

# The Muse

**Newsletter of the Slater Memorial Museum**  
Spring 2012



## Stephen C. Earle's Slater Memorial

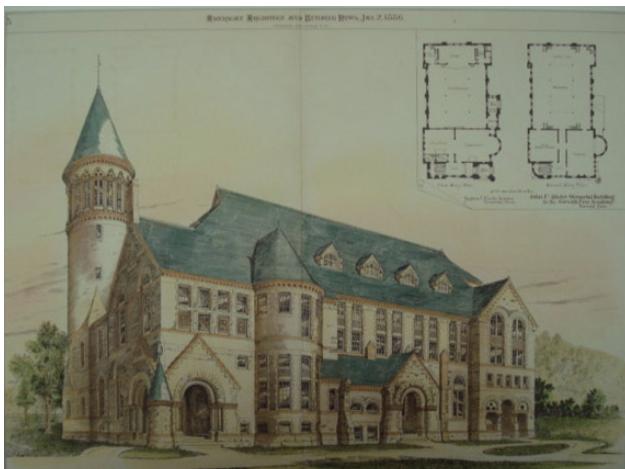
by Vivian F. Zoë

As we commemorate the Sesquicentennial of the Civil War, it is enlightening to examine the post-war careers of people who suspended their lives to serve the cause. One of these is the architect of Slater Memorial hall, Stephen Carpenter Earle.

Recent research to improve interpretation at the Slater Museum has led to a more complete understanding of the architect and architecture of Slater Memorial building. Built to memorialize 19th century Norwich industrialist, businessman and philanthropist John Fox Slater, and commissioned by his son, William Albert Slater it was completed in 1886 at a cost of \$160,000. Designed by Worcester, Massachusetts architect Stephen Carpenter

Earle, the first floor comprises vestibules, a foyer and an auditorium and the basement level, classrooms. By 1888, the upper two floors were dedicated as the Peck Library and the Slater Memorial Museum with its inaugural collection of plaster casts of the World's acknowledged masterpieces of sculpture.

Stephen C. Earle (1839-1913) was born in Leicester, MA and went to Worcester to study and begin his career. He returned to Worcester after serving as an apprentice in New York at the architectural and landscape design firm of Calvert Vaux, designer of the Metropolitan Museum of Art, NYC, and one of the most significant and important American architects and landscape designers of the 19th century. Earle's professional debut was opportune because the city of Worcester was growing like many industrial centers in the 19th century, requiring new buildings at a rapid pace. His cousin, Edward Earle was an influential community leader who served in several capacities, including Mayor of Worcester. This made it possible for Stephen to meet other influential leaders and to be positioned to acquire significant commissions.



**The Slater Museum, designed by Stephen C. Earle, as it appeared in American Architecture in 1886.**

After designing Boynton Hall, the first building at Worcester Polytechnic Institute (WPI), his success was guaranteed. He was paid \$1,600 for the design, said to be the first of the American Academic Gothic style. His work matched perfectly the eclectic tastes of the high Victorian era in the U.S and evolved to include the more reserved styles of the early 20th century. He adapted Gothic, Norman, French Second Empire, Romanesque, Neoclassical and Palazzo styles and often combined many styles in a single structure. He was the official architect

*(Continued on page 3)*

## A Message from the Director



An extremely busy, but mercifully mild, winter is sliding into an even busier spring. The Museum continues to enjoy greater general and school group visitation than ever before and attendance at the awards reception for the 68th Annual Connecticut Artists Juried Exhibition, broke all previous records. Plans for a joint-effort wine tasting March 23 are final and it, too promises to be well-attended. Several new exhibitions are sure to delight members and casual visitors. These include the return of our two student shows; the Saturday Morning Children's Exhibition and the Annual Exhibition of the Norwich Art School.

Plans are also in place for an early fall exhibition of the Connecticut Women Artists, followed at the end of the year with an exhibition and auction of work by Paul Zimmerman and William McCloy. A new crop of volunteers is receiving training and already helping immeasurably in our new Visitors Center. We continue to receive positive returns from visitors both new and familiar to the museum. While we are still refining our new installations, we are gratified daily at the community's response to our work. It has been great to be "back in business!" We thank all who have helped in the effort.

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## UPCOMING EXHIBITIONS, PROGRAMS AND EVENTS

**Friday, March 23  
6:00 - 8:00 pm**

**ART AND WINE AT THE MUSEUM!** Tickets available in advance or at the door. Please see page 10 for complete details.

**Sunday, April 15  
1:00 to 3:00 pm**

**OPENING RECEPTION** The 118th Annual Saturday Morning Children's Exhibition. On view through May 1, 2012.

**Friday, May 11  
6:00 to 9:00 pm**

**OPENING RECEPTION** The 112nd Annual Norwich Art School Exhibition. On view through June 4, 2012

The Muse is published up to four times yearly for the members of The Friends of the Slater Memorial Museum. The museum is located at 108 Crescent Street, Norwich, CT 06360. It is part of The Norwich Free Academy, 305 Broadway, Norwich, CT 06360. Museum main telephone number: (860) 887-2506. Visit us on the web at [www.slatermuseum.org](http://www.slatermuseum.org).

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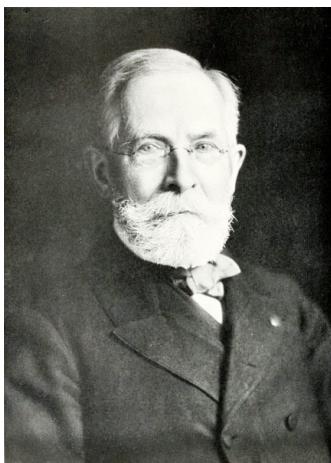
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**Stephen C. Earle**

for WPI, designing its Magnetic/Electrical Laboratory in 1887 in the Romanesque style, Salisbury Laboratories (1887), Stratton Hall (1893) and its power plant (1894). He designed the Worcester State Normal School gymnasium in 1895.

Stephen Earle's work is prominent in Worcester, though many of his designs were later demolished. Still extant today are the Worcester

Art Museum, All Saints Episcopal Church, Pilgrim Congregational Church, Friends Meeting House and Central Congregational Church. The Art Museum is designed in the Beaux Arts style, a very rich, lavish and heavily ornamented classical style taught at L'Ecole des Beaux Arts in Paris in the 19th century. It influenced the last phase of Neoclassicism in the United States

While the largest single group of Earle's work is in Massachusetts, with much of it in Worcester, he designed buildings throughout New England and in South Africa. In Norwich, in addition to the Slater, Earle designed the nearby Park Congregational Church and three other buildings.

The Slater Memorial is built in what has become known as the Richardsonian Romanesque style, after another prominent and prolific American architect of the 19th century, Henry Hobson Richardson. The style includes the architectural influences of Western Europe in the 11th to 13th centuries.

The Slater Memorial is built of brick, red sandstone or brownstone and granite. Its interiors are of oak, maple and cherry, with ornamentation including hand-wrought iron, mosaic tile and stained and leaded glass. Vestibules, halls and the museum are finished with quartered oak; auditorium and vestibules, butternut; library (now Sears Gallery), cherry; second story art school room (now Visitors Center), birch; third story room (now museum staff offices), hard pine. Considerable hand-work was needed, as the wood and stone carvings were carried out by skilled artisans, probably trained in Europe.

Earle designed academic, cultural and commercial buildings, churches (23 in Worcester alone) and his own

version of Notre Dame de Paris, fire stations, mills, warehouses, residential structures including apartment houses and tenements, a bath house, a park band stand horse sheds, pergolas, furniture, clocks, sundials and drapery!

Stephen Earle worked for a time with architect James E. Fuller as the firm "Earle & Fuller", and later with Clellan W. Fischer as "Earle & Fisher." He attended a Quaker School in Providence which may have led to his later connections with the Slater Family. After study and apprenticing, he served as a medical corpsman in the Union Army during the Civil War. After the war, Earle went on a Grand Tour to study European Architecture, an important rite of passage for emerging architects of the era. Upon his return, he designed the Gothic Revival mansion for his cousin in Worcester.

A converted Episcopalian, he was a founder of Worcester's St. John's Parish. Earle helped to bring the Worcester Art Museum and American Antiquarian Society into being and taught drawing at the museum, a free program for residents. He served as a member and president of the Worcester Chapter of American Institute of Architects (AIA). Both a renaissance man and humanitarian good-citizen, he served for thirty years as president of a local bank.

The styles and influences in Earle's work include Gothic, Stick style, French Second Empire, Lombardic, Queen Anne, Shingle style, Colonial Revival, Neoclassical, Italianate, and, of course Romanesque. He used local materials extensively including granite and brownstone. Interestingly, although Portland, Connecticut brownstone was extensively used well beyond Connecticut in, for example, in New York and Boston, Earle chose East Longmeadow, Massachusetts brownstone for the Slater Building, most likely because he knew the quarrymen and the exact stone he could expect.



**Boynton Hall at Worcester Polytechnic Institute**

For his Peoples Savings Bank (1869) in Worcester, Earle looked to the style of the French Second Empire. Its more restrained and symmetrical presence on Main Street spoke volumes about stability and prosperity. By 1880, redesigning a church for the French Catholic Church of Notre Dame, he chose a Lombardic façade combining neo-classical elements to virtually transform the original Georgian building. Many of his remodels were as controversial at the time as we experience today in similar circumstances.

For Earle's All Saints Episcopal Church (Worcester, 1874), of which he was a member, he returned to the English Gothic. His Park Congregational Church across Crescent Street from the Slater Building, is similar in design, style and configuration to All Saints. Its high brownstone tower, gabled, arched portals, façade with rose window and corner portico make it a standout sentinel at the corner of Chelsea parade and Broadway.

In Worcester, Earle was responsible for nearly one half of the buildings of the late nineteenth century. Included was the commercial and retail Buttrick and Whipple Building. Though designed the same year as All Saints Episcopal Church, it returned to the Gothic revival and included Moorish inspired elements of ornament. Earle designed Jonas G. Clark Hall (1887), Clark University's main academic facility for undergraduate students, also following the Gothic revival style.

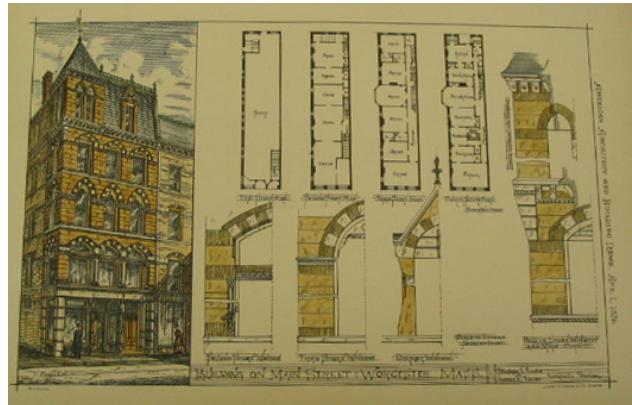
His residential work burgeoned along with institutional and commercial structures. In these, he was able to masterfully combine seeming incongruous stylistic influences to aesthetic success. One such design is the G.H. Whitcomb mansion (1879), of two shades of Monson (MA) granite. The walls are darker and rougher, the trim, lighter and smoother with dark red stickwork on the dormers and porches. The house is meant to be viewed from a specific point. The Whitcomb house also includes elements of

patterning and surface decoration of several materials. Its color and balance, as well as its specific "best" side portends the Slater Building.

Another of Earle's designs reminiscent of the Slater's is his Pilgrim Congregational



**All Saints Episcopal Church,  
Worcester, MA**



**Drawings for the Buttrick and Whipple Building**

Church (1887). Built in his classic Romanesque style, its round corner turrets, open belfry Stubby Byzantine columns and Italianate loggia appear to take their reference from H. H. Richardson. In this church, Earle shows the same talent for creating sumptuous interiors deployed for Slater; rich, glowing wood, open beaming and stained glass abound.

Earle's Central Congregational Church (1883) now Armenian Apostolic Trinity, vies with Slater as his best work. Below a soaring tower with (instead of conical) pyramidal point, a triple-arched portal meets a gabled porch under an immense rose window, bringing the eye to a tall, conical tourelle and half-conical bay. The unified color, as in the Slater, reduces the risk of an overly busy surface yet refinement of workmanship is everywhere.

A tourelle is a corbelled turret, circular on plan, cone-roofed, sometimes containing a circular stair, set at the angle of a tower or wall at high level, and common in Scottish Baronial architecture and essential to the Romanesque Revival style.

Earle's Slater Library and Fanning Annex is located at 26 Main Street in Griswold, CT in the borough of Jewett City. The Romanesque library was constructed with funds donated by John Fox Slater. The library was listed on the National Register of Historic Places in 2002.

The Slater Library was the last gift of John F. Slater to the village with which he had been so intimately connected most of his life. He had long contemplated the founding and building of a public library where he had earned much of his wealth, but the building was not completed at the time of his death. Instead, his plan was fulfilled in 1884 by the executors of his estate.

The library building is a small but beautiful Romanesque Revival structure, built of brownstone and granite at

## Casts on the Move

Once again, the Slater Museum's iconic cast collection is assisting colleague institutions. Last year, the cast collection at Cornell University requested that we "loan" a hand and the back of the head of the subordinate figure in our copy of The Wrestlers (Cephisodotus?). Their copy, most likely from the Uffizi Gallery in Florence had been damaged and was missing these two important parts. Naturally, we called upon our conservator, Bob Shure of Caproni Studio who earlier this year made two molds from our positive to ship to Ithaca, New York. The surgery was a complete success and the "donor" suffered no ill effects of the process. While awaiting drying latex and plaster during the mold-making, Bob, as always, made use of the opportunity to perform further conservation on Slater's casts.

The Bruce Museum in Greenwich is planning an exhibition this Spring on the Olympic



**Cast conservator Bob Shure prepared a latex mold from the head of the Slater's *Wrestlers* in preparation for repair of the same cast at Cornell University.**



**THE DISKOBOLOS OR DISCUS-THROWER**  
Cast of the original in the Vatican Museum, Rome.  
Roman copy of Greek original by Myron, ca. 460-450 BCE.

Games. Seeking an iconic object to represent the games, they approached the Slater about loaning our copy of Myron's Diskobolos or Discuss Thrower. The cast is of a Roman marble copy of a lost Greek bronze. Although possibly one of the most recognizable of ancient Greek sculpture, the piece is not without critics. Placing the athlete in a moment of suspension between retraction and release, the piece has been variously accused of revealing too much tension or not enough. The anatomical accuracy of the Diskobolos was also impugned in Roman days. Nevertheless, its ability to convey the perfection of human athletic achievement is clearly the reason that the Bruce desired it for its exhibition.

### DON'T MISS OUT!

Join us for an evening of Art & Wine at the Slater Museum on March 23, 2012!

Find full registration details on page 10

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a cost of \$16,000 (\$216,000 in today's currency). It comprises a library and a reading room, with a gathering hall above and was well stocked with books and periodicals when it opened. John Fox Slater's bequest supported the library for a number of years, in a declining scale so that at the end of the term it would be dependent on the public for whom it was created.

Romanesque Revival (or Neo-Romanesque), inspired by the 11th and 12th century Romanesque architecture, gained favor in the U.S. and Canada around the middle of the 19th century. A legacy of the Roman Empire's conquest of Great Britain and



**Richardson's Bay State Normal School**

Europe was a pre-Gothic style of architecture loosely based on Roman construction and aesthetic principles. Stone arches and arcades, grouped columns, pilasters, shallow buttresses, and vaulted domes made up the sturdy backbones of the monasteries and cathedrals that abounded in the new Christian kingdoms of Europe from the 9th through the 12th centuries. While not strictly Roman in the classical sense, this type of architecture owed enough to Roman design to be called Romanesque and became the unifying model for church buildings across pre-medieval Europe.

An early variety of Romanesque revival style known as Rundbogenstil ("Round-arched style") was popular in German territories and in the German diaspora beginning in the 1830s. By far the most prominent and influential American architect working in a free "Romanesque" manner was Henry Hobson Richardson. However, since not all of Richardson's designs are Romanesque revival and he did not originate the style, interpreters at the Slater Museum eschew the term "Richardsonian" when referring to the Slater Building's architecture.

Popular features of these revival buildings are rounded arches, semi-circular arches on windows and doors and belt-courses, a continuous row or layer of stones, tiles, brick, shingles, etc. in a wall. Similar to a belt course is an entablature which runs along the top of

### Juried Show well-attended

The opening of the Slater Museum's 68th Annual Connecticut Artists Juried Exhibition, held February 26, was a great success. The packed crowd enjoyed wine and hors d'oeuvres as they perused some of the best artwork the state has to offer. Juror Jeff Anderson, Director of the Florence Griswold Museum, awarded prizes to Bill Thompson of Storrs, Anna M. Nicholson of Stonington and Sarah Stifler Lucas, also of Stonington. Artists from virtually every corner of the state submitted work and the prizes were spread state-wide as well. The exhibition will be on view in the Converse Art Gallery until March 30, 2012. A hearty thanks to all of the artists and volunteers who made this show possible.



a row columns instead of along a wall. Stephen Earle's specifications for the Slater, which the Museum is fortunate to have, make numerous references to the "courses" for the structural and finishing elements of the Slater building.

Like its influencing Romanesque style, the Romanesque Revival style was widely used for churches, and occasionally for synagogues such as the Congregation Emanu-El in New York on Fifth Avenue (1929). During the 19th century, architectural styles chosen for churches depended on the churchmanship of individual congregations. Whereas high churches and Anglo-Catholic congregations, influenced by the Oxford Movement, were built in Gothic Revival style, Congregational churches and synagogues were often built in the Romanesque Revival.

The style was quite popular for university campuses in the late nineteenth and early twentieth century, especially in the United States and Canada. Although the light-hearted and infinitely adaptable Queen Anne style house ruled in America's late 19th century suburbs and small towns, the castle-like Romanesque Revival briefly established small strongholds in urban areas from the late 1880s through the '90s. Ironically, this masonry stalwart took the stage just as America was reaching the peak of its great post-Civil War wooden age of houses. Its massive stone or brick walls, arched and arcaded entryways, and round-arch windows came to symbolize the prosperity and worldliness of the newly moneyed classes, rivaling even the very luxurious French Chateauesque style.

Although it may seem strange that an architectural style with such a strong European flavor should have captured the fancy of builders on this side of the Atlantic, consider that the World was shrinking, with trans-Atlantic steamers regularly crisscrossing the Atlantic and Pacific and people like the Slaters sailing off on the Grand Tour. In addition to the wealthy bringing back ideas about World cultures, people with modest means were able to see the world on their own Grand Tours, traveling on commercial carriers and thereby being exposed to the Roman Ruins of Germany and Romanesque castles of the Loire River Valley in France.

European reformers of the 1840s such as art critic John Ruskin were seized by an urge to purify church architecture (which was by then inspired mostly by some form of Greek classicism) by returning to its medieval Christian roots. This fervor brought about a revival of both the Gothic and the Romanesque styles. In the United States, these styles had been used mostly for churches and large public buildings, such as courthouses. The Smithsonian Institution's Castle on the Mall in Washington, D.C. (1846-51), by architect



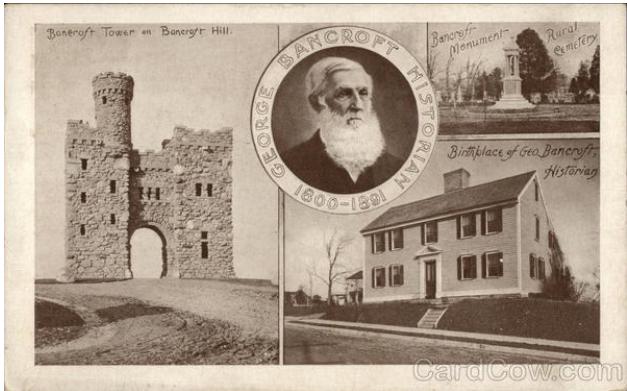
**Richardson's Glessner House interior**

James Renwick Jr., is one of the most well-known of these early Romanesque Revival buildings.

The real rise of the Romanesque Revival came later, coinciding with the full flowering of the Industrial Revolution. Among the many byproducts of industrialization were booming cities and an increasing number of huge personal fortunes. Both these factors made an expensive style like the Romanesque Revival attractive to the wealthier classes. In the 1870s and 1880s, interest in Romanesque buildings was advanced by Richardson's designs for the Allegheny Courthouse in Pittsburgh and Boston's Trinity Church. When he later transferred Romanesque elements to residential buildings, such as the Glessner House in Chicago, other architects and urban developers took note.

Richardson's powerful and controversial Glessner House, erected in 1886 in a closely built block of ornate, High Victorian homes, stunned (and in some cases offended) the Glessners' prosperous neighbors with its rugged simplicity. But its originality and forcefulness were not easily dismissed. Except for a massive, low-arched service entryway of stone and a row of big windows with colonnettes at the third floor, the face that Glessner House presented to the street seemed flat and almost featureless.

To some critics, the building suggested a 150-foot-long, low fortress of gray stone. Much of its monumental effect and subtle interest is due to Richardson's careful design and placement of each stone. In the rear of the U-shaped house the effect is softened. Here, brick-faced walls form a courtyard around a private garden, while large windows, rounded tower, porch, and veranda bring the architecture back to human scale.



### George Bancroft and Bancroft Tower

This approach is similar to Earle's Crescent Street façade and long south exposure of the Slater Building. On the south, a portico (or colonnade standing before a building, supporting a roof, and serving as a porch) invites visitors at the same time that it presents an imposing influence as one approaches. A loggia (an arcaded or colonnaded porch or gallery attached to a larger structure) also on the south side at the east end of the building, is classic Romanesque with its repeated rounded arches.

Some of the most talented architects of the 1880s and 1890s used the Romanesque style at least occasionally, sometimes to spectacular effect, although none of them adopted it as a signature. Among those who tried and many who abandoned the style were McKim, Mead, and White of New York; Burnham and Root of Chicago; J. C. Cady, who designed New York City's Museum of Natural History; W. J. Edbrooke, architect of the U. S. Treasury, and of course, Stephen C. Earle.

There were some, however, who found just what they were looking for in the impressive solidity of the Romanesque. In 1888 railroad magnate James J. Hill engaged the prestigious Boston firm of Peabody and Stearns to design his home in St. Paul, Minnesota in the Richardsonian style. Coincidentally, in 1897, Hill would purchase the Yacht Eleanor from Charlotte Wardle Drake Martinez-Cardeza, who had bought it from William and Ellen Slater.

Despite the relative simplicity of its design, the Hill House did exactly what it was meant to do: It told the world of its owner's wealth, power, and stability. In addition to its heavy stone walls, the house embodied all the hallmarks of the high-style Romanesque: wide, low stone arches on the porte cochere (a vehicular drive-through), stone chimneys soaring above a complex roofline, and gabled stone dormers.

In addition to masonry construction, the essential element in every Romanesque building is, naturally, the round arch - an invention of the Romans. This signature feature differs from the high-pointed Gothic arch and the wavy Tudor arch, as a broad, heavy, low masonry arch, usually supported by short, thick masonry columns or pilasters but sometimes standing without columns. Although straight lintels were also used, entries, doors and windows were most often distinguished by arches. Note Slater's main entrance and every doorway, with their round-arched transoms fitted with stained glass windows. Columns, pilasters, and capitals bear heavy, sinuous, organic designs carved in stone or wood.

Designed by Stephen Earle, Old Chapel (1884), formerly known as the Old Chapel Library, is a landmark on the campus of the University of Massachusetts, Amherst. It was constructed at a cost of \$25,000 and, like the Slater, to serve as a library, museum, and assembly hall.

In the last decade of the 19th century, Earle seized upon the park tower convention with three notable works of the craggy, rusticated and romantic stone follies. Davis Tower (1889) in Lake Park, the Round Tower (1892) in Institute Park and Bancroft Tower (1900). The latter is a 56-foot-high natural stone and granite tower, which looks like a miniature feudal castle, located in Salisbury Park in Worcester.

Erected in memory of George Bancroft, the tower was designed by Earle and Fischer. It was originally built as a donation to the Worcester Art Museum, also designed by Earle, but the museum subsequently donated it to the City of Worcester, no doubt realizing its inability to manage a remote asset in a City park. The cost to build Bancroft Tower was about \$15,000 and the structure has been placed on the National Register of Historic Places.

Around the time of the construction of the towers, Earle also began using a new vernacular style that was growing in popularity. Yellow brick with limestone trim these included banks and apartments buildings. He moved on to Colonial Revival, designing a home for the president of WPI. Ironically, Earle's son Ralph would later



The Carroll Building, Norwich



A carved stone capitol at the Slater Museum

occupy both the home and the post at WPI.

The Carroll Building in Norwich, CT, also known as the Flat Iron Building, was designed by Stephen Earle (1887), commissioned by a local merchant, Lucius W. Carroll who had invested in textile mills and banks, and listed on the National Register of Historic Places in 1982. Originally used as offices and retail stores, the building was later used as an apartment building and, recently renovated, is the focus of revitalization efforts in Norwich. The Carroll Building is located on a triangular tract created by the intersection of Main and Water Streets. The building is highly visible from Washington Square (west side of downtown) and is one of the most notable aspects of the downtown streetscape.

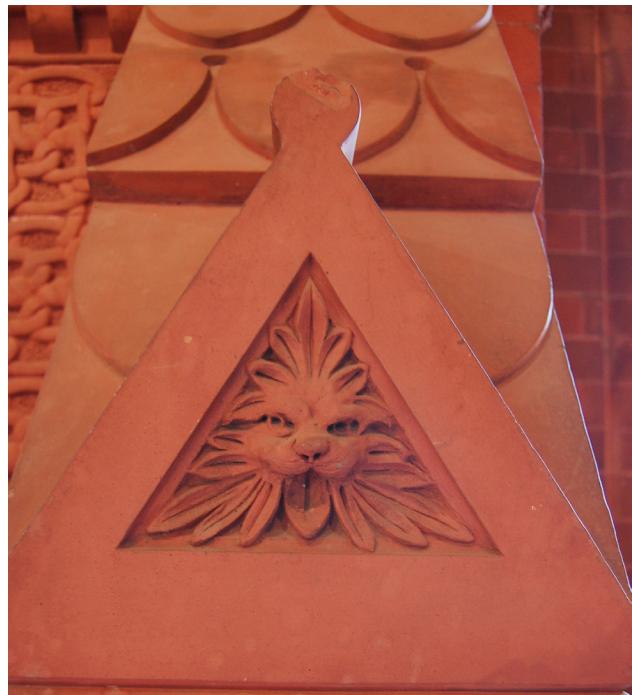
The Slater Memorial Building is considered to be Stephen Earle's singular masterpiece. Its specifications tell a marvelous story reflecting the same dedication to luxury and the highest quality materials used in Romanesque homes of the era. Its exterior terra cotta ornament was ordered from a stock catalogue except for the six panels under the windows of the library (now Sears gallery) which occupies an important, prominent corner of the building. These six panels were custom designed according to the desires of the "the donor" and the architect. The total cost allowance for the ornamental terra cotta was \$60. Terra Cotta is a natural red clay from which bricks are often made as is redware pottery.

Stone carving on the Slater Memorial Building includes ornamental acanthus leaf patterns on bosses, both exterior and interior. Carved mostly of brownstone (a form of sandstone), these were mimicked by the same pattern in terra cotta and wood elements, particularly on the column capitals (seen on the mezzanine). The exterior stone carving was done in situ AFTER the stones were laid, with rough cutting performed in advance by masons and

fine carving by artisans. The latter were given significant free rein, resulting in whimsical forms like frogs, crabs, turtles, lions and dogs. Dragons were left to sculptors in terra cotta, for example as mantle ornament in the Sears gallery.

Flooring was specified to be equal parts hard pine, birch and maple, with borders of cherry in designated areas. It's certain that these areas included the library, whose wood finishes overall were to be cherry. We may never know whether this was implemented, because in the 1960's, the room became the NFA registrar's office and the floor at that time was covered with asbestos tile which recently was abated. The floor of the cast gallery was specified to be alternating boards of each wood.

The entire building cost \$160,000 (the equivalent of \$3.16 million today); the casts \$80,000 (\$1.58 million). Mosaic tile was budgeted at \$800 (\$18,400), installed at each entry of the building, well below one dollar per square foot; the total allowance for the stained glass was \$300 (\$6,900), including all demi-lunette windows and the grand, triple-hung sash partitions in the Auditorium. Mantles were allowed at \$90 for three; one in the museum's current offices and one each in Slater A and B. The building was gas-lit, but the gas was fired initially by electricity, so wiring throughout was available when electric lighting gained the public's confidence about a decade later.



A mantle ornament in the Sears Gallery



## *Art and Wine at the Museum!*

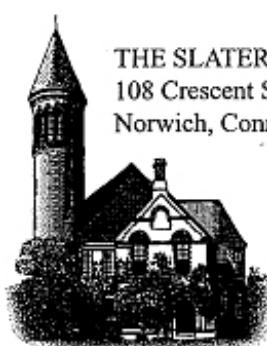
The Friends of Slater Museum will again join with the Norwich Sunrise Rotary to present a wine tasting on Friday, March 23, 2012 for the enjoyment of all and to benefit both groups. Wines from around the world and local vineyards will be featured, along with plenty of delicious, gourmet hors d'oeuvres.

Advanced reservations may be purchased by mail or at the Slater Museum Gift Shop. Entry will also be available at the door at the regular price of \$40.

\* This event is open to all, ages 21 and up.

### **WE ARE PLEASED TO OFFER EARLY REGISTRANTS A SPECIAL RATE!**

Save \$5 off the ticket price at the door by reserving your spot before Wednesday, March 21. Please call (860) 425-5563 to order by phone.



THE SLATER MEMORIAL MUSEUM  
108 Crescent Street  
Norwich, Connecticut 06360



NATIONAL  
ENDOWMENT  
FOR THE  
HUMANITIES