



The Chronicle Quarterly

Weston Historical Society

Winter 2008-2009

Vol. 30 No. 2

GENEROSITY

The word generosity and the Weston Historical Society seem to go hand and hand. For example, were it not for the generosity of James and Cleora Coley, we would not have a house, barn, outbuildings and acreage to call our own. Our volunteers, whether giving an hour or 100 hours, have kept our organization running and educating the public for over 50 years.

Our current capital campaign has been blessed with the generosity of many local families as well as generous support from the Newman's Own Foundation. Our own Weston Kiwanis Club has not only been extremely generous from a financial standpoint, but has helped us over the years with many things—from helping to build our cider press shed to flipping hamburgers and hot dogs at our annual events. Certainly no one will forget the amazing concert that Jose Feliciano and his wife Susan gave to the Historical Society for the benefit of our new archive facility.

Most recently, we have received a most generous donation from DeDe Anderson who is helping keep Weston's history in Weston by donating pictures, clothing, deeds and other wonderful items from the home of Louise Messex. Louise was a native of

Weston and was directly related to the Patchen and Lyons families. Other wonderful donations have filled us almost to the brim, but we are so grateful to be able to keep these items for future generations.



Andrews B. Godfrey house

And now we are delighted to announce a unique donation from Julie O'Connor: a collectible art/photo book, Doors of Weston, which we will be using as a fundraiser for WHS. Julie began taking pictures of various doors within the Weston community approximately three years ago. The Weston Forum published many of these photographs in a Doors of Weston series in the newspaper during the summer of 2006. However, Julie and her husband, Dan Burstein, had bigger plans for these pictures.

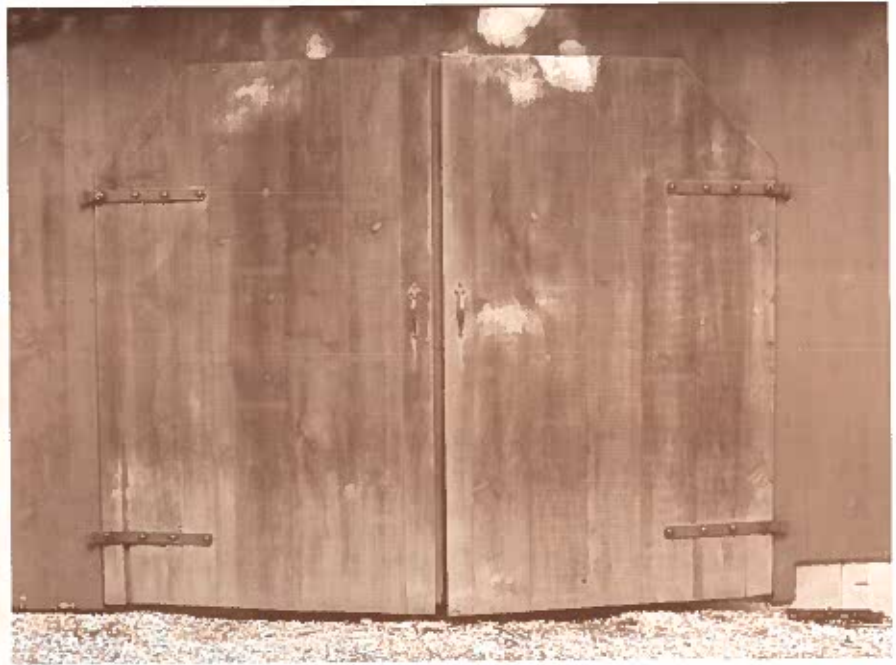
Julie O'Connor is a fine art photographer and photojournalist who has traveled the world for more than three decades in search of powerful and poetic images. Her visit to Tibet in 2002 resulted in a series of award-winning fine art images, as well as the Doors of Tibet art poster that has been sold in museum shops and Asian art stores across America. When the Weston Forum invited Julie to photograph the Doors of Weston for a series of articles in 2006,



Generosity, cont.

she jumped at the chance to apply what she had learned on the other side of the world to her own Connecticut town. The Forum went on to win a New England Press Association (NEPA) award for community involvement in its doors project, and Julie continued photographing. More than 5,000 images of doors, windows, gates, portals and other passageways later, this book was born in partnership with the Weston Historical Society.

Julie has been very active in the local arts community since moving to Connecticut in 1986. She created and led a series of workshops entitled "Conversations with the Women Artists of Weston." This was done under the auspices of Weston Open Learning. She also curated a retrospective of 50 years of art work by the late Gerda Da Rif in October 2005. Her work has won her many prizes including "Best of Show" at the Friends of Hall-Brooke Mother's Day Art Show in Westport. "Monk's Robes, Tibet" was selected for exhibition in the prestigious fifth SPECTRA National Photography Triennial at the Silvermine Guild Arts Center in New Canaan, and "Eiffel," a photo-montage, was selected for both the 58th Annual Art of the Northeast show at Silvermine as well as the Ridgefield Guild of Artists 30th Annual Juried Exhibition. Julie also won honors



Anson Beers House

for her photography at the Wilton Library annual show.

Julie's work is also in the permanent collection of the Chicago Art Institute as well as a variety of private collections. Her photojournalism has appeared in *Time*, the *New York Times*, *New York Magazine*, *Travel & Leisure*, *People*, the *Christian Science Monitor*, UNICEF calendars, and many other distinguished publications.

Over the last two years, Julie compiled her pictures of Weston and, with the help of her husband Dan, and friend Arne de Keijzer—as well as several of us from WHS—they began to research the history of the doors and homes in the photographs. Quite a few people in town have contributed to the project, including Susan and Jose Feliciano who have written a Preface for *Doors of Weston*. This book is being donated by Julie to the Weston Historical Society for the benefit of our new archive facility. All the proceeds from the book will go directly to the society. This is generosity at its best and we are so excited and grateful to Julie for this opportunity to share her work with everyone in town. We cannot thank her enough.

The book is now on the press and will arrive just in time for the holidays. A book signing and art show will be held on Sunday December 7 at the Weston Library (3:00 pm to 6:00 pm). We hope to see you there.



FRASER PANELS

In the year 1916, two people bought a pre-Revolutionary house in Weston and erected two huge studios. These two people went on to produce works of art that gained them national recognition. Laura Gardin and James Earle Fraser were their names. Perhaps you don't readily recognize these two people as famous, but their work has stood the test of time and is seen by people every day. James Fraser designed the Buffalo nickel.

However, we would like to tell you more about Laura Gardin Fraser. In keeping with our theme of doors for this issue, Laura's incredible door panels grace the meeting room of our very own Town Hall, thanks to the work of James Daniel, former First Selectman and curator of the town's meeting hall, as well as George Guidera, also a former First Selectman, as well as Stanley Bleifeld, a Weston sculptor of national repute.

It is said that Ms. Fraser began her panels for her own satisfaction, "sort of doodles in clay." It was in 1951 that Brigadier General L. E. Schick, former professor and head of the Department of Earth Space and Graphic Sciences at West Point, visited her studio on North Avenue and noticed the unfinished work. He was so impressed that he sold the idea of the three panels to Major General William C. Westmoreland, then superintendent of the Academy, who commissioned her to complete the work to be installed in the cadet Library at West Point.

A native of Chicago, Laura Gardin was educated at the Horace Mann School of Columbia University. She studied art with James Earle Fraser and married her teacher. Among her accomplishments was a double equestrian statue of Generals Robert E. Lee and Andre "Stonewall" Jackson, two of the South's Civil War heroes displayed at Wyman Park in Baltimore.

In 1961 a formal legal document was forged by Ms. Fraser and the United States Military Academy, of West Point, New York. "Article 1. The Sculptor shall provide all materials and perform all work necessary for the modeling and casting in plaster and bronze of three panels depicting the history of the United States; each panel to be 10 feet 7 inches high and 4 feet by 8 inches wide, to be placed in a setting provided in the entrance atrium of the new Library in West Point."

Thus began the modeling of clay in bas relief of the history of the United States from the time of Leif Ericson to the time of the Korean conflict that would become part of West Point's and Weston's



#1 panel in place in town hall



#2 second panel almost done



#3 third panel ready to fit in



Fraser Panels, cont.

history. Mrs. Fraser's motivation for so depicting our history is best described in her own words:

"As far back as 1935 It was rare to come upon anyone who had a real knowledge of American history or an appreciation of our heritage. Being one of these myself, the realization started a train of thought that became a dominant force. By intensive reading and research, I began to make small sketches in clay, in between 'jobs' of larger form, depicting historical incidents or persons....Eventually, these sketches in clay became so numerous, like the leaves of an unbound book, that I patterned them onto large panel backgrounds."

"The work consists of a dedicatory inscription, and three panels cast in bronze by the lost-wax process. The first panel spans the period from Leif Ericson to the passage of our frontier through the Appalachian Mountains. The central portion of the panel depicts in symbolic and allegoric forms the principal events of the period and the personages associated with them. In this regard, it should be noted that where historic personages are shown it is not intended as a memorialization of these individuals, but rather as representative figures of their times. The Seal of the United States symbolizes our genesis as an independent nation. Around the border are vignettes depicting other significant personages of the period? The lower border of the panel pictures the in-

digenuous fauna and flora. The general design for the other two panels is the same.

"The second panel continues the American experience through the formation of the two-party political system and the expansion of the nation in area, industry, commerce, and culture. It concludes with the depiction of the joining of East and West at Promontory Point in 1869. Central in the panel is the figure of the Tree of Liberty, symbolic of the fact that despite the turmoil and tragedy of the Civil War, it continued to flourish.

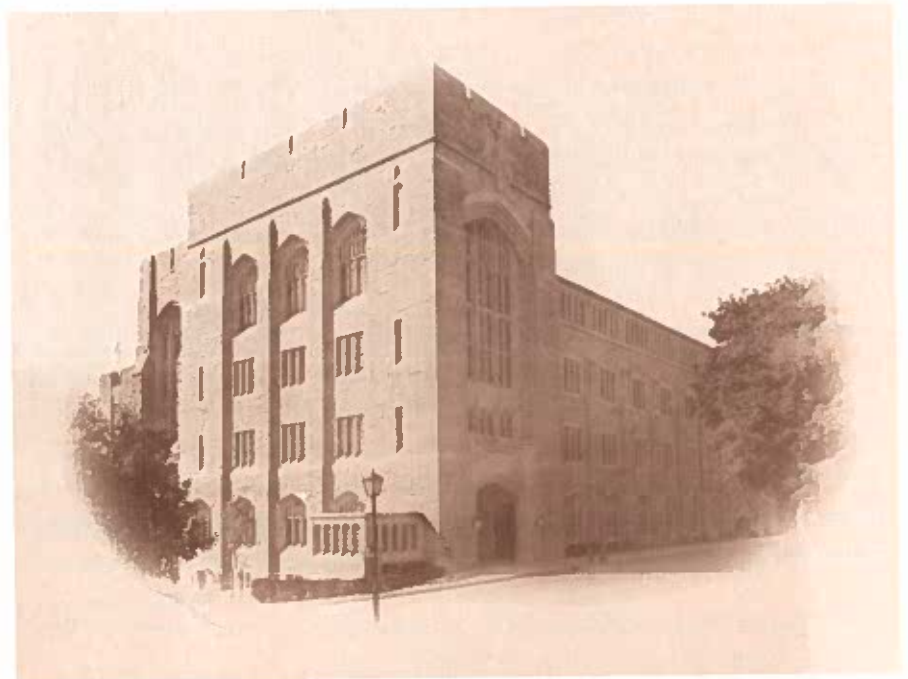
"The third panel shows in perspective the growth of science and invention in America. Depicted are the conflicts between industry and labor as the nation became more industrialized, the great wars of the period, and the advent of the Atomic Age. The central allegorical figure is made up of Griffin, the guardian of the riches of the universe – the elements of earth, air fire, and water – and of Pegasus, symbolizing inspiration and imagination. Together, these two symbolize the fundamental components of science and invention. The lower portion of this panel depicts basic occupations, professions and sports.

The titles of the three panels reflect the continuity of the history of our nations:

"A Goodly Heritage of the Host of Nations"

"One Nation, Under God, Indivisible"

"God Grant New Knowledge be Tempered by Wisdom"



The West Point Library

❧ ❧ ❧

Fraser Panels, cont.

In 1965 the panels were finished in bronze and dedicated at West Point. The following article from the Newburgh Evening News of November 4, 1965 states that:

“WEST POINT – Dedication of the new \$4 million library of the U.S. Military Academy will take place on November 14 at 1:45 p.m. The principal speaker will be Cyrus R. Vance, deputy secretary of defense. “

Laura Gardin Fraser’s panels were installed in the entrance portico of the library in keeping with the desires of the Academy to design a new library that is modern and up-to-date and well able to support the educational objectives of West Point.

The original bas relief panels remained in the Fraser home after Laura’s death in 1966. Mr. John Rochovansky who took care of the Fraser property gave the panels to Weston for installation in their new high school. The board of education failed to incorporate the panels and they wound up in storage. When the warehouse closed somebody phoned the Westport Historical Society and they took the panels, storing them in a damp basement.

Jim Daniel, who had taken on the job of refurbishing our meeting room in town hall, knew about the panels and went looking. With the help of First Selectman, George Guidera, who marshaled support for installing these panels in the Weston Town Meeting Room, Mr. Cram from the Cultural Events Committee, and a crew with 8 riggers placed the two and a half tons of panels in the room. The concrete and steel floor required additional reinforcement and Mr. Stanley Bleifeld, a local sculptor of international fame, was in charge of restoring the clay images on the panels.

Mr. Bleifeld first reinforced and repaired the backs and then worked on the faces of the three panels. He studied the bronzes at West Point to replicate the lost heads in plaster. He made them moisture proof and gave them a finish coat of flat paint of a natural linen color, and then washed them with a light brown stain to bring out highlights. Mr.



Stanley Bleifeld rubbing the bronze fraser panels at West Point for luck

Daniel made sure that the room was air conditioned and that the ceiling had small spot lights to shine on the panels. The panels were then framed in oak.

On May 7, 1995 Laura Gardin Fraser’s panels were dedicated at Weston’s Town Hall Meeting Room at a reception. Residents of the town as well as dignitaries of from West Point were invited to the reception. In an article from the Westport Minuteman Newspaper of April 27, 1995 Jim Daniel was quoted as saying that he was “delighted that historically acclaimed art is receiving new recognition. Daniel has learned that at West Point, students heading for exams seek good luck by rubbing the heads of the former presidents on the bronze panels. He isn’t joking when he says the Fraser art in the Weston Town Hall should be a hands-on experience also, especially for kids. But not the plaster installation, of course. He his seeking funds to have two segments of the panels involving Washington and Lincoln cast in bronze so that Westonites, too, may rub some history and hope for a bright future.”

Although this part of Jim’s dream did not come true, it is certainly worth the trip to Town Hall to view these beautifully restored panels. Children and grownups alike will be in awe of the amazing artwork of Laura Gardin Fraser.

Ed. Note: Our thanks to Nina Daniel for her generosity in passing on this wonderful collection of papers from her father’s possessions.

Don't Worry. We have your holiday shopping taken care of. Just the right thing for the men, women, children and the "older people."

Courtesy of Nina Daniel
Ladies Home Journal, December 1907

Pretty Gifts for the Older People



THIS and below are the front and back views of A one of the best, new to the world, which are not only a lot of the same, but are particularly liked by older women. This one is made of silk, with the edges finished by putting on a narrow binding. The pattern is of the same material as the body, and is applied to the ends. The neck is three inches in length and is a collar and revers about 1 1/2 inches of material.



THIS again the front and back views of B. In this case the neck is made entirely of padding of silk and finished with a ribbon and bow. The pattern is extremely ornamental and following is good example in the skirt (shown below), which is done in the line of ribbon and silk. Lengths are stated. About six yards of fabric will be required if the skirt is made three yards long.



A GOODLY one, with A and pattern with or without padding and ribbon are shown here. The neck is three inches in length and is finished with a ribbon and bow. The pattern is extremely ornamental and following is good example in the skirt (shown below), which is done in the line of ribbon and silk. Lengths are stated. About six yards of fabric will be required if the skirt is made three yards long.



IN THIS case, the neck will take a row of small strips of silk or ribbon, and are finished by a narrow binding of silk, and completed by a bow, with a ribbon. A small amount of silk is used for the top to stick the silk to the dress.



A SET of ribbon or silk, with or without padding and ribbon are shown here. The neck is three inches in length and is finished with a ribbon and bow. The pattern is extremely ornamental and following is good example in the skirt (shown below), which is done in the line of ribbon and silk. Lengths are stated. About six yards of fabric will be required if the skirt is made three yards long.



THIS gets tucked under women alone would make a dress and give Christmas gift for an older woman, its very simple make. If chosen, a straight strip of lace expands on being hung by the top, with a cluster of eight small pink flowers through the center. The upper edge is slightly shaped and completed by a narrow binding of the material. The neck edge is finished with buttons and loops.



FOR hands to close to the back, with a ribbon, is made of thin strips of lace, tapered together. The lace should be first bound to the ends in a ribbon, partly cut from it, and then the facing done. Narrow black ribbon or a piece of cloth may be run through the center and finished by a ribbon in the front. The collar should be bound with material and bound at the end, and the top in the front.

The Teddy Bear and the Doll at Christmas



3672



3673 - The Teddy Bear (Half) Consists of a Plush Suit, Shown on the Left, a Rough Hair Suit, on the Center, and a Plush Suit, on the Right.



3674



3675



3676 - These Suits for Teddy Bears get the Left is Shown a Plush Suit, in the Center, a Plush Suit, and on the Right, a Plush Suit.



3677

WAVE on the left, the Teddy Bear is ready to work in his Christmas suit. The Plush Bear would be a good choice for the home and the Blue Ribbon for the company. In the center, the Plush Bear is dressed as a "Baby" in a blue suit. Any dark blue color or a dark fabric may be used for this with ribbon or a blue ribbon for trim. The sitting bear on the right is ready for a Christmas gift. This could be made of any bright colored or striped material. Patterns No. 3675 for the bear, consisting of three complete suits, come in three sizes to fit 12, 14 and 20 inch bears.

Pattern for the sets of doll clothes and Teddy Bear clothes illustrated on this page can be supplied on receipt of their price, shown next to each number, post free. The amount of material required for the different sizes is printed on the pattern envelopes. Order from your nearest dealer in patterns, or by mail, giving number of pattern and the size required, and enclosing the price to the Pattern Bureau, The Ladies Home Journal, Philadelphia.



3678



3679



3680

A DOLL'S set of clothes for the Christmas gift. The Plush Bear would be a good choice for the home and the Blue Ribbon for the company. In the center, the Plush Bear is dressed as a "Baby" in a blue suit. Any dark blue color or a dark fabric may be used for this with ribbon or a blue ribbon for trim. The sitting bear on the right is ready for a Christmas gift. This could be made of any bright colored or striped material. Patterns No. 3675 for the bear, consisting of three complete suits, come in three sizes to fit 12, 14 and 20 inch bears.



Hair Ornaments for Christmas Parties

Arranged by
Mina Meder, Paris

Photographs by
Boissonnas and Taponier

A WREATH of flowers relieved by a velvet bow of the same shade is shown below. The wreath—which is mounted on wire to give both stability and lightness—is pinned back of the head in the manner in vogue. Boxes of forget-me-nots would be appropriate for it.



BELOW is shown another way in which a head-dress of flowers and ribbon may be worn. The hair is coiled and pulled in the back and the wreath is trailed around the knot to show the contour of the head. A single spray of flowers falls on the upper side.



HERE is a fetching little headress placed on the hair in a new way. The row of pale pink velvet ribbon is run with invisible wire on the wrong side, and mounted on a heavier wire to which pink roses and a bit of green foliage are attached.



A JAUNTY breakfast cap is shown with a little hat over or resting in the hair. The little cap is for use of a puff-top which may be of fine net-work or of organza, to which two straight gathered ruffles are attached. These may be of lace, or the upper one of lace and the under one of the material edged with lace. A ribbon of silk or velvet in any becoming color is twisted carefully around the crown and tied in a loose bow or knot in the back.



A FETTER arrangement for a dark-haired girl is shown below. A bit of shifted cloth forms a crown, around which pink roses are bunched in an irregular fashion across the back, as well as the front. Forget-me-nots or any small flowers could be used.



THIS pretty effect, which is particularly suitable for a young matron, may be carried out in red, pink or blue, as well as black. Wired loops of velvet made in current fashion are mounted on beaver size, to which the pink tips are also caught.

BANDS of velvet placed in the way shown below are rather showy in the and spring into becoming, to a well-shaped head. The four crosses are wired, twisted and attached to a short length wire on each side, which is concealed by the many looped bow.



WHAT to wear in the hair must depend largely on what is becoming. And though, of course, there are changing styles in hair ornaments, as in everything else, there is great variety this season from which to choose. If the hair is not heavy or light, any arrangement should be worn. For the majority of young girls, however, flowers and ribbon combined to form a wreath of flowers alone are pretty and girlish. Be sure to choose a becoming color. For older women ostrich tips and wired bows of velvet are worn.



IN THE two illustrations on the right is shown an effective combination of soft gray tulle, jet ornaments and small ostrich tips. A rather firm wire is used as a foundation on which the tulle is tanned and the feathers and jet mounted. This arrangement is not only an extremely good fad for an older woman, but it is one which will prove very becoming as well. As it encircles the head it may be worn with different styles of hair-dressing, but perhaps its prettiest where a soft knot or puff are worn as illustrated in the side view.

A Dozen Presents That Men Would Like for Christmas

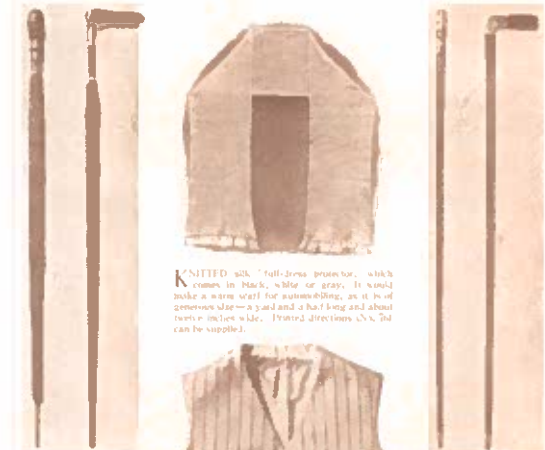


A NEW style cross-stripe is used with four in hand cravat as shown above.



FINISH knotted four-in-hand in a new arrangement of stripes which may be in one color or in two harmonizing ones. Printed directions for a similar striped design No. 252 can be supplied.

VERSUS FUL handkerchiefs with eye-colored borders. These may be of plain or barred linen, or silk.

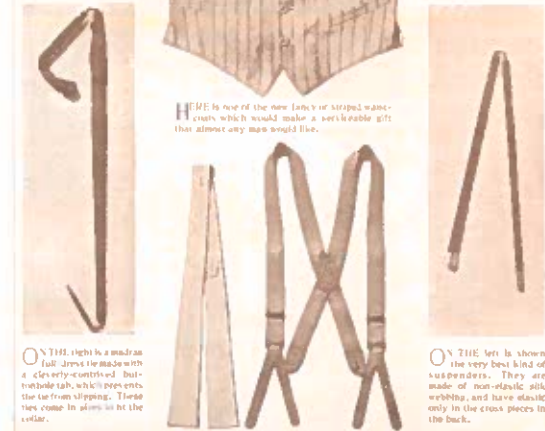


KNITTED silk "full-dress protector" which comes in black, white or gray. It would make a warm scarf for sun-protecting, as it is of generous size—a yard and a half long and about twenty inches wide. Printed directions No. 253 can be supplied.

THIS are shown an umbrella, a hat, a silk umbrella, and a fancy style with a horn handle, silver-lined. Below is a clear or collapsible umbrella for the traveler.



THIS styles in silver-lined walking sticks are shown above. One is a saunter and the other a triangular shaped stick. Below is a collapsible walking-stick to carry in a suit-case.



HERE is one of the new fancy or striped walking sticks which would make a sensible gift that almost any man would like.

ON THE right is a madras full dress to make with a closely-controlled button-hole tab, which keeps out the tie from slipping. These ties come in sizes to fit the collar.

ON THE left is shown the very best kind of suspenders. They are made of non-elastic silk webbing, and have elastic only in the cross pieces in the back.

Printed directions (No. 75) for making both the "full-dress protector" and a limited four-in-hand cravat can be supplied on receipt of the price, ten cents, post-free. Order by mail, giving the number, and including the price to the Pattern Bureau, The Ladies' Home Journal, Philadelphia.

The Weston Historical Society
Chronicle Quarterly

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NON-PROFIT ORG
U.S. POSTAGE
PAID
Westport, CT
Permit No. 212

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06883 2022 Fall



The Chronicle Quarterly

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