

NOMINATION REPORT

48 Walnut Crescent

**BLOCK 4308
LOT 34**



**Prepared By:
Kathleen M Bennett, Historic Preservation Commission
Carmel Loughman, Montclair Planning Board
Montclair Historic Preservation Commission
205 Claremont Avenue
Montclair, NJ 07042**

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This report has been prepared in accordance with **Montclair Code Section 347-135B(1)**.

347-135B(1): Nomination Proposals. The party proposing for designation under this section shall prepare and submit to the Commission a nomination report for each proposed property, site or district. For individual landmark designations, the report shall include one or more photographs, the tax lot and block number of the property as designated on the Official Tax Map of the township and a physical description and statement of significance and proposed utilization of the site.

This report is based on research and writing by Kathleen M. Bennett.

I. Executive Summary

The Township of Montclair Historic Preservation Commission was created by ordinance in June of 1994. The Historic Preservation Commission is charged with accomplishing the protection, enhancement and perpetuation of especially noteworthy examples or elements of the township's environment in order to:

- (1) Safeguard the heritage of Montclair by preserving resources which reflect elements of its cultural, social, and architectural history
- (2) Encourage the continued use of historic and/or noteworthy buildings or structures
- (3) Foster civic pride in the history and architecture of the Township
- (4) Promote the economic welfare of the township through the preservation of historic sites and landscapes
- (5) Enhance the visual and aesthetic character, diversity continuity and interest in the township and its neighborhoods
- (6) Discourage the unnecessary demolition or other destruction of historic resources
- (7) Encourage beautification and private investment in the township
- (8) Promote the economic welfare of the township through the preservation of its historic sites and landscapes

As per **Montclair Code Section 347-135A**, criteria for designation, "the Commission shall consider as worthy of designation those buildings, structures, objects, sites and districts that have integrity of location, design, setting, materials, workmanship, feeling and association and that meet one or more of the following criteria:

- (1) Are associated with events that have made a significant contribution to the broad patterns of our history.
- (2) Are associated with the lives of persons significant in our past.
- (3) Embody distinctive characteristics of a type, period, or method of construction; that represent the work of a master; that possess high artistic values; or that represent a significant and distinguishable entity whose components may lack individual distinction.
- (4) Have yielded or may be likely to yield information important to prehistory or history.
- (5) Are otherwise of particular historic significance to the Township of Montclair by reflecting or exemplifying the broad cultural, political, economic or social history of the nation, state, region or community."

Property Fact Sheet

Zoning Description

Address:	48 Walnut Crescent
Block:	4308
Lot:	34
Zone:	R-2: Two-Family Zone
Property Size:	Approx. 56 feet x 245 feet
Acres:	0.34 Acres

Physical Description

Year Built:	Circa 1870
Style	2nd Empire with mansard roof
Designer/Architect:	Unknown
Stories:	2 1/2 stories with basement
Exterior Finish:	Stucco

Map of Property



Figure 1 - A map of the subject property and adjacent historic properties

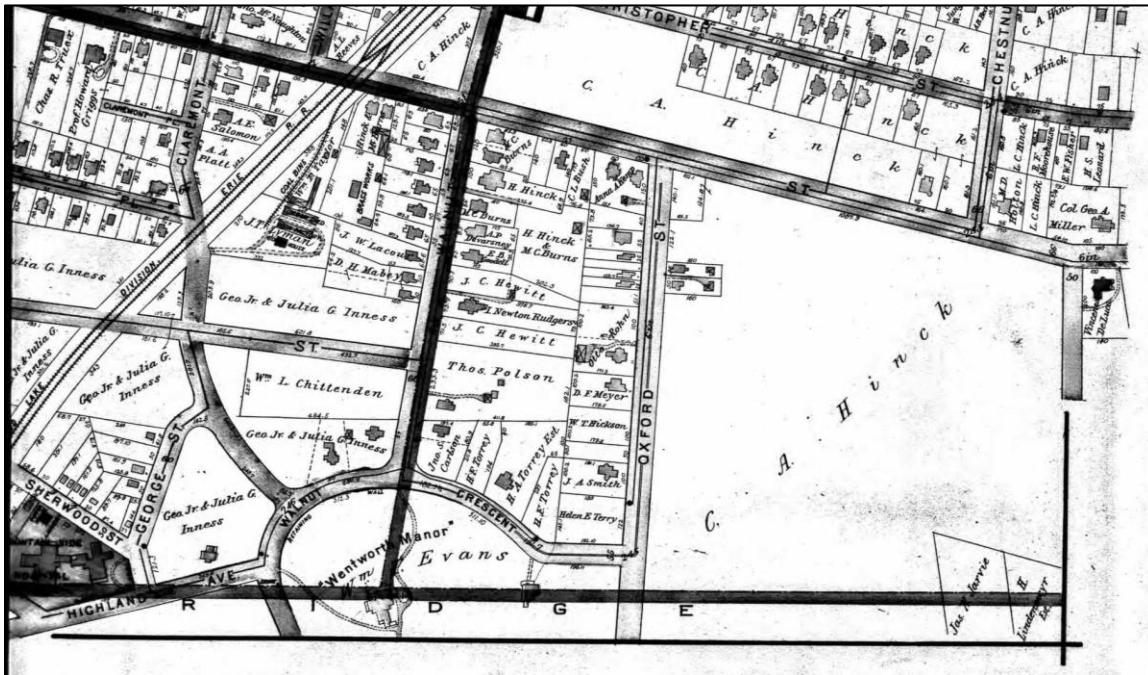


Figure 2 - U.S., Indexed County Land Ownership Maps, Montclair, Essex County, NJ, 1906.

II. History of the Site & Architectural Description

48 Walnut Crescent, Montclair, New Jersey, was the home of Lawrence Carmichael Earle (1845-1921) and his family from 1895 to 1907.¹ A celebrated American painter closely associated with the Montclair Artists' Colony², Earle settled in Montclair at the end of the 19th century. George Inness, well-known artist of the colony maintained his farm and studio (now demolished) not far from Walnut Crescent and maintained a professional and personal relationship with Earle. Inness and his son, George Inness, Jr., were at the center of a well-established circle of professional artists who made Montclair their home.³

48 Walnut Crescent is identified in the Preservation Montclair Survey of 1982, as a "late 19th Century /Second Empire, mansard", built around 1850.⁴ Mansard roofed houses were popular in the United States at this time, where they were seen as the latest European style.⁵ A French import, they were used extensively in France during the reign of Napoleon III (1852-1870).⁶ The mansard roof, named for 17th century French architecture, Francois Mansart, added a full upper story of usable attic space.⁷ This roof design became popular for remodeling existing structures, as well as for new design. In an attempt to imitate the latest French building design, a mansard roof addition was incorporated onto American buildings in an attempt to update them. The well-publicized rebuilding of Paris during the Second Empire years popularized the style for not only domestic architecture, but also government buildings, railroad terminals, city halls, art museums and galleries.⁸

Montclair, New Jersey acquired a few residential examples of the Second Empire style.⁹ Advertised in pattern books of the period, the Second Empire house could be ornamented or simplified according to the builders' whim or the owners' purse.¹⁰ The house at 48 Walnut Crescent exhibits the mansard roof with a center pavilion and protruding central dormer. The detailing is unusual with its hooded peaked centers and gently curving gable molding. As noted in the Junior League/Historic Sites Survey of 1982, it may have received its stucco exterior in the early 30's, but examples of stucco over clapboard exteriors exist, such as in the William B. Cronyn House in Brooklyn. Similar to 48 Walnut Crescent, examples of 2nd Empire Houses constructed with corner quoin blocks, exist in the Jacob Kamm House in Portland, Oregon (1871) and the Rau/Strong House

¹ *Herringshaw's American Blue Book of Biography: Prominent Americans of 1915*. American Publishers' Association: Chicago, 1915. 403. Earle and his family arrived in Montclair in 1892 and lived at 38 South Willow Street before their move to Walnut Crescent in 1895. *Montclair Directory*, 1882-1895 editions.

² Earle was an associate of the National Academy, a member of the Watercolor Society and an honorary member of the Art Institute of Chicago. *Dictionary of Artists* Vol. 5..Benezit. Paris:, 2006. 30.

³ *The Montclair Colony: Past and Present*. Catalog. Catalog. The Montclair Art Museum, 1997. 30.

⁴ Junior League Montclair/Newark, Inc. *Preservation Montclair Historic Sites Survey*. Individual Structure Survey Form: 0713 472. 1982.

⁵ *A Concise History of American Architecture*. Leland M. Roth. Colorado: Westview Press, 1980. 128.

⁶ *A Field Guide to American Houses*. Virginia & Lee McAlester. New York: Alfred F. Knopf, 2000. 24.

⁷ *Ibid.* 25.

⁸ Roth. *A Concise History of American Architecture*. 128.

⁹ Other examples are on Claremont Ave., Central Ave., Christopher Street and Upper Montclair Ave. (the Walter House).

¹⁰ *Building by the Book: Pattern-Book Architecture in New Jersey*. Robert P Guter & Janet W. Foster. New Brunswick, NJ : Rutgers University Press, 1992. 123.

(1884) in St. Paul, Minnesota. This detail featured in pattern-books of the period. There is evidence from a tax map that a building stood on the land in the 1850's, so perhaps the overlay of Second Empire details was an attempt to appeal to a tenant who had traveled to Europe and wanted to emulate this sophisticated style in his domestic abode in Montclair.¹¹

The popularity of the Second Empire style in the United States coincided with the development of balloon framing in wooden construction.¹² A variety of machine -made ornamentation could be achieved using French inspired designs made accessible through pattern-books. These design manuals were eagerly distributed to architects, builders and the general public.

The National Register of Historic Places Inventory includes 48 Walnut Crescent, the home of Lawrence Carmichael Earle, in the thematic listing of artist residences connected with the Montclair Art Colony.¹³ During the family's tenancy it neighbored "Roswell" the extravagant home of George Inness, Jr. and "Wentworth Manor", the estate of William T. Evans, one of the founders of the Montclair Art Museum (both homes are demolished). Earle and his family settled in Montclair at the end of the nineteenth century and contributed to the cultural activities of the Montclair Artists' Colony. He became a member of the Montclair Dramatic Club, along with George Inness Jr.¹⁴ and a founding member of the Montclair Art Museum. Mrs. Earle was a talented soprano and performed at the 25th Anniversary Celebration of the First Congregational Church in 1899 along with Harry Fenn, who is credited with the "decoration" of the event and Walter Greenough, who played the violin.¹⁵

Additional artists living and working in Montclair at the time, besides the Inness father and son, include Thomas Ball, William Couper, Harry Fenn, Charles Warren Eaton, Emilie and Walter Greenough, Jonathan Scott Hartley, Thomas R. Manley, Florence Osgood Rand Lang, Douglas Volk, Charles Parsons, Frederick Judd Waugh, Frederick Ballard Williams, Alexander Brownlie, Manfred Trauschhold and Joseph Tubby.¹⁶ Each home reflected the unique personalities of its inhabitants, whether a painter, sculptor, illustrator, or art collector.¹⁷

The artist colony in Montclair was similar to other art colonies of the time, such as Old Lyme, Connecticut and Lawrence Park in Bronxville. Montclair's natural beauty and convenient train access to New York, a major art center, attracted artists and their families, interested in living in a year-round community. Visiting artists, such as

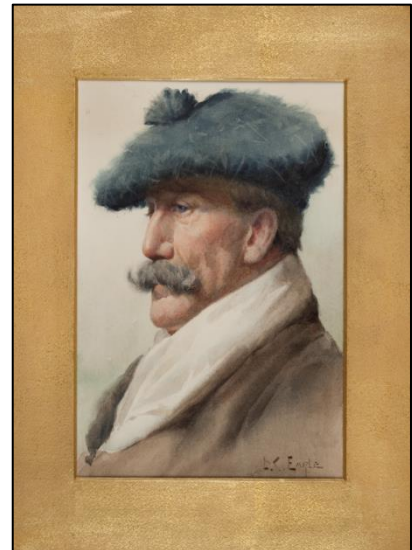


Figure 3 - Lawrence Carmichael Earle, Portrait of Harry Fenn, n.d., Watercolor on paper: 18 x 14 ¾ in. (45.7 x 37.5 cm) Image: 13 x 9 ¼ in. (33 x 24.8 cm) Montclair Art Museum, Gift of Dr. Morgan Ayres. 1923.1

¹¹ Tax maps indicate that HP Torrey owned the land at 48 Walnut Crescent. Montclair Township Directories of the same era state Lawrence Carmichael Earle resided at the address.

¹² *Building by the Book: Pattern-Book Architecture in New Jersey*. Robert P Guter & Janet W. Foster. 122.

¹³ National Park Service. *Township of Montclair, County of Essex, NJ. Historic Resources of Montclair*. Multiple Resource Area, #5084, 1986. Inventory number 0713-472. 156.

¹⁴ *A History of the Montclair Dramatic Club*. Alexander Noyes and William P Francis. 9.

¹⁵ *25th Celebration of the First Congregational Church*. Julius Pratt. 1899. 27.

¹⁶ *The Montclair Colony: Past and Present*. Catalog. The Montclair Art Museum, 1997. 40.

¹⁷ *Ibid.* 18. There are at least eight houses associated with the Montclair Artists' Colony extant in the township today.

Daniel Chester French, William Keith, and Jean-Joseph Benjamin-Constant enlivened and enriched this creative circle. The *New York Times*, in a review for the 1894 Montclair art exhibition, in which Earle participated, praised “this mountain town” as the “home of more prominent artists and wealthy connoisseurs, more than any other place in New Jersey”.¹⁸

It was an exciting time to live in Montclair. The apple groves and cow pastures developed into suburban housing lots, eventually adding sidewalks and street lighting. Many of the Colony’s artists maintained studios in New York and commuted with their contemporaries in the banking, manufacturing, insurance and retail industries. Their lifestyle is an example of early cosmopolitan individualists who combined urban careers with suburban lifestyles.¹⁹ One of the early art colonists and co-founder of the Montclair Art Museum, William T. Evans assembled the largest collection of American art of the century. Working with Harry Fenn and the sculptor William Couper, Evans spearheaded the effort to create an art collection which would form the nucleus of the Montclair Art Museum collection.²⁰ Lawrence Carmichael Earle and family settled into Montclair’s milieu of artistic personalities and became vital members.



Figure 4 - Lawrence Carmichael Earle in his studio. Photograph. ca. 1900.

Lawrence Carmichael Earle was born in New York in 1845. He moved to Grand Rapids, Michigan where he received his first art instruction from Marinus Harting, a Dutch immigrant artist.²¹ He eventually studied with Walter Shirlaw at the Chicago Academy of Design (predecessor of the Art Institute of Chicago). Earle attended the Royal Academy in Munich and worked in Florence and Rome.²² Returning to Chicago in the early 1880’s he served on the art committee for the 1882 Interstate Industrial Exposition, exhibiting his own work at the exhibition.



Figure 5 - Lawrence Carmichael Earle (1845-1921), *Great Notch, New Jersey*, n.d. Oil on canvas, 25 ¼ x 30 in. (64.1 x 76.2 cm), Montclair Art Museum, Museum purchase; Samuel Wilde Fund, 1968.14

Earle established studios in New York and Chicago by 1881, and within a few years he was exhibiting throughout the country. He first showed in the Boston Club exhibitions in 1887 and the following year he began participating in annual exhibitions at the National Academy of

¹⁸ “Loan Exhibition at Montclair”, *The New York Times*, March 10, 1894. 9.

¹⁹ *Ibid.* 18.

²⁰ *Historic Design Guidelines*. “Historic Overview of Montclair”. Historic Preservation Commission: Montclair, N.J., 2016. 18.

²¹ http://www.askart.com/artist/Lawrence_Carmichael_Earle/84115/Lawrence_Carmichael_Earle.aspx

²² *The Artists Year Book: A Hand Reference Book Wherein May Be Found Interesting Data Pertaining to Artists, and their Studios, homes and summer addresses for 1905-1906*. Ed. Arthur Nicholas Hosking. Art League Publishing Association: Chicago, 1905. 57.

Design and the Pennsylvania Academy of Fine Arts. For the 1893 World's Fair Columbian Exhibition in Chicago he created two large water color paintings (33' x 18') entitled "Glass Blowing Industry" and "The Pottery Industry".²³ In 1900 he produced a cycle of large murals illustrating stages in Chicago's development for the main banking room in the new Central Trust Company²⁴ (created in the studio of Mr. William T. Evans, Montclair, neighbor to Earle, art collector, and co-founder of the Montclair Art Museum. Earle's own studio at 48 Walnut Crescent was too small to accommodate the large canvases).



Figure 6 - Lawrence Carmichael Earle. *Chicago Columbian Exposition*. Oil Painting for Chicago National Bank, 1900. Collection of the Chicago Historical Society.

Although Earle was established in Montclair at this time, his early connections to Chicago and the mid-west art world proved valuable to his career and he retained these associations which heralded him as "a leader among the painters prominent in all their gatherings, energetic, ambitious, and widely popular".²⁵

Earle was a skilled painter of landscapes, portraits and still-lives. His sympathetic studies of children became popular nineteenth century images. He was noted for his character studies and ethnic representations, especially those of bucolic Dutch heritage.²⁶

Earle's years in Montclair were his most productive. Not only did he create the image of Harry Fenn, internationally acclaimed artist and Montclair resident, now in the collection of the Montclair Art Museum,²⁷

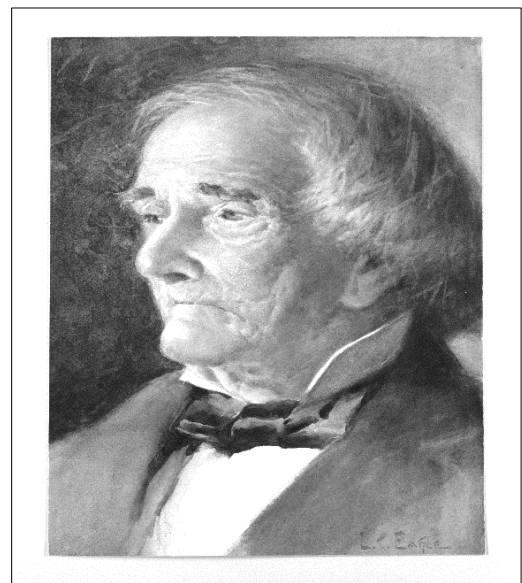


Figure 7 - Lawrence Carmichael Earle (American, 1845-1921). *An Elderly Gentleman*, ca. 1880

²³ <http://schwartzcollection.com/artists/l-c-earle>

²⁴ Earle "attracted wide international attention for his Chicago murals". *The Story of Grand Rapids*. Z.Z. Lyden. Grand Rapids: Kregel Publishers, 1966. 438.

²⁵ "Art in Chicago", *The New England Magazine*. Lucy Monroe. Volume 6: June 1892, 420.

²⁶ It is interesting to note Montclair had a considerable Dutch population in the northern section of the township at the time of Earle's residence at 48 Walnut Crescent.

²⁷ Harry Fenn was an English born American illustrator, landscape painter, etcher, and wood engraver. He settled in Montclair in 1865 and returned from England with his family in 1881 until his death in 1911. His house, known as *The Cedars* is located on North Mountain Ave. See *Creating a World on Paper: Harry Fenn's Career in Art*. Sue Rainey. University of Massachusetts Press, 2013.

but he also painted the iconic image of the “Dutch Boy”, which became the logo of the National Lead Paint Company.²⁸ This figure became the branding image of the Dutch Boy Paint Company, still in existence as a subsidiary of Sherwin – Williams Paints.²⁹ Throughout the early twentieth century, The National Lead Company capitalized on the image of the “Dutch Boy”, by reinforcing the reputation of Dutch cleanliness and thriftiness in an effort to sell their paint.³⁰



Figure 8 - Lawrence Carmichael Earle (1845-1921). *Dutch Boy Painter*. Oil on Canvas. 1906.

Ten years after the death of Earle, an article (see Appendix D) appeared in the *Carter Times*, a company magazine dedicated to bolstering sales by engaging the consumer in the personal story of the model for the “Dutch Boy” painting, a young Irish boy from Earle’s neighborhood on Walnut Crescent in Montclair.

Henry Whittemore in *History of Montclair Township*, published in 1894, while Earle was living in Montclair, quotes Frederic Church, famous Hudson River School painter of the period. Church says “Earle is an artist from head to foot. He is one of the best water color painters we have, and I know of no one who is finer, technically, here or abroad. His ‘Flute Player’ which was in the Water Color Exhibition at the Academy two years ago, was simply superb from that stand point, and thoroughly artistic otherwise. He is very versatile, understands thoroughly the use of all mediums, paints a good portrait splendid in dogs or birds, and is a first-class landscape artist. I think water color is his forte, and some of his old men, perhaps, show him at his best”.³¹

Earle died in 1921, returning to Grand Rapids after the death of his wife in 1909. According to the *Grand Rapids Herald*, at the time of his death “he was an honorary member of the Association of the National Academy and recognized at the height of his renown as the leading water color painter of America. His works are now exhibited at the New York National Academy, among the civic collection of Peoria, Illinois, at the

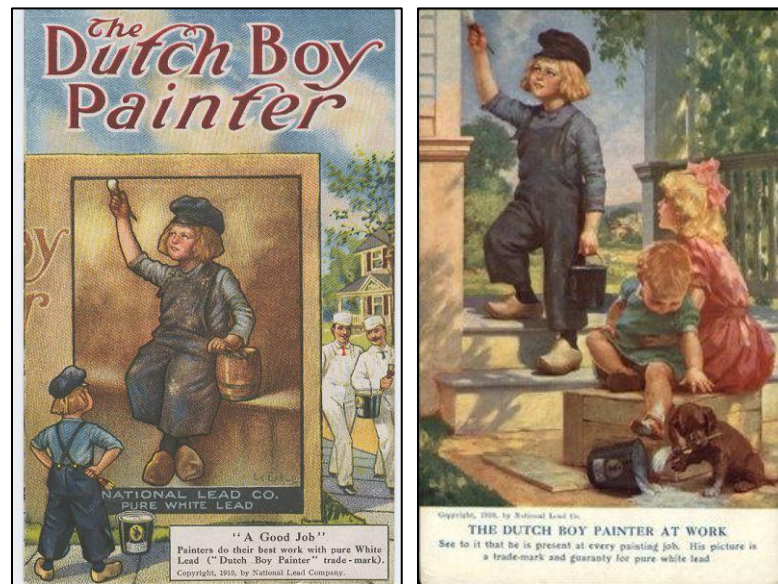


Figure 9 - The “Dutch Boy”, created by Lawrence Carmichael Earle and copyrighted by the National Lead Company, 1907. These images of the “Dutch Boy” attest to his popularity in the print media and demonstrate how it has evolved over the years.

²⁸ The model was a neighborhood boy from the Walnut Crescent area.

²⁹ *Encyclopedia of Consumer Brands: Durable Goods*. Janice Jorgensen. University of Michigan: St. James Press, 1994. 120.

³⁰ For a history of the National Lead Company see: http://www.library.hbs.edu/hc/lehman/chrono.html?company=national_lead_company

³¹ *History of Montclair Township, State of New Jersey, including the History of the Families who have been identified with its Growth and Prosperity*. Henry Whittemore. New York: Suburban Publishing Company, 1894.

National Museum in Washington DC, and in many private collections in many art centers of the country”.³² The Montclair Art Museum holds five of Earle’s paintings in its collection.

Earle’s popular images resonated with the American public. Joseph Fulford Folsom, NJ Historical Society librarian and author, writes in his posthumous description of Earle’s work: “Lawrence Carmichael Earle, the noted water colorist, whose name was a household word around the time of his exhibits at the Chicago World’s Fair, lived in Montclair”.³³

His most famous painting were created while he lived in the house at 48 Walnut Crescent. The building is significant not only for its illustrious inhabitant, but also as an example of a sophisticated building style, which has its roots in 19th century French architecture. It is also one of the last survivors from the 19th century in this neighborhood and offers a glimpse into the culture of the Montclair Artists’ Colony of the period.



Figure 10 - Additional examples of Earle's early work. Private Collections.

³² “Lawrence C. Earle, Distinguished Artist, Dies at Friend’s Door”. The Grand Rapids Herald. November 21, 1921.

³³ *The Municipalities of Essex County, NJ 1666-1924*. Joseph Fulford Folsom. New York: Lewis Historical Publishing Co, Inc. 1925.

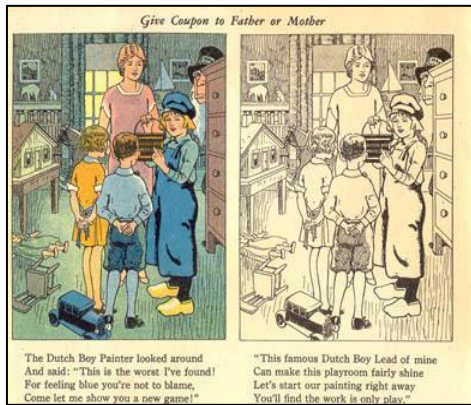


Figure 11 - Additional examples using the "Dutch Boy" image, created by Lawrence Carmichael Earle. Various sources

III. Statement of Significance

According to the criteria in **Montclair Code § 347-135**, the Earle House at 48 Walnut Crescent would be eligible for local historic designation as described in three of the listed reasons:

1. *Are associated with events that made a significant contribution to the broad patterns of our history:*

Lawrence Carmichael Earle, famous American painter and his family lived in the house between 1895 and 1907. During this period, Montclair transformed from an agricultural community into one of the most important commuter suburbs of Manhattan. He and his family lived at 48 Walnut Crescent while maintaining contacts with national trends, styles and influential artists. His residence at 48 Walnut Crescent typifies the 2nd Empire style of architecture, a design originating in France during the reign of Napoleon III in the late 19th century. In the United States, this style coincided with the development of balloon framing in building construction and offered opportunities for creative ornamentation.

2. *Are associated with the lives of persons significant in our past:*

Lawrence Carmichael Earle was closely linked to the Montclair Artist Colony. A close friend of George Inness, who convinced him to move to Montclair, he became a vital member of the group. William T. Evans, co-founder of the Montclair Art Museum was also a friend and patron. These two men lived close by the Earle home on Walnut Crescent.

3. *Are otherwise of particular historic significance to the Township of Montclair by reflecting the broad cultural and social history of the nation and community.*

Lawrence Carmichael Earle developed the logo of “Dutch Boy” paints based on his painted image of a local Montclair child. It is still in use today and is one of the first recognizable advertising icons. The practice of “branding” influenced the newly developing consumer culture and has broad implications for American culture. In addition, his works are in the collections of the Montclair Art Museum, the Brooklyn Museum, the Art Institute of Chicago, the Grand Rapids Art Museum, the Chicago Historical Society and others. Many of his works are in private collections.

48 Walnut Crescent, Montclair, is eligible for historic designation according to three of the five criteria outlined in **Montclair Code § 347-135**. Local designation will demonstrate its importance as the home of an important American artist, living, working and engaging in the community of Montclair at a pivotal time of our history.

Appendix A: Tax Assessment

New Search									
Block:	4308	Prop Loc:	48 WALNUT CRESCENT		Owner:	DONALD, JAMES R. & ELIZABETH		Square Ft:	5062
Lot:	34	District:	0713 MONTCLAIR		Street:	48 WALNUT CRESCENT		Year Built:	1850
Qual:		Class:	2		City State:	MONTCLAIR, NJ 07042		Style:	
Additional Information									
Prior Block:		Acct Num:			Add Lots:			EPL Code:	0 0 0
Prior Lot:		Mtg Acct:			Land Desc:	14900SF		Statute:	
Prior Qual:		Bank Code:	660		Bldg Desc:			Initial:	000000 Further: 000000
Updated:	01/26/12	Tax Codes:			Class4Cd:	0		Desc:	
Zone:	R2	Map Page:			Acreage:	0.3421		Taxes:	19724.44 / 0.00
Sale Information									
Sale Date:	10/31/06	Book:	12015	Page:	5979	Price:	1	NU#:	1
Sr1a	Date	Book	Page	Price	NU#	Ratio	Grantee		
More Info	10/31/06	12015	5979	1	1	0	DONALD, JAMES R. & ELIZABETH		
More Info	05/31/16	20160	52078	550000		101.71	PARK STREET HOLDINGS,LLC.		
TAX-LIST-HISTORY									
Year	Owner Information		Land/Imp/Tot	Exemption	Assessed	Property Class			
2016	DONALD, JAMES R. & ELIZABETH 48 WALNUT CRESCENT MONTCLAIR, NJ 07042		214800 344600 559400	0	559400	2			
2015	DONALD, JAMES R. & ELIZABETH 48 WALNUT CRESCENT MONTCLAIR, NJ 07042		214800 344600 559400	0	559400	2			
2014	DONALD, JAMES R. & ELIZABETH 48 WALNUT CRESCENT MONTCLAIR, NJ 07042		214800 344600 559400	0	559400	2			
2013	DONALD, JAMES R. & ELIZABETH 48 WALNUT CRESCENT MONTCLAIR, NJ 07042		214800 344600 559400	0	559400	2			

**Appendix B:
Photos of the Subject Property**



Figure 12 - The subject property in 1981



Figure 13 - The subject property in 1968



Figure 14 - The subject property in 1906

Photos: courtesy of Montclair Public Library Data Base

Appendix C: New Jersey Historic Preservation Office Individual Survey Form (Continued)

SITING, BOUNDARY DESCRIPTION, AND RELATED STRUCTURES:

Lot size: 56' x 245' irregular.

SURROUNDING ENVIRONMENT: Urban Suburban Scattered Buildings
 Open Space Woodland Residential Agricultural Village
 Industrial Downtown Commercial Highway Commercial Other

SIGNIFICANCE:

One of the last survivors from the 19th century in this neighborhood.

This was the home of the artist, Lawrence Earle, from 1897 to 1903. Earle (1845-1921) was best known as a portraitist and for his character paintings of old men. He executed two large paintings for the Liberal Arts Building at the Columbian Exhibition of 1893. A member of the Montclair Art Colony, Earle resided in Montclair from 1895 to 1908. See History of Montclair Township, Henry Whittemore, 1894.

ORIGINAL USE: Residence	PRESENT USE: Residence
PHYSICAL CONDITION: Excellent <input checked="" type="checkbox"/> Good <input type="checkbox"/> Fair <input type="checkbox"/> Poor <input type="checkbox"/>	
REGISTER ELIGIBILITY: Yes <input type="checkbox"/> Possible <input checked="" type="checkbox"/> No <input type="checkbox"/> Part of District <input type="checkbox"/>	
TREATS TO SITE: Roads <input type="checkbox"/> Development <input type="checkbox"/> Zoning <input type="checkbox"/> Deterioration <input type="checkbox"/>	
COMMENTS: No Threat <input checked="" type="checkbox"/> Other <input type="checkbox"/>	

REFERENCES:

Robinson, E. Atlas of Essex County. New York: E. Robinson, 1890.

RECORDED BY: Eleanor Price DATE: 4/27/81
 ORGANIZATION: Preservation Montclair

**Appendix D:
Article on "The Dutch Boy"**

THE DUTCH BOY PAINTER - CARTER TIMES

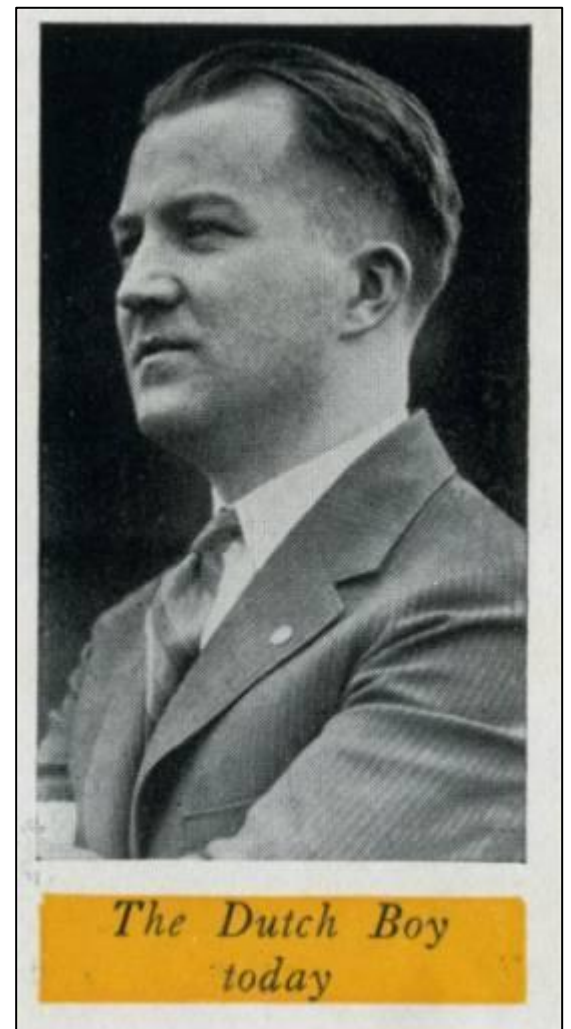
A MAGAZINE DEVOTED TO THE INTERESTS OF GOOD PAINTING

Published and Copyrighted by National Lead Company,
111 Broadway, New York, NY
Volume XXIV MARCH, 1931 Number 2

THE DUTCH BOY WAS AN IRISH BOY

THE original Dutch Boy Painter was a New Jersey Irish boy. Today twenty-four years after the Dutch Boy portrait was made, the original model is discovered in a pent house on top of the Brooklyn Daily Eagle building. Today he does not pose with a paint brush, keg and wooden shoes. Instead he sits over a drawing board sketching and painting. He may be drawing a newspaper cartoon that ridicules a passing fad or presents the gist of an international struggle. He may be creating a comic strip of a duck performing antics no bird ever dreamed, or it may be boys playing as all boys play. And the expression on his face reminds one of the expressions of the Dutch Boy, a combination of mischievousness and seriousness of purpose that has won such affection for the famous trademark throughout the country.

One day in 1907 young Michael Brady was playing near his home in Montclair, when Lawrence Carmichael Earle, noted portrait painter, was passing by. Mr. Earle was thinking of a new picture he was to paint—a portrait of a Dutch Boy as the trade-mark for National Lead Company. Perhaps he was thinking also of Gainsborough's "Blue Boy," to which the picture he planned



was later to be compared. Perhaps he was wondering who could serve as model. However that may be, he saw Michael and knew that his search for a model was ended. The boy was the right size, his eyes were the color he wanted, and the boy's face held the painter's fancy.

The details of the posing were easily arranged. Mr. Earle had access to the studio of his friend, George Inness, not far from the Brady home. Wooden shoes, blue overalls and cap were purchased. The boy was told to wear the clothes at play for a few days so that they would look as if they belonged to him and not like a masquerade costume.

Never had Michael felt so important as when he sat on the model stand with the artist before him, busy at work on a canvas. Never had he seen such a room with an immense skylight and plaster casts of heads and torsos and hands and feet.

His arm held aloft like the arm of Liberty grew tired, but there were frequent rest periods when he could explore the studio room and see how the work on the canvas progressed. And every day at the end of the posing he received his pay of two dollars an hour. This, the first money he ever earned, he spent quickly on orgies of candy and pop. Before the painting was finished the family doctor was called in to diagnose a strange and painful attack of stomach ache.

From the time he first posed, Michael had but one ambition. He forgot his former intentions of becoming a cowboy or a circus acrobat. He was going to make pictures when he grew up. With Mr. Earle as his hero and a print of the portrait of himself as a direct incentive, he spent long hours covering sheets of paper and occasionally fences and walls with his first artistic attempts.

He never lost sight of that childhood aim. ³⁴

³⁴ http://www.wellswooster.com/earle/dutch_boy_painter_magazine.htm

Appendix E: Bibliography

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