



Michael's Museum

FEATURING ANTIQUE MINIATURE PORTRAITS
OF THE TORMEY-HOLDER COLLECTION

FEATURED ARTIST: WILLIAM LEWIS (FL. 1806-1837)

by Michael I. Tormey
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Miniature portraits painted by William Lewis have long been popular among collectors; and for good reason. With his distinctive and characterful painting style, the early American artist endowed his subjects with endearing charm. Popular as his portraits are, however, very little has been published to date about the life and work of William Lewis.

Art historian William Dunlap included a mere two-sentence mention of Lewis in his 1918 tome, *A History of the Rise and Progress of the Arts of Design in the United States*, in which he reported that Lewis was painting in Salem, Massachusetts in 1812, and also mentioned that he appeared frequently in early exhibitions at the Boston Athenæum.¹

The highly respected Theodore Bolton made no mention at all of Lewis in his 1921 resource, *Early American Portrait Painters in Miniature*.²

In 1925, Frederic Fairchild Sherman wrote briefly of Lewis in an article, titled *Newly Discovered American Miniaturists*, in which he outlined several early nineteenth century miniaturists whom he referred as “hitherto unrecorded”. Sherman described two miniature portraits by Lewis that were in his personal collection and wrote of the artist that he worked in Salem from 1812 to 1829 and that he contributed frequently to early exhibitions at the Boston Athenæum.³



Figure 1:

**Early Nineteenth Century New England
Gentleman in Formal Attire**

by William Lewis

circa 1830

watercolor on ivory

2 x 2 1/2 inches (sight)

Tormey-Holder Collection

In 1927, Henry Wyckoff Belknap included a single sentence about Lewis in his *Artists and Craftsmen of Essex County Massachusetts*, in which he noted that the artist advertised his services as a painter of portraits and miniatures in Salem in 1812.⁴

Seven decades later, in 1990, art historian Dale T. Johnson provided what is thus far the most detailed biographical sketch of the artist – albeit only a single paragraph long. In her *American Portrait Miniatures in the Manney Collection*, Johnson wrote that Lewis was born in Salem in 1788, that he married a Dorothy Skinner in Salem in 1812, that he painted full-sized and miniature portraits in Salem until 1821, at which point he then relocated to Boston, where he continued to paint until 1838. Johnson also made mention of Lewis having made occasional working trips from Boston to Salem, Massachusetts and Newport, Rhode Island, and having exhibited works at both the Boston Athenæum and the Boston Mechanics' Association.⁵

More recently, in 2010, in their *American Portrait Miniatures in the Metropolitan Museum of Art*, Carrie Rebora Baratt and Lori Zabar restated much of what Dale Johnson had earlier written, and additionally suggested that there had been a second miniaturist by the same name of William Lewis, living and working in Boston during the same period as the William Lewis who is the subject of this article. This second William Lewis, Baratt and Zabar purported, was born in England, unlike the previously known William Lewis, who is long believed to have been born in Salem.⁶

NEW REVELATIONS AND LINGERING QUESTIONS

Renewed research has revealed more information about the life and career of William Lewis. New



Figure 2:

***Early Nineteenth Century New England
Gentleman, Wearing a Brown Coat***

by William Lewis, dated between 1833-1839

watercolor on ivory

1 3/4 inches x 2 1/4 inches

Tormey-Holder Collection

This miniature is missing its protective frame and it has some unfortunate condition issues – namely a vertical hairline crack that required professional conservation, slight curling on its left side, and loss of paint on its far right edge. Despite these flaws, however, the portrait is handsomely painted; and, more importantly, it bears Lewis' signature. Lewis rarely signed his work, making this miniature a rare find; and it is for this reason it was considered an important addition to the collection.

revelations have nonetheless lead to many more questions. Chief among them is the question of whether or not there really was a second William Lewis, born in England and living and working in Boston during the same period as the William Lewis who is long believed to have been born in Salem, Massachusetts.

Baratt and Zabar's assertion that there was an English-born William Lewis was based on the discovery of a two centuries-old newspaper advertisement, published in the *Boston Intelligencer* on July 17, 1819 (a copy of which appears herein as fig. 3). In the ad, a William Lewis identifies himself as being from London and promotes his services as a miniature painter and drawing instructor.

Dale Johnson had previously suggested that William Lewis moved from Salem to Boston in 1821 (based on Lewis first appearing in a Boston city directory in the year 1821). The discovery of this 1819 ad, therefore, leads one to conclude one of only two possibilities: that either William Lewis arrived from Salem to Boston at least two years prior to what had previously been known, or that there was a separate William Lewis (one from England) who arrived to Boston earlier than the William Lewis who moved from Salem. Of course the former of the two possibilities (that Lewis arrived to Boston earlier than previously known) also presumes that the William Lewis who had lived in Salem was either born in or spent time in England.

Interestingly, this July 1819 advertisement is the only one known to have ever appeared in Boston making mention of William Lewis having been from London. Thirteen years prior, however, in 1806, a similar ad appeared in Portland, Maine (see fig. 4), in which William Lewis referred to himself as being from England and promoted his services as both a portrait painter and a drawing instructor. In the ad, Lewis makes specific mention of "having practiced in London, and many other of the most fashionable towns in England".

Drawing & Painting.
WILLIAM LEWIS,
Miniature Painter and Drawing Master,
FROM LONDON
HAVING devoted many years to the study and practice of *PAINTING*, in several of its branches—respectfully tenders his services to the inhabitants of Boston.
 Any gentleman or Lady desirous of attaining a knowledge in *LANDSCAPE* or *FLOWER PAINTING*, will please apply at No. 1, *Hamilton-Place*, where specimens of his Drawing may be seen. 2m july 3.

Figure 3:

An 1819 newspaper advertisement in which William Lewis, who claimed to be from London, promoted his services as a painting instructor in Boston. ("Boston Intelligencer", Boston, Massachusetts, July 17, 1819 edition, Volume V, page 4.)

William Lewis.
 FROM ENGLAND,
PORTRAIT AND MINIATURE PAINTER.
RESPECTFULLY informs the inhabitants of Portland and its vicinity, that he has commenced teaching the art of drawing in its various Branches; and proposes Painting Portraits in Oil and Water colours. From his having practiced in London, and many other of the most fashionable towns in England with much success and reputation, he has no doubt of being able to give entire satisfaction, to those Ladies and Gentlemen, who may honour him with their commands.—Mr. Lewis may be seen at his house in Hampshire street or will wait on any Family, at their own House, as may be most agreeable.

	Terns,	dollars	cents.
Drawing, pr. Lesson,	1	50	
Portraits in Oil	25		
Do. in Miniature;	15		

Specimens of his performances may be seen at Mr. Moulton's Jeweller, Portland—where Messages or Notes will be duly attended to.
 Oct. 20

Figure 4:

An 1806 newspaper advertisement by William Lewis, promoting his services as both an art teacher and a portrait painter in Portland, Maine. Lewis made specific mention of "having practiced in London, and many other of the most fashionable towns in England". ("Portland Gazette, and Maine Advertiser", Portland, Maine, October 27, 1806 edition, Volume IX, Issue 28, page 4.)

Again, if one is to conclude that there were two William Lewises, then the discovery of this 1806 ad tells us that the English Lewis settled first in Portland before later moving to Boston. On the other hand, if there was only one early American portrait painter by the name of William Lewis, then this ad definitively tells us that his painting career did not begin in Salem, as has long been believed. It also calls into question whether Lewis could possibly have been born in 1788. What are the odds, after all, that Lewis would have been born in Salem in 1788, traveled to and painted in England and, by 1806, at the age of 18, have established himself as a painter in Portland?

It is noteworthy that the possibility that there were two William Lewises, one originally from Salem and the other originally from England, has been embraced by some in the art community. Supporting their thinking is the fact that two forms of signatures by Lewis have been encountered: one in block letters and another in script (see figs. 5 and 6). In addition, examples have surfaced of works by Lewis that differ in terms of the pigment and gum composition used and the hatching technique with which they were painted.

Of particular interest, too, fine arts dealer Truman B. Criser⁷ has shared with this author photos of a finely executed miniature portrait that bears the following hand-written inscription on its backing paper: "James Hunt / Boston, U. S. America / aged 22 years / Painted by Wm. Lewis / Nov'r 2? [last digit illegible], 1827". Astutely, Mr. Crisler points out that it seems odd that an American painter of the period would have written "Boston, U. S. America", as opposed to simply "Boston" or "Boston, Massachusetts".

Despite this oddity, of course, it remains possible (some would argue that it remains likely) that there was indeed only one William Lewis. Lending some credence to this, it is significant that, despite the presence of a different hatching technique and a different pigment and gum composition on a limited few specimens that have come to light, portraits



Figure 5:

Lewis Signature in Block Letters: Close-up of Lewis' signature, as appears on the miniature portrait featured in fig. 2. The inscription reads "W. Lewis Pinx, 183?" (pinx being Latin for "painted by/in"). Being blurred by the rubbing along the edge of the portrait, the last digit of the year is indistinct. It has been suggested that it is a 4, but it could just as easily be a 3, an 8, or a 9.



Figure 6:

Lewis Signature in Script: Close-up of Lewis' signature, as appears on a miniature portrait owned by the Museum of Fine Arts Boston. The undated inscription reads simply, "Lewis, pinx".

(Portrait of "Man in a Red Chair", by William Lewis, a permanent holding of the Museum of Fine Arts Boston, museum accession number 58.1178, viewable online at <http://www.mfa.org/collections/object/man-in-a-red-chair-33622>.)

Reinforcing that the signatures in figs. 5 and 6 are by the same artist, the word "pinx" is written in exactly the same manner on both (albeit more difficult to see in the photo featured in fig. 5). It is further worth noting that it was not unusual for nineteenth century painters to sign some works with block letters and others with script.

attributed to the “American-born” Lewis and the “English-born” Lewis have remarkably similar features and overall appearance. One, likewise, cannot discount the fact that it was not unusual for nineteenth century painters to utilize both script and block letter signatures on different works at different periods of time.

Perhaps the biggest obstacle historians have to readily accepting the possibility that there were two miniaturists by the same name of William Lewis is that there are no records of their lives having intersected or overlapped each other. Boston city directories only reflect a single miniature painter by the name of William Lewis living and working in Boston in any given year in the 1820s and 30s. Similarly, there are no records of competing newspaper advertisements by different William Lewises. Newspaper ads by Lewis in Portland ceased when they subsequently appeared in Salem; and newspaper ads by Lewis in Salem similarly ceased when they then appeared in Boston. One imagines that, if there were two painters by the same name in New England, ads might appear concurrently in different locations and city directories would reflect their separate identities.

A THREE DECADE TIMELINE

The earliest record of William Lewis (et al.) in New England dates to 1806, when newspaper advertisements clearly place him in Portland, Maine. As noted in his October 27, 1806 ad, published in the *Portland Gazette, and Maine Advertiser* (see fig. 4), Lewis lived on Hampshire Street, in Portland’s fashionable East End. There, he gave private drawing lessons to students and painted both miniature portraits in watercolor and full-sized portraits in oil.⁸

It is not known how long William Lewis lived in Portland, but in 1812, six years after appearing in that city, records place him in Salem, Massachusetts, 95 miles south of Portland. From September 25, 1812, Lewis published ads in the *Salem Gazette*, in which



Figure 7:

Early Nineteenth Century New England Gentleman, Wearing a Yellow, Double Breasted, Shawl Collar Vest

William Lewis

dated 1836

watercolor on ivory

1 7/8 x 2 1/4 inches (sight)

Tormey-Holder Collection

This miniature was considered an important addition to the collection due to the fact that it is dated 1836 – this date being engraved to the reverse, on its gilt metal pendant frame, along with the initials “G A H”.

The date of 1836 places this miniature among the latest of Lewis’ known works.

he solicited commissions of both miniature and full-sized portraits.⁹ (See fig. 8.) These same ads were referenced by historian Henry Wyckoff Belknap in his *Artists and Craftsmen of Essex County Massachusetts*, in which he included Lewis in an index of painters practicing in early nineteenth century Salem.¹⁰

A mere 37 days after his advertisements first appeared in Salem, William Lewis is recorded as having married Dorothy Skinner in Salem, on November 1, 1812.¹¹ One easily imagines that Lewis relocated from Portland to Salem to be near his bride's family. No records have been found, nonetheless, to document the family origins of Dorothy Skinner; nor is it known how long she lived or whether she had any children.

Two years later, in the summer of 1814, Lewis is next seen in Burlington, Vermont, 250 miles northwest of Salem. In a newspaper advertisement (see fig. 9), Lewis offered Burlingtoners his services as a painter of both miniature and full-size portraits.¹² It appears that his stay in Vermont was temporary, however, as he is noted as residing in the home of a Deacon Jacob Williams, rather than in a home of his own. He was, nonetheless, in Burlington for no less than two months, as his ad was regularly published in that city from mid-June through mid-August 1814.

It is supposed that, after spending part of the summer of 1814 in Burlington, Lewis returned to Salem; but no evidence has been found to prove this. Indeed, the next newspaper advertisement by Lewis is not seen until five years later, in 1819, at which point he was in the city of Boston. As referenced earlier and featured in fig. 3 herein, in July of 1819, Lewis described himself as a "miniature painter and drawing master from London", and offered his services as an instructor of both landscape and flower painting.¹³

As evidenced by this ad, Lewis was in Boston as early as 1819. It was not until two years later, in 1821, however, that he appeared in a Boston city directory.

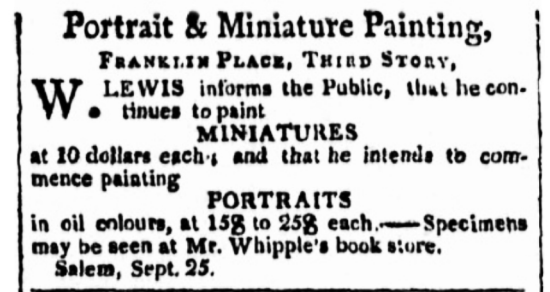


Figure 8:

An 1812 newspaper advertisement in which William Lewis solicited commissions of both miniature and full-sized portraits in Salem, Massachusetts. ("Salem Gazette", September 29, 1812 edition, Volume XXXVI, Issue 2205, page 4.)

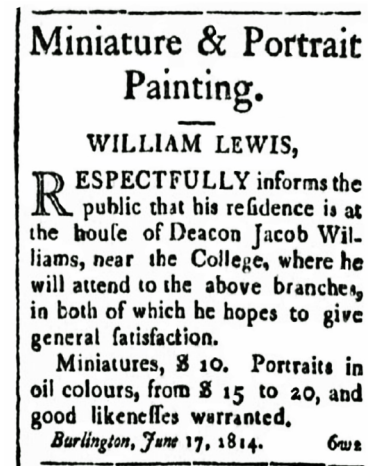


Figure 9:

An 1814 newspaper advertisement in which William Lewis promoted his services as a miniature portrait painter in the city of Burlington, Vermont. This ad was published from June through August, 1814. ("Vermont Centinel [Sic.]", Burlington, Vermont, August 19, 1814 edition, Volume IV, Issue 37, page 4.)

He was listed as a portrait painter at 128 Orange Street (it is not specified as to whether this was a business address or a residence).¹⁴ In 1822, he was listed as a miniature painter, with a business address of 10 State Street and a home address of Pleasant Street.¹⁵ In 1823, he was again listed as residing on Pleasant Street (no reference to his business address).¹⁶ By 1824, however, and through the year 1830, he was listed as a miniature painter at 81 Washington Street.^{17, 18, 19}

Evidence shows that, during his Boston years, Lewis did not always remain in the city year-round. Newspaper ads published in 1823, for example, show that he spent the months of October through December of that year painting portraits in the seaside town of Newport, Rhode Island,²⁰ located about 74 miles south of Boston. (See fig. 10.) Three years later, in 1826, Lewis was back in Portland, Maine, where he spent the summer months painting portraits for residents of that city. Interestingly, a newspaper ad published by Lewis from June of 1826 (see fig. 11) makes mention of Lewis having been absent from the city of Portland for 12 years²¹ (implying that he had last been in the city in 1814, two years after his marriage to Dorothy Skinner in Salem). Three years later, in 1829, Lewis was back in Portland yet again, painting during the summer months.²² (See fig. 13.)

The last of William Lewis' newspaper advertisements thus far discovered is one that appeared in the *Boston Post*, in February of 1832 (see fig. 14), in which he promoted his services as a miniature portrait painter, working out of a room above a drug store on the corner of Court and Tremont Streets, in downtown Boston.²³

No record exists of how Lewis might have promoted his services as a painter after 1832. Of course, it is possible that by then he simply relied on word of mouth, or that he utilized fliers, signs or some other form of promotion; but no record exists of him having advertised in newspapers thereafter.²⁴ We do know with certainty, however, that Lewis did continue

Miniature Painting.
WILLIAM LEWIS,
Respectfully informs the inhabitants and visitors in Newport,
THAT he paints correct likenesses on Ivory, and hopes to merit the patronage of all who may be induced to employ him.
 Terms, according to size—10 to \$15 each.
 Specimens are left at Mr. Geffroy's store, where gentlemen and ladies are requested to call, and where their orders will be received.
 N. B. A Portrait of Bishop Griswold for sale, price 10 dollars. Oct 2, 1823.

Figure 10:

An 1823 newspaper advertisement in which William Lewis promoted his services as a miniature portrait painter in the seaside town of Newport, Rhode Island. This ad was published in Newport from October through December, 1823. (*"Rhode Island Republican"*, Newport, Rhode Island, November 6, 1823 edition, Volume 15, Issue 32, page 4.)

MINIATURE PAINTING.
WILLIAM LEWIS, Miniature Painter,
 from Boston, respectfully informs the Ladies and Gentlemen of Portland, that it is his wish to be employed in the practice of his profession—He has been, during an absence of 12 years, continually employed in this pleasing art, and flatters himself that he will be able to paint such likenesses as cannot fail to be gratifying to all those who may please to favor him with their patronage.
 Application made at the store of Mr. EDWARD HOWE, No. 5, Merchants' Row, Middle Street, where specimens are exhibited, will be punctually attended to.
TERMS—Miniature, on Ivory, \$10 each, do. on Paper \$3 to \$7
 Portland, June 30.

Figure 11:

An 1826 newspaper advertisement in which William Lewis promoted his services as a miniature portrait painter in the city of Portland, Maine. This ad was published in Portland from June through August, 1826. (*"Portland Gazette, and Maine Advertiser"*, August 8, 1826 edition, Volume II, Issue 32, page 4.)

painting after 1832. This is evidenced by one of the miniatures by Lewis held in the Tormey-Holder Collection (see figs. 7 and 12) that bears a date of 1836, engraved on the pendant frame housing the portrait.²⁵ Dale T. Johnson, likewise, reports that Lewis exhibited paintings at the Boston Mechanics' Association as late as 1837.²⁶

No trace can be found of Lewis after 1837 – no dated painting, no exhibition record, no record of residence, not even a record of his death.

LEWIS' ART

Lewis painted the majority of his miniatures on thin, oval-shaped wafers of ivory. Perhaps influenced by the curved perspective of these ivories, he often depicted his sitters with a slightly pinched look, imparting them with hooked noses, tapered jawlines and prominent chins. He typically rendered eyes in a distinctive almond shape, within which he beautifully painted large irises. He tended to make eyebrows a prominent feature of his subjects – typically placing them high above the eye, at an exaggerated angle that tapered into the descending line of the subject's nose. In contrast to prominent eyebrows, however, Lewis depicted ears in a very vague fashion, leaving them with a somewhat unfinished look. Indeed, vague, unfinished ears are the feature that makes portraits by Lewis most easily recognizable.

Another feature making portraits by William Lewis easily recognizable is the background he painted around his subjects. He almost always painted muted backgrounds of neutral shades (light greens, grays or browns) that were rendered in soft but distinctive hatching.

Of course, while all these features are what make portraits by Lewis so charming and collectible, his style earns criticism from those who prefer portraits of a more detailed or traditional appearance. To wit, art historian Dale Johnson describes Lewis' style as



Figure 12:

Close up view of the engraved date that appears on the reverse of the miniature portrait pictured in fig. 7.



Figure 13:

An 1829 newspaper advertisement in which William Lewis promoted his services as a miniature portrait painter in the city of Portland, Maine. ("Portland Advertiser", Portland, Maine, June 2, 1829 edition, Volume XXXI, Issue 34, page 3.)



Figure 14:

An 1832 newspaper advertisement in which William Lewis promoted his services as a miniature portrait painter in Boston, Massachusetts. This is the last known ad published by Lewis. ("Boston Post", Boston, Massachusetts, February 7, 1832 edition, page 2.)

“naïve and slightly stilted”. She further adds that Lewis’ subjects “appear almost comical”. She does nonetheless credit Lewis with meticulously depicting his subjects’ clothing and accessories.²⁷

Regardless of what modern critics might think of Lewis’ style, however, his success can perhaps best be measured by the amount of money his patrons were willing to spend to have him paint their likenesses. Reviewing the newspaper advertisements cited herein, for example, one observes that Lewis charged between \$5 and \$15 for a single portrait. Those sums don’t seem large in today’s terms, but, during Lewis’ lifetime, an average laborer earned no more than \$15 per month in the American Northeast.²⁸ Illustrated another way, \$15 in 1830 is equivalent to \$1,482 today, considering an average inflation rate of 2.5% over the 186 years since 1830. Simply put, Lewis earned a meaningful sum for his work, relative to the value of the dollar in his day.

EPILOGUE

From a research perspective, it is unfortunate that William Lewis lived during a period of American history when life events were not recorded with the detail that would become customary by the mid 1800s. Lacking such details, historians have been unable to definitively answer several key questions. Was William Lewis really born in Salem in 1788? Was there really a second William Lewis who arrived from England, or did instead the American Lewis travel to and study in England? What became of Lewis after 1837?

It is hoped that additional clues will come to light that will help answer these lingering questions. To that end, this author invites fellow researchers and collectors to reach out with details about their William Lewis holdings and any additional biographical information that will help others better understand the man who created some of the most charming and characterful American miniatures of the early nineteenth century.

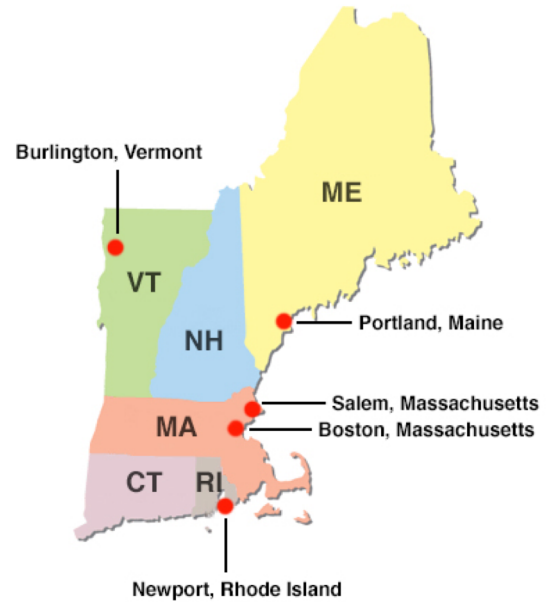


Figure 15:

A map highlighting the five New England cities where William Lewis is known to have worked as a painter of miniature and full-sized portraits.

No doubt, the financial wherewithal of his potential customers played a large role in Lewis’ choice of cities to visit over the years. Each was a waterfront city (the unaware would assume that Burlington is landlocked, but is very much a wharf city, being situated on the 435-square mile Lake Champlain) and each was known to have more affluent residents than cities and towns further inland.



Figure 16:

Close-up views of Lewis' three miniature portraits featured herein. Note their common features: tapered jawlines, prominent chins, hooked noses, almond shaped eyes, prominent eyebrows that are placed high above the eyes and taper into the descending line of the subjects' noses, and indistinctly painted ears.

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⁴ Belknap, Henry Wyckoff (1927). *Artists and Craftsmen of Essex County Massachusetts*, The Essex Institute, Salem, Massachusetts, page 10.

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⁶ Baratt, Carrie Rebora and Zabar, Lori (2010). *American Portrait Miniatures in The Metropolitan Museum of Art*, The Metropolitan Museum of Art, New York, New York, page 124.

⁷ Truman B. ("Brad") Crisler, of Brentwood, Tennessee, is the proprietor of Truman B. Crisler Fine Portrait Miniatures, LLC, which can be visited online at: <http://www.tbcpportraitminiatures.com>.

⁸ *Drawing & Painting. William Lewis, Miniature Painter and Drawing Master, From London* (newspaper advertisement), published in *Boston Intelligencer*, Boston, Massachusetts, July 17, 1819 edition, Volume V, page 4.

⁹ *Portrait & Miniature Portrait Painting, Franklin Place, Third Story* (newspaper advertisement), published in the *Salem Gazette*, Salem, Massachusetts, September 29, 1812 edition, Volume XXVI, Issue 2205, page 4. These ads first appeared in Salem on September 25, 1812, but the copy appearing herein (fig. 7) dates to September 29, 1812.

¹⁰ Belknap, Henry Wyckoff (1927). *Artists and Craftsmen of Essex County Massachusetts*, The Essex Institute, Salem, Massachusetts, page 10.

¹¹ Dodd, Jordan, Liahona Research, comp. *Massachusetts, Marriages, 1633-1850* [database on-line]. Provo, UT, USA: Ancestry.com Operations, Inc., 2005.

¹² *Miniature & Portrait Painting* (newspaper advertisement), as published in the *Vermont Centinal*, Burlington, Vermont, August 19, 1814 edition, Volume IV, Issue 37, page 4.

¹³ *Drawing & Painting. William Lewis, Miniature Painter and Drawing Master, from London* (newspaper advertisement), published in the *Boston Intelligencer*, Boston, Massachusetts, July 17, 1819 edition, Volume V, page 4.

¹⁴ Frost, John H. A. and Stimpson, Charles, Jr. (1821) *The Boston Directory, 1821*, published in Boston by John H. A. Frost and Charles Stimpson, Jr. and for sale by them at No. 3, Spear's Buildings, Congress Street, and 80 State Street. John H. A. Frost, printer.

¹⁵ Frost, John H. A. and Stimpson, Charles, Jr. (1822) *The Boston Directory, 1822*, published in Boston by John H. A. Frost and Charles Stimpson, Jr. and for sale by them at No. 3, Spear's Buildings, Congress Street, and 80 State Street. John H. A. Frost, printer.

¹⁶ Frost, John H. A. and Stimpson, Charles, Jr. (1823) *The Boston Directory, 1823*, published in Boston by John H. A. Frost and Charles Stimpson, Jr. and for sale by them on Congress Street, and 80 State Street. John H. A. Frost, printer.

¹⁷ Hunt and Stimpson (1828). *The Boston Directory, 1828*, published in Boston by Hunt and Stimpson, 8 Court Street.

¹⁸ Stimpson, Charles, Jr. (1829). *The Boston Directory, 1829*, published in Boston by Charles Stimpson, Jr. , 72 Washington Street.

¹⁹ Stimpson, Charles, Jr. (1830). *The Boston Directory, 1830*, published in Boston by Charles Stimpson, Jr. , 72 Washington Street.

²⁰ *Miniature Painting. William Lewis* (newspaper advertisement), published in the *Rhode-Island Republican*, Newport, Rhode Island, November 6, 1823 edition, Volume 15, Issue, 32, page 4.

²¹ *Miniature Painting. William Lewis* (newspaper advertisement), published in the *Portland Gazette, and Maine Advertiser*, Portland, Maine, August 8, 1826 edition, Volume II, Issue 32, page 4.

²² *Miniature Painting on Ivory* (newspaper advertisement), published in the *Portland Advertiser*, Portland, Maine, June 2, 1929 edition, Volume XXXI, Issue 34, page 3.

²³ *Miniature Painting* (newspaper advertisement), published in the *Boston Post*, Boston, Massachusetts, February 7, 1832 edition, page 2.

²⁴ It is possible, of course, that additional volumes of historical newspapers may someday be discovered that are currently unknown to researchers in 2017.

²⁵ One might question whether the date engraved on the pendant frame featured in figs. 7 and 12 might have been added at some point after the portrait was painted. The frame shows every sign of being original to the portrait, however, and it seems unlikely that one would add an engraved date that would differ from when the portrait of the subject was originally painted.

²⁶ Johnson, page 146.

²⁷ Johnson, page 146.

²⁸ *History of Wages in the United States from Colonial Times to 1928*, Bulletin No. 64 of the United States Bureau of Labor Statistics, Wages and Hours of Labor Series, published in 1934 by the United States Department of Labor, United States Government Printing Office.



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