



Michael's Museum

FEATURING ANTIQUE MINIATURE PORTRAITS
OF THE TORMEY-HOLDER COLLECTION

FEATURED ARTIST: ISAAC WANE SLATER (1785-1836)

by Michael I. Tormey
May 4, 2017

For nearly two centuries, there has been much confusion in art circles regarding the Slater family of artists and, in particular, the life and work of Isaac Wane Slater, the primary subject of this article. At the heart of this confusion is the manner in which Isaac typically signed his work: *I. W. Slater* (written in script – see fig. 2), which has often been misread as *J. W. Slater*.

That Isaac Slater's initials would so often be misread is not a surprise when one considers that, during Britain's Georgian and Regency eras, the letters "I" and "J" looked virtually identical when written in typical script of the early nineteenth century.

Additionally, making matters all the more difficult for art historians, records of entries by Isaac Slater in exhibitions at the Royal Academy of Arts were often transcribed incorrectly and printed as *J. W. Slater* in exhibition catalogs. As a result, historians, who often turn to such exhibition catalogs as primary research sources, have struggled in their efforts to identify this *J. W. Slater*. All too often, they have mistakenly concluded him to have been Joseph W. Slater – an erroneous persona, the unfortunate blending of two individuals: Isaac Wane Slater and his older brother, Joseph Slater, Jr. (no middle name).

To this day, 180 and 181 years after the respective deaths of Isaac Wane Slater and Joseph Slater, Jr., numerous museums, art history books, artist dictionaries and websites continue to mistakenly attribute works by both brothers to the non-existent Joseph W. Slater.



Figure 1:

**Georgian Era Lady of Worcester, Wearing a
Blue Dress, Lace Shawl and Bonnet**

by Isaac Wane Slater

dated 1826

watercolor on ivory

2 3/4 x 3 3/8 inches (sight)

Tormey-Holder Collection

*(Prior to its purchase for this collection, this portrait by
Isaac Wane Slater had long been attributed to the
conflated persona of Joseph W. Slater.)*

It is hoped that information outlined in this article will help readers make sense of this long-standing confusion and provide tools that curators and collectors alike can use to make proper attributions of works by the Slaters in their collections.

ISAAC'S ORIGINS

Isaac Wane Slater was born in Fulham, in Southwest London, on January 30, 1785,^{1, 2} a mere 15 months after the Treaty of Paris ended the American War of Independence. He was the third of eight children born to Joseph Slater, Sr. (1750-1805) and his wife, Ann Wane (1755-1834); and he was named after his maternal grandfather, Isaac Wane, a London grocer.

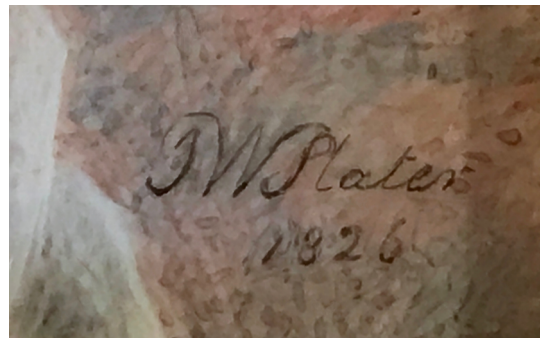


Figure 2:

A close-up of Isaac Wane Slater's abbreviated signature, as appears on the miniature portrait featured in fig. 1. Though written as "I. W. Slater", this abbreviated signature has often been misread as "J. W. Slater".

When considering that Isaac was the namesake of his maternal grandfather, particular notice should be taken of the method by which he and his closest siblings were named. To wit, the first child of Joseph Slater, Sr. and Anne Wane was a daughter, and was named Ann, after her mother. Their second child was a son, and was named Joseph, Jr., after his father. Their third child, the subject of this article, was named Isaac Wane, after his maternal grandfather. Their fourth child, also a son, was named John, after his paternal grandfather.

It is also important to note that Isaac's older brother, Joseph Slater, Jr., having been named after his father, was given no middle name, as Joseph Slater, Sr. himself had no middle name; and at no time during his life was he ever known as Joseph W. Slater. Of eight siblings, Isaac Wane Slater was the only Slater child to have been given the Wane name.

A FAMILY OF ARTISANS AND ARTISTS

Isaac's paternal grandfather, John Slater, began his career as an inlayer.³ As an inlayer, he carved both soft woods and ivory into intricate designs that he then inlaid into mahogany furniture and other luxury case goods. Some years later, he then became a pattern drawer, working in the London textile industry, where he designed decorative patterns to be dye printed on large bolts of cloth that were then sold to dressmakers and drapers.⁴

Isaac's father, Joseph Slater, Sr., also became a pattern drawer, following in his own father's footsteps. He entered the trade in 1769, at the age of 19, when he began a 7-year apprenticeship under Joseph Talwin, a highly successful London textile printer.⁵ Under Talwin, Joseph learned how to cut his designs into wooden plates, called types, that were used to print his patterns onto calico and other popular fabrics of the period.

Offering insight into the artistic ability required of a pattern drawer are comments by eighteenth century author Robert Campbell, in his 1747 book titled, *The London Tradesman*. Of those entering the trade of pattern drawing, he wrote, “A youth designed to be bound to this art ought to have a genius for drawing, a good eye, and a delicate hand, for the figures they cut in wood are frequently very minute.”⁶

One imagines that Joseph Slater must have had more than a genius for drawing, as his master saw in him a skill worthy of greater things – so much so that he encouraged him to enter the then-new Royal Academy Schools,⁷ which he did in 1771.^{8,9} One year later, in 1772, he entered his first exhibition, at the Free Society of Artists.¹⁰ He then exhibited at the Royal Academy of Arts in 1773 and 1774, and after a long break, exhibited again in 1786 and 1787.¹¹ (His exhibited works consisted of portraits in oils, portraits and still lifes in pastels, and hand-tinted sketches in charcoal.) All the while, he continued to design patterns for Joseph Talwin, a practice that would remain his “bread and butter” for many years to come.

Perhaps not surprisingly, three of Joseph Slater’s five sons, Joseph, Jr., Isaac Wane and John, displayed talent for drawing and painting from early ages. Unlike their father, however, no record has been found of the brothers having attended a notable art school or having studied under a master (leaving one to wonder if their instruction didn’t come primarily from their father).

Of the three brothers, records show that it was Joseph Slater, Jr. who first participated in exhibitions at the Royal Academy, having exhibited portraits of two young ladies in 1803, when he was 21 years old.¹² Isaac Wane Slater then began exhibiting in 1806, also at the age of 21, when he too exhibited a portrait of a young lady.¹³ Between them, in the decades that followed, Joseph, Jr. and Isaac produced a large body of works and participated in 23 and 28 Royal Academy exhibitions, respectively. Their younger brother, John, appears to have been

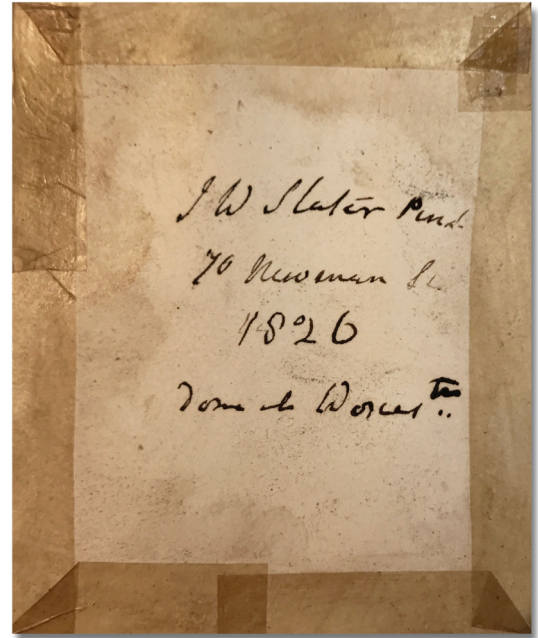


Figure 3:

To the reverse of the miniature portrait featured in fig. 1, is found this backing paper, upon which appears Slater’s personal signature in ink: I. W. Slater Pinxt (pinxt being Latin for “painted by”, a term frequently used by artists in centuries past).

Also inscribed is Slater’s London address of 70 Newman Street (where he lived from 1820 through 1828 with the family of his older brother, Joseph Slater, Jr.), the date of 1826, and a reference to Worcester that is difficult to make out but is believed to read as “done at Worcester”.

less prolific, and only exhibited once at the Royal Academy, in 1818, at the age of 32.¹⁴

In 1805, Joseph Slater, Sr. passed away at the age of 55. He left his young artist sons without their trusted mentor, but evidence shows that his life experience continued to have an influence on the Slater brothers' fledgling art careers. A noteworthy example of this is a decision by the three brothers to join their late father's guild, the Company of Dyers, in the textile industry. Joseph Jr. was the first to join, being admitted in 1807, at the age of 25, as a pattern drawer, dyer and cutter.¹⁵ One year later, brothers Isaac and John, at ages 23 and 22 respectively, were also admitted to the guild.¹⁶ No doubt, their father's example had impressed upon the brothers the benefits that a stable income from the textile industry could afford young artists as they sought to build a patronage large enough to sustain themselves financially.

UNRAVELING CONFUSING EXHIBITION RECORDS

As noted previously, the manner in which Isaac Wane Slater typically signed his art (*I. W. Slater*, written in script) has caused some confusion amongst researchers and historians – as his name was often misread as *J. W. Slater*. The signature of Isaac's older brother, Joseph Slater, Jr., has also caused some confusion – as he only occasionally identified himself as a junior; and he often abbreviated his first name as *Josh.*, which some have mistakenly interpreted as *Josiah*. Additionally, the record of Isaac and Joseph, Jr.'s younger brother, John, has also been muddled, as he typically only signed his works as *J. Slater*.

Proving that even the best of experts can run into difficulty with such ambiguous records, even the tomes of two highly respected researchers, Algernon Graves and Daphne Fosskett, are found to contain errors as relate to the Slater brothers.



Figure 4:

**Regency Era Lady Wearing
a Finely Ornamented Black Dress,
a Lace Bonnet and a Cashmere Shawl**

by Isaac Wane Slater

dated 1820

watercolor on ivory

2 3/4 x 3 1/2 inches

Tormey-Holder Collection

At the time of this writing, this miniature is in need of reframing, so it is depicted here frameless.

Mr. Graves, for example, in *The Royal Academy of Arts: A Complete Dictionary of Contributors and Their Work from Its Foundation in 1769 to 1904*, outlines exhibition records for three erroneous Slaters: Josiah Slater, Josiah Slater, Jr., and J. W. Slater. Clearly, confused by Joseph Slater's abbreviated signature (*Josh. Slater*), Mr. Graves mistook him to be a Josiah. He also incorrectly assumed Josh. Slater and Josh. Slater, Jr. to be two distinct individuals; but the exhibition records he cites can all be definitively attributed to Joseph Slater, Jr. (who, as mentioned, only occasionally signed works as a junior). Mr. Graves' entries for J. W. Slater, likewise, should be attributed to Isaac Wane Slater. Graves' only mention of Isaac Wane Slater, however, is in a footnote, in which he writes, "It is just possible that J. W. Slater was a brother of Josiah, and that Isaac W. Slater was the son of one of them."¹⁷ Interestingly, too, he makes no mention of John Slater, the younger brother of Joseph Slater, Jr. and Isaac Wane Slater.

In contrast, Ms. Foskett deserves praise for, in her *Miniatures Dictionary and Guide*, accurately identifying the three Slater brothers, all of whom she correctly notes to be the sons of Joseph Slater and Ann Wane. Like Algernon Graves, however, she also includes entries for the non-existent Josiah Slater and J. W. Slater, and unwittingly attributes aspects of the real Slaters to these false personas. Ms. Foskett also muddles the record of John Slater by attributing to him works signed and exhibited by J. Slater, Jr.¹⁸ (As noted earlier, it was only John's older brother, Joseph, who was named after his father and thereby identified as a junior.)

Of course, such errors are understandable, given the confusing and inconsistent manner in which the Slater brothers signed their work, and the scant biographical data that has previously been published about the Slater family. Newly discovered documents have come to light, however, that help clear up some prior confusion.

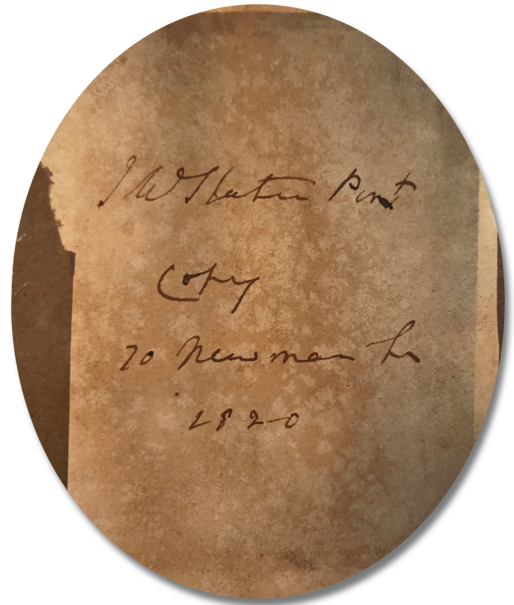


Figure 5:

To the reverse of the miniature portrait featured in fig. 4, is found this backing paper, upon which appears Slater's personal signature in ink: I. W. Slater Pinxt.

Slater notes the miniature to be a copy (he likely having painted multiple copies for members of the sitter's extended family). He also notes his London address of 70 Newman Street.

Perhaps the most valuable of such documents are Georgian Era records of a Seventh Day Baptist church, of which the Slaters were members. On May 10, 1797, Joseph Slater, Sr. and Anne Wane Slater recorded in a register of the church the details of their family, which included the dates of birth of their eight children: Ann Slater (born April 30, 1777), Joseph Slater, Jr. (born June 17, 1782), Isaac Wane Slater (born January 30, 1785), John Slater (born May 16, 1786), Mary Slater (born January 8, 1788), Hugh Slater (born November 18, 1790), Susanna Elizabeth Slater (born February 22, 1793), and Michael Atwell Slater (born September 27, 1795).¹⁹ The discovery of this document is monumental, as it definitively outlines Slater family relationships. It also confirms that Joseph Slater, Jr., like his father, was given no middle name (i.e., he was not a Joseph W. Slater), and that Isaac Wane Slater was the only sibling given his mother's maiden name of Wane. The fact that Isaac was the only member of the family with a middle name that begins with a "W" should give researchers confidence in attributing to Isaac Wane Slater works that were previously attributed in error to the conflated personas of J. W. Slater and Joseph W. Slater.

Also of value are recently discovered baptismal records of the children of John Slater (Isaac's younger brother), in which one learns that, from 1810 through 1818, John Slater and his family lived on Upper Cumming Street, in the London neighborhood of Pentonville.²⁰ This information is important, as records of the Royal Academy of Arts reflect only one year in which works were exhibited by a J. Slater residing on Upper Cumming Street: the exhibition of 1818, in which John Slater exhibited two works that Algernon Graves incorrectly attributes to Josiah Slater, Jr.²¹ Several paintings are known to exist in both public and private collections that are signed "*J. Slater, Upper Cumming Street*". That John Slater only exhibited two works at the Royal Academy, however, tells us that he was neither as prolific nor as skilled as his older brothers. This fact should also help researchers when sorting through the larger body of exhibited works that should, thereby, only be attributed to either Joseph Slater, Jr. or Isaac Wane Slater.



Figure 6:

A close-up view of the miniature portrait featured in fig. 1. In the original painting, which measures a small 2 3/4 x 3 3/8 inches in size, the young lady's face is a mere 3/4 inch wide. Note the difference between the smooth, tight brush strokes used to create the porcelain-like finish of the subject's face, as compared to the wet, loose, brush strokes used in the background (which appears almost Picasso-like).

ISAAC'S ART AND ART CAREER

As it is two paintings by Isaac Wane Slater that are represented in the Tormey-Holder collection, it is he who has been the primary focus of this research effort. It is necessary, however, to also include mention of the work of Isaac's older brother, Joseph Jr., as not only have the identities of the two brothers been frequently confused or conflated, but the two often collaborated closely in the production of their art.

Of course, Isaac and Joseph were both skilled portraitists; and, stylistically, their work is very similar in appearance, which perhaps lends to the difficulty some have had in attributing works to the proper sibling. As similar as their styles were, however, their preferred mediums were quite different. Both occasionally painted full sized portraits in oil, but Joseph was mostly known for his small, hand-drawn portraits sketched in charcoal, and Isaac was mostly known for his miniature portraits in watercolor on ivory and for his engraved lithograph prints.

If one were to point out the single greatest difference between the art of the two brothers, however, it would be Isaac's mastery of color in miniature. To wit, he was known for painting with bright, cheerful colors that flattered his subjects with a youthful appearance; and he painted faces with a luscious smoothness that often resembled porcelain. Joseph, on the other hand, preferred the formal, straightforward look that black and white drawings in charcoal afforded. He did occasionally add faint color washes to his charcoal drawings, but these colorized portraits appear insipid when compared to his brother's miniature portraits on ivory.

It is not known how many miniature portraits Isaac painted throughout his career, but he is known to have remained active as a miniaturist until his death in 1836; and, amongst his larger body of work, it is his miniatures that stand out as the gems.

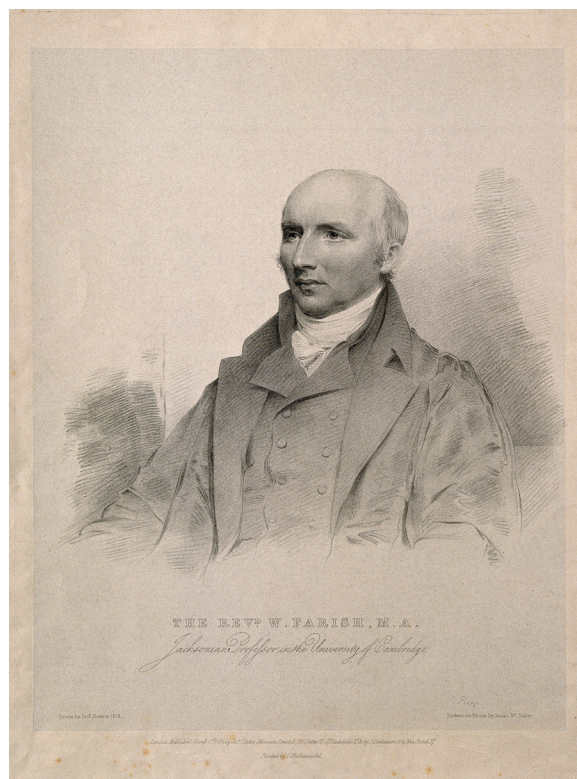


Figure 7:

A lithograph print of Rev. William Farish (1759-1837), engraved by Isaac Wane Slater in 1831, after an original charcoal drawing of the reverend, drawn by Joseph Slater, Jr. in 1818.

(A holding of the Wellcome Library Collection, London, England. Wellcome Library Item No. 2858i.)

This print serves as a good example of collaboration between brothers Joseph Slater Jr. and Isaac Wane Slater.

Immediately below the portrait, the following is inscribed: "The Revd. W. Farish, M.A. / Jacksonian Professor in the University of Cambridge."

In the lower left corner is inscribed: "Drawn by Jos^h Slater in 1819". In the lower right corner is inscribed: "Drawn on Stone by Isaac W. Slater".

In the lighter-colored mat of the image is inscribed: "London. Published March 1st, 1831, by Jos^h Slater, Newman Street, Is^c W. Slater, 75 G^t Titchfield St, & by J. Dickinson, 114 New Bond St."

Lithograph prints by Isaac Wane Slater, a large number of which have survived to this day, are also deserving of praise. The small, detailed portraits that he etched into stone required a steady hand and extreme attention to minute detail (especially considering that many such etchings had to be exact copies of portraits previously drawn or painted by others – whether having been copies of charcoal sketches by his brother, Joseph, copies of paintings and drawings by other artists, or even copies of his own miniatures).

ISAAC'S PERSONAL LIFE AND HIS LAST YEARS

As he left no diary or other personal notes, it is difficult to get an accurate sense of what Isaac Wane Slater's opinions or personality were like. Records do show, nonetheless, that he remained a bachelor until late in life (marrying at the age of 46) and that, prior to then, he did not remain settled in any one home for very long – leading one to imagine that he might have had a wandering spirit.

In comparison, Isaac's older brother, Joseph Slater, Jr. was married by the age of 26 and was quickly settled into long-term residences. Over a 32-year period, in fact, Joseph Jr. lived in no more than four different homes, while Isaac is documented as having lived at twelve successive London addresses.²² Interestingly, the longest period that Isaac spent at any single address was the nine years from 1820 through 1828, when he lived with the family of Joseph, Jr., in a large home located at 70 Newman Street.

Although he was a lifelong resident of London, Isaac did regularly travel to the city of Worcester, about 130 miles northwest of London. It is not known what led him to develop an affection for Worcester, but records show that, from 1820 to 1832, he travelled there annually and remained in the city for weeks at a time while undertaking commissions for miniature portraits.²³ Interestingly, one of the miniature portraits by Isaac Wane Slater that is represented in the Tormey-Holder collection was painted during one such visit to Worcester, as evidenced by a hand-written note inscribed to the reverse of the portrait by Isaac himself. (See fig. 3.)

Life seems to have changed dramatically for Isaac in 1830. Late that year, during one of his visits to Worcester, he suffered an undisclosed illness that left him debilitated for a period, confined to Worcester and unable to work.²⁴ Less than a year later, on September 14, 1831²⁵, Isaac was married in Worcester to Miss Ann Ursula Holdsworth, a spinster 15 years his junior. (It is speculated that Ann may have been a caregiver to Isaac during the period of his illness while in Worcester.)

Circumstantial evidence suggests that Isaac's health continued to decline following his prolonged illness of 1830. From that year, his participation in exhibitions of the Royal Academy declined markedly; and within a short five years of his marriage to Ann Holdsworth, the artist met his end, passing away on April 17, 1836, at the age of 51.²⁶ He was buried on at the General Cemetery of All Souls, Kensal Green (known today simply as Kensal Green Cemetery), in the London Borough of Brent.²⁷

Perhaps due to reduced income in his later years as his output of art declined, or perhaps due to his having been a poor saver and having spent most of his resources during his bachelor years, Isaac left a minimal estate upon his death. His young widow, in fact, having been left no meaningful provision by her husband, was forced to liquidate Isaac's personal art collection in order to sustain herself.²⁸

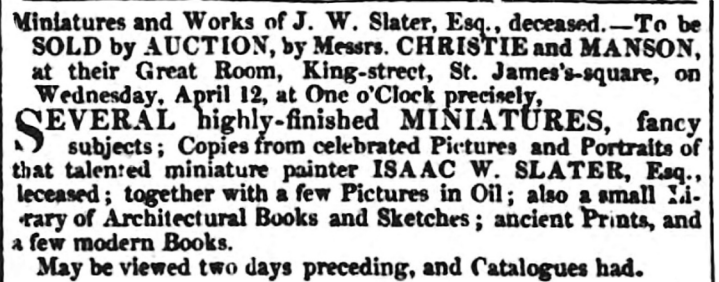
Twelve years after being left a widow of limited resources, Ann's fortunes appeared to improve when, on June 20, 1848, she remarried, becoming the second wife of a wealthy landowner and widower named John Beresford Turner.²⁹ As cruel fate would have it, however, Anne herself died a mere three months later, on September 25, 1848.³⁰

CONCLUSION

Isaac Wane Slater was amongst the last of great Georgian Era miniature portrait painters, he having died fourteen months before the beginning of the Victorian Era, when the young Princess Victoria ascended the throne as queen of the United Kingdom.

Shortly thereafter, three years after Isaac's death, the world learned of Louis Daguerre's newly invented process for taking and developing photographs. In some respects, this too represented the end of an era, as, in the United Kingdom, continental Europe and the Americas alike, daguerreotype photography quickly displaced many a miniature portrait painter from his or her profession.

Perhaps the decline of miniature portraiture in the decades following Isaac's death played some role in the artist's work and history fading into obscurity. Perhaps, too, his legacy was negatively impacted by the fact that he had no children, no descendants eager to carry on his memory. Whatever the reason, we are pleased to reintroduce to the world the accomplishments of Isaac Wane Slater, through the research outlined herein; and we are pleased that miniature portraits in the Tormey-Holder Collection served as inspiration for this research effort.



Minatures and Works of J. W. Slater, Esq., deceased.—To be SOLD by AUCTION, by Messrs. CHRISTIE and MANSON, at their Great Room, King-street, St. James's-square, on Wednesday, April 12, at One o'Clock precisely, SEVERAL highly-finished MINIATURES, fancy subjects; Copies from celebrated Pictures and Portraits of that talented miniature painter ISAAC W. SLATER, Esq., deceased; together with a few Pictures in Oil; also a small Library of Architectural Books and Sketches; ancient Prints, and a few modern Books. May be viewed two days preceding, and Catalogues had.

Figure 8:

Copy of a notice that appeared in London newspapers in April 1837, announcing an auction to be held at Christie's of the art and personal effects of Isaac W. Slater. ("London Courier and Evening Gazette", April 8, 1837 edition, page 1.)

Note that, within the same, short notice, Isaac is referred to as both Isaac W. Slater and, erroneously, J. W. Slater.

ADDENDUM: FAMILY GROUP SHEET
FAMILY OF JOSEPH SLATER, SR. AND ANN WANE

Husband: **JOSEPH SLATER, SR.**

Born: 1750

Married: June 4, 1776

Died: July, 1805

Father: John Slater

Mother: Hannah Nott

Location: Bromley, London, England

Location: Westminster, London, England

Location: Hounslow, London, England

Birthplace: Barking, London, England

Birthplace: London, England

Wife: **ANN WANE**

Born: April 28, 1755

Died: 1834

Father: Isaac Wane

Mother: Henrietta Medley

Location: Westminster, London, England

Location: London, England

Birthplace: Gloucester, Gloucestershire, England

Birthplace: London, England

Child 1: **ANN SLATER**

(Female)

Born: April 30, 1777

Married: unknown

Died: unknown

Spouse: unknown

Location: Westham, Essex, England

Location:

Location:

Child 2: **JOSEPH SLATER, JR.**

(Male)

Born: June 17, 1782

Married: August 9, 1808

Died: February 25, 1837

Spouse: Catherine Bean

Location: Wandsworth, Surrey, England

Location: Bloomsbury, London, England

Location: Brighton, Sussex, England

Child 3: **ISAAC WANE SLATER**

(Male)

Born: January 30, 1785

Married: September 14, 1831

Died: April 17, 1836

Spouse: Ann Ursula Holdsworth

Location: Hounslow, London, England

Location: Worcester, Worcestershire, England

Location: London, England

Child 4: **JOHN SLATER**

(Male)

Born: May 16, 1786

Married: December 28, 1808

Died: May 19, 1835

Spouse: Elizabeth (Maiden Name Unknown)

Location: Knightsbridge, London, England

Location: Chiswick, London, England

Location: London, England

Child 5:	MARY SLATER	
(Female)	<u>Born</u> : January 8, 1788	<u>Location</u> : Fulham, London, England
	<u>Married</u> : unknown	<u>Location</u> :
	<u>Died</u> : unknown	<u>Location</u> :
	<u>Spouse</u> : unknown	
Child 6:	HUGH SLATER	
(Male)	<u>Born</u> : November 18, 1790	<u>Location</u> : Kensington, London, England
	<u>Married</u> : unknown	<u>Location</u> :
	<u>Died</u> : unknown	<u>Location</u> :
	<u>Spouse</u> : unknown	
Child 7:	SUSANNA ELIZABETH SLATER	
(Female)	<u>Born</u> : February 22, 1793	<u>Location</u> : Kensington, London, England
	<u>Married</u> : n/a	<u>Location</u> :
	<u>Died</u> : January, 1857	<u>Location</u> : London, England
	<u>Spouse</u> : unmarried	
Child 8:	MICHAEL ATWELL SLATER	
(Male)	<u>Born</u> : September 27, 1795	<u>Location</u> : Westham, Essex, England
	<u>Married</u> : March 31, 1830	<u>Location</u> : Holborn, London, England
	<u>Died</u> : 1841	<u>Location</u> : Holborn, London, England
	<u>Spouse</u> : Antonetta Hill Cramer	

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United Kingdom's Non-Conformist and Non-Parochial Register. The National Archives of the UK; Kew, Surrey, England; General Register Office: *Registers of Births, Marriages and Deaths Surrendered to the Non-Parochial Registers Commissions of 1837 and 1857*; Class Number: *RG 4*; Piece Number: *4660*; registration of the dates of birth of the eight children of Joseph Slater, Sr. and Anne Wane.

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announcement of the death of Isaac Wane Slater.

----, *Miniatures and Works of I. W. Slater, Esq., deceased – To be SOLD by AUCTION, by Messrs. CHRISTIE and MANSON* (newspaper announcement), *London Courier and Evening Gazette*, April 8, 1837 edition, page 1.

----, *We understand that Mr. Isaac W. Slater, Miniature Painter, &c. &c. is so far recovered from his late illness* (newspaper announcement), *Worcester Journal*, Worcester, Worcestershire, United Kingdom, December 9, 1830 edition, page 3.

NOTES

¹ The National Archives of the UK; Kew Surrey, England; General Register Office: *Registers of Births, Marriages and Deaths surrendered to the Non-Parochial Registers Commissions of 1837 and 1857*; Class Number: RG 4; Piece Number: 4660.

² The National Archives of the UK; Kew Surrey, England; General Register Office: *Birth Certificates from the Presbyterian, Independent and Baptist Registry and from the Wesleyan Methodist Metropolitan Registry*; Class Number: RG 5; Piece Number: 19.

³ On August 11, 1739, John Slater registered his intent to marry Hannah Nott and filed a marriage bond, upon which he was identified as being an inlayer by profession. He was 26 years old at the time. (*Surrey Marriage Bonds and Allegations* records; London Metropolitan Archives, London, England. Record number DL/A/D/24/MS 10091E/52)

⁴ It is not known exactly when John Slater changed his profession and became a pattern drawer. He is known to have been well established in the profession by the age of 51, however. This is evidenced by London Freedom of the City Admission Papers filed October 3, 1764, on behalf of his oldest son, John, who was then apprenticed to London dyer, Joseph Talwin. (*Freedom of the City Admission Papers, 1681-1930*; London Metropolitan Archives. Record number COL/CHD/FR/02/0980-0987.)

⁵ *Freedom of the City Admission Papers, 1681-1930*; London Metropolitan Archives. Record number COL/CHD/FR/02/1043-1049.

⁶ Campbell, Robert (1747). *The London Tradesman: A Compendious View of All the Trades, Professions, Arts, Both Liberal and Mechanic, Now Practiced in the Cities of London and Westminster*, T. Gardner, London, England, page 118.

⁷ The Royal Academy Schools (the plural schools referring to the several artistic elements – then called schools – that students were expected to master) was founded in 1769.

⁸ Jeffars, Neil (2006). *Dictionary of Pastellists Before 1800*, online edition. Accessed online July 25, 2016 at <http://www.pastellists.com/Articles/SLATER.pdf>. Researchers examining this source should note that, despite Mr. Jeffares' observation that Joseph Slater "may be the J. W. Slater recorded by Strickland in Dublin in 1770", Joseph Slater was clearly in London in 1770, as evidenced by his apprenticeship to Joseph Talwin. Mr. Jeffares also incorrectly reports the years of birth of both Isaac Wane Slater and Joseph Slater, Jr. As recorded in original records, Isaac Wane Slater was born on January 30, 1785, and his older brother, Joseph Slater, Jr., was born on June 17, 1782.

⁹ Graves, Algernon (1906). *The Royal Academy of Arts: A Complete Dictionary of Contributors and Their Work from Its Foundation in 1769 to 1904*, Henry Graves & Co., Ltd. And George Bell & Sons, London, England, Volume VII, page 151.

¹⁰ *A Catalogue of the Paintings, Sculptures, Designs in Architecture, Models, Drawings, Engravings, Etc. Now Exhibiting [1772] by the Society of Artists Associated for the Relief of their Distressed Brethren, Their*

Widows and Children, 1772, printed in London for the Society by Mary Harrison, page 16. Bound and published as *Catalogues of the Exhibitions of the Free Society of Artists, 1761-1783 / Free Society of Artists*, preserved by the Hathi Trust Digital Library, accessed online August 11, 2016, at <https://catalog.hathitrust.org/Record/009029176>.

¹¹ Graves, page 151.

¹² Graves, page 152.

¹³ Ibid.

¹⁴ Ibid.

¹⁵ *Freedom of the City Admission Papers, 1681-1930*; London Metropolitan Archives. Record number COL/CHD/FR/02/1327-1332.

¹⁶ Ibid.

¹⁷ Graves, page 153.

¹⁸ Foskett, Daphne (1987, reprinted 1994). *Miniatures Dictionary and Guide*, published in Woodbridge, Suffolk, England by the Antique Collectors' Club, pages 646, 647.

¹⁹ *United Kingdom's Non-Conformist and Non-Parochial Register*. The National Archives of the UK; Kew, Surrey, England; *General Register Office: Registers of Births, Marriages and Deaths Surrendered to the Non-Parochial Registers Commissions of 1837 and 1857*; Class Number: RG 4; Piece Number: 4660.

²⁰ As evidenced by the baptismal records of the five children of John and Elizabeth Slater: Clarissima Matilda Slater (born on December 29, 1810, and baptized on July 12, 1815), Lavinia (born on February 21, 1812, and baptized on July 12, 1815), Emma Alexandrina (born on May 29, 1814, and baptized on July 12, 1815), Henrietta Vane (born on October 30, 1815, and baptized on March 4, 1818), and Ellen Louisa (born on June 13, 1817, and baptized on March 4, 1818). *Church of England Births and Baptisms, 1813-1906*, Board of Guardian Records, 1834-1906 and Church of England Parish Registers, 1754-1906. London Metropolitan Archives, London: Pentonville St James, Register of Baptism, p76/js2, Item 003.

²¹ Graves, page 152.

²² As evidenced by city directories and exhibition records.

²³ As evidenced by announcements published annually in the *Worcester Journal*.

²⁴ As evidenced by an announcement in the *Worcester Journal*, dated December 9, 1830, in which it was said that Slater had sufficiently recovered from his illness to be able to resume painting again. (*Worcester Journal*, Worcester, Worcestershire, United Kingdom, December 9, 1830 edition, page 3.)

²⁵ Newspaper marriage announcement: “On the 13th inst. at Worcester, Isaac Wane Slater, Esq. of Great Titchfield-street, Portland-place, London, to Ann Ursula, youngest daughter of W. Holdsworth, Esq. of Worcester.” (As published in the *Hereford Journal*, Hereford, Herefordshire, United Kingdom, September 21, 1831 edition, page 3.)

²⁶ Per newspaper death announcement, as published in the Worcester Journal. (*Worcester Journal*, Worcester, Worcestershire, United Kingdom, April 21, 1836 edition, page 3.)

²⁷ Board of Guardian Records, 1834-1906 and Church of England Parish Registers, 1813-1906. London Metropolitan Archives, London. Call Number: *DL/T/041/004*.

²⁸ A notice appeared in London newspapers on April 8, 1837, announcing an auction to be held at Christie’s of the art and personal effects of Isaac W. Slater. One such advertisement (which is featured herein in fig. 8), appeared in the *London Courier and Evening Gazette*. (*London Courier and Evening Gazette*, April 8, 1837 edition, page 1.)

²⁹ *England, Marriages, 1538–1973*. Family History Library, Salt Lake City, Utah. FHL Film Number 0962681 IT 3, 417975, 417976.

³⁰ *England & Wales, Civil Registration Death Index, 1837-1915*; General Register Office, London, England, Volume 18, page 344.

