public Library and hangs in the Reading Room.

In his 1959 watercolor of the Bigelow/Sibley house, Thomas Eaton also chooses a subject not generally associated with rural Weston, in this case the dilapidated house and slum-like conditions that existed across from the quarry. It is interesting to compare Eaton's work to J. M. Alden's bucolic watercolor of the same house. The buildings have clearly deteriorated in the intervening seventy years, and the two artists employ very different styles reflective of their times.

Henry Davenport moved to Weston in 1936 and, until his death in 1965, captured the spirit of the town in numerous paintings and pastels. The society owns five works by Davenport, including three of the Josiah Smith Tavern. Davenport's painting of Boston Post Road in winter is notable not only for its artistry but also for its educational value in showing how the streets of Weston were once "rolled" after a snowstorm to pack down the snow and allow passage of vehicles on runners.

Weston's 250th anniversary celebration in 1963 stimulated town pride, nostalgia, and interest in the town's history. Both Henry Davenport and Henry W. Longfellow were early members of the Weston Historical Society, founded that year. Longfellow's

painting reflects the society's original goals of restoring the Fiske Law Office and saving the Burgoyne Elm, which was succumbing to Dutch elm disease. The painting occupied a place of honor in the restored law office.

A pen and ink drawing of the Burgoyne Elm and Fiske Law Office was chosen as the logo for the 250th anniversary. Margaret "Peg" Kronenberg did this drawing as one of 16 illustrations of historic buildings in Emma F. Ripley's 1961 book *Weston, A Puritan Town*. This publication contributed to the historical enthusiasm of the period, as did Brenton H. Dickson's *Once Upon a Pung*, a nostalgic collection of reminiscences privately published in 1963 by the "I Remember When" Committee. Both Kronenberg and Davenport provided illustrations for Dickson's book.

The Weston Historical Society collection includes works by members of the Weston Arts and Crafts Association (WACA), founded in 1960 to encourage participation in the arts. Three former presidents of WACA are represented in the show: Virginia Besse, Peg Kronenberg, and Mary Jo Rines. WACA organizes educational opportunities for all ages and provides avenues for local artists to show their work.

Beginning in the 1990s, two artists, Ray Doyle and Jack Richardson, created a series of skilled watercolor portraits of well-known Weston buildings. Doyle taught watercolor technique to Richardson and others at a weekly art night in Richardson's garage studio. In the late 1990s, Richardson branched out to produce two popular watercolors of activities that take place annually on the Town Green: children sledding in winter and Weston High School students graduating each spring.

For the last few years the Weston Historical Society has actively collected the work of contemporary artists. Larry Grob brings his concern for nature and the environment to his work, challenging viewers to look more closely at their surroundings. Deb Hickey concentrates on the built environment, often using architectural photographs as the basis for mixed media compositions. Hickey encourages her audience to look at buildings that most people consider neither beautiful nor important, such as the abandoned concrete fire station on North Avenue. Their work provides new ways to look at our community and to think about what gives Weston its special sense of place.

Pamela W. Fox
President, Weston Historical Society
January 2011



Ray Doyle, *The 1899 Weston Public Library*, early 1990s

**Boston Post Road
and
Weston Center**

James Madison Alden

James Madison Alden (1834–1922) is best known for his mid-19th century watercolors documenting the landscape of California and the Pacific Northwest for the U.S. Pacific Coast and Canadian Boundary Surveys. Born in Boxborough, Alden grew up in Boston and enjoyed drawing from an early age. When his father died in 1853, he joined the Navy as an illustrator for the Coastal Survey. Alden's formal art education was limited to one year spent training as an expedition artist. He learned cartographic drawing at the survey headquarters in Washington, D.C. and then studied with noted portraitist Thomas Seir Cummings in New York City. A distinguished career in service during and after the Civil War prevented him from exhibiting or joining artists' associations, but his avid interest in documenting the American landscape connects him to other artists of his generation.

Alden's life and work was the subject of the 1975 exhibition *James Madison Alden: Yankee Artist of the Pacific Coast Survey, 1854–1860* at the Amon Carter Museum in Fort Worth, Texas, and of a biography and exhibition catalogue with the same name by Franz Stenzel. According to Stenzel, "Alden was a mild-mannered man and this comes through in his paintings. In his placid world, perhaps in compensation for the strife and pressures through which he lived, all in nature was in perfect equilibrium." Alden left a heritage which to date consists of 670 located works in collections throughout the country.

In 1888, the Bigelow/Sibley house at Sibley and Boston Post Roads was more than 150 years old and long associated with the adjacent, even more ancient, Stony Brook mill. Four years earlier, the city of Cambridge had obtained the local water rights, resulting in closure of what was then the Sibley Mill complex and construction of Stony Brook Reservoir. James Madison Alden's mother and sisters lived in Waltham. On regular trips home as a naval officer, Alden mailed letters from "Stony Brook, Waltham." Alden may have wished to document this antique house at a critical juncture in the same way he had documented Western landscapes. Possibly the woman under the parasol in the wheelchair is the artist's mother, Sarah Brewer Taylor Alden, who died in 1889.



Untitled (Bigelow/Sibley House), 1888

Thomas Kimball Eaton

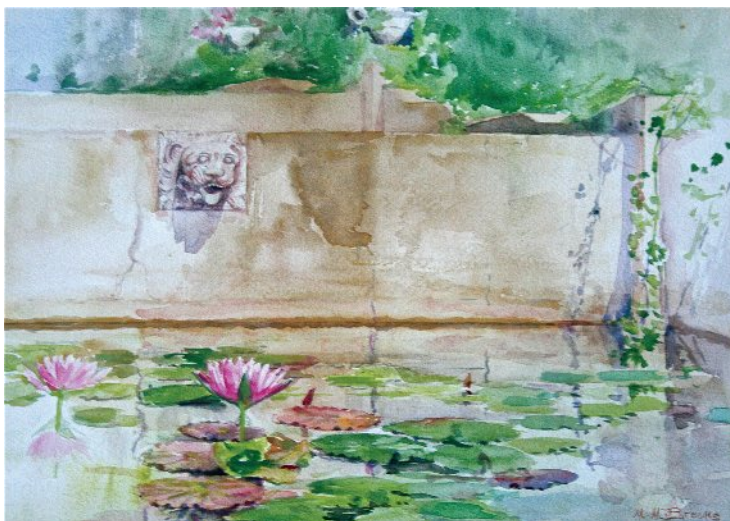


Untitled (Bigelow/Sibley House), 1959

Waltham native Thomas Eaton (1901–1988) enjoyed sketching at an early age. He attended the School of the Museum of Fine Arts, Boston, studied with Robert Logan and Carl Oberteuffer, and attended classes at the Boston, Quincy, and Cambridge Adult Education Centers. Eaton was moderately successful as a painter and watercolorist; however, he was unable to support himself as an artist and earned a living as a house painter and wallpaper hanger while painting on weekends and holidays. Undeterred, he opened a gallery in his Waltham home at 112 Crescent Street in 1952. Eaton's work follows the traditional representational path and features local subjects such as the Roberts Paper Mill on the Charles River and the Bigelow/Sibley house, shown here. This watercolor was exhibited at the Copley Gallery on Newbury Street in 1963 as part of a one-man show of 40 watercolors and oils. Prior to that, Eaton was included in four group exhibitions of the Boston Society of Independent Artists, in 1930, 1948, 1954, and 1956. He was a member of the Copley Society, Lexington Arts and Crafts Association, and Concord Arts Association.

This watercolor captures a less attractive side of Weston than is normally portrayed. The large gambrel-roofed 18th century house on the left was known as the Bigelow/Sibley House. This and the adjacent buildings once stood on Sibley Road where Boston Post Road now intersects with Route 128, in the industrial area known as Sibley Mills. A comparison of this mid-20th century work with J.M. Alden's pastoral view of the Bigelow/Sibley House in 1888, just after the mill closing, shows the deterioration of the area. In Eaton's watercolor, windows are boarded up and part of one building is collapsing. The brightly colored sheets hanging from the clothesline at the center highlight the fact that the buildings are occupied despite poor conditions. Thomas Eaton's work draws attention to working class life in much the same manner as John Sloan did with his early 20th century Ash Can School paintings.

Mary Mason Brooks



Untitled (Lion's Head Fountain, Sears Estate), c. 1905–1910

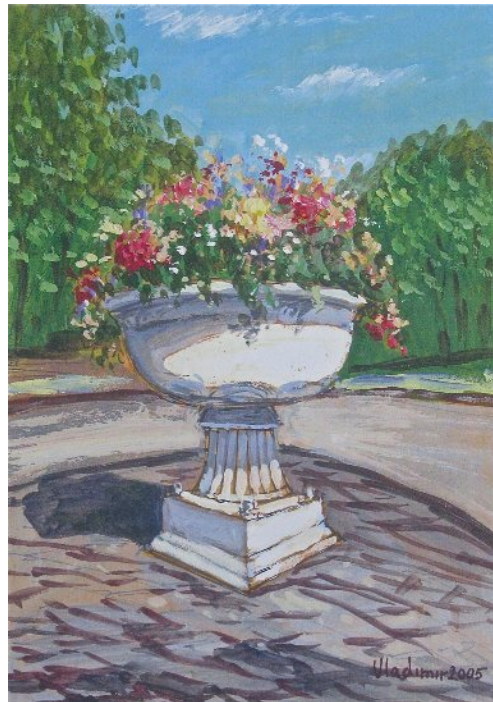
Mary Mason Brooks (1860–1915) was born into a prominent Salem family shortly before the Civil War. Her father, Henry F. Brooks, headed the Essex Institute and fathered four talented daughters. Remarkable for her time, Mary Brooks enjoyed a successful art career, studying first in Paris and Rome and later maintaining independent studios in Salem and Boston. She was actively working until her death from heart disease at age 55. Brooks's pleasing watercolor views were exhibited in New York City and Boston and collected by friends and acquaintances in Salem, Newport, Rhode Island, and Weston, including estate owners Horace Sears and Marian Case. The artist delighted, as did her audiences, in the colorful, ever-varied subject matter of flowers, architecture, and natural landscapes and waterscapes. She painted the gardens at the Tuileries and Villa d'Este, along with colorful old world marketplaces, coastal views, and Weston pine forests.

In the context of her other work, Brooks's choice of the c. 1905 Renaissance-inspired lion's head fountain and water lily pool at the Sears estate, Haleiwa, seems entirely fitting. At a time when grand country residences were springing up throughout the countryside around Boston, the Sears property received so much attention that the owner established public visiting hours. The estate was located east of the First Parish Church along Boston Post Road, and many of the cast concrete architectural features still remain, including terraces, stairs, statues, urns, and the lion's head fountain. These were part of the Italian gardens designed by noted landscape architect Arthur A. Shurcliff, who began his career in the office of Frederick Law Olmsted.

Vladimir Petinow

Vladimir Petinow was born in 1969 in the Ukraine. As a youth he drew caricatures of friends and teachers. In 1990, four years after graduating with honors from Lugansk Art School, Petinow emigrated to the U.S. and settled in Boston. Since 1998, he has worked at Florentine Frames, where his prints and paintings are available for sale. His work, which is inspired by Impressionism, has been exhibited throughout New England and published by Rinehart Fine Arts. His subjects range from evocative interior bar and restaurant scenes to cuisine-inspired images with wine and food.

The watering trough at Boston Post Road and Church Street is the focal point of this historic intersection and a reminder of the time when horse-drawn vehicles were the principal means of transportation. Originally a coppery black color, the cast metal trough was installed in the “Town Square” shortly after the Weston Water Company was established in the mid-1890s. It had a water pipe up the middle and was set next to a flagpole on a small circle of cobblestones level with the road surface. Since Memorial Day of 1948, the Weston Garden Club has planted it with seasonal flowers. At some point it was painted white. In 1975 the trough was sandblasted, repainted, and reset on a new cobblestone traffic island. Petinow’s image captures the colorful floral displays we all enjoy.

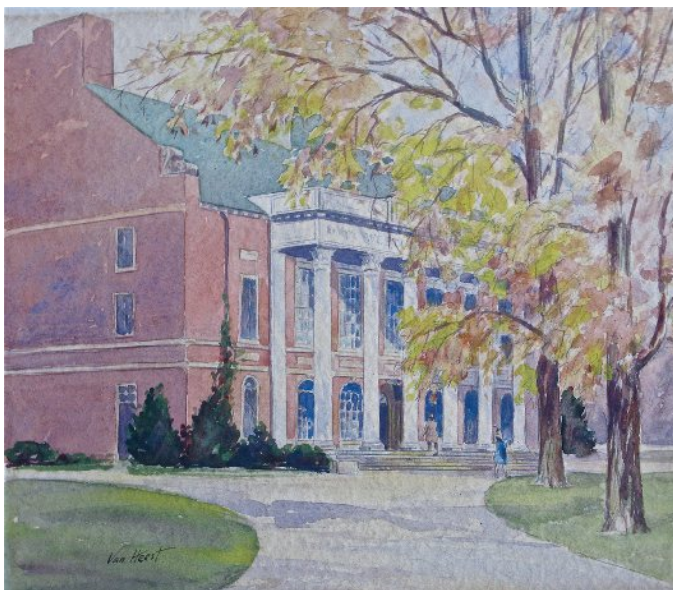


Town Center Flowers, 2005

Harold W. VanHeest

Weston Town Hall has long been a favorite subject for Weston artists. The handsome Georgian Revival brick building was designed by architects Bigelow and Wadsworth and constructed in 1916–17 as the centerpiece of the town improvement plan. It anchors the north side of the Town Green, created by noted landscape architect Arthur A. Shurcliff as part of this comprehensive redesign of the town center. The 1917 town hall replaced its predecessor, an 1847 Greek Revival building that once stood across the street from the Josiah Smith Tavern.

Harold Van Heest (1895–1988) moved to the Boston area as a teenager. He worked as a commercial artist at *The Boston Post* and later headed the creative production department of Edmund S. Whitten, Inc., a Boston advertising agency. He was also a member of the Framingham and Sudbury Art Associations. For a time, Van Heest and his family lived in Weston. Van Heest's watercolor displays his skill as a professional commercial artist. The architectural details are crisply drawn in pen, with colorful fall colors added in a harmonious palette. The artist includes figures of a man and woman to provide a sense of scale. Both are well dressed, and the woman wears a fur-lined coat and pillbox hat suggestive of a 1960s date. The original purpose of the image is unknown.



Untitled (Weston Town Hall), n.d.

Mary Jo Rines

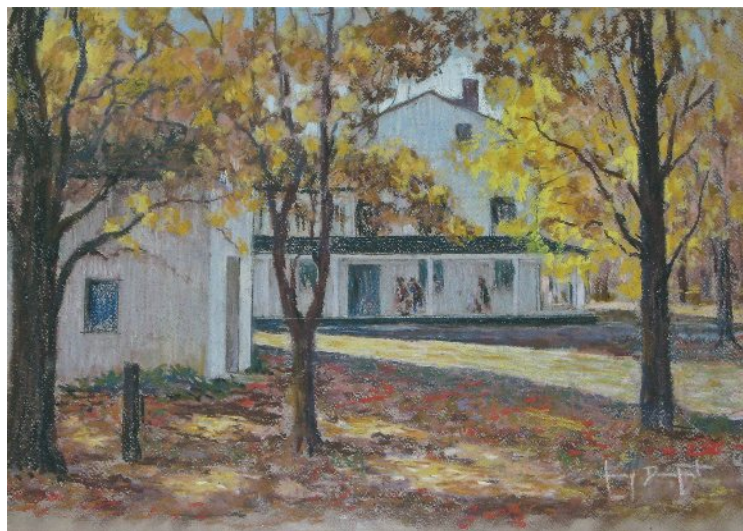


Snowbound (Josiah Smith Tavern), 1981-82

Watercolor, one of the most demanding of artistic media, has always been a favorite of Weston artist Mary Jo Rines (b. 1931), who loves the translucent quality and layering appeal. The society's painting, *Snowbound* captures the warmth of the winter sun. Rines sketched the scene outside and painted it in her home studio. In the background is the west façade of the Josiah Smith Tavern from the perspective of the children's playground. The snow is mounded so high that it obscures the lower story. The artist focuses her attention on the bare tree forms and the irregular fieldstone wall, which has an abstract quality.

After graduating from Skidmore College, Mary Jo Rines continued her art studies at the DeCordova Museum. Over the years, she has taken workshops with many highly trained and innovative instructors, while also teaching "Techniques of Watercolor" in the Boston area and at the Council on Aging in Weston. In summers, she ran the "Deep Cove Workshops" from her studio on Southport Island, Maine. Rines has traveled throughout the world capturing images of other cultures. She led painting safaris in Kenya in 1986 and Kenya and Tanzania in 1998. Rines served as chairman of the Art Committee at the Copley Society of Art in Boston and as president of the New England Watercolor Society from 1988 to 1991. Her paintings have been exhibited throughout the country and have won more than 46 awards, including the Gold Medal of Honor from the New England Watercolor Society. She is also a signature member of the Transparent Watercolor Society of America. Rines and her husband Mel moved to Weston in the mid-1950s and still live in the house they built in 1961 on Sudbury Road. She was one of the early members of the Weston Arts and Crafts Association and served as president from 1968 to 1970. In 2000 she created and served as chairman of a small gallery in Weston. Rines continues to challenge herself by exploring different subjects and experimenting with new techniques.

Henry Davenport



Untitled (east façade of Josiah Smith Tavern), c. 1940s

Henry Davenport was a well-respected Boston artist and art educator. Born in Brookline, Davenport enjoyed a privileged upbringing. He attended the Roxbury Latin School, Volkmann's School in Boston, Noble and Greenough in Dedham, and Harvard University. After graduating from Harvard in 1904, he traveled to Paris to study architecture at the Ecole des Beaux-Arts, where he received a diploma in 1913. Returning to Boston in 1914, he continued his studies under Charles W. Hawthorne and George Elmer Browne at the Cape Cod School of Art in Provincetown. Founded by Hawthorne in 1900, the Cape Cod School was one of the nation's leading art schools, attracting some of the most talented art instructors and students in the country. In 1916 Davenport established the Clouet School of Art in Paris, where he taught for ten years. He continued his teaching career at the Yale School of Fine Arts and Harvard University. In 1918, he had his first one-man show at the Copley Gallery in Boston, where his portraits and scenes of Cape Cod received favorable reviews. He continued to show his work on Newbury Street at the Doll and Richards Gallery in the 1950s and 1960s.

Professor Davenport, as he was often called, moved to Weston in 1936. He captured the town's local scenes in numerous paintings and shared his enthusiasm for art by offering adult art classes in his Weston home at 695 Boston Post Road. Early in the 1940s, Davenport was hired by the W.H. Nichols Company of Waltham to illustrate handbooks for machine tools, edit a company magazine, and handle public relations.

Davenport took particular interest in the Josiah Smith Tavern, one of Weston's most historic buildings. The Weston Historical Society owns three images of the tavern by this artist, created in different seasons and from different vantage points. Shown on these two pages are two pastels. In the classic fall scene, sun-dappled maples framing the east façade are cloaked in bright orange and gold leaves. Adding further local color are three figures with tri-cornered hats, walking across the porch. Davenport's winter pastel captures the brilliance of the sun as it illuminates the west façade.

Henry Davenport



Untitled (west façade of Josiah Smith Tavern), c. 1940s

The Davenport painting on the front cover of the catalogue shows the rear of the Josiah Smith Tavern opening onto a large open field, long since overgrown. The view was painted during the summer, as evidenced by the awnings and scattered beds of red blooms. The vertical format, unusual for a landscape, gives it a portrait-like feeling.

The bright winter landscape on the back cover is one of a series of twelve landscapes the artist painted for the recreation hall or canteen at the W.H. Nichols Company of Waltham. Davenport was interested in seasonal changes, and the Waltham paintings were evenly divided between spring/summer and winter/fall subjects. Wishing to offer original works of art for the machinists to look at, Davenport not only painted 12 landscapes on site but also arranged for reproductions of paintings from the Museum of Fine Arts in Boston and Worcester Art Museum to be hung throughout the plant. Davenport's winter landscape demonstrates how the streets of Weston were once "rolled" after a snowstorm to pack down the snow and allow passage of vehicles on runners. The emphasis of the painting is on the flat white road broken only by diagonal tree shadows. The Burgoyne Elm and Fiske Law Office occupy a secondary position in the upper left corner.

Davenport created a variation on this scene for the frontispiece drawing in Brenton H. Dickson's classic 1963 Weston memoir *Once Upon a Pung*. The Weston Historical Society owns the original of this drawing. In it, Davenport includes the law office and revered elm along with a pung, which was a wooden rectangular open box on runners, drawn by a single horse. Tethered to the pung is a young boy on a sled, catching a ride through town.

Olive Sloan

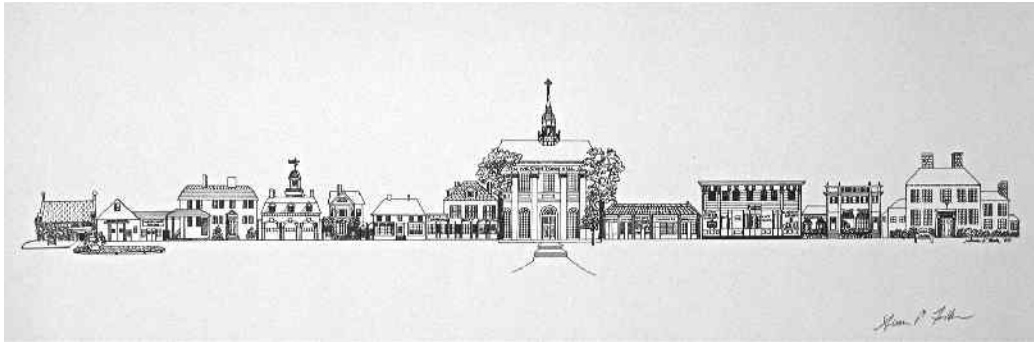
Olive Sloan moved to Weston with her parents in 1930 at age 23. She never married and lived for the rest of her long life at 7 Gypsy Trail. In the 1940s, poll tax lists record her occupation as an interior decorator and later as an artist. Sloan was an active member of the First Baptist Church, and she served as the church's financial secretary for 40 years in addition to assisting her father in his practice as an attorney.

Sloan's carefully observed pencil sketch shows the Josiah Smith Tavern as it looked before the 1952 restoration. In the early 1950s, the Society for the Preservation of New England Antiquities (SPNEA, now Historic New England) acquired the building through a bequest from unmarried sisters Alice and Ellen Jones, the last of three generations of the Jones family to live there. SPNEA formed a tavern committee including town representatives, and this group made the decision to remove the section of porch in front of the original five-bay Colonial tavern.



Untitled (Josiah Smith Tavern), early 20th century

Susan Foster



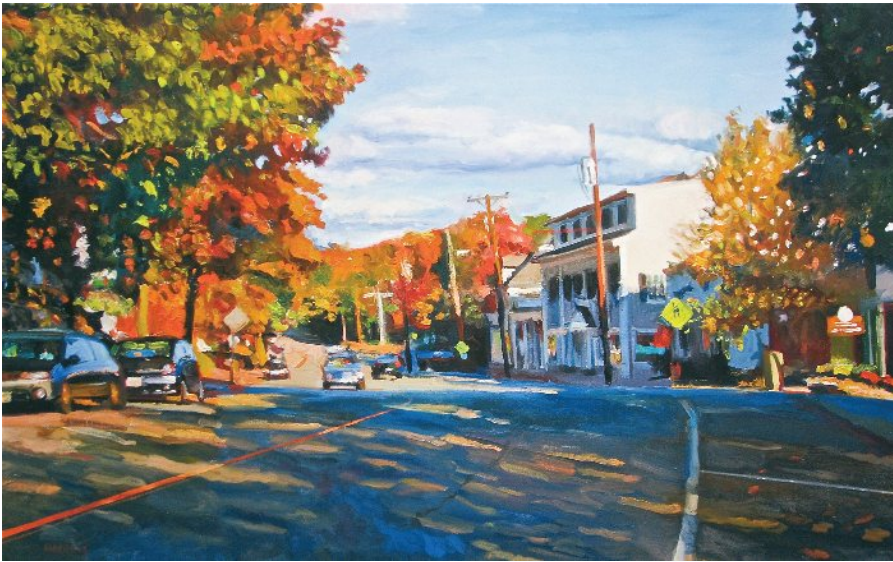
Weston Center, 1987

Susan Foster was born in Buffalo in 1950 and attended the State University College of Buffalo, majoring in art education. After moving to Massachusetts, she apprenticed with a Chestnut Hill jeweler and subsequently taught jewelry making at the North Bennet Street School. From 1984 to 1989, she owned the Susan Foster Gallery in Weston (now the Gift Gallery) specializing in unusual gifts, jewelry, and alternative greeting cards, including some based on her own artwork. Susan and her husband, Asa, currently live in Wayland.

Susan's love for skylines can be traced to her father, an architect trained at MIT, as well as her artistic mother. Her eye is attuned to the variety of building styles and types, and she has done streetscapes of Boston and New York as well as Weston. The society's print of Weston Center is based on an original pen and ink drawing measuring 12 x 60 inches. Foster documents the key businesses lining Boston Post Road, including her own gift shop, highlighting unique architectural details. The artist's attention to detail is offset by a certain artistic license. Local residents will recognize that some buildings drawn next to each other are in fact across the street or separated by businesses that have been left out altogether. Despite the fact that the drawing is not strictly accurate, it highlights the most architecturally notable buildings and documents features that have been lost in later remodeling. The drawing records businesses that have since closed and three that are still open 23 years later: Ye Olde Cottage, Florentine Frames, and the Village Barber.

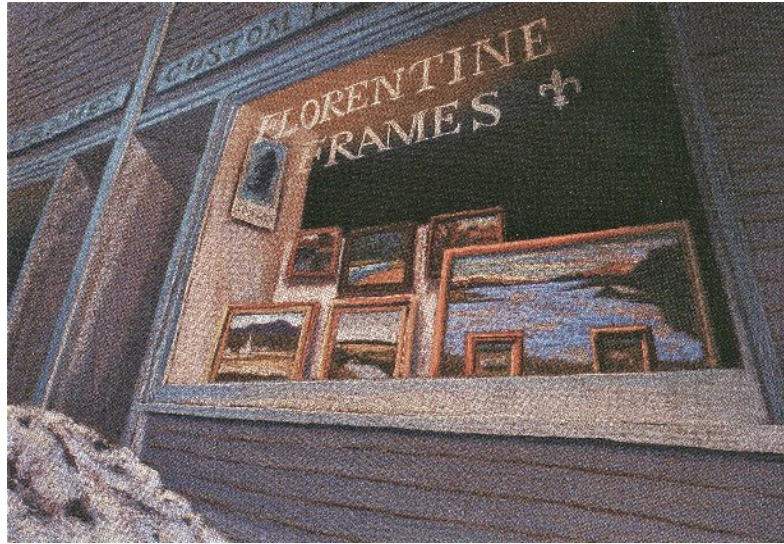


Deb Hickey, *Weston Variety*, 2010



Gene Mackles, *Weston Center Sunday*, 2008

Larry Grob



Through the Framer's Window, 2010

After a career in communications in which he co-founded and ran a medical advertising agency, Larry Grob decided to follow his passion and become an artist. While not formally trained, he had studied drawing, perspective rendering, cartography, graphic design, and painting in an “a la carte way” at various institutions including the School of Visual Arts in New York City, New York University, and Middlebury College. He uses soft pastels to produce works that are representational but also abstract. Grob works in his studio and outdoors, occasionally completing a piece entirely ‘en plein air.’ He and his wife, Ellen Touart Grob, have lived in Weston since 1985, and he often chooses Weston subjects. In 2009, he served as the first Land’s Sake artist-in-residence. Grob seeks to promote environmental awareness and encourage sustainability. He calls his work “The Art of Place,” adding “I like to think that artists see life through a particular lens. For me, it is one I use to capture the places I travel to and through that speak . . . about something we must better understand and consciously work to preserve. And in my art, I hope to convey a sense of place that will help us be more thoughtful, and approach our surroundings with a lighter hand.”

In *Through the Framer's Window*, Grob depicts the Florentine Frames display window at 476–478 Boston Post Road. For almost three decades, the frame store and gallery has been a fixture of Weston’s commercial center. The owner, Salvatore Micciche (known to all simply as “Tony”) started Florentine Frames in 1982 when he was 22 and expanded it ten years later. Tony grew up in the heart of Florence, where he was attending school and working part-time at a frame store when he met his wife Karen, a Georgetown University student studying abroad. Their romance brought Tony to Karen’s hometown of Wayland. Behind the counter at Florentine Frames, Tony is known for his Italian artistic sensibility, warm personality, and community spirit.

Henry W. Longfellow

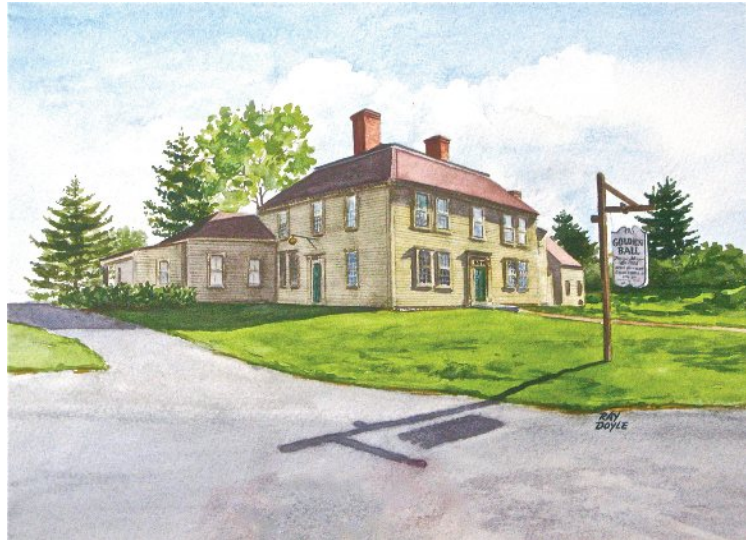


Untitled, (The Burgoyne Elm), 1966

Henry Wadsworth Longfellow, (1906-1975) affectionately known as “Waddie,” was a Boston-born artist and distant relative of the poet. He graduated from Dean Academy in 1924 and attended Syracuse University, University of Virginia, and Babson College. Longfellow moved to Weston in 1938 and lived here until his death in 1975 at age 69. According to his obituary, he was known for his work in copper and oils. In addition to this painting, the society owns a copper planter fashioned by the artist.

Longfellow was a charter member of the Weston Historical Society, founded in 1963 at the time of the town’s 250th Anniversary. The society focused its initial efforts on the two subjects of this painting: the Burgoyne Elm and Fiske Law Office. In 1966, the date of the painting, the society leased the law office, and for the next four years members spent hundreds of hours restoring it. According to a short “In Memoriam” in the May 1975 *Weston Historical Society Bulletin*, Longfellow’s painting occupied a place of honor in the waiting room and symbolized “his devotion to the town and his dedication to the preservation of its natural beauty and charm.” The society tried to save the centuries-old Burgoyne Elm, a patriotic symbol venerated for its age and link to the War of Independence. When the limbs of the dying tree were removed in 1967, Longfellow helped save sawn lengths of the wood. The society’s collection includes his sketches of simple woodworking projects like bookends, paperweights, and candlesticks that industrial arts students could make as souvenirs. Until his death, Longfellow continued to work on ways to preserve and highlight the massive bole.

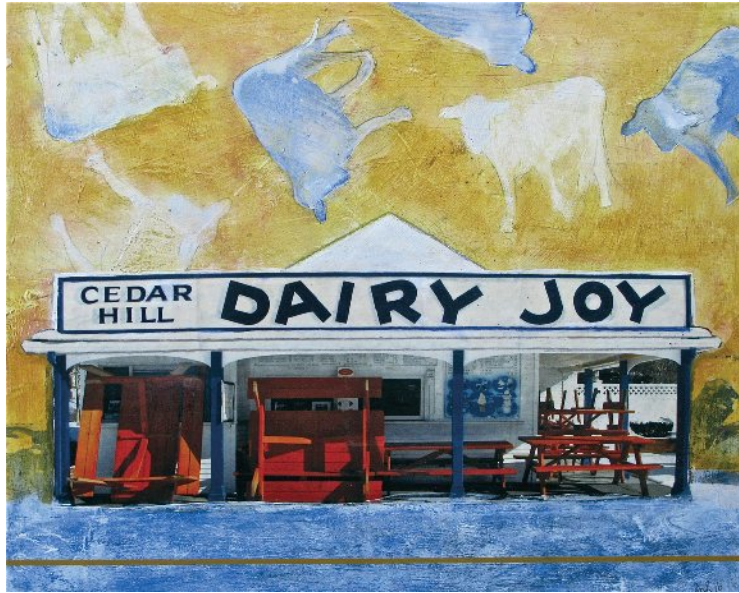
Ray Doyle



The Golden Ball Tavern, early 1990s

Maynard resident Ray Doyle was born in 1930 in Worcester and trained at the School of the Museum of Fine Arts, Boston and the Art Institute of Boston. His varied career has included work as an illustrator for *Sylvania*, children's book illustrator, watercolor teacher and lecturer, and creator of his own weekly cartoon, "Snowbirds," in the Toronto publication *The Hockey News*. His watercolors have been exhibited throughout New England and hang in private and corporate collections. Among his primary artistic influences, Doyle cites the marine watercolors of Winslow Homer and the work of magazine illustrator John Pike. Doyle lived in Weston from 1987 to 1992, and it was here that he met his wife, Lorraine Comeau Miller. For seven years he worked at Florentine Frames, where his depictions of coastal New England and cityscapes of Boston are still available. Doyle is also known for his watercolor classes at the Weston Community Center.

In the early 1990s, Selectman Ann Leibowitz commissioned Doyle to create a series of Weston building portraits as an anniversary gift. The resulting eight small watercolors depict the Weston Town Hall, 1899 Weston Public Library, Josiah Smith Tavern, Golden Ball Tavern, Fiske Law Office, First Parish Church, Central Cemetery gate, and new Weston Public Library, then under construction. Asked why she chose this gift, Leibowitz explained "I was, and continue to be, sentimental about the town and in particular an admirer of the people and institutions of town government. These were the buildings that I felt reflected the institutions of the Town of Weston, and I loved them."



Deb Hickey, *Dairy Joy*, 2010

The North Side

John Joseph Enneking



North Avenue, Weston, 1884

John Joseph Enneking (1841–1916) was born in Minster, Ohio, and grew up as an only child on a large farm outside of Cincinnati. Orphaned at age 15, he gave up farming in favor of art, which his father had opposed. He studied drawing at Mount Saint Mary's College, joined the Union Army in 1861, and returned to Cincinnati after sustaining serious injuries. In 1864, Enneking settled in the Hyde Park neighborhood of Boston with his new wife and was able to educate and support himself as an artist. He saved enough to take his young family to Europe in 1872, enrolling for six months at the Royal Academy in Munich. The academic emphasis on conservative coloring and realistic detail influenced him throughout his career. Enneking continued his studies in Paris with noted portraitist Leon Bonnat. There he met painters of the Barbizon School and was influenced by their appreciation of nature and predominant use of brown and green tones. He returned to Boston in the late 1870s and by the turn of the century had become one of New England's most popular and well-paid landscape painters.

Enneking painted this pastoral view of North Avenue in 1884 for Francis Henry Hastings, owner of the Hook & Hastings organ factory. It depicts Hastings's boyhood home, now 199 North Avenue. The house and barn are still extant and look much as they did in the late 19th century. The artist captures a quiet moment at the end of the day. The farmer on the right secures the wooden gate. A palette of greens and browns is used for budding leaves and rich soil ready for spring planting. The painting records a rural road on the verge of change. The following year, Hastings built his fashionable Shingle-style house on one of the fields shown in the painting. In 1887, Hastings began constructing the massive wooden organ factory nearby on Viles Street, where it might have been visible from the vantage point of this picture.

Jack Richardson



Coburn's Barn, 1995

Jack Richardson (b. 1938) came from a family of artists and grew up loving to draw. After graduating from Weston High School, he worked as a firefighter and sign painter while pursuing art on his days off. Not wanting to continue with oils because of time constraints, he switched to watercolor, which proved to be a challenge. Working with his teacher, Ray Doyle, who is also represented in this exhibition, Richardson established a weekly watercolor night in the studio in his garage at 2 Warren Lane. *Coburn's Barn* exemplifies the influence of Doyle on his early watercolors. As Richardson improved, he accepted commissions for house portraits and began painting Weston subjects “because they *are* Weston.” These subjects include not only buildings but also seasonal events that occupy a special place in the community, such as winter sledding (1997) and the Weston High School graduation (1998), both of which take place on the Town Green. The Weston Historical Society owns both these prints as well as a moonlit view of the snow-covered Josiah Smith Tavern (c. 2000).

Isaac Coburn built the monumental red barn, now 154 Church Street, in 1841. It stands along a stretch of Church Street that retains much of its 19th century landscape character. Richardson's work documents the appearance of the barn prior to a major remodeling and enlargement undertaken by Tom Tanner in the late 1990s. By placing the barn in the upper left corner and including the road and Coburn meadow, Richardson captures this much-loved view of the building from a distance.

Gene Mackles



Dairy Joy, 2008

To locals, this twilight view of the Dairy Joy Restaurant along North Avenue is practically iconic. A roadside stand at this location has been in business since the late 1930s, when the Cedar Hill Dairy Farm opened a small farm stand and lunch place here. Dairy Joy, as owned and operated by the Maxwell family, started up in the early 1960s. Every year, spring through fall, the restaurant is a big visitor attraction, luring travelers along Route 117 with delicious fried food and soft ice cream.

Many Weston residents are also familiar with the artist and creator of this image, Gene Mackles (b. 1947), who hails from nearby Auburndale. In 2008, he exhibited the original oil painting of this and other Weston scenes at the First Parish Church Art Gallery. In his beautifully lit painted compositions, Mackles strives to convey a strong sense of time, place, memory, and feeling, looking to the Impressionists, as well as Edward Hopper and Rembrandt, for his artistic inspiration. He prefers the medium of oil, specializing in landscapes, cityscapes, and portraits. Mackles majored in Fine Arts at Dartmouth College and later went to New York City, where he studied music at the Juilliard School and graphic design with Milton Glaser at the School of Visual Arts. The painter is also an accomplished and widely recognized graphic designer, illustrator, animator, and video production artist.

This print was produced from a photograph of the original 38 x 48 inch painting, taken by the artist at the request of the Weston Historical Society.

Virginia Weston Besse

This mansard-roofed Victorian cottage was located off Concord Road near Lincoln, an area known in the late 19th century as Little Cork Village because of the three Irish immigrant families that lived there. For two generations, the McMahon family lived in the small clapboard house without benefit of running water and indoor plumbing. A horse shed and chicken house also stood on the 11-acre parcel. In 1973, after the last of the three unmarried McMahon siblings passed away, Ricki and Armstrong Stambaugh Jr. purchased the property. They built their own house and remodeled the cottage for rental. The watercolor was painted in 1978 and shows two new large windows on the side. In the late 1990s the property was subdivided and developed, and the small cottage was demolished. Virginia Besse's watercolor survives as a visual reminder of a simpler lifestyle. The Weston Historical Society also owns an 1898 photograph of the house and a photograph of the elderly Margaret McMahon in front of the horse shed.

Virginia Besse (1921-2008), a lifelong Massachusetts resident, was born in Belmont and raised in Newton. She majored in art history at Wheaton College and spent summers on Martha's Vineyard, where she eventually retired. In the nautical world of the 1940s, she gained fame in her twenties as a Women's National Sailing Champion, racing for and teaching at the Edgartown Yacht Club. In Weston, Besse was an active member and president of the Weston Arts and Crafts Association in the early 1970s. She also took art classes at the DeCordova Museum School in Lincoln. While she is known to have produced other house portraits, Besse's passion for boating and seascapes dominated her artistic output of watercolors, pastels, and silkscreen and monotype prints. On the Vineyard, she and her husband, Arthur, helped found the Featherstone Center for the Arts, where a gallery bears her name.



Untitled (Cottage at 474 Concord Road), 1978



Larry Grob, *Signs of the Times*, 2009

The South Side

Charles Green Bush



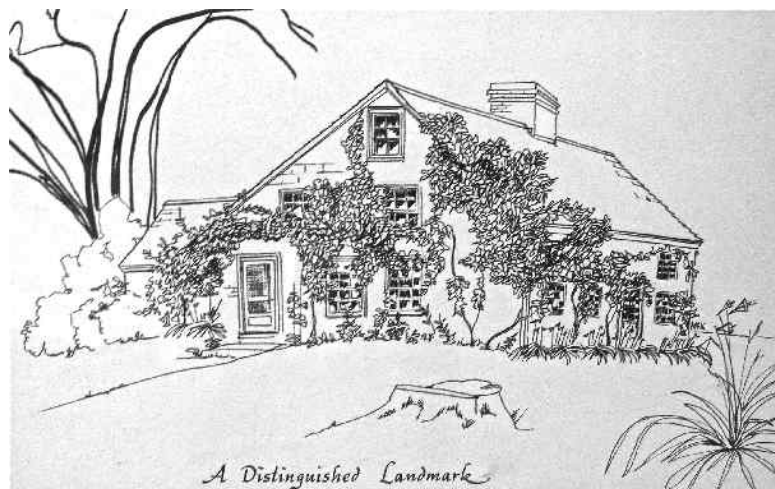
Untitled (Brookside), 1860

Born in Boston, Charles Green Bush (1842-1909) was the oldest of nine children of Frederick T. and Elizabeth Snelling Bush. He spent his early childhood in Hong Kong, where his father, a successful importer, served from 1845 to 1852 as United States Consul. Shortly after his return, Frederick Bush settled in Weston, a town becoming increasingly attractive to well-to-do businessmen and professionals.

After a few years in Weston, Charles Bush enrolled in the Naval Academy in 1860 but left a few years later to work as an illustrator for *Harper's Weekly*. There he came into contact with artists Edwin Austin Abbey, C. Reinhart, and Winslow Homer. He left *Harper's* in 1875 to study art in Paris with the well-known portrait painter Leon Bonnat. Returning to New York in 1879, he worked for the *Herald* as a political cartoonist and later became chief cartoonist at *The New York World*. According to 19th century historian Charles Press, Bush was known as the “dean of American political cartooning” and was the first to use Uncle Sam in a cartoon. Bush maintained ties to friends and family from Weston and, along with his South Avenue neighbors, participated in entertainments at Francis Blake's theater on the Keewaydin estate.

Charles Bush made this delicate pencil drawing when he was eighteen, just before he left for Annapolis. In the branches forming the oval border, the artist cleverly signed and dated his rendering of the family home, *Brookside*, so named because of the brook that flowed next to the house. Frederick Bush had purchased what was originally a farmhouse from Henry Bowditch after returning from Hong Kong and had remodeled it into this picturesque Italianate country house. Located on the south side of South Avenue, the house was later occupied by Charles's sister Fannie and her husband, David W. Lane. It was torn down about 1955 to make room for the Massachusetts Turnpike.

Margaret F. "Peg" Kronenberg



A Distinguished Landmark (One Chestnut Street), 1961

Peg Kronenberg (1913-2000) studied calligraphy, graphic design, and painting at the Art Institute of Chicago and began her professional career designing greeting cards in New York City. After the war, she and her husband, John, moved to Weston, where they lived until 1973. Kronenberg was an original member and president of the Weston Arts and Crafts Association, founded in 1960 to promote appreciation of arts and crafts in the community and to encourage participation. She worked in pen and ink, watercolor, and collage and used antique wood printers' type to create wall plaques and murals. She continued her study of calligraphy with the well-known German designer Herman Zapf and taught adult education classes in calligraphy and drawing.

The pen and ink sketch of One Chestnut Street is one of 16 created by Kronenberg for Emma F. Ripley's book *Weston: A Puritan Town*, published by the Benevolent-Alliance of the First Parish Church in 1961. Kronenberg's sketches are simple but carefully observed and include the town's most important historic houses. The venerable landmark at One Chestnut Street is traditionally considered the oldest house in Weston, dating to 1696. It was covered with trumpet vines until a restoration in 1961. Another of the illustrations for the Ripley book, depicting the Burgoyne Elm and Fiske Law Office, was used as the logo for the town's 250th Anniversary in 1963. For more than 60 years, Kronenberg designed, printed, and hand-colored her own Christmas cards, usually featuring local historical sites decorated for the holidays. The Weston Historical Society owns several examples, including a drawing of her Modern-style house at 85 Norumbega Road, built in 1948 and since demolished.

Deb Hickey



Friendly Cows, 2010

Deb Hickey lives in Rhode Island, where she works as a photographer focusing on architectural and landscape portraiture. Her mixed media pieces begin with photographs. Acrylic paint, oil paint, oil pastels, and beeswax encaustic transform conventional images into personal explorations of color, shape, space, and time. She chooses architectural subjects based on interesting signage and history within a community. For example, Hickey's collage *Weston Variety* documents a store known in the 1990s as the place to go for snacks and VHS tapes. Her other Weston subjects—train stations, the abandoned fire station on North Avenue, the Dairy Joy—are non-traditional choices that celebrate what is unique to Weston. Hickey looks to many artists for inspiration, in particular the documentary photographers of the Farm Security Administration of the 1930s, with Walker Evans being the most influential. Alfred Stieglitz, Paul Strand, and Diane Arbus are among her favorite photographers; and the work of painters Charles Demuth, Charles Sheeler, and Edward Hopper informs her modernist style.

According to Hickey, the cows at the Anza farm were chosen as a subject because they are friendly. The history of the Anza farm dates back to 1926, when Italian immigrant Vincenzo (James) Anza bought 18 acres of land on Highland Street. He employed as many as 20 men constructing houses, building stone walls, farming, and selling loam and gravel from the property. His son Santo Anza now lives in his father's house on the farm and owns the last cattle herd in Weston. In the background of the painting is the brown-shingled Anza barn.

Neil McAuliffe

At the turn of the 20th century, an estimated 4,000 to 5,000 canoes were stored along the six-mile “Lake District” of Weston, Newton, and Waltham. This tranquil bulge in the Charles River was the most suitable location in the Boston metropolitan area for canoeing, a popular pastime in the days when young men and women had few places where they could be together unchaperoned. Neil McAuliffe’s watercolor of the boathouse at the Riverside Recreation Grounds documents one of many large shingled boathouses that once stood along the shoreline. Estate owner Charles Wells Hubbard developed the “Rec” beginning in the late 1890s “to foster outdoor sport.” The facility also included athletic fields, a swimming pool, and tennis courts. In the background of the picture is the Boston and Albany Railroad Bridge. Hubbard gave the 41-acre facility to the Metropolitan Park Commission in 1914, and the Rec operated through 1958. Today the buildings are gone and a 10-acre portion known as Riverside Park is accessible from Recreation Road and Route 128 North.

Neil McAuliffe grew up on Cape Cod, where he showed an early interest in painting and drawing local sea and landscapes. He studied illustration at Massachusetts College of Art and returned after college to the Cape, where he has earned a living creating watercolor and pen and ink renderings of homes, boats, businesses, and golf courses. Of his style, McAuliffe writes: “I’m a self taught painter working in the ‘realistic style,’ but my intent is not photo realism. Detail is important, but the final product should look like a painting.” In the 1980s Auburndale resident Robert Pollock commissioned McAuliffe to create images of the Riverside Recreation Boathouse, Norumbega Park, and the Totem Pole Ballroom, to be made into prints. Until his death in 2004, Pollock devoted himself to telling the story of the Lake District attractions where he had worked as a young man.



Down by the Riverside, 1988

Exhibition Checklist

James Madison Alden (1834–1922)

Untitled (Bigelow/Sibley House), 1888
watercolor on paper, 10 x 17³/₄ inches
Gift of the Estate of Helen Sibley Wells, 1973

p. 8

Virginia Weston Besse (1921–2008)

Untitled (Cottage at 474 Concord Road), 1978
watercolor on paper, 13³/₄ x 19³/₄ inches
Weston Historical Society Purchase Fund, 2007

p. 27

Mary Mason Brooks (1860–1915)

Untitled (Lion's Head Fountain, Sears Estate), c. 1905–1910
watercolor on paper, 10³/₄ x 14³/₄ inches
Unknown donor

p. 10

Charles Green Bush (1842–1909)

Untitled (Brookside), 1860
pencil on paper, 5³/₄ x 7³/₄ inches
Unknown donor

p. 30

Henry Davenport (1882–1965)

Winter, 1943
oil on board, 30³/₄ x 55 inches
Gift of Mr. and Mrs. George Fogg, 1999

back cover



Deb Hickey, *First Firehouse*, 2010

Henry Davenport

Untitled (rear of the Josiah Smith Tavern), c. 1940s *front cover*
oil on board, 28 x 17¼ inches
Unknown donor

Untitled (west façade of Josiah Smith Tavern), c. 1940s *p. 15*
pastel on paper, 12 x 17 inches
Gift of Mrs. Charles O. Richardson, 1963

Untitled (east façade of Josiah Smith Tavern), c. 1940s *p. 14*
pastel on paper, 12 x 17 inches
Unknown donor

Frontispiece, Once Upon a Pung, 1963
pen and ink on paper, 11 x 8 inches
Gift of Henry Davenport, c. 1963

Ray Doyle (b. 1930)

The Golden Ball Tavern, early 1990s *p. 21*

First Parish Church, early 1990s *p. 6*

The 1899 Weston Public Library, early 1990s

The Central Cemetery Gate, early 1990s

Weston Town Hall, early 1990s

The Fiske Law Office, early 1990s

watercolor on paper, 8 x 11 inches

Courtesy of Ann Leibowitz

The 1996 Weston Public Library, early 1990s

The Josiah Smith Tavern, early 1990s

watercolor on paper, 7 x 11 inches

Courtesy of Ann Leibowitz

St. Julia Church, early 1990s

offset print on paper, 7½ x 10 inches

Weston Historical Society Purchase Fund, 2010

Thomas Kimball Eaton (1901–1988)

Untitled (Bigelow/Sibley House), 1959 *p. 9*

watercolor on paper, 13½ x 20½ inches

Gift of Howard Gambrell, 1981

John Joseph Enneking (1841–1916)

North Avenue, Weston, 1884 *p. 24*

oil on canvas, 21½ x 35¼ inches

Gift of Harrison B. Hall, 1979

On loan to Weston Public Library

Susan Foster (b. 1950)

Weston Center, 1987

offset print from pen and ink drawing, 10 x 30 inches

Gift of Tony Micciche, 2010

p. 17

Larry Grob (b. 1950)

Through the Framers' Window, 2010

giclée print from pastel, 13½ x 18½ inches

Weston Historical Society Purchase Fund, 2010

p. 19

Land's Sake Farm: Seasons Pass, 2010

pastel on paper, 7½ x 9½ inches

Anonymous gift, 2010

A Tavern Morning, 2010

pastel on sanded paper, 7¾ x 9½ inches

Anonymous gift, 2010

Signs of the Times, 2009

giclée print from pastel, 10 x 13½ inches

Weston Historical Society Purchase Fund, 2010

p. 28

Deb Hickey

Friendly Cons, 2010

mixed media collage on wood, 20 x 20 inches

Weston Historical Society Purchase Fund, 2010

p. 32

Ye Olde Cottage, 2010

mixed media on wood, 8 x 10 inches

Weston Historical Society Purchase Fund, 2010

Weston Variety, 2010

mixed media on wood, 10 x 10 inches

Anonymous gift, 2010

p. 18

Old and New Firehouse, 2010

mixed media on wood, 12 x 8 inches

Anonymous gift, 2010

Four Views of Train Station, 2010

mixed media on wood, 12 x 8 inches

Weston Historical Society Purchase Fund, 2010

Dairy Joy, 2010

mixed media on wood, 16 x 20 inches

Anonymous gift, 2010

p. 22

First Firehouse, 2010

mixed media on wood, 16 x 17 inches

Weston Historical Society Purchase Fund, 2010

p. 34

- Margaret F. “Peg” Kronenberg** (1913–2000)
A Distinguished Landmark (One Chestnut Street), 1961 p. 31
 pen and ink drawing on paper, 7¾ x 12¼ inches
 Gift of Guna Oster, 1989
- The Elm and the Law Office*, 1961
 offset print of pen and ink drawing, 14 x 10 inches
 Weston 250th Anniversary Committee, 1963
- Henry W. Longfellow** (1906–1975)
Untitled (The Burgoyne Elm), 1966 p. 20
 oil on canvas, 29¾ x 23½ inches
 Gift of Mr. and Mrs. Henry W. Longfellow, 1967
- Gene Mackles** (b. 1947)
Dairy Joy, 2008 p. 26
 giclée print from painting, 12 x 18 inches
 Weston Historical Society Purchase Fund, 2009
- Weston Center Sunday*, 2008 p. 18
 giclée print from painting, 10 x 16 inches
 Weston Historical Society Purchase Fund, 2009
- Neil McAuliffe**
Down by the Riverside, 1988 p. 33
 offset print from watercolor, 11½ x 17½ inches
 Anonymous gift, 2008
- Vladimir Petinow** (b. 1969)
Town Center Flowers, 2005 p. 11
 offset print from watercolor, 9½ x 6¾ inches
 Weston Historical Society Purchase Fund, 2010
- Town Hall*, 2005
 offset print from watercolor, 7 x 10 inches
 Weston Historical Society Purchase Fund, 2010
- Jack Richardson** (b. 1938)
Coburn’s Barn, 1995 p. 25
 offset print from watercolor, 11 x 14 inches
 Weston Historical Society Purchase Fund, 2010
- Untitled* (Weston Community Center), c. 2001
 offset print from watercolor, 6¼ x 8¾ inches
 Weston Historical Society Purchase Fund, 2010
- Winter on the Common*, 1997 p. 2
 offset print from watercolor, 14 x 20 inches
 Gift of the Artist, 2008

Jack Richardson

Graduation on the Common, 1998
offset print from watercolor, 14 x 20 inches
Gift of the Artist, 2008

Josiah Smith Tavern, c. 2000 *p. 1*
giclée print from watercolor, 13½ x 19¾ inches
Gift of Kay McCahan, 2010

Mary Jo Rines (b. 1931)

Snowbound (Josiah Smith Tavern), 1981–82 *p. 13*
watercolor on paper, 19 x 27 inches
Gift of the Artist, 2010

Olive Sloan (1907–2001)

Untitled (Josiah Smith Tavern), early 20th century *p. 16*
pencil drawing on paper, 10 x 13½ inches
Gift of Charles Stimpson, 1988

Harold W. VanHeest (1895–1988)

Untitled (Weston Town Hall), n.d. *p. 12*
watercolor on paper, 10 x 14 inches
Unknown donor

COLOPHON

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