

BRIDGEWATER HISTORICAL SOCIETY NEWSLETTER

April 2025

Issue No. Twenty Seven



circa. 1911

Monthly meetings

held last Tuesday
of each month at 6:30 p.m.
Old Brick School House
12 North Bridgewater Road
Bridgewater, VT 05034
www.bridgewaterhistory.org

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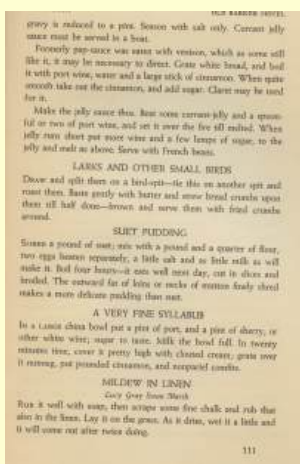
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Recipes from the Barker Hotel, printed in the Woodstock Cookbook. Published by the Woodstock History Center in 1946 and Illustrated by Alice Buell.



Alice Standish Buell

From the President

As many of you know, historical research has a way of snowballing. Last summer we received a request from Deborah Haynes, researching the artist Alice Standish Buell. Buell had rented, and subsequently bought a house in North Bridgewater, spending the summers from 1927-1958. As we started to put our heads together to see what we knew and had on Alice, we found that it soon became a group project, involving members of the community and surviving relatives.

With Deborah Haynes providing an incredible amount of research we can now say we have an almost complete picture of her life and work in Bridgewater, as well as New Orleans, New York and Florida. John Bevier, Alice Buell's grandnephew, has been extraordinarily helpful. He has loaned us some of the original printing plates, as well as some etchings for the exhibit. When you visit BHS, you will recognize in Alice's art many of the familiar places around the Bridgewater-Woodstock area. Bridgewater was lucky to have her as a resident who recorded what was around her. The Historical Society thanks Deborah Haynes, John Bevier, Charlie Shackleton, Miranda Thomas, and Tim Martin for their help with this project.

In February we had a nice visit from Patti Arrison, Royal Houghton's daughter, who generously donated her father's WWII naval uniform and photo albums. The photo albums contain fascinating scenes from Oahu and the US Naval Base in 1946.

In other news, we have plans for three presentations at the Grange this summer. Howard Coffin will speak on the Battle of Bennington, Jan Albers will discuss the impact of Merino Sheep in Vermont and Kevin Graffignino will speak on his new book "Ira Allen: A biography" covering little known details of Ira's checkered but important career.

Work continues on the web page "Military" category. We have been receiving many photos, stories and updates from family members. Please have a look if you haven't already seen where and when our vets served. Memorial Day is not the only time to thank them.

This summer's exhibit will be "Alice Standish Buell: At Home Among the Hills of Bridgewater." The Society will host a retrospective of her etchings at the Old Brick Schoolhouse. Her work reflects the summers she spent in West Woodstock and North Bridgewater from 1926-1958. Other work is well known in Hanover, New Orleans and Sanibel Island. The Bridgewater Historical Society located in the old red brick schoolhouse at 12 North Bridgewater Road will be open for the season the second and fourth Saturday's of the month from 10:00 am to 2:00 pm starting on May 24th. There will also be a **special reception at the Schoolhouse on Sunday, May 25th from 4:00 to 6:00 pm**. All are invited to join us.

We hope you will stop by this summer and enjoy the exhibit on Alice Buell in AIR CONDITIONED COMFORT!

Polly Timken



Forest Yield by Alice Buell, 1945

Curator's Corner

By Elisha Lee and Polly Timken

Our sampler, stitched by Ruth Maxham, will be included in the Vermont Sampler Driving Tour. The tour is sponsored by The VT Sampler Initiative. It is a statewide driving tour to view post-Revolutionary War samplers, in cooperation with the Nationwide celebration of the Semi-quincentennial celebration of the American Revolution. Ruth's sampler will be displayed at the Chaffee Art Center in Rutland, VT from Memorial Day to Columbus Day.

Samplers often depicting alphabets and numerals were stitched by young women to learn the basic needlework skills needed to operate the family household. By the late 1700s and early 1800s, schools or academies for well-to-do young women flourished and more elaborate pieces with decorative motifs such as verses, flowers, houses, religious, pastoral and/or mourning scenes were being stitched.



Ruth Maxham sampler, 1828

Ruth Sophia Maxham was born on 10 June 1816 in Carver, Massachusetts. She was the fifth child and only daughter of Jabez Maxham, Jr. and Ruth Chubbuck. She married Justin Selah Montague on 8 April 1840 in Bridgewater, Vermont. Justin was born on 4 March 1816 in Bridgewater. The couple had four children, all born in Bridgewater:

Justin Edward Montague born on 19 September 1841

Frances Caroline Montague born 19 February 1847

Charles Richard Montague born 5 July 1850

Clara Amelia Montague born 4 March 1853

Justin S. Montague died on 12 July 1897 and Ruth on 14 September 1899, both in Woodstock. Both are buried in Woodstock's River Street Cemetery.

Ruth's younger brother Stillman Leonard Maxham (1820-1897) was born in Bridgewater, which suggests that the family moved there from Carver not long after Ruth's birth. Jabez Maxham Jr.'s sister Susanna Maxham (1768-1854) married Elkanah Shaw and settled in North Bridgewater, while his brother Gideon Maxham (1766-1854) settled in Pomfret.

Ruth was a 10th generation descendant of Mayflower passenger William Brewster. On the Shurtleff side, she also descended from Mayflower passenger Francis Cooke. Her grandfathers both fought in the Revolution. Jabez Maxham Sr. of Plympton served as a private in Captain William Atwood's company, Colonel Warren's regiment, which marched on the alarm of 19 April 1775 and an additional 14 days in Bristol, Rhode Island in 1777. Benjamin Chubbuck of Wareham, served as a private in Captain John Bridgham's company, Colonel Theophilus Cotton's regiment and is listed on a company return dated 7 October 1775.

Ruth's Brewster Lineage:

10. Ruth Sophia Maxham
9. Jabez Maxham Jr. m. Ruth Chubbuck
8. Jabez Maxham Sr. m. Anna Shurtleff
7. Edmund Maxham m. Abigail Ellis
6. Samuel Maxham Jr. m. Bathsheba Pratt
5. Samuel Maxham Sr. m. Hannah Perry
4. Ezra Perry m. Rebecca Freeman
3. Edmund Freeman m. Rebecca Prence
2. Thomas Prence m. Patience Brewster
1. William Brewster



Justin & Ruth Maxham's home on the North Bridgewater Road – photo taken in 1936.

Alice Standish Buell

By Deborah Haynes, Elisha Lee, Polly Timken

Alice Standish Buell was born in Oak Park, Illinois in 1892. She went to Oberlin College, where, she met her future husband Josiah "Si" Bradley Buell. Their interest in social work and community planning brought them to New York in 1921, where she studied at Columbia. Alice became very involved with, amongst many other groups, the National American Suffrage Association, The National Maternity and Infancy Protection Act and the American Civil Liberties Union. At the same time, she enrolled at the Art Students League studying under Martin Lewis, (1881-1962), a well-known artist and printmaker. In 1926 they moved to New Orleans, where he was associate director of the New Orleans Community Chest. She became associated with the newly formed Arts and Crafts Club (1922-1951) and the New Orleans Art School. It was there that Elbridge Pierce taught her drypoint etching, which would become her preferred technique. In addition to exhibiting her prints in an exhibition in 1926, she was listed as a teacher of printmaking from 1926-1928.

Her career as an artist included many memberships; some of which were: The Philadelphia Society of Etchers, Southern States Art League, New Orleans Art Association, Art Students League, Pen and Brush Club, National Association of Women Artists, Southern Vermont Artist, Westchester Arts and Crafts Guild, and the Society of American Graphic Arts.

They lived in Hartsdale, New York and Bridgewater Vermont, escaping the summers in New Orleans and later, Sanibel Island, Florida. Her Vermont roots may stem from a grandfather, John Henry Standish, who was born in Benson Vermont.

In 1926 she rented studio space at the King Farm, located on King Farm Road, just West of Woodstock on Route 4. She would spend summers at the "King Cottage", joined by husband "Si". While there, she created an etching of the barn, "Noon Hour", in addition to the "Old Covered Bridge" (between Norwich and Hanover) and a few scenes from the Dartmouth College Campus. An exhibition of her work was held at the Woodstock Inn in August 1929. She would return to New Orleans for the winter, where she did etchings of buildings in the French Quarter, as well as creating a map of early New Orleans.

By 1933 she had bought the "Slocum" place on Brown Road in North Bridgewater. Spending her summers there, she produced various etchings and drypoints: "Birthplace of the President", (the Coolidge Historic Site), "Provost House" at Dartmouth College, "Last Load", a scene of haying, "Homefront", "Hillside Farm", "Down the Hill", "Forest Yield" and "New Silo".

Many of the images are recognizable today as the area of North Bridgewater, specifically Brown Road, surrounding her house. Her subjects were created using local scenes, with some artistic license as to location.

Alice was very involved with the local community while here in the summers. She was a member of the Prosper Homemakers, an organization in the North Bridgewater/Prosper Valley area, that meets monthly and assists each other with rural life, as well as local drives for charitable and relief work. From the photos we have, it is easy to see how busy she was with summer visitors and family too.



Vermont Landmark by Alice Buell, 1940

An interesting side project was her creation of a road map of houses in the Woodstock -Bridgewater area. The first edition, done in 1934, shows houses of "summer" people she knew. The second edition, done in 1948, shows more houses, as one could send her a photo of their house and for a fee she would include it on her map, thereby paying for the printing costs of the map. It remains today a very handy road map. She continued her mapmaking interest by completing a map of Sanibel Island, Florida, where she wintered. She also created a map of "Olde New Orleans" for the New Orleans Historic Society.

Among her many shows were exhibitions at the Art Institute of Chicago; Chicago's "Century of Progress" exposition in 1933 and 1934; and the New York World's Fair in 1939. Closer to home, Ellison Leiberman showed Buell's work at the Yankee Bookshop in Woodstock in 1958.

Alice died in New York in March of 1960, aged 67.

Memories of Alice from John Atwood



Up and Up Farm, by Alice Buell, 1936

John Atwood has many memories of Alice Buell during the time she owned the house on Brown Road.

“The Buells spent only summers in Vermont, and often Si Buell came at a different time than Alice. Their winter address was mostly New York, although they also owned property on Sanibel Island; if my memory is correct, possibly a thousand feet of beach frontage! Alice was an avid golf player, and I recall the bathroom walls were covered with an attractive collage of magazine pictures often from National Geographic. Perhaps as an odd comment, the Buells hired me to fill their flower beds when I was still in high school. I was into gardening with native plants and made a fern garden by the kitchen door including a few Jack-in-the-pulpits (Jacks-in-the-pulpit?). The soil had insufficient organic matter, and after a few years it became a garden of Jack-in-the-pulpits!”

Bridgewater Historical Society 2025 Programs

Sunday June 8th at 2:00pm

Howard Coffin

“The Great Bennington Battle and Vermont”

Historian Howard Coffin discusses the history-changing Burgoyne campaign, focusing on the dramatic battle of “Great Bennington,” which was a Vermont battle as well as a New York battle. He also reviews heroes John Stark and Seth Warner, and the Vermont Constitution, itself about to turn 250 years old. This is a Vermont Humanities program.



Sunday July 27th at 2:00pm

Jan Albers

“Vermont’s Merino Miracle: Lessons from a Landscape of Lambs”

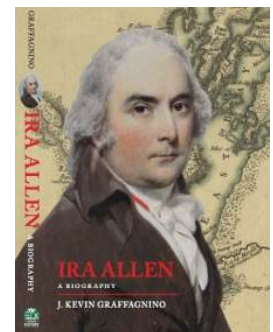
At the dawn of the 19th Century, Vermont was a patchwork of subsistence farms, slowly creeping along the valleys and climbing to the tops of the highest hills. There was development, but no specialty was bringing in big capital. That would change after 1811, when diplomat William Jarvis brought a flock of Merino sheep in from Spain. The Merino sheep industry grew exponentially in the decades that followed. Vermonters thought the Merino miracle would never end, yet ten years later it was finished. How could such a boom go bust so quickly, and what landscape lessons did it leave behind?

Sunday August 17th at 2:00pm

Kevin Graffagnino

“Ira Allen: A Biography”

“Land speculator, revolutionary, pamphleteer, politician, and empire-builder, Ira Allen was a key figure on the late eighteenth-century Green Mountain frontier. Based on his new book *Ira Allen: A Biography*, J. Kevin Graffagnino’s lively talk evaluates Allen’s checkered career and makes the case for including him in our picture of Vermont’s formative decades.”



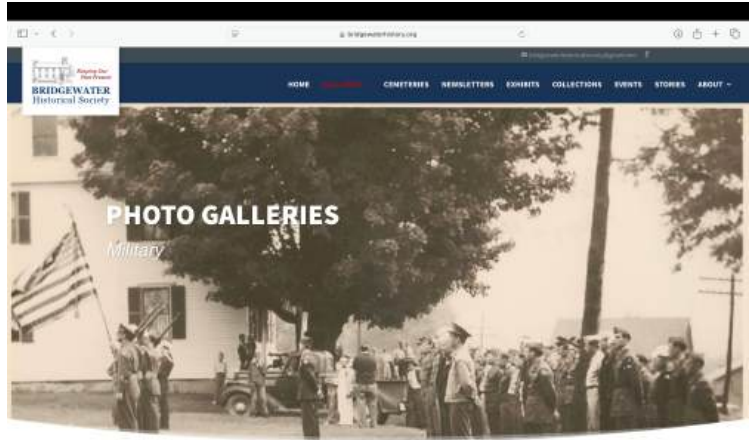
All programs will be held at the Bridgewater Grange, located on 100A.

BHS New Military Website Gallery

By Bob and Sue Kancir

The Bridgewater Historical Society has added a Military page to the Gallery on our website (bridgewaterhistory.org/galleries/military). The idea of a Military page came as a suggestion from one of our members. Bridgewater has a long history of military involvement and the Historical Society would like to honor everyone. The page has photographs of those who have served in the military going all the way back to the Civil War. The response to the Military page has been very positive. Besides the many photographs of soldiers, the Historical Society has received originals or copies of wartime letters, journals, enlistment documents and other military service related items.

The Historical Society invites submission of photos of veterans or those currently serving who are or were residents of Bridgewater. Please include the following information: Name, Branch of Service, Rank, dates and location of service, and any other pertinent information. Photos and information can be sent to bridgewaterhistoricalsociety@gmail.com.



The big event in the 1940's was World War II. It changed people's lives. Ferris called those years, the "lost years" of his life. He had basic training in the U.S., and was attached to the 8th Air Force as a vehicle mechanic. He went by ship to England, landing in Scotland. Scotsmen in kilts were on the shore, playing bagpipes. Right away he was placed in an English hospital with measles. After that, he rejoined his outfit. Memories of that period in his life lingered on — watching bullet holes riddled, damaged planes land, going with buddies to pubs, having tea and crumpets, riding a bicycle, grabbing an onion from patches planted at roadside, hearing the sirens and dashing for an underground shelter while the area was bombed by enemy planes, small thatch-roofed homes, Big Ben, Winston Churchill, English money, public facilities, fog.

Ferris Bridge's journal as recorded by Marge Bridge



Harold Baker's Enlistment paper 1918



Colburn Greenough's Headquarters Pass, 1945



Royal Houghton's WWII Navy uniform

Drypoint Printmaking Technique

By Polly Timken

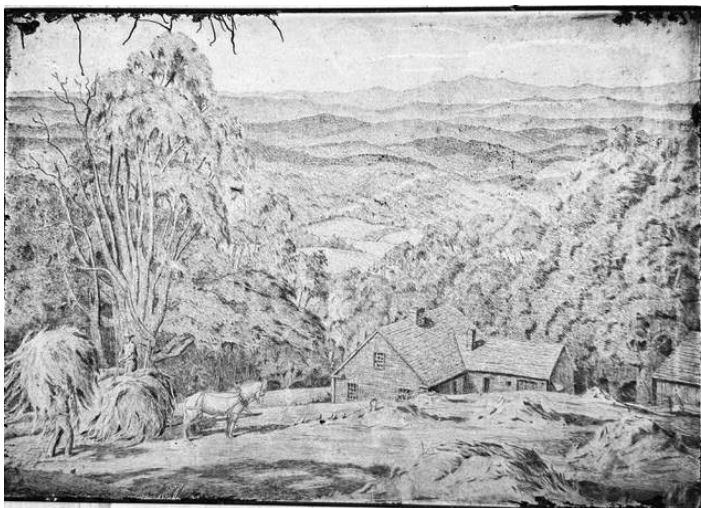
Alice Buell used the drypoint technique to create her images. The image is cut into a plate, generally copper, now acetate or zinc or plexiglass. Artists use a diamond or carbide tipped 'needle'. Steel was also used. When the angle of the tool is increased the burr is bigger and will hold more ink. Deep drypoint lines leave high burrs and the paper doesn't push down as far, leaving a blurry edge. This effect is a much softer image than engraving, where there is no burr on the edge. The technique is similar to that of drawing and therefore appeals to many artists. Her teacher, Martin Lewis, was a well known 20th century artist and teacher of the method.

The artist makes incised lines on the plate which throw up a burr to the side. When the image is finished, the artist applies ink with a dauber, scraping away excess ink while trying to preserve the burr. The ink is then wiped off the plate with a rag before a dampened paper is laid on top. One can create lighter and darker lines by wiping the ink off in a controlled circular manor, leaving more ink in the line. The plate is then put through a press. Because the burr is raised on the surface, one can't produce very many copies of a drypoint image as the burr gets wiped down and no longer holds as much ink.

Source: wikipedia.com



General Store Vermont by Alice Buell, 1936,
President Calvin Coolidge Historic Site, Plymouth, Vermont



Drypoint engraving plate of *The Home Front*,
loaned by John Bevier, Alice Buell's grandnephew



The Home Front, 1940, finished print



The Last Load by Alice Buell, 1939

The Bridgewater Historical Society

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