

# FALL RIVER HISTORICAL SOCIETY

# IN FOCUS

ISSUE 03 | SUMMER 2022

## BEHIND THE SCENES

The FRHS began Fiscal Year 2022-2023 on May 1st, and since then – in fact, for several months prior – the directors and staff have been very busy behind the scenes. As is detailed in this issue of *In Focus*, several grant-funded infrastructure projects are either underway or in preparatory stages.

Additional good news is that the museum, archive, and shop are currently open daily, and we are making considerable progress

in cataloging museum collections, which continue to grow exponentially.

Because of disruptions to daily activities and additional work for our small staff caused by implementing these projects, it has been necessary to reevaluate and prioritize operations. The decision has been made to focus on major transformative projects and internal operations, necessitating that we temporarily scale down public events

and programming for 2022.

The FRHS schedule for the remainder of 2022 remains fluid and we adapt as necessary. This will improve operations and make for a better FRHS.

Stay tuned! There is a major announcement on the horizon.

Thank you, all, for your continued interest and support.

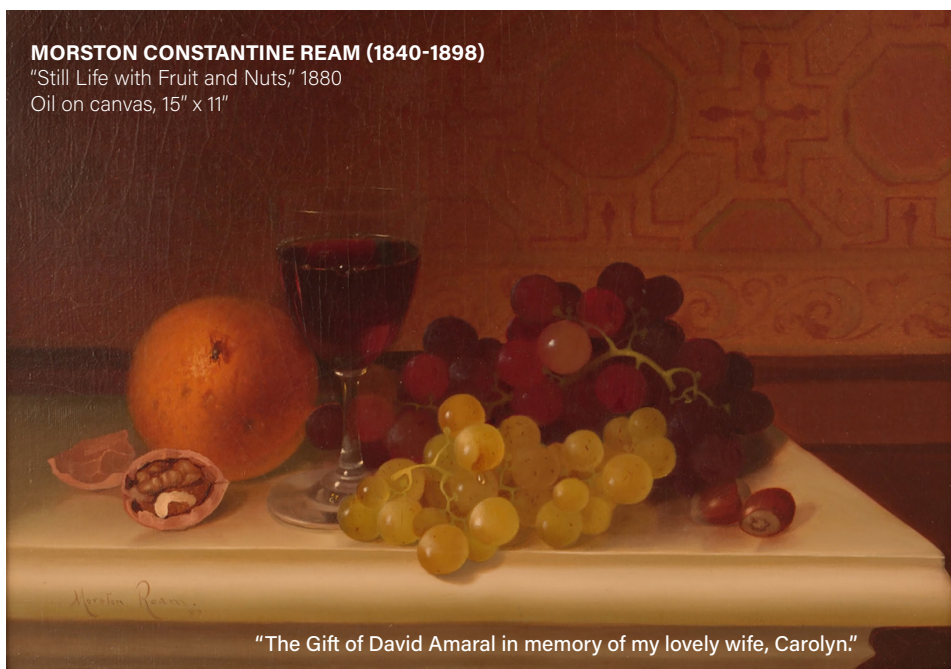
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### MORSTON CONSTANTINE REAM (1840-1898)

"Still Life with Fruit and Nuts," 1880  
Oil on canvas, 15" x 11"



"The Gift of David Amaral in memory of my lovely wife, Carolyn."

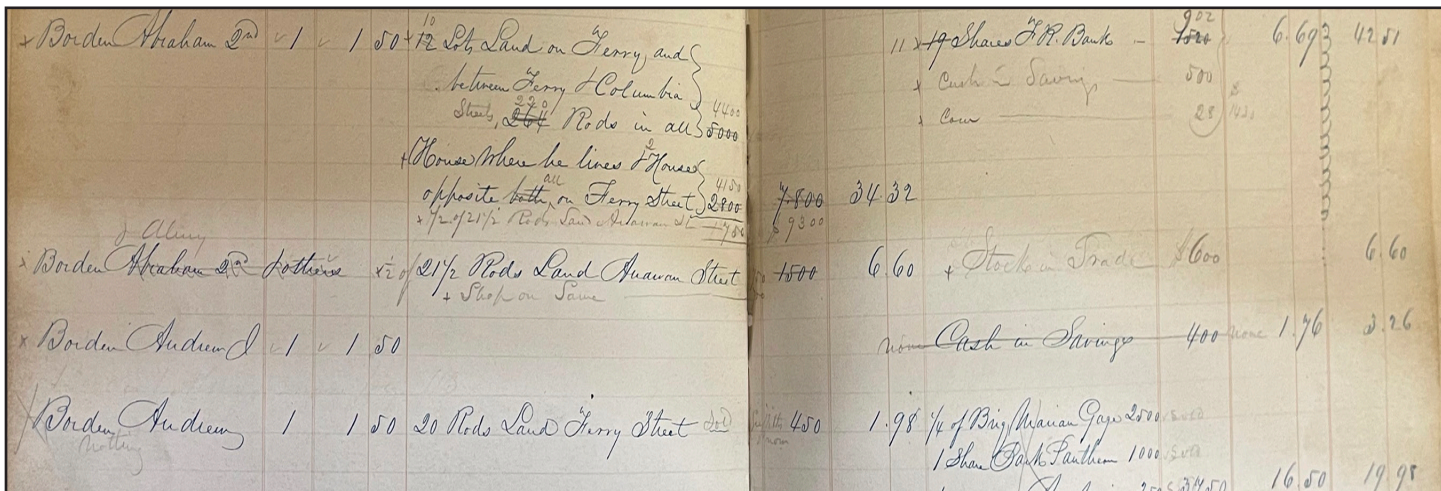
## FRUIT, WINE, NUTS ... AND A FLY

The FRHS holdings include an important collection of paintings by the artists of the Fall River School that flourished in the Spindle City during the late 19th and early 20th centuries.

A school of artists is defined by a group of like-minded individuals who paint in the same style, have the same teacher – in this case, Robert Spear Dunning (1829-1905) – and work in a particular region. As such, a common, distinct

style develops. For example, artists of the Fall River School habitually presented their still life paintings with choice fruit, flowers, and tableware, arranged on tabletops finished with a decoratively carved edge and highly polished finish, indicative of the affluent Victorian home. Among other distinguishing characteristics was the use of honeycomb, introduced by Dunning in the 1860s, and adopted by his fellow painters.

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Detail of 1844 Valuation Book for the City of Fall River, Massachusetts

# A SIMPLE QUESTION? BY STEFANI KOOREY

Recently, I asked myself what I thought was a simple question: "Where exactly was the Andrew Borden family living before their move to Second Street?" I really and truly thought it would be a straightforward act of "looking it up" somewhere. How wrong can a person be?

Using the sources available and known to them at the time, early researchers on the Borden case believed that the Andrew J. Borden family was living in quite crowded conditions at the home of Andrew's father, Abraham Bowen Borden, at #12 Ferry Street, also known as "the Borden Homestead," before escaping in 1872 to their forever home at 66 Second Street (later changed to 92 Second Street when the city renumbered some areas in 1875). Reportedly, living at #12 in 1870 were not only Abraham (71) and his second wife, Bebe Wilmarth (69), but Andrew J. Borden (48), his second wife Abby Durfee Gray (42), his two daughters, Emma (21) and Lizzie (12), and Andrew's sister Lurana (44) and her husband Hiram Harrington (31)—eight people, in three families, under one roof.

If this were true, then Andrew moving away from all that tumult to a home for just the four in his family unit would certainly provide a breather for the entire clan. Everyone would benefit from their departure.

But, as it turns out, this was not the situation that the Andrew Borden family was in. Using land transaction records, federal and state census records, as well as city directories and valuation books for Fall River, we have a new understanding of who lived where and when on Ferry Street.

The earliest records we have that tell us who was living together in dwellings are those contained in the US Federal Census. Unfortunately for genealogists and historians, the 1840 and 1850 census did not list street addresses, nor did the 1855 Massachusetts State Census, so it is unclear where Abraham or his son Andrew lived during this period. However, because this census recorded family units, or households, per dwelling, we know father and son lived in the same house in 1840 and 1855, but not in 1850. So, we have our first mystery within a mystery.

The **Fall River Historical Society** holds Valuation Books for the city of Fall River from 1827 to 1840 in paper bound form and from 1841 to 1860 in hard bound volumes. These are great to use in determining real estate holdings and personal property. Most valuation books contained the following information: Names, Polls, Poll Tax, Real Estate Description, Value of Real Estate, Tax on Real Estate, Personal Estate Description, Value of Personal Estate, and Whole Tax (a total of taxes paid in all columns).

Fall River's city directories, on the other hand, did not begin publishing until 1853 (a city directory records the information gathered the year before). Both Abraham and his son Andrew are listed. But, in 1852, we see Andrew (at thirty years of age) living at #11 Ferry Street and Abraham at #12 Ferry Street, across the street from one another.

If we examine every page of the 1853 directory, we can search out other individuals living at #12 or #11 Ferry Street in 1852. In doing so, we find that living at #12 Ferry Street was not only Abraham Borden, but a man named Samuel Morton, whose occupation was that of cooper. Of course, we have no details as to the wives and children, so we would not know how many people these two heads of households represent. Living at #11 Ferry Street we find Andrew J. Borden, "furniture and feathers," and James Chace, "machinist."

By the next city directory in 1855 (they were not published yearly until 1869), which tells us where people lived in 1854, Andrew is now living at #12 with his father Abraham. This matches the information found in the 1855 Massachusetts State Census.

So, what can this mean? Why move away and then return? We must turn to land transactions for Abraham and Andrew and biographical material for family events for the answer. A handy list of Andrew's land transactions appears in Appendix C of Leonard Rebello's *Lizzie Borden Past & Present* and online at the University of Massachusetts, Amherst, at [ccbit.cs.umass.edu/lizzie/intro/home](http://ccbit.cs.umass.edu/lizzie/intro/home). For family matters, we should refer to *Parallel Lives: A Social History of Lizzie A. Borden and Her Fall River*, by Michael Martins and Dennis A. Binette. This book, published by the FRHS, can be taken as thoroughly researched and an authoritative recount of the saga of Lizzie A. Borden, Fall River, and her family's history.

Sometime between 1840 (when Andrew was eighteen) and 1850, Andrew moved from #12 to #11 Ferry Street. He had married Sarah Anthony Morse on December 25, 1845, and marriage is an excellent reason to move to a new abode, if for no other purpose than the privacy it affords. Also, it was in 1851 that their first daughter, Emma Lenora, was born. In October of 1853, Andrew's mother, Phebe Davenport Borden, died from consumption (tuberculosis). It is unclear just how long she was ill, but her illness would be another reason to stay away with a new baby in the family.

According to the Valuation Books and land transactions, on February 24, 1854, Andrew Borden, "cabinet maker," purchased from his father, for "love and good will" and \$60.00/year for

(continued on page 6)

# GRANTS AND FUNDING

A grant from the **Ida S. Charlton Charity Fund** has provided the funds to secure the services of Danielle E. Cabral, who is working in the FRHS archive, transcribing an extensive trove of personal letters in the Charlton family collection. The letters constitute important primary source material – all previously untapped – documenting the life, career, and family, of retail entrepreneur and philanthropist Earle Perry Charlton Sr. (1863-1930) for a forthcoming book by Bill Moniz. The project is labor intensive. To date, 626 letters of Charlton's daughter, Ruth Virginia (1891-1995) dating from 1910 to 1915 have been fully transcribed. The letters of Ruth's beau and, later, husband, Frederick Mencke Mitchell (1889-1960), called "Fritz," are currently underway. As of this writing, 742 of the approximately 1,192 letters in his hand are complete.

On a recent site visit to the FRHS the Trustees were introduced to Danielle and were given a progress update on the transcription and book projects by Bill Moniz and the curator. Additionally, they were presented with the first fifteen chapters of the manuscript.

Many thanks to the Trustees of the Ida S. Charlton Charity Fund for their interest and support.



Work on the **Douglas Hills Borden Jr. & Joan Louise Borden Gallery** project has been hampered by supply chain interruptions, resulting in delays and contractor re-scheduling, as with construction projects nationwide. Recent deliveries of materials, however, have put the project back on track and we are anticipating a busy August.

To date, the construction phase of the project is complete. A screen has been installed on the east wall, two partitions have been fitted, and an alcove has been created on the west wall. Combined, this will provide additional linear feet of much-needed exhibit space in the gallery. To remain sympathetic to the original period interiors and provide a sense of continuity, baseboards and wood trim moldings have been reproduced in walnut to match the original profile and finish as closely as possible. All of this was accomplished without any permanent alterations to the

room, being designed by our friends at CIVITECTS.

Additionally, the south window sash has been restored and refitted with ultraviolet filtering glass to ensure maximum UV protection to objects on display. The original walnut and faux-bois-finished window shutters had suffered the effects of 152 years of exposure to sun and fluctuating temperatures and have also been restored.

The next phase will commence with installation of the lighting system that was selected after consultation with Evelyn Audet, an expert lighting designer who has devised systems for small galleries and historic spaces, among them the Providence Art Club.

This is the most integral aspect of the project: Lighting is essential for effective exhibits, allowing the viewer to fully appreciate the subtleties of the works on display. But the selection was also the most difficult due to the historically sensitive aspect of the project. Evelyn was up to the task: The system chosen for the FRHS installation will provide clear, well-balanced illumination that is adaptable to changing installations – adding drama – yet is sympathetic to the period interiors and will not compete with the original bronze chandelier that remains in situ.

The FRHS is indebted to FRHS member and benefactor **Douglas H. Borden Jr.** for his generous contributions that are making this gallery possible. Thank you, Doug!



The plan of the proposed HVAC system for the museum building, funded by a grant from **The Manton Foundation**, and detailed in the last issue of *In Focus* has been completed following several months of design and revision. Phase I encompassed the MEP engineering design, hazardous materials inspection, and consulting services for the project, preparation of bidding documents, and contractor related vetting. The plans are currently being assessed by to ensure they fully meet the needs of the FRHS.

Upon completing the assessment, a request for funding for Phase II of the project will be submitted, which includes all aspects of the system installation.

This project was identified as a top priority in the recently completed Preservation Master Plan, also funded by The Manton Foundation. The need for proper HVAC was made especially evident during the recent heat wave; our attempt to cool the first-floor rooms with circulating fans and open windows proved hopelessly futile. In fact, some areas will remain closed to the public during the height of summer due to uncomfortable interior air quality.

This proposed installation will have a transformative, long-lasting impact on the FRHS and is integral to ensuring the preservation of museum collections and providing a comfortable environment for visitors.

Sincere thanks to the Trustees of The Manton Foundation for making Phase I possible.



The FRHS has received generous support from **Douglas H. Borden Jr., Cara W. Robertson, Bernard A. G. & Martha Mullen Taradash, The Amy J. Bare Charitable Trust, the Grimshaw-Gudewicz Charitable Foundation**, and two **Anonymous Donors** to acquire significant paintings by Fall River School and other artists for the permanent collection. These paintings will be featured in upcoming issues of *In Focus*. Stay tuned!

## TRIVIA

### DID YOU KNOW?

Did you know that **William Henry Moody** (1853-1917), part of the prosecution team that tried the case against Lizzie Borden, held positions in all three branches of government?

Moody was a member of US House of Representatives from Massachusetts's 6th district (1895-1902), Secretary of the Navy (1902-1904) and United States Attorney General (1904-1906), under President Theodore Roosevelt, and served as an Associate Justice of the Supreme Court (1906-1910), resigning due to ill health.

## FRHS PRESS NEWS

***The Jennings Journals 1892: The unpublished notes and documents from the files of Lizzie Borden's defense Attorney, Andrew Jackson Jennings*** has been released by the FRHS Press and is now available in the museum shop or via mail order.

The files were donated to the FRHS in 2001 by the estate of **Edward Saunders Waring** (1924-2011), the grandson of Andrew J. Jennings.

The book was edited by Michael Martins, Dennis A. Binette, and Stefani Koorey.

These fully annotated journals will fascinate those interested in the Borden case as well as any individual interested in the investigative process. The FRHS stands at the forefront in publishing primary source material pertaining to the Borden Trial and related subjects and is pleased to make available this material from its extensive archive.

Paperback, 514 pages, \$27.95

## FRUIT, WINE, CONT.

To fully interpret the distinctive nuances of the still life work produced by the Fall River artists, it is helpful to exhibit their work alongside paintings by other artists working contemporaneously in different regional schools, each with their own traits.

By comparison, the distinctive traits that developed in Fall River become clear. To that end, the FRHS has expanded the scope of its collection to include still life paintings by artists working in nearby Providence and Boston, or further afield, in New York and Philadelphia.

Recently, a fine painting by the American artist, Morston Constantine Ream (1840-1898), "Still Life with Fruit and Nuts," has been acquired. The painting is the gift of FRHS member **David Amaral**, who provided the funds for its purchase in memory of his wife, **Carolyn Amaral née Acker**, who passed away in 2021. The painting carries the heartfelt credit line: **"The gift of David Amaral in memory of my lovely wife, Carolyn."**

Morston Constantine Ream was born in Lancaster, Ohio, and began his artistic

career not with brush but with lens. In 1860, he became a photographer's apprentice in Cleveland, first working in the early medium of daguerreotype. Around 1868, convinced that the photographic methods of the day were hazardous to his health, he turned to painting. He was encouraged by his elder brother, the artist Carducius Plantagenet Ream (1838-1917), a noted still life specialist, whose works were exhibited world-wide. Carducius gained national fame when his paintings were reproduced as chromolithographs by the Boston firm of Louis Prang & Company, who advertised them as affordable "dining room pictures." A still life work by Carducius, "Fruit and Wine," has also recently been added to the FRHS collection.

To develop his natural aptitude, Morston moved to New York City to study art, but the particulars of his tutelage are unknown. He specialized in fruit and dessert still life paintings, rendered in exacting detail and, in technique, of a finer quality than those of his brother. His works often included a glass of wine, with bubbles of trapped air rising from the bottom, or clustered on the surface of the drink, or a fly, with the insect naturalistically depicted on a piece of fruit. His oeuvre also included landscape and genre scenes.

Ream was active in New York from 1872 to the 1880s, exhibiting works in various galleries in that city, including Moore's Art Rooms, the National Academy of Design, and the Brooklyn Art Association. He moved to Chicago in 1888, where he maintained a studio until 1897, exhibiting at the Art Institute of Chicago and the Philadelphia Academy of Fine Arts. His works were popular with collectors, and he enjoyed a successful career, during which he sent paintings to exhibitions nationwide. He died in New York City in 1898.

"Still Life with Fruit and Nuts" was painted in 1880. The composition is arranged on the edge of a painted mantelpiece, and evokes a domestic setting in a well-to-do household, with the mantle set against wainscoting of some dark wood, beneath an elaborate geometrically patterned wallcovering of paper or tooled leather. It depicts lush clusters of green and purple grapes, an orange, hazelnuts, and a single walnut, cracked open to reveal the kernel, with a portion of skin torn away on one lobe, exposing the delicate flesh. The fruit and nuts are set around a gleaming, colorless crystal glass of dessert wine, the liquid with a bubbly edge. A common housefly is depicted having landed on the orange, attracted by the sweet scent of fruit and wine.

The oil-on-canvas painting measures 15"

x 11" and is housed in a period gilt gesso frame with elaborate cast laurel leaf, berry, and foliate ornamentation. The painting was cleaned and restored shortly before being acquired by the FRHS. The frame has survived in an excellent state of preservation and required only minor work by a specialized conservator. The treatment was funded through an additional gift from the donor.

So, why the fly? Traditionally, the still life genre represented the bounty and material pleasures of life, such as food and wine. But it can also be viewed as an indication of the reality of life's fleeting nature, hence the housefly, drawn as much to sweetness as to rot and decay. The fruit, like life, is ephemeral.

The inclusion of an insect in a still life painting by a member of the Fall River School was unusual, but it did occur. In an 1877 work by Dunning, "Still Life with Rose, Peaches, and Grapes," a housefly is depicted on a peach, but this is a rare occurrence.

The FRHS is pleased to add this work to its collection of still life paintings, allowing us the ability to interpret the Fall River School more fully by comparing their art to that of their contemporaries.

Sincere thanks, David, for making this acquisition possible.

## VOLUNTEER SPOTLIGHT

### Fran Rachlin

**What is your occupation?:** I am a retired elementary school teacher.

**What is the scope of your volunteer work at the FRHS?:** I volunteer in the museum gift shop, answering the telephone, checking in and pricing inventory, waiting on customers, and working on various on-going projects. I also volunteer in the tearoom, washing and drying dishes and in the kitchen. I have also served on committees for various fundraising events.

**What is the best part of your volunteer work at the FRHS?:** I enjoy the whole experience of volunteering at the museum. The people, the customers and visitors, and working on different projects.

*Volunteers profiled in the SPOTLIGHT are chosen at random.*

# FROM THE COLLECTION

## The Business of Businesses: Cataloging Trade Cards

by Caroline H. Aubin

When one visits the FRHS, they'll see a varied collection of furniture, artwork, glass, chinaware, and textiles, among countless other items. These are all items you would expect to have been preserved; treasured heirlooms saved for future generations to admire. But glittering chandeliers and embroidered gowns can only tell part of Fall River's story. To gain further insight into the daily lives of former residents of all socio-economic levels, one must take a trip down to the library and archives.

Tucked away in boxes are hundreds of colorful, eclectic advertising trade cards, dating to the last half of the 19th century. Long before the bevy of catchy television and radio commercials that inundate us today, trade cards advertised the plethora of goods and services that could be found in Fall River. Whether it be clothing, books, foodstuffs, or questionable medicinal "cures," a trade card was printed for nearly every product. Oftentimes, an entire series would be created for a particular store or item, prompting the consumer to return and make another purchase to receive the next card.

Collecting trade cards or compiling scrapbooks and albums of them became a favorite crafty pastime for the Victorian



lady, leading to many a book filled with pages upon pages of cards being donated to the FRHS. Additionally, many loose cards have also been acquired.

And this is where my cataloging journey began in March 2022.

In decades past, many of the trade cards in the FRHS collection had been removed from their deteriorating scrapbooks and sorted in storage boxes in a sometimes-haphazard manner. Fortunately, many were labeled with the donor information, but not all – some, with no apparent donor record were left blank. None had been properly cataloged.

To rectify the situation, I began by retrieving all the cards held by the FRHS and assembled them in a single location. Cards were checked against a list of donors compiled from three handwritten accession books; these volumes detail nearly every donation since 1921. In addition, old files of artifact information were also searched for possible links to donors. With that task completed, the real work began.

All needed to be properly cataloged, starting with assigning updated accession and identification numbers. Once sorted by donor and further broken down by business name in alphabetical order, each card then had its pertinent information – description, date, maker's mark, dimensions, and physical storage location – entered in the collection management software.

Cards were individually compared for similarities in design and related through the database. For example, a card for bookseller Robert Adams shares the same design as cards for the American & China Tea Company, and a tobacco merchant. Interestingly, some trade card designs have no relation to the product/business they are promoting. For example: Hargraves Manufacturing Company, a soap maker, has ten trade cards featuring table spreads of desserts, boiled lobster, fish, and turkey, while advertising Diamond Soap. At first glance, one might think they were promoting a laundry detergent, but further research revealed that Diamond Soap was a type of body/hand wash.

The daunting task of cataloging the trade cards was further exacerbated by the discovery of dozens of cards that had been boxed away and stored with other material. Indeed, at times it appeared that this would be a never-ending project. But as with all things, there was a light at the end of the Ephemera Tunnel.

As of this writing, the number of trade cards fully cataloged stands at 1,493, but there are undoubtedly other cards lurking in boxes in storage, waiting to be uncovered. Because of the countless

number of cards that were printed during the Victorian period, the FRHS collection is ever-growing, and additional examples not already represented are being added from various sources.

Thanks to a generous donation for archival materials from **Donald and Linda (Stafford) Harrop**, the next step will be storage in appropriately sized, acid free boxes and sleeves.

The collection is now fully cataloged, and searchable by business or proprietor. As pieces of everyday ephemera, these trade cards and their delightful illustrations were not intended to survive over 100 years. Yet here they are, waiting for someone to come looking for information on a long-forgotten store, product, or ancestor.

So, after five months of cataloging trade cards, what is this Registrar's favorite? An example that promotes W. J. Austen & Co's Forest Flower Cologne, dating to the 1870s; it still faintly smells of the spicy, peppery perfume.

## A PORTRAIT "LOST" NO LONGER

A portrait by the American artist Frederick A. Demmler (1888-1918), thought lost for decades, has been rediscovered, hanging at the FRHS since 1953.

Demmler, a native of Pittsburg, Ohio, studied painting at the Boston Museum School and was a prize-winning student of Edmund C. Tarbell and Frank W. Benson. His promising career as a portraitist was tragically cut short when he was killed in France during WW I. The artist is the subject of a forthcoming documentary by filmmaker Charles Kaufmann, who contacted the FRHS "looking for four Fall River portraits" by the artist. The subjects: Col. Thomas James Borden, Nathan Durfee, George Henry Hills, and Charles Jarvis Holmes.

We were immediately able to confirm that the portrait of George H. Hills is in the FRHS collection. Kaufmann was delighted: "It is always a 'wow' moment when a lost Demmler painting turns up."

George Henry Hills (1850-1917) was a prominent Fall River businessman, actively engaged in textile and banking circles and treasurer of the Davol Mills and Stevens Manufacturing Company. He was the husband of Harriet Thatcher Remington (1855-1905), the daughter of Robert Knight Remington (1826-1886), whose mansion now houses the FRHS; the couple were married in the residence in spectacular style in 1877.

*(continued on page 6)*

## A SIMPLE QUESTION, CONT.

Abraham's natural life, 22 and 32/100 rods of land, together with dwelling house and other buildings, on the north side of Ferry Street, bounded on the west side by Abraham Bowen Borden's land. This is the property of #11 Ferry Street. Andrew Borden would own this property until his move to Second Street in 1872.

Andrew's sister Lurana was twenty-seven when she married blacksmith Hiram C. Harrington in January of 1854. On November 7, 1854, Lurana Harrington purchased the west side of Andrew's lot (22 and 60/100 rods of land, together with the dwelling house and other buildings, and a privilege to the well on land of Andrew J. Borden) for the same \$60.00/year for Abraham's natural life. This is the property of #13 Ferry Street.

However, when Abraham married his second wife, Bebe Wilmarth, on November 23, 1854, Andrew, his wife Sarah, daughter Emma, and Mr. and Mrs. Hiram Harrington all lived again at #12. We know this from the city directory for 1855 and the Massachusetts State Census. But why would the Harringtons and the Andrew Borden family live at #12 when they owned houses across the

street? One guess—rental income. Both houses were two-family buildings so the prudent thing might be to live in the family homestead while earning money from property so close you can see it from the front window.

In August of 1855, Andrew's other sister Phebe Ann Borden died at the age of twenty-six. It was after the 1855 Massachusetts state census was taken that the Harringtons departed #12 and moved to #13 Ferry Street—the 1857 city directory for the year 1856 shows us that he was indeed living at #13. Another family event occurred the following year: Andrew and Sarah Borden's second child, Alice Esther, was born on May 3, 1856, but died a year and ten months later of "hydrocephalus acutus," or dropsy of the brain.

Andrew continued to live with his family at #12. Lizzie Andrew was born in 1860 while the family resided there (according to the 1860 census and city directories for 1861 and 1864).

And then a curious thing happened—sometime between 1864 and 1865, Andrew Borden and his family moved to #11 and stayed there, occupying a two-family house by themselves; there were no tenants or renters at this address during these years. What might have precipitated this move? In March of 1863, Sarah Anthony Morse Borden, Andrew's

wife, died from "uterine congestion" and "disease of the spine." By June of 1865, Andrew had a new bride, Abby Durfee Gray. The loss of a wife and the second marriage necessitated that Andrew obtain the desperately needed privacy to raise his two remaining daughters.

The 1865 Massachusetts census lists not only Andrew, Emma, and Lizzie as residing together, but with them is Elizabeth Morse (age 27) as "house keeper" and an Irish servant named Sarah Welch. Elizabeth Morse is undoubtedly the daughter of Charles and Mary Morrison Morse, as she is the right age (born 1838). Charles Morse was Andrew's deceased wife Sarah's uncle. It would make sense that Andrew would call on a close relative of Sarah's to help raise the children in her stead.

In April of 1872, Andrew sold #11 Ferry Street to printer Henry Nuttall for \$4,800. On April 30 of the same year, he purchased from Charles Trafton the dwelling numbered 66 Second Street and 30 rods of land on the east side of the house for \$10,000. He promptly converted this two-family house into a single-family home.

My simple question finally had an answer, and it was not the one I was expecting.



## A PORTRAIT "LOST" NO LONGER, CONT.

The portrait was commissioned by the Stevens Mfg. Co. in 1918 and hung in their offices until the mill ceased operations, at which time it was returned to a Hills descendant who subsequently donated it to the FRHS. It depicts the subject seated, in three-quarter length pose, and was painted posthumously, from the last studio photograph for which Hills sat.

In 1974, Demmler's niece, Dorli McWayne, prepared a thesis on her uncle's career, listing several of his known works; she was unable to locate the "Fall River paintings." Now, because of the Kaufmann inquiry, one can be struck from the list.

But what of the other three works that remain lost?

We are seeking information about the history or present whereabouts of Demmler's portraits of Col. Thomas James Borden, Nathan Durfee, and Charles Jarvis Holmes. A few clues: Borden once hung in "the directors' room of the Metacomet National Bank"; Holmes, a former treasurer of the Fall River Five Cents Savings Bank (now BankFive), hung "in the board room of the bank" – it is no longer there; and Durfee, "assistant treasurer of the American Printing Company," was likely commissioned by the Durfee family.

Please contact the curator with any information.

