

Charitably



Speaking

353 Southern Artery

Quincy, MA 02169

A PUBLICATION OF THE MASSACHUSETTS CHARITABLE MECHANIC ASSOCIATION

President's Message

The warmer days of spring are upon us and the snowbirds of the south have come back, but MCMA has started a period of intense activity. Our Planning Committee, led by Paul Lohnes, is heavily engaged in meetings and visitations. Who would have thought giving away money was such an effort? And our Triennial Committee, led by Past President Rich Adams, continues its planning for an enjoyable time for all to welcome our incoming President Peter Lemonias. Make sure you hold the date of December 8, 2018 open.

Also, at our July quarterly meeting we will be the guests of Jessica and Paul Lohnes at their "Beach Castle," and wives or a friend are welcome. As you know, in the past this has been a very relaxed time to just enjoy each other's company in a wonderful setting. I hope to see you there. Have a good summer. – **Arthur**

Recent Happenings

Our spring Quarterly Meeting was held at Spinelli's Function Facility in Lynnfield on April 25. Members enjoyed an excellent lunch before attending to the business portion of the meeting, at which Mr. Bryan Murphy was voted to associate membership. We were then treated to a very enjoyable presentation by guest speaker Mr. Anthony Sammarco, who is the author of more than 60 books on the history and development of Boston, and is also an Honorary Member of MCMA. His topic (the subject of one of those 60 books) was Baker's Chocolate Company, which for nearly two centuries dominated the appearance (and the aroma) of Milton Lower Mills.

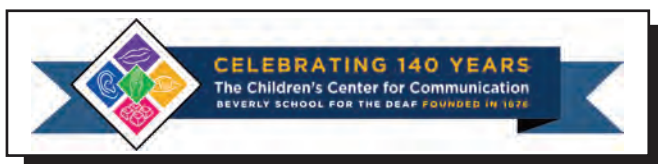
Mr. Sammarco covered the history of the Baker company's impressive success, as well as the development of the chocolate industry in general, and his presentation was very much appreciated by all present.



Author Anthony Sammarco spoke about his 2009 book, *The Baker Chocolate Co.: A Sweet History*.

Helping Others

We often write about organizations that are new to MCMA, so members who are not on our Planning Committee, and therefore do not get to visit and see these organizations first hand, can get to know them. But we need as well to re-visit our "old friends" occasionally to keep up-to-date with their activities and accomplishments, and that certainly pertains to the Children's Center for Communication / Beverly School for the Deaf (CCC/BSD). First, some background. Founded in 1876, making it one of the oldest schools for the deaf and hard of hearing in the country, it was initially called The New England Industrial School for Deaf Mutes, and students were at first taught trades like farming, carpentry, chair-caning, and homemaking, in a residential setting. In 1880 the education department opened, and by 1922 the name had been changed to Beverly School for the Deaf, reflecting a change in focus from industrial



training to more academic education, as well as recognition that students could develop oral language skills. In the 1970s the school expanded its mission to accept children with other learning and developmental disabilities in addition to being deaf or hard of hearing. And in 2004 the school began an expansion of its services to students with autism, developmental delays, and other disabilities under the umbrella of “communication challenges.”

In 2008, with a student population about 40% hearing and 60% deaf or hard of hearing, the organization formally changed its name to the Children’s Center for Communication, with Beverly School for the Deaf remaining an integral part of the school’s mission. Academically, CCC and BSD function as two separate specialized programs. CCC uses research-supported best practices to create individualized educational lesson plans for students with diverse physical and developmental needs. The BSD program provides a full academic

curriculum for students who suffer from hearing loss. For students who, in addition to being deaf, have a cognitive delay or developmental disability, it provides a customized academic curriculum that is modified as needed with physical, occupational, and speech therapy. In recent years, to accommodate continued growth in student enrollment, the school added a 28,000 sq. ft. academic wing with classroom space for an additional 60 children and space for therapeutic services, and fully renovated its existing academic building.

In response to the diverse needs of students, the school uses a range of communication modes that include voice, sign language, computers, pictures, and other technologies, for which MCMA has provided equipment in support. One piece of equipment (an interactive whiteboard provided in 2007) proved so successful that classes for different age children were constantly scheduling their turn to use it. In subsequent years, interactive whiteboards have been our main focus as the school worked toward equipping each of their classrooms. (An interactive whiteboard uses a touch-sensitive screen in conjunction with a computer and projector. They have proven to increase student engagement in learning and improve learning outcomes, and they are especially useful tools to teach students with unique or diverse learning needs.) In a different venue, another MCMA grant was used to purchase a dishwasher for the student-run Breakfast Cafe, where the school’s older students work toward independent daily living and vocational skills. Overall, the school fosters a physically and emotionally safe atmosphere that encourages all students to reach their personal best. When we last wrote about CCC/BSD we opined that it is “a well-run organization with a talented, caring, and dedicated staff that works hard to educate and develop, as well as improve the lives of, children facing very difficult challenges.” Our opinion has not changed.



Above, student workers keep a brisk pace in the kitchen at the CCC/BSD Breakfast Cafe.

At right, both teacher and student benefit from the touch-sensitive interactive whiteboard technology supported by MCMA.

Below is a scene from a sign-language interpreted class at CCC/BSD.



MCMA Past ...

We're all generally aware that scholarships are available to sons and daughters of members through what we refer to as the McLean Fund. Those members who have, or have had, direct involvement with the fund, either as administrators or recipients, naturally have a more detailed understanding of its particulars. In this article we'll explain those particulars, but more importantly we'll give some recognition to the man responsible for those scholarships.

Charles R. McLean was born in the town of Caledonia, Queens County, Nova Scotia in 1824. It was there he learned the trade of carpenter before coming to Boston at the age of 20. He was poor, but he was also determined, confident, and ambitious. His interest was drawn eventually to mill construction, which he adopted as his special field of labor, and he became quite successful. He was also known for his absolute reliability, and he would serve over time on the City Council, in both houses of the State Legislature, and as a director of national banks, railroads and other corporations. He joined MCMA in 1865, admitted as a millwright, and was a life member. He was very involved with MCMA's apprentice library and with our mechanical exhibitions, and he held positions as trustee and vice-president prior to being elected our 28th president in January 1884. Sadly, three months later he died at his home in East Boston, following an illness of very short duration, at age 60.



Charles R. McLean
(1824-1884)

In his will McLean made a bequest of \$8,000 to MCMA, the income from which was to pay for scholarships for two years to benefit "worthy sons of members or past members" attending the Massachusetts Institute of Technology. McLean had particular knowledge of and real interest in MIT. Its then-president, Professor John Runkle, had approached MCMA in 1876 for help in establishing a School of Practical Mechanisms (it was later called the School of Mechanic Arts), after a successful model then in use in Russia. Our board approved a grant of \$4,000 for the undertaking, and in appreciation we were granted two scholarships to that school in perpetuity, to be under the exclusive control of MCMA. McLean and four others were appointed as a committee "to visit the Massachusetts Institute of Technology, and report periodically the condition of the school and the progress of the young men sent there by this association." *[In the end, this two-year Mechanic Arts program did not live up to MIT's own expectations. It was dissolved by MIT after little more than a decade of operation, and they returned our \$4,000.]*

Due to a stipulation in the will, the money did not pass to MCMA until after the deaths of McLean's wife and daughter, so MCMA did not receive it until 1917. Even so, the restrictions were such that the fund mainly lay dormant. The first scholarship (for \$106) was given in 1919, and the fund was used only a few times over the next several decades. So MCMA petitioned the Massachusetts General Court (i.e., the state legislature) in 1975 to broaden the interpretation of the McLean terms. That petition was granted, and it now reads:

"The income from this Fund shall be devoted for the payment of scholarships of two (2) years each in any department of the Massachusetts Institute of Technology or such other accredited educational institution offering at least an associate's degree in a technical, mechanical, engineering, or architectural field as may be deemed suitable by the Massachusetts Charitable Mechanic Association, the beneficiaries to be worthy sons and daughters of members or past members of the Massachusetts Charitable Mechanic Association."



At right is a 1901 postcard view of the Rogers Building, MIT's early home on Boston's Boylston Street. Completed in 1866, it was sold in 1937 and razed in 1939.



Above is the former East Boston home of Charles R. McLean. Today the 1878 building is known as Meridian House, a residential therapeutic treatment facility.

The *amount* of each scholarship has varied over the years, and the size of the fund (it currently amounts to approximately \$44,000) does not allow for more than modest assistance at today's college prices, but earlier this year it was voted by our board to set it at \$2,000 per year. As to the details, the board refers to our Education Committee for review any request for an MCMA scholarship. That committee (which has been ably headed for many years by Chairman Bill Cantor) determines if the request meets the necessary requirements. If it approves the scholarship, and so notifies the board, payment is made by MCMA directly to the accredited institution, on behalf of the scholarship recipient, upon receipt of verification that the student has successfully completed his or her studies for the year. And each time we do award a *McLean* scholarship, we should recall the man who asked us to do so ... 134 years ago.

... and MCMA Miscellany

We described the MCMA Exhibitions of the 19th and early 20th centuries in an article some time ago, and we explained the importance placed on those exhibitions (and the medals awarded at them) by both exhibitors and the public alike. Our focus on Mr. McLean in this issue gives us an opportunity to revisit the topic, particularly in view of his involvement (as a manager) with the Thirteenth Exhibition in 1878. "Oil-Paintings and Water-Colors" was one of the 35 categories judged at that exhibition, and that category drew more than 500 entries. Among them were three oil paintings (*At the Francais - A Sketch*, *After the Bull Fight*, and *The Music Lesson*) sent to the exhibition by one "Miss M. Cassatt," and she was awarded a Silver Medal by the judges.

This was Mary Cassatt, who trained as a painter in Philadelphia but moved to Europe in 1865 to further her education in art. By 1874 Paris was her home, and she had exhibited there with limited success. She was drawn to the new style of work being done by the Impressionists, and soon adopted their techniques. She was invited to exhibit with the French Impressionists in 1877, joined their group (the only American invited to do so), and went on to a very successful career.

At the Francais - A Sketch (later re-named *In the Loge*) was Cassatt's first Impressionist painting exhibited in the United States, and when it was shown at our exhibition, critics called it "striking." (It is now owned by the Museum of Fine Arts in Boston. *After the Bull Fight*, one of her earlier paintings, is now in the collection of the Art Institute of Chicago.) A Cassatt painting sold at auction earlier this year for more than \$4.2 million. It is unlikely that the work of any of the six painters who won Gold Medals at our Thirteenth Exhibition is as highly-prized these days. (Two other Gold Medal winners at the exhibition, Alexander Graham Bell and Thomas Edison, did go on to considerable success, but they were entered in a different category.) Yes ... those exhibitions were a big deal!



Above is *After the Bullfight* (oil on canvas, 1873), by American Impressionist Mary Cassatt (1844-1926). The painting has been held by the Art Institute of Chicago since 1969.



Above is *In the Loge* (oil on canvas, 1878) by Mary Cassatt, Silver Medal winner in "Oil Paintings and Water Colors" at MCMA's 1878 Exhibition. The painting has been held by the Museum of Fine Arts, Boston, since its purchase in 1910.