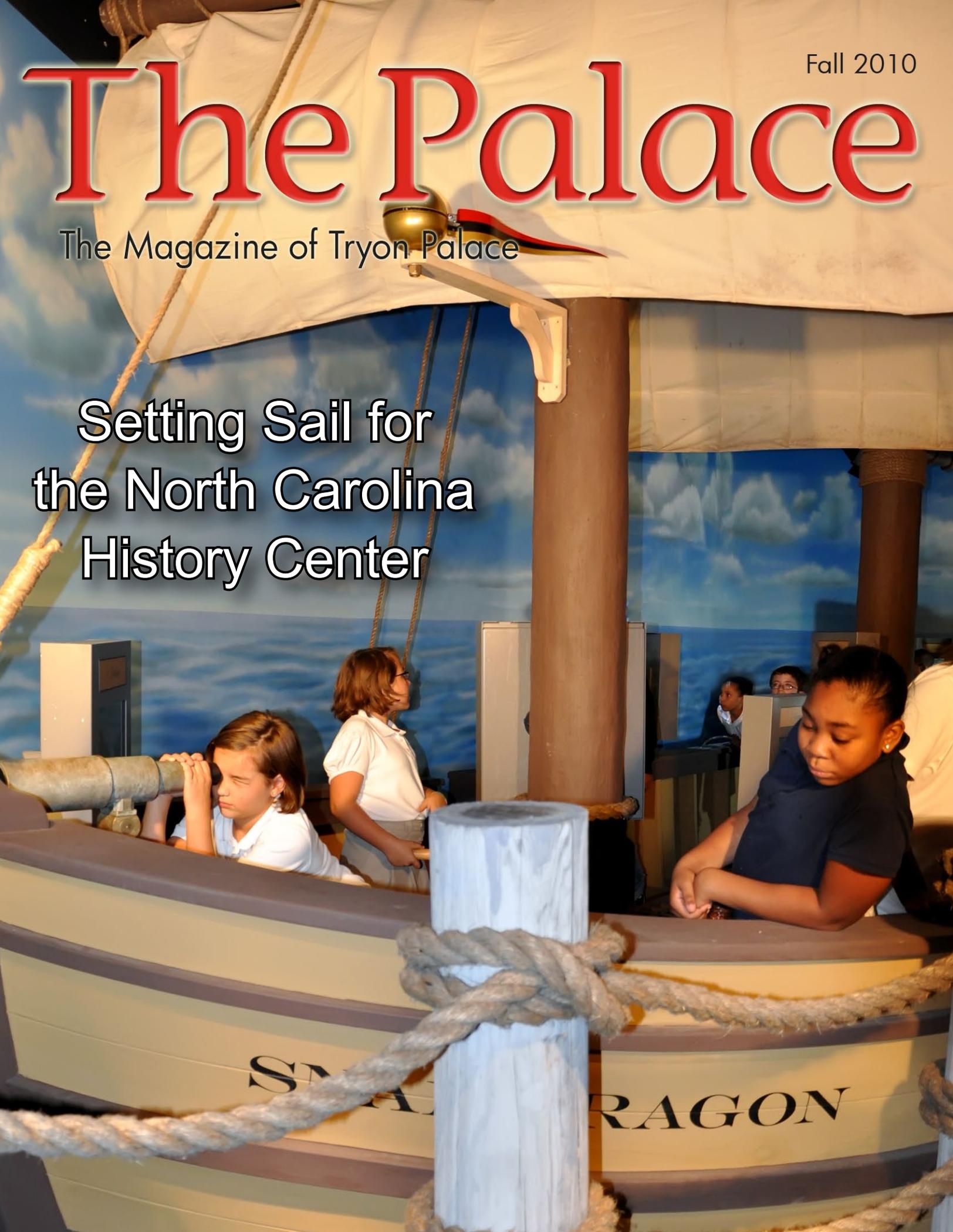


Fall 2010

# The Palace

The Magazine of Tryon Palace

Setting Sail for  
the North Carolina  
History Center



EDITOR

Maria L. Muniz

CONTRIBUTORS

Kevin Moll, Terry Mosely, Maria L. Muniz,  
Karen O'Connell

PRODUCTION EDITOR

Trish Ashburn

DESIGN

Christine Farver, Inspired Publishing

PHOTOGRAPHY

Kyle Arrowood, Zach Frailey, Juliette M. Lafargue,  
Northern Light Productions, Renee Sprink, Alan Westmoreland

PRODUCTION ASSISTANCE

Ainsley Powell

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For more information about Tryon Palace, please visit our website: [www.tryonpalace.org](http://www.tryonpalace.org) or call 252-639-3500, 800-767-1560.

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Zach Frailey

PHOTO CREDITS

page 4 top left, bottom right: Zach Frailey; middle right: Alan Westmoreland; bottom right: Renee Sprink; page 5: Zach Frailey; page 6: Renee Sprink; page 7: Zach Frailey; page 8: Kyle Arrowood; page 9 top: Zach Frailey; page 10: Northern Light Productions; page 11: Zach Frailey; page 16: Zach Frailey; page 18 top: Alan Westmoreland; middle left: Zach Frailey; middle right and bottom: Juliette M. Lafargue; page 19: top left: Juliette M. Lafargue; top right, bottom left: Zach Frailey; page 20: top right: Alan Westmoreland, middle left: Juliette M. Lafargue, middle right: Zach Frailey, bottom left: Juliette M. Lafargue; page 24: Zach Frailey; page 25 top right: Kyle Arrowood; page 26, 27 & 28: Kyle Arrowood. All other photos: Tryon Palace



In his book, *A Place to Remember, Using History to Build Community*, historian Robert R. Archibald argues that history facilitates conversations with the past that serve as a prelude to determining the future. He writes, “If the past has enduring meaning and implications, then we as historians must become active conservators: of artifacts and stories and community, of life on this earth and thus implicitly of this earth that sustains life. As we face the past, we are also facing the future.”

His words ring vividly for me as we open the North Carolina History Center, a place of “artifacts and stories and community.” At Tryon Palace, our mission has always been to preserve and to educate. That mission is at the core of the North Carolina History Center. The culmination of more than 15 years of planning, designing and hard work, the North Carolina History Center will help us to fulfill our mission and redefine how our visitors interact with the past. In doing so, we want to facilitate and spark those conversations that forge an educated path forward for each of us as individuals, for our state and for our country. Using the pioneering technology of the 21st century, the North Carolina History Center makes those connections with the past very much an experience with the future.

But the North Carolina History Center is so much more; it is also a place of community. Our beautiful restored wetlands waterfront is an outdoor classroom and a venue for residents and visitors of all ages to experience a coastal maritime garden. Inside the Center, Mattocks Hall is already serving as an engaging venue for history as well as a place of community and business experiences. Cullman Performance Hall presents a lively variety of concerts, theatrical presentations, lectures and workshops. The North Carolina History Center is both a teaching tool and a vibrant new cultural institution to add to the quality of life for North Carolinians.

As I joyfully anticipate our Grand Opening weekend, I feel proud of what we’ve accomplished and deeply grateful to those who’ve helped us do it. I’d like to thank all of our donors, public and private, whose partnership and financial support moved this project forward and turned a Brownfield site into a magnificent, eco-friendly center of education, culture and beauty. I would also like to thank the members of the Tryon Palace Commission, past and present, whose guidance, support and belief in the goals of our endeavor sustained this project during the many years it took to accomplish it. The board members of the Tryon Palace Council of Friends and the many Friends members across our state deserve much credit for their role in our Capital Campaign and their growing support of great history education programs. I would like to thank the community of New Bern for its enthusiasm for our ideas and its patience during our sometimes noisy construction phase. We hope we’ve made you proud.

Finally, I would like to recognize and thank the very talented Tryon Palace staff, all of whom have worked tirelessly to bring this project to a successful conclusion. You are great at what you do, and we are lucky to have each and every one of you. Thank you.

And thank you to all who helped shape this dream. At Tryon Palace, we are the caretakers of this wonderful new place of “enduring meaning.” It belongs to all of you who seek to learn, to understand, and to use the lessons of the past to shape the future.

*Kay P. Williams, Director*

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Friends  
Learn  
Live  
History  
Make  
at Tryon Palace

We couldn't do it without you. **The Tryon Palace Council of Friends** provides critical support for many projects and programs at Tryon Palace. With the opening of our exciting **North Carolina History Center** on October 21, we're going to need your help more than ever. The work of preserving and celebrating North Carolina's rich history continues and we've got a lot of great ideas and programs we'd like to share. Become a Friend or renew your membership.

Invite a friend to be our Friend. As the holidays approach, remember that a Friends membership makes a wonderful gift. Most of all, make plans to come and visit us often. We love having our Friends around!

*If you join or renew between now and December 31<sup>st</sup>, you'll receive an extra 3 months of membership – and lock in 15 months at the current membership rates!*

Memberships start as low as \$20 for students and \$50 for adults.  
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**Don't Delay—JOIN NOW!**

It's as easy as calling (252) 639-3514 or visit us online at [www.tryonpalace.org/counciloffriends](http://www.tryonpalace.org/counciloffriends)



## Enduring City...Glorious Celebration

Gorgeous weather, great friends, a world premiere, colorful fireworks – all the ingredients for a spectacular evening on the Tryon Palace South Lawn and the North Carolina Symphony’s 300th Tribute concert. Over 4,000 visitors joined North Carolina Secretary of Cultural Resources Linda Carlisle, maestro Grant Llewellyn and New Bern’s own, Governor Bev Perdue, for an evening of music, celebration and the world premiere performance of Welsh composer Gareth Glyn’s “Enduring City: Portrait of New Bern,” a work commissioned to celebrate New Bern’s 300th Anniversary. The finale – the 1812 Overture – complete with fireworks. Perfect!



## Give Us a Hand?

We’ve got lots going on at Tryon Palace and we could use a hand – or many! Learn about volunteer opportunities that fit your interests at our website: [www.tryonpalace.org](http://www.tryonpalace.org), or e-mail: [koconnell@tryonpalace.org](mailto:koconnell@tryonpalace.org) for information.

## Autumn Pleasures

Fall gardening seems to be the forgotten season, yet it is a wonderful time to enjoy the sights, sounds and colors of the garden – and the best time to prepare for the next growing season. On November 6 at 10:00 a.m., join us at the North Carolina History Center for “Fallsapes – Adding Fall Interest to your Garden” and get tips on designing fallsapes, plants and plant combinations to extend the growing season past first frost, and tucking your garden in for the winter. Free admission thanks to a generous grant by the Harold H. Bate Foundation.





## Watch Out – He Bites

On Saturday, October 30, get in the Halloween mood and experience the chills of the 19th-century Gothic classic, **Dracula**. Step back in time and become the studio audience for a 1940s radio drama at New Bern’s very own radio station, WHIT. It’s at 1:00 p.m. in the Cullman Performance Hall of the North Carolina History Center; \$4 per adult, \$2 per student; Free with regular admission ticket.

## There’s a Reason for All the Bears...

Three hundred years after its founding in 1710, New Bern’s Swiss heritage remains an important part of the town’s identity. Visit the Duffy Gallery at the North Carolina History Center and see **Bern New Bern**, a celebration of the relationship of New Bern to its mother city Bern, Switzerland, and a tribute to its history from the earliest beginnings through today.

This traveling exhibit, which opened originally in Bern, Switzerland, is a collaboration between the Historical Museum of Bern; the Swiss American Historical Society; the City of New Bern; New Bern 300th Celebration Committee; and the Tryon Palace Commission.



## From the Cabinet of Curiosities

When is a piano not a piano? When it’s a sewing box! Next time you visit the Stanly house, be sure to take a look at this charming early 19th-century piano or harpsichord-shaped musical sewing box. Decorated with a keyboard on the top and an ornate brass keyhole escutcheon, it rests on five tiny, turned and rounded legs. The lid opens to reveal a mirrored underside that is shaped like the piano top, and an interior compartment with drawings of scissors and other sewing equipment outlined in white. The tools are all missing, except for a thimble and bobbin. Originally, the box also contained scissors, a scent bottle, a bodkin, a stiletto and needle holder. The sewing box is on display in the northeast bedroom of the John Wright Stanly house.



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# Such Ex

## The Charles Clay Musical Clock

His clocks were admired by royalty. Some of the greatest composers and artists of the day lent their skills to his creations. Londoners were willing to pay for *“the Hearing of such excellent Musick”* in his clocks. For all that, comparatively little is known about the English horologist Charles Clay. Since 1958, one of his most magnificent clocks has been part of the Tryon Palace collection. “The Clay clock is a perfect example of the level of collecting that guided the original refurnishing of the reconstructed Palace,” says Tryon Palace Chief Curator Nancy Packer. “Striving to build a collection that was distinguished by its quality, rather than its adherence to historical accuracy, those early collectors amassed a magnificent assemblage of fine and decorative arts that could not easily be duplicated today.”

The clock in the Tryon Palace collection is one of a relatively small number of Clay clocks that have been documented. “Clay wasn’t very prolific; I don’t think he produced lots of clocks. He’s not a name that’s on the tip of everyone’s tongue,” says Chris Jussel, a specialist in 18th-century English furniture and the former head of Vernay & Jussel, Inc., the primary dealer of 17th- and 18th-century clocks in the United States.



# Excellent Musick

Most of what is known about Charles Clay comes from a few interesting footnotes in his life. He was born in Yorkshire where he was living when, in 1716, he petitioned King George I for a 14-year patent on a small, portable repeating musical watch or clock. In his petition, Clay informs the King that he *“bath spent several years and considerable sums of money”* to develop the invention and *“therefore humbly beseeches your Majesty to be graciously pleased to grant him a patent, as the first and only inventor of the said Machine...”* The Attorney General granted Clay’s petition, but the Company of Clockmakers in London was not so eager to grant Mr. Clay a monopoly.

“The intrigues that went on within the clockmaker’s company! If you try and read between the lines, you can gather that there were some colossal disputes that went back and forth. This is the great age of scientific discoveries and their practical applications to everyday life,” says Mr. Jussel.

Sure enough, the clockmakers’ guild petitioned against the patent, stating that *“Watches have been made time out of mind and are therefore not his Invention”* and further argued that had Clay *“been better acquainted with the many new inventions and improvements”* that had been made by the guild’s members, *“Mr. Clay would have been so modest as not to desire a patent for what he has now done, since what has been done before apparently exceed his.”*

The battle of the clockmakers would prove to be a lengthy one; litigation continued for nearly two years until late in 1717 when the patent was finally refused once and for all.

One can imagine that Charles Clay was disappointed, but he does not seem to have been overly discouraged; by 1720, he had moved to London and set up shop on the Strand. It was a busy time for London’s clockmakers. Refinements in the use of the pendulum in the 17th century and its commercial application to clocks had made accurate time-keeping a possibility and ushered in an era of great English clockmaking. Clocks, previously limited to settings such as cathedrals, churches and public buildings, were increasingly being made for domestic use in private homes. In *Behind Closed Doors At Home in Georgian England*, author Amanda Vickery documents that, while only

9% of London households had clocks in 1675, by 1725 that percentage had reached 34%. Among the wealthy, the numbers were even higher. According to Vickery, during those same years, the proportion of rich London households owning a clock had reached 88%. For the most part, clocks and watches remained the province of the well-to-do. “A good clock and a nice watch,” says Chris Jussel, “were still a rich man’s toy and possession.”

Clay appears to have settled well with the London clientele, and in 1723 he was appointed clockmaker to His Majesty’s Board of Works, a position he held until at least 1737. One of his major projects during this time was constructing a clock that was installed over the gatehouse of St. James’ Palace.

In London, Clay continued to be an experimenter. He incorporated into his clocks pipe organs, perpetual calendars, and in one instance, even a small globe that revolved around the main clock dial and showed the



The clock’s ornate face has beautifully detailed metalwork and is inscribed with the name of the clockmaker, Charles Clay.



The small hole by the number 15 shows where the missing dial for choosing the tunes would be.

phases of the moon. “Clay is certainly way up there among clockmakers. Technically, he was a genius. To be able to create those clocks, you had to have been,” says Mr. Jussel.

Clay’s artistry was such that, in 1736, he was summoned to court to show one of his clocks to Queen Caroline, the wife of George II. As reported in the *Weekly Journal* for May 8th of that year:

We do not know who finally won the clock that enchanted the Queen, but according to F.J. Britten’s *Old Clocks and Watches and their Makers* (1899 ed.), it is the same clock now in the Tryon Palace collection. We cannot know for certain; it is unclear if Britten was relying on primary source information. However, he does provide a clear description and illustration of the clock, stating that its location was unknown at the time.

**“I would certainly think if you were creating something glorious for the king, you’re going to use his composer”**

*“On Monday, Mr. Clay, the inventor of the machine watches in the Strand, had the honor of exhibiting to Her Majesty at Kensington, this surprising musical clock, which gave uncommon satisfaction to all the Royal Family present, at which time Her Majesty, to encourage so great an artist, was pleased to order 50 guineas to be expended for numbers in the intended raffle purchase, by which we hear Mr. Clay intends to dispose of this most beautiful and complete piece of machinery.”*

The Clay clock at Tryon Palace is certainly worthy of royal attention; it is an imposing clock, standing over eight feet tall. The clock’s case is veneered with amboyna wood, a beautifully burlled wood from southeast Asia, and Spanish mahogany. There are two worked brass panels on either side of the clock itself and a larger plate on the bottom of the case containing foliated scrollwork and images of masks and musical instruments. (This same ornamental plate casting appears on a Clay clock

in the Royal Palace in Naples, Italy.) Five brass finials are mounted on the bonnet of the clock. “This was clearly an object that was meant to impress, both in its technical capabilities and its aesthetic richness. Its sheer visual impact certainly suggests that Clay was anything but shy about the value he placed on his own creations,” says Ms. Packer.

The arch of the clock dial shows the phases and age of the moon, the day of the month, and an inscription of the tunes played by the clock: the Adagio, Allegro, Saraband and Jigg from the Twelfth Concerto of Archangelo Corelli and the Fugue from the Overture to George Frideric Handel’s opera *Ariadne*, written in 1734. Now missing is an additional clock hand on the calendar dial that would have reached up to the tune names and pivoted left to right to allow selection of the music. The chapter ring below is engraved with the maker’s name – Charles Clay, London.

The mechanism that creates the clock’s music is housed in the pedestal of the clock and is driven by a barrel working chimes on 21 bells. Dampers prevent the bells from vibrating against one another and a fly attached to an endless screw ensures that the clock runs smoothly. The Clay clock sounds the quarter hours and the hour with the music beginning immediately after the clock finishes striking. The musical element can be turned off or on at will, or set to a specific schedule, to follow the hours.

A number of 18th-century composers lent their musical talents to clockmakers, with Mozart, Haydn and C.P.E. Bach among those who composed works specifically for musical clocks. “It’s worth noting that these magnificent objects were among the earliest means of reproducing a musical performance,” says Nancy Packer. “It’s hardly surprising that noted composers like these jumped at the opportunity to have their compositions memorialized and forever preserved in this way.”

We do not know how Clay chose the music for this particular clock. Corelli never went to England, but his music was well known there and he was a great influence on Handel. By 1736, Handel was already firmly established and working in London for the royal court. He must have been aware of Clay’s skills and may, perhaps, have been an admirer. In 1918, two sets of tunes composed by Handel for a musical clock were found in a collection of musical manuscripts, including one entitled: “Ten [actually 11] *Tunes for Clay’s Musical Clock*,” and Handel’s music was incorporated into other Clay clocks. Some working relationship between Handel, the court musician, and Clay, whose clients included royalty, is possible. “I would certainly think if you were creating something glorious for the king, you’re going to use his composer,” reasons Mr. Jussel.

Clay’s standing as a craftsman must have been considerable, as some of his other clocks were adorned by great artists and sculptors of the Baroque era, including the sculptor John Michael Rysbrack and the painter Louis-François Roubiliac. “Clay is certainly a great maker; there’s no question about that. I don’t think he’s at the top of everyone’s list merely by virtue of his small production,” says Chris Jussel.



Above: A close-up of one of the beautifully worked brass panels on the clock. Below: The clock’s musical mechanism is driven by a barrel working chimes on 21 bells.





A couple of other curious footnotes round out what we know of Charles Clay's life. His printed obituary in *The Gentleman's Magazine* in 1740 states that "Three Days before he dy'd he order'd a Musical Machine, which had cost him about 20 Years Time and upwards of 2000£ to bring to Perfection, to be beat to Pieces, and entirely destroy'd, to prevent further Expence of the Time and Money of any one who should attempt to finish it after his Death."

Although Clay was reluctant to have his unfinished work completed by another clockmaker, cooperation and business transactions among London clockmakers of the time were not unheard of. "We know still, so little about that world. But one of the things that has emerged over the last 40 years, for instance, is the amount of inter-trading that was done which, when you think about it, really makes sense," says Chris Jussel. "A clockmaker would say to a fellow craftsman, 'I have an order from Lord so-and-so for four clocks and just don't have the manpower. Can you help out?' There are documented examples of one of the major clockmakers buying movements from the fellow down the street and bringing them back to his shop and then putting his dial and his name on them, but clearly they were made in the other man's workshop. There are a number of those instances."

Clay's will also leaves detailed instructions for the liquidation of his inventory and the greater part of his household goods, with 300£ of the proceeds to go to his wife. Curiously, his final wishes were not all adhered to; Mrs. Clay, for one, seems to have had other ideas, or perhaps, she needed extra income. In August of 1743, three years after Clay's death, Mrs. Clay exhibited Clay's clock, 'The Temple and Oracle of Apollo,' one of the "most curious and valuable of all the Pieces of Clock-Work... which with his own Hands he had brought so near Perfection" to "Gentlemen, ladies, Encouragers of Art and exquisite Workmanship" willing to pay a shilling for the pleasure. This clock, a musical organ clock, is now part of the Royal Collection.

Clay's instructions to destroy his unfinished works seem also to have been disregarded; later in December of the same year, another elaborate clock "[b]egun by the late ingenious Mr.

CHARLES CLAY, and finish'd by Mr. PYKE [another London clockmaker]" went on display from 10 in the morning until 7 in the evening. "People of Quality, Title and Distinction" were invited to name their own admission price "because the Proprietor thinks they will not care to be interrupted in their Speculations by others being in the Room." All others not requiring a private view were admitted for a shilling. This clock, with the magnificent title of 'Clay's Temple of the Four Grand Monarchies,' is lavishly illustrated with scenes of four great monarchies of antiquity: Chaldea, Persia, Macedonia and Rome. It played music by Handel, Corelli and Geminiani. The clock was eventually acquired by the Princess Augusta, wife of Frederick, Prince of Wales and placed in the Cupola Room of Kensington Palace.

It is hoped that additional research will one day shed further light on the life and work of this talented clockmaker. While the facts of Clay's life have left only a slight footprint in the historical record, his exquisite clock remains a testament to the skill of a master craftsman.

*The Charles Clay musical clock is part of the exhibit: 'Hats Off to the Dreamers: Rebuilding and Furnishing Tryon Palace' in the Governor's Palace at Tryon Palace. You can also learn about the Clay clock in the 'It's About Time' exhibit at the North Carolina History Center.* ■

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# Some 'Noteworthy' Items



An 18th-century flute, violin and spinet are ready to entertain Governor Tryon's guests in the Palace drawing room. The walnut spinet has a decorative inlay in lighter wood and a bone and ivory keyboard. Spinets were a kind of smaller domestic harpsichord with normally one string per note. This one was made by Thomas Hitchcock the Younger, one of the finest and most prolific English spinet makers in the 18th century. The flute has the maker's name, 'CAHUSAC, LONDON,' stamped on each section and a personal message, 'Souvenir d'Amitie' (Souvenir of Friendship) and the initials 'T.P.' engraved on the silver end-piece. The spruce and maple violin is attributed to French violin-maker Jacques Bocquay, on the strength of a piece of printed paper pasted inside. However, pasted labels of this sort are quite often found placed deceptively on later violins and are not always a reliable source for identifying a maker.

**The Charles Clay musical clock is not the only interesting musical item in the Tryon Palace collection.**

This fine c. 1855 melodeon is on display in the Regional History Museum. A melodeon is a small reed organ which produces sound by means of vibrating metal tongues. The vibration is caused by air forced into or suctioned out by a set of foot-operated bellows. Also called cottage organs, these instruments were cheaper, lighter and easier to maintain than a piano and were popular for domestic use in the 19th century.



This c. 1760 print of a lovely lady in a flowing silk or satin gown with a tight bodice and ribbon bow at the neckline illustrates the important role of music in 18th-century life. She holds a music book gently cradled on her lap. Underneath is the verse:

*"Of all the Arts that soothe the human Breasts, Music (blest Power) the sweetest is confest: Heightens our Joys, suspends our fiercest Pains; This each One proves who hears thy heavenly Strains."* This mezzotint is not currently on display.

# Home is Where the Clock Is

All museum objects have a story to tell, of their makers, of the people who used them, and sometimes, of the people who donate them. In the case of the Charles Clay musical clock, it's a tale of great wealth, serendipitous connections, and a lifelong friendship.

The story begins with C.K.G. Billings, one of the richest men in America. Billings was a product of the Gilded Age, an industrialist and avid sportsman, a man of immense wealth and expensive tastes. (In 1903, he gave a party in a Manhattan ballroom where all the guests dined on horseback with trays attached to their saddles.)

In 1901, Billings decided to build a house on the former site of Fort Tryon,

the highest point of land on Manhattan island. The fort was named after William Tryon, the royal governor of North Carolina, and the last British governor of New York.

Billings built an immense Louis XIV-style mansion with a large central court running up two stories and surrounded by a colonnaded passage on the second floor. The house had towers and turrets, beautifully manicured gardens, an indoor swimming pool, a squash court and bowling alleys. Billings named the house Tryon Hall; a contemporary newspaper account called it "one of the finest houses in the United States."

In 1910, Billings' daughter Blanche married William Halsted Vander Poel at Tryon Hall and the Vander Poel's son,

Halsted, was born there. "The amusing connection is that my dad Stephen Jussel (who was a little bit older than Halsted) lived up in that area as a child and would go sleigh-riding on the grounds," recalls antiquarian Chris Jussel who later handled the estates of both Vander Poels, father and son.

William Vander Poel married into great wealth and he used some of it to amass an impressive collection of English antiques. Chris Jussel recalls that Vander Poel lived in an "extraordinarily grand and large apartment" on Park Avenue that had been given to his wife as a wedding present by her father C.K.G. Billings. "As far as I know, everything that Mr. Vander Poel bought, he bought in New York; I do not think he bought



Photo courtesy of the Fort Tryon Park Trust.

in Europe. He was a very heavy auction buyer; some of the things he had were spectacular.” At some point during this period, the Charles Clay musical clock entered the Vander Poel collection.

Vander Poel was a good customer of antique dealer Stephen Jussel, who was then head of Vernay, Inc. (later Vernay & Jussel, Inc.), a highly-regarded firm whose clients numbered many European and American museums – including, in 1957, the newly rebuilt Tryon Palace.

Late 1957 was an exciting time for Tryon Palace. With the reconstruction of the Palace nearly complete, Gregor Norman-Wilcox, Curator of Decorative Arts at the Los Angeles County Museum, had been hired to develop the furnishings plan for the Palace and was busy using his contacts to find appropriate objects. One man he turned to was Stephen Jussel, a lifelong friend. Jussel, who had trained as an architect and served as a consultant on historical preservation projects, was also, according to his son Chris, “a passionate collector of clocks.” Stephen Jussel was well aware of the exceptional Charles Clay clock in the Vander Poel collection and that its owner was perhaps willing to part with it.

At the time, the clock had been offered to Colonial Williamsburg, but the offer was declined when it was decided that no exhibition space was available. There was also talk of the clock going to a museum in upstate New York. Through his great friendship with curator Norman-Wilcox, Stephen Jussel knew that the Palace had “a good spot for it” and he used his influence with William Vander Poel to steer the clock to New Bern. “Dad’s big thing was saying to Mr. Vander Poel, ‘This clock really belongs in a public institution; it’s a palace clock, it’s not really a household clock,’” recalls his son. “Right at the same time, Mr. Vander Poel found a Tompion clock, so he bought that and then finally decided to give the Clay clock to Tryon Palace in honor of Greg Norman-Wilcox. One of the major reasons Dad was able to persuade him to give the clock away was the Tryon connection.”

The Charles Clay musical clock came to New Bern, much to the delight of curator

Norman-Wilcox who wrote to his old friend Stephen Jussel, “*You are a dollie, for having brought all this about. Merry Christmas to you – but you are so much in the custom of playing Santa Claus anyway, the suit must fit you very easily...*”

Jussel, in turn, assured the curator, “*Now you may tell your ‘Committee’ that you got this clock as a gift to them, for if you had not been there it would have gone to our Albany Museum and I ain’t kiddin’ – it would have!*”

The clock came with an interesting provenance. In 1899 in *Old Clocks and Watches and Their Makers*, Frederick James Britten had identified this particular Clay clock as having been for many years in a Suffolk manor house, but as “missing” at the time of the book’s publication. In a 1957 letter to Tryon Palace, donor William Vander Poel added another chapter to the clock’s history:

*“For your information the history of the clock, which was given to me verbally when I purchased it, was to the effect that the Curator of the elder Mr. J. P. Morgan brought it over from England about 55 years ago and had it in his possession until he died. His wife put it in storage, where it remained for about 25 years and then sold it to a clock collector who also dealt in clocks. When I purchased it, this was the story told to me. This is for your information, and I have only heard it verbally, but I am sure it is accurate.”*

Chris Jussel remains a bit more cautious about the Morgan ownership. “It always could be. Collectors of that era were not as assiduous about documenting provenances with solid primary source documentation. Occasionally sellers introduced a story to hasten a sale to a prospective buyer. Sometimes you did not know whether it was imagined, or whether it was one of those situations of ‘Well, who else would have bought such a thing at that time?’ Who knows?”

The trail of ownership of the Clay clock still remains a mystery, but it has found its permanent home in New Bern as one of the treasures of the Tryon Palace collection.

The magnificent Tryon Hall mansion was sold to John D. Rockefeller in 1916.

Unfortunately, like other properties bearing the Tryon name, it too was destroyed by fire. The land was ultimately donated by Rockefeller to the city of New York where it became the site of the Cloisters Museum. The park around the museum is called Fort Tryon Park and traces of the magnificent driveway leading up to Tryon Hall can still be seen there.

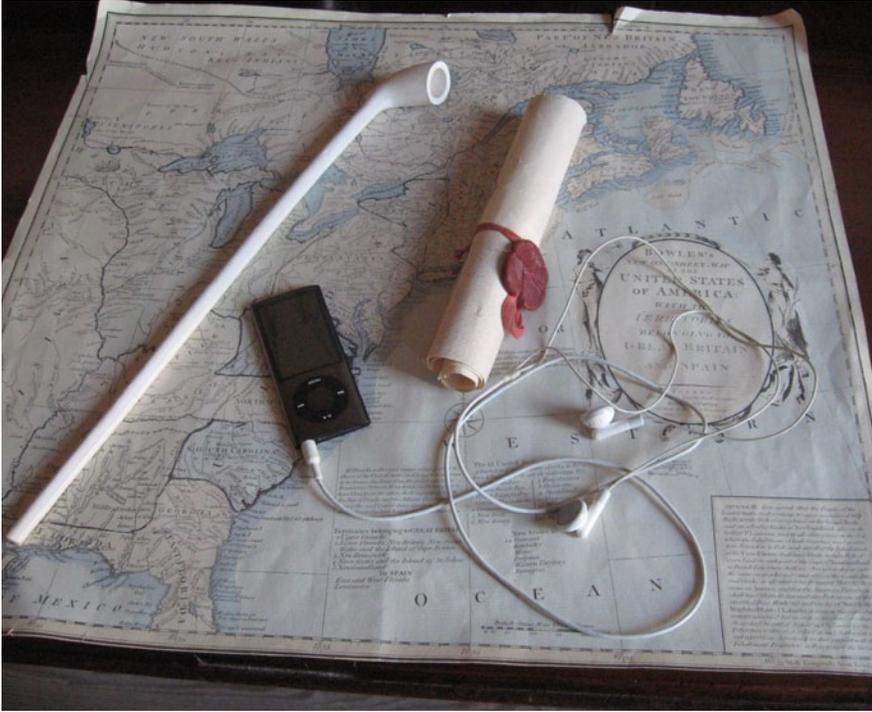
Chris Jussel, not surprisingly, followed in his father’s footsteps. He became the first host of the popular PBS show, *Antiques Roadshow*, and after his father Stephen’s retirement, spent more than 20 years as the head of Vernay & Jussel, Inc., which he closed in 1994. Now retired, he still maintains ties with the Vander Poel family. After hearing about Tryon Palace so often from his father



We were intrigued recently to discover a stamped monogram on the interior of the clock’s bonnet door. Chris Jussel confirmed that the monogram matched that known to have been used by Vander Poel to identify other objects in his collection. “That literal ‘stamp of ownership’ provides a fascinating glimpse into a collector’s mind of the period – ensuring that he would live on, in a fashion, as long as the clock survives,” says curator Nancy Packer.

many years ago, Chris Jussel finally made his first visit to New Bern earlier this year. He liked what he saw. “I was just flabbergasted by Tryon Palace. You go in and you look at the before and after and obviously the dream of quite a few great citizens who put it all together – it is an extraordinary story and it is magnificent. It’s a great, great place.” ■

# Governor Tryon's iPod



Poor Governor Tryon. With all the demands of building a grand new house, dealing with pesky colonists – and coping with North Carolina weather that left him, “*in such a State of Indolence, that I have been perpetually moving from one room to the other, tho’ motion makes us hotter, and never able to Settle to reading or any business,*” – the man surely needed a little relaxation. How better than to listen to some good music?

We don’t know much about the Tryons’ musical tastes, but they did enjoy musical entertainment. Mrs. Tryon was a talented keyboardist, playing both the spinet and the harpsichord. “For an accomplished 18th-century lady, being able to play a musical instrument was considered to be an important social grace,” says Katie Loveless, Tryon Palace Director of Education. According to diary entries that recorded the Tryons’ visit to the Moravian community of Wachovia in 1767, Mrs. Tryon played the organ there and the Tryons enjoyed a meal “*accompanied by music*” which “*pleased them very much.*” They also attended a religious service where the Governor greatly enjoyed the choir singing. On another visit to the Moravians at Bethabara, Tryon specifically requested to hear “*the beautiful singing of the Sisters.*”

Of course, the Tryons were no strangers to music. “Back home in England, the Tryons would have listened to music performed

in a variety of places like opera houses, theaters, pleasure gardens or churches,” says Ms. Loveless.

The Tryons had another avenue for musical entertainment within English courtly circles. “Tryon was certainly a courtly kind of guy; he would have been exposed constantly to music at court. That had been going on since Charlemagne’s time,” says East Carolina University School of Music professor Kevin Moll. “He also probably went to the opera where he would have heard various types of music there. The opera was a big venue for everything, and in the breaks between acts, they would play other music. Handel wrote a dozen or so organ concertos and it’s known that he played those organ concertos in between the acts of his operas, like a kind of intermission.”

When they came to North Carolina, “the Tryons brought with them the musical traditions of an 18th-century, upper-class English family,” says Katie Loveless. But in the colonies, grand musical entertainments were harder to come by. “It would definitely be downscaled. If you are moving to colonial America in 1761, you are going to be

missing a lot of the pomp and circumstance you would have had in Europe,” says Dr. Moll.

In addition to the cultural traditions they brought with them, the Tryons would have encountered a nascent American music scene, fed by cultural musical traditions brought by the earliest settlers, and also later influenced by the native Americans and the enslaved Africans who had been brought here. “But in Tryon’s day the burgeoning American vernacular music was still largely based on English models. You have to remember that until the Revolution, they all considered themselves Englishmen,” says Dr. Moll.

Unlike the cultivated music in Europe which was written down and required extensive performing resources, “In the early colonies, music was mainly an aural, folk tradition, passed on from master to apprentice and having more simple musical forms and texture,” says Dr. Moll.

Knowing that the Tryons enjoyed music, we asked Dr. Moll to come up with a playlist appropriate for a busy royal governor and his musical wife. His list includes some “golden oldies” and contemporary “hits” from the Tryon’s time. “Moving in high circles, they would be accustomed to the best music,” says Dr. Moll. “And the music we’re putting on the Tryons’ iPod is pretty close to music they would most likely have had some familiarity with.” ■

Our thanks to Professor Kevin Moll for compiling Governor Tryon's playlist. Dr. Moll is currently Associate Professor of Musicology at East Carolina University, and is also director of the university interdisciplinary program in Medieval & Renaissance Studies. He has a Master's degree in Musicology from the New England Conservatory and a Ph.D. from Stanford University. In 2005/06 he won the UNC Board of Governor's award as Distinguished Professor of Teaching. As a performer, Dr. Moll is active as a double-bassist and as director of various early-music ensembles.



# A Playlist for a Royal Governor

## 1) George Frideric Handel (1685–1759): Coronation Anthems

Written in 1727 for the coronation of George I (ethnically a German, as was Handel), these compositions remained popular throughout Handel's lifetime.

## 2) William Boyce (1711–1779): incidental music to Shakespeare's *The Tempest*

Boyce was one of the few well-regarded English composers of the 18th century.

## 3) Johann Sebastian Bach (1685–1750): *Orchestral Suite No. 1 in C major*

Now valued as possibly the greatest composer of all time, J.S. Bach in his own day was known primarily as a church musician and author of various pedagogical works for keyboard. The four *Orchestral Suites* are as close to anything Bach ever wrote to what modern audiences know as a symphony.

## 4) Christoph Willibald Gluck (1714–1787): *Orfeo et Eurydice*

Written in 1762, this *opera seria* (an Italian musical term referring to the noble and "serious" style of Italian opera), represented a new departure for stage music during the period, as it put into play a number of important reforms to heighten the unity of dramatic and musical effect.

## 5) Johann Christian Bach (1735–1782): *Keyboard sonata, Op. 5, No. 3*

J.C. Bach was the youngest son of J.S. Bach. He lived in London from 1763 until his death in 1782, and is known for his progressive proto-classic musical style.

## 6) Georg Philippe Telemann (1681–1767): *Concerto in G Major for Viola and Strings*

Notable as one of history's most prolific composers, Telemann was highly regarded in his day, occupying one of the most prestigious professional positions in all of Germany. This work is one of the earliest known concertos written specifically for viola.

## 7) Elisabeth-Claude Jacquet de la Guerre (1685–1729): *Harpichord Suite No. 3 in A minor*

A special nod to the musical Mrs. Tryon: Few professional women composers are known from before the 19th century, but Jacquet de la Guerre is a notable exception. Famed as a composer and performer of keyboard and chamber music, she moved in France's highest aristocratic circles.

## 8) John Gay (1685-1732) / Christopher Pepusch (1667-1752): *The Beggar's Opera*

Representing a new kind of dramatic music, the "Ballad Opera" was one of the most popular forms of entertainment in 18th-century England. Later, such works were performed in American urban centers.

## 9) Franz-Josef Haydn (1732–1809): *Symphony No. 22 in E-Flat Major ("The Philosopher")*

Born the same year as George Washington, Haydn's career is virtually synonymous with the rise of the Classical style in music. This early symphony, written in 1764, holds to the archaic movement format of the *Sonata da Chiesa* (slow-fast-slow-fast).

## 10) Jean-Philippe Rameau (1683–1764): *Les Indes Galant*

Rameau was the author of one of the most important treatises ever written on harmony. As a composer, he perpetuated the imposing royal stage works in the tradition initiated by Louis XIV. This type of piece, known as an *opera-ballet*, combines a quasi-dramatic plot with dance and other musical and visual diversions.

## 11) Wolfgang Amadeus Mozart (1756–1791): *Symphony No. 4 in D Major (K. 19)*

Mozart was nine years old in 1765, but already was well known to European royalty as a touring virtuoso prodigy. This symphony was composed in London in 1765.

## 12) Charles Theodore Pachelbel (c. 1690–1750): *Magnificat for Double Choir*

Son of Johann Pachelbel, south-German composer of the well known *Canon in D Major*, Charles Theodor Pachelbel emigrated to the American colonies and took up residence in Charleston, South Carolina, where he became an important choir director and, to a lesser extent, composer.

## 13) Jeremiah Dencke (1725–1795): *Aria – "Ich will singen von einem Könige"*

This composer, born in Moravia (a region of the modern Czech Republic), emigrated to the American colonies in 1761. The Moravians, who had effectively split from the Catholic church even before the Reformation, maintained a strong – if insular – presence in the New World, notably in eastern Pennsylvania and in central North Carolina (Winston-Salem). The musical culture of these transplanted Moravians in the 18th century attained a remarkable degree of sophistication relative to mainstream American music of the time, although this was almost unknown outside the Moravian settlements themselves.



*Welcome to*  
**North Carolina**

The former site of a boat-building facility, a six-acre parcel of land on the banks of the Trent River is now home to the North Carolina History Center, a model of green design and a collaboration of the traditional museum and high-tech.



*the*  
**History Center**

## at the North Carolina History Center

Grand Opening  
October 21-24

Tryon Palace Deputy Director Philippe Lafargue has been working on the North Carolina History Center project since its earliest inception. We asked him to take us on a tour of the new facility.

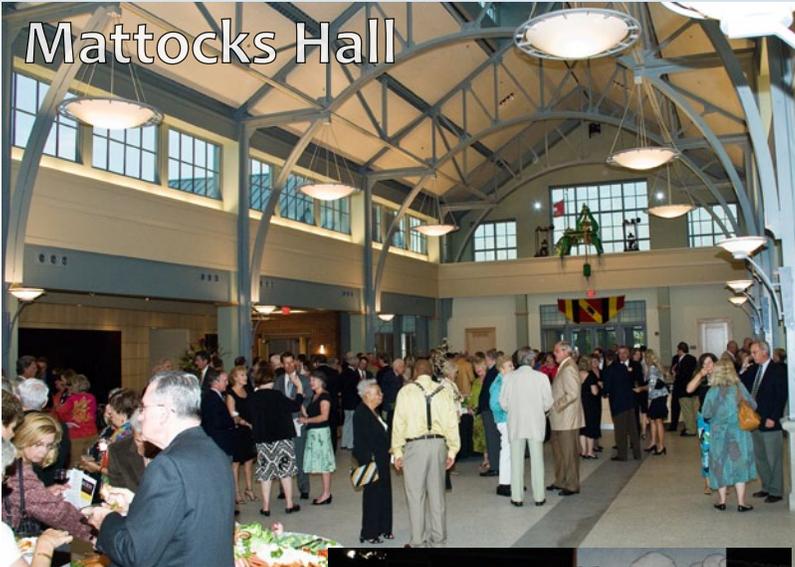
“Back in 1977 when we acquired the Barbour Boat Works site, I confess it was hard to see beyond a messy industrial lot and imagine the beautiful facility we have today, says Mr. Lafargue. “I think we have achieved something that blends very well into the fabric of downtown and is very respectful of the waterfront. We have used the North Carolina History Center’s surroundings to make it a better building, instead of just imposing the building on its natural setting. It’s a great addition to the overall Tryon Palace experience that builds upon the legacy left by those original visionaries who rebuilt the Palace. They were a hard act to follow, but I think they would be tremendously proud of how far we’ve come.”

### Museum Store



“When they enter the **Museum Store**, I think people will be immediately struck by the clean, elegant lines of the displays that highlight a wide variety of brand new and interesting merchandise including historical items and many unique products made in North Carolina. For kids we’ll also have lots of historical books, toys and games. It’s a very sleek retail environment and a fun place to shop.”

### Mattocks Hall



“As you step into **Mattocks Hall**, take a minute to observe the grandeur of the Hall and the playfulness of natural light against the architectural details of this magnificent space. The Hall is the gathering place and new ticketing area for the Tryon Palace experience and home to the **It’s About Time** interactive exhibit. Be sure to pause a second and listen to the ticking of the **Seth Thomas Gravity Escapement Tower Clock** above the entrance. This 1910 clock served the New Bern community for many years; it was restored by a team of volunteers over a three-year period. Now it greets our visitors as they enter the Mattocks Hall and continues to mark the passage of time for Tryon Palace and our community.”

### Duffy Gallery



“With its rotating exhibits, the **Duffy Gallery** is one of those places where you can always learn something different. Our inaugural exhibit, **Bern New Bern**, is a very colorful celebration of New Bern’s Swiss heritage and ties with our mother city of Bern, Switzerland. It’s exciting for us to finally have some space where we can spread out and do something a little different and, over time, show more of our wonderful collection.”



### Lawson's Landing Cafe

“**Lawson's Landing Cafe** is one of my favorite spots in the building. It's a great place to kick back and relax while you are touring the Tryon Palace sites, or any time you are in town. I personally cannot wait to have a cup of coffee and a sandwich and enjoy what I think is a soothing and gorgeous waterfront view! There's a casual atmosphere and a cafe menu for breakfast, lunch and dinner and I think it's going to be a favorite gathering spot for visitors and locals alike.”



## Bate Commons

“**Bate Commons** is an open outdoor entertainment and gathering space and a perfect place to come and sit on our architectural bench and enjoy some river breezes and a little peace and quiet. And here’s a little tip: it’s also a great viewing spot when there are fireworks at Lawson Creek Park!”

“The **Pepsi Family Center** is exactly the kind of experience I wish my own kids could have had when they were younger. It completely changes the way a young person approaches learning about history. Where else can you take a time machine that transports you to an 1835 coastal North Carolina town? And that’s just the beginning to an interactive, completely hands-on history adventure. Kids and families can do activities like load and sail a ship, work on a 19th-century newspaper with a printer’s apprentice, or find the ingredients to help the Cook make dishes such as Brunswick stew (Get ready for cries of “Eww-wwww” when you learn that one of the ingredients is squirrel!). I think in the Pepsi Family Center we’ve liberated History from the dry pages of a textbook and made it something that kids “get” and enjoy.”



## Pepsi Family Center



## Regional History Museum

“The **Regional History Museum** is an interesting mix of the traditional and high-tech and offers something for everyone, no matter your age or your comfort level with technology. You’ll find a combination of traditional themed display cases and engaging and informative graphic panels, but we’ve combined that with multimedia components, interactive kiosks and living history demonstrations that make the history museum experience more engaging on many levels. It’s a place that can help you make some connections and understand how all of us fit into the larger context of the world around us.”



## Cannon Gateway

“The **Cannon Gateway** is the spot where you prepare for your journey to the past with some very 21st-century gadgets. It’s home to two orientation theaters and the Gateway Gallery. At the Gallery’s orientation exhibits, you can get a sense of New Bern and Tryon Palace’s place in history before venturing out on your visit to the historic area. The Cannon Gateway is also where you can rent a History Navigator, a unique handheld personal tour guide at your fingertips that lets you tailor a tour throughout the historic site according to your personal interests.”



## Cullman Performance Hall

“The **Cullman Performance Hall** is a very warm and intimate space where you can enjoy a variety of programming with family and friends. It’s the site of concerts, lectures and theatrical performances throughout the year. We’re hoping to make this a real cultural hub for the community. Be sure to visit our website at [www.tryonpalace.org](http://www.tryonpalace.org) for information on all our scheduled events. There are a lot of great ones coming up!”

## On the Riverside

“The outdoor spaces at the North Carolina History Center are, I think, pretty magnificent. What used to be an industrial site is now an eco-friendly, wonderful place to learn about our coastal environment, take a stroll, sit on one of the benches and take in the beautiful waterfront, or bring your kids to play on the **Sturdy Beggar** play ship. I hope everyone will come out and enjoy it.”

The view from the **Etteinne Mitchell Riverside Garden** with its lovely variety of native plants.



The magnificent vista of the Trent River stretches out beyond the North Carolina History Center.



The **Karen Rand Water Walk** leads visitors on a stroll along the wetlands to the Trent River.



There are no rough seas aboard the **Sturdy Beggar** play ship donated by Dr. Jim Conleton. Bring your little mariners and enjoy this wonderful outdoor space.

## JOIN US!

From October 21 - 24, we have many special events scheduled to celebrate the grand opening of the North Carolina History Center. For more information and updates on all these events visit [www.tryonpalace.org](http://www.tryonpalace.org), or call 1-800-767-1560.

# MAKING THE CASE FOR HISTORY

*History can be a hard sell for a generation whose sense of the past is often measured by what happened two text messages ago. Terry Mosley is all too aware of that challenge; as a Visiting Lecturer at North Carolina Central University, he teaches undergraduate classes in World Societies and United States History. With each new crop of entering students, Professor Mosley must make the case that the study of history matters and that the present remains connected to the past in ways that affect each student on a daily basis. We asked him to share some of his arguments in defense of history. - Editor*

Historian and activist Howard Zinn once said that the study of history was important “because if you don’t know history, it’s as if you were born yesterday. And if you were born yesterday, anyone can tell you anything and you have no way of checking up on it.” I try to keep this in mind each time I step in front of a class. As a teacher of history, I tell the stories that students can use to make sense of the myriad of “anything” they are constantly saturated in. While there has never been a dearth of people in the world who would say anything to promote their agenda, there has never been a time when there existed more ways to get that information, misinformation and disinformation to everyone and anyone.



The job of supplying stories of the past becomes even more complicated when the history teacher faces the reality that for many of the students sitting in his classroom, history has been poorly taught to this point in their academic careers. Memorization of the names of dead people and dates of distant events make for dull, long classes. No connection with the conditions of their lives leaves most students feeling little or no connection with history and little enthusiasm for its study. Why should today’s student be concerned with Mehmed’s conquest of Constantinople on Tuesday, May 29, 1453 ending the Byzantine Empire? No reason, unless they understand that the fall of the Byzantine Empire would help to fuel the Renaissance which would inspire the Enlightenment, and in its turn, revolutions including the American Revolution which would create and continue to influence their country – even as they sit in the classroom today. These stories must be told with emotion and urgency to reach students, the same emotion and urgency that is being used to bombard them with the “anything” that fills the rest of their waking moments.

The one thing that remains constant in human history is the behavior of humans based on human nature. The study of history unlocks a storehouse of information about human and societal behavior. Of course, history is just one of several social science disciplines that seek to unravel the patterns of human and societal behavior, but history does so with several thousand years of cases

to study. It doesn’t require the controlled experiment, but rather gives us ready-made examples to be dissected, analyzed and interpreted. Students of history have their choice of any human condition just waiting to be researched, illuminated and applied to current conditions.

The applications of the lessons of history to current and future trends provide another compelling argument for its study. The American Historical Association asserts in its literature that “the past causes the present, and so the future.” I do not take this to mean that the student of history can accurately predict the future, but his or her observations surely provide a template of probabilities based on the patterns of past human and societal behavior. By studying history, one will not learn to avoid the mistakes of the past – several thousand years of repeating those mistakes have proven this – but at least one might be prepared better for what is to come.

The study of history provides a sense of moral understanding and, in doing so, helps to define a sense of identity. History is rife with stories of those who have followed the instincts of their baser nature. It gives account of the consequences of greed, inequity and depravation. History also gives the student many examples of those who persevere in the face of enormous odds to achieve nobler goals. The student of history may examine the circumstances of these chapters of the human past and make determinations for living their own lives in ways that reject those scenarios; they may even find inspiration waiting there. In doing so, the historian gains a greater sense of self-identity and a sense of where one fits and on what grounds, both geographically and physically.

No connection with the conditions of their lives leaves most students feeling little or no connection with history and little enthusiasm for its study.

In understanding a sense of place and by being well-informed, the student of history becomes an activist citizen well-armed with the facts in the face of those who would “say anything.” Students of history should come away with a sense that while the problems and promises of their world are rooted in the past, so, too, are the examples of those who have coped with those problems and tried their best to live up to those promises. Why history? Simply put, it helps a student filter out some of the noise, to better participate in the social combat of our times. More than ever, it’s a lesson worth teaching. - Terry Mosley ■



# Backdrop to History

An 1835 coastal town comes to life with brushes and paint.

**T**he motto is “Have Gun, Will Travel” for mural painter Paul Barker; but in his case, it’s a spray gun and it’s loaded with paint. Add to that a few paintbrushes, sponges, a hardhat and a change of clothes thrown into a duffel bag, and this artist is ready for action.

For over two decades, Barker has taken his talents around the country, creating scenic murals for zoos, aquariums, museums and private homes. A former schoolteacher and cabinet-maker, Barker began his artistic career painting faux-finishes for private residences. A word-of-mouth recommendation brought him to the attention of the staff of the Milwaukee Zoo as they were looking for an artist to paint the background murals for a new aviary. “I said ‘yes’ not having a clue as to how I was going to do this,” he recalls. “I ran across a guy painting zoo murals at the Lincoln Park Zoo in Chicago and he gave me a bunch of tips and enough confidence to take the plunge. I spent five months painting and all of a sudden I was in the zoo business!”

## “I try to do something a little above and beyond what people would expect – and startle them.”

The construction of the North Carolina History Center brought Barker to New Bern, where he painted murals that serve as the backdrop of the 1835 coastal town recreated in the Pepsi Family Center. Among his assignments: concoct a convincing environment for young sailors aboard the *Snap Dragon*, a sailing ship; create a forest surrounding a turpentine distillery; and paint the streetscapes seen through the windows of the various buildings in the town.

At work, Barker is an alchemist in action. In the space of a few hours, he transforms a plain blue wall into a marine environment with wispy, wind-driven clouds and waves breaking on the horizon. It's a convincing backdrop for the young would-be sailors who explore the interactive exhibit. The seascape is done all on the move – no advance sketching, just experience and a vivid imagination at work.

“I was given two photographs of a ship at sea, but not much of the sea could be seen,” he recalls. “The ship took up most of the pictures! So a lot of this comes from experience. The good thing about oceans is that they change color constantly; no one can tell you, ‘That’s the wrong shade of blue!’”

Some people collect art or antiques: Paul Barker collects moods and colors. “When I was in college, I used to work on a merchant marine cargo ship during the summer to make money. One day I took my little instamatic out on deck and thought, ‘Boy the sea is an unusual color today,’ and took a picture. And I went out the next day at the same time and took another picture. And for the whole voyage I took a photograph the same day at each time facing the same compass direction. Yet every single picture was startlingly different in color. Since then, I keep a collection of images of sunsets and sunrises I can just pull from whenever I need something dramatic.”

While he makes cloud-painting look like an easy flick of the spray gun, it's actually a technique honed over time. Mr. Barker uses a spray gun because it results in clouds “that are slightly out of focus and more realistic looking. The nice thing about clouds is that they are random and it's hard to put them in the wrong place. I got the ‘character’ of the clouds from one of the photos the staff gave me and I made it a little bit more directional with a lot



Recreating the town backdrop required some advance sketchwork and planning of details.

of diagonal and horizontal lines to try and give some motion to the ship.” Mr. Barker himself is a study in motion – he works fast. “As long as I have the spray gun, however fast I can move my hands, that’s how fast the paint can get on the walls. It’s much slower if you’re using a paintbrush and slower still if you are using a sponge. I use sponges and brushes for anything with a hard edge or texture.”

Creating the town background required more time, advance sketching and delicate and painstaking brushwork. “That was excruciatingly slow – for my standard! I think I spent three days working on those buildings because as soon as you do architecture, people or animals, it bogs everything down. Architecture, for instance, requires perspective and straight lines which are so much harder to paint than a wiggly line with a spray gun.”

Barker’s aim was to make the town landscape as realistic as possible so that anyone looking through the windows could



Muralist Paul Barker paints a calm sea for the young sailors aboard the *Snap Dragon*.

forget the 21st century, if only for a short while. “The Tryon Palace staff gave me copies of the earliest pictures they could find of some houses in New Bern, but I also ran around town and took a bunch of pictures to get colors and some details of how the shutters work and that sort of thing. I like working from photos because there’s always a surprise from reality that my imagination alone would not have conjured. As long as I’ve got a picture that proves that’s how it is, I can put it in the mural. Research is half the fun;

## The most satisfying thing is, I have yet to find something I can't paint.

I try to do something a little above and beyond what people would expect and startle them. It's all illusion, but the more I can fool people into thinking they're in the Congo or the Antarctic or a little town in 1835, so much the better."

Barker's work can present significant physical challenges. Some large-scale projects require the use of a large boom truck with an articulated arm to enable him to scale across a wall as he paints. "The older I get, the more it's a factor and I'm trying to figure out some other way of using my skills that doesn't require climbing and squeezing into tight places." Or having to deal with potentially hostile customers. "I nearly got clobbered by a big male kangaroo in a zoo one time. It was 10 o'clock at night and there was nobody around; I turned around and there he was about 3 feet away. Those kangaroos can actually kill you with their back legs if they hit you right in the chest. I was about to spray paint him in the face if he got any closer, but my compressor scared him off. When there are tigers and things like that, I really make sure there's a door between me and them! I've met some very friendly tigers, but they're only friendly because I'm on the other side of the wall."



*The forest where young workers will help extract resin for the turpentine still.*

Sometimes, the art poses unique challenges. Mr. Barker, a former Marine and a Vietnam veteran, recently finished an assignment at the National Museum of the Marine Corps. "Many of the murals were of historic events where the participants were still alive and available. The research I did required calling up a lot of these guys and getting them to send me their personal photos from the period. As a Vietnam veteran myself, I had that opening; there's a real camaraderie among combat veterans. In one instance I had to recreate the complete 360 degree panorama around a particular hilltop that was under siege for 77 days. And when you get some 400 survivors of that siege walking off the back half of the helicopter that leads into the exhibit, and starting to name the hills they recognized which were covered with soldiers, artillery and a downed helicopter at one end – it was pretty emotional."

Vietnam also left a physical legacy for Mr. Barker, a noticeable tremor as a result of exposure to Agent Orange. "The tremor is not on my right side, so as long as it stays put, it's not a problem. And," he jokes, "if I decide to become an Impressionist, I can just switch hands!"

Even after spending just a short time with Paul Barker, it becomes clear that this is a man who likes his work. But there are some things he enjoys painting more than others. "My favorite used to be rain forests, but it's gotten to the point where I've done so many thousands of square feet of foggy rain forests I feel like I don't even have to open my eyes anymore. But I still like rain forests and I look for good photos of them for inspiration. But the historic stuff is a great deal of fun. Just making sure you've got everything right – and of course everyone's a critic, everyone has an opinion – it keeps you on your toes. The most satisfying thing is, I have yet to find something I can't paint."

When he's off the job, Mr. Barker is still on the job, sort of. After painting



A view of Paul Barker's work through a window at the Pepsi Family Center.

at work, he goes home and paints for himself. "It's gotten to the point where I have to paint to relax. When I paint for myself, it's usually fantasy stuff that doesn't exist. Flying mermaids have been a popular theme lately; I'm not sure why."

After finishing the murals at the North Carolina History Center, Mr. Barker was packing his spray gun and paint brushes and heading off to Wyoming to decorate a big game hunter's trophy room. Just another job for an itinerant artist and illusionist. No matter the assignment, though, his goal remains the same: "When someone looks at my murals, I'm hoping that they get an immediate impression that they are somewhere else. The idea is to transport them someplace without the airfare. And if that's just for a quarter of a second before they snap back to reality, I figure my job is done."

Paul Barker's work can be seen in the Pepsi Family Center at the North Carolina History Center. His website has a video of the artist at work on one of his murals: [www.googleplexmurals.com](http://www.googleplexmurals.com). ■

# Council of Friends News

**Council of Friends Annual Meeting and Luncheon:** On July 31<sup>st</sup>, over 400 members of the Council of Friends attended the Annual Meeting and Luncheon – the first guests to attend an event in the North Carolina History Center!

Prior to the Annual Meeting held in the Cullman Performance Hall, guests enjoyed music provided by The Craven Consort. They were then welcomed by Council of Friends Board of Directors President Patricia Naumann, who chaired the meeting.

A musical treat followed, with Cheryl Kite and Karen Skipper performing the first movement of a Mozart piano sonata for four hands and Ella Anne Holding mesmerizing the guests with her performance of a Chopin composition.



Lunch was held in the beautiful, light-filled spaces of Mattocks Hall and tours of the History Center, led by members of the Tryon Palace staff, capped off a memorable day.

The Council of Friends Board of Directors and the staff of Tryon Palace are most appreciative of the support that Friends members have given to make the North Carolina History Center possible. We hope you will visit often and enjoy the benefits of your Friends membership.

**DON'T MISS THIS!**



The Council of Friends Holiday Party for members will be held at the North Carolina History Center on Wednesday, December 8, 2010. Please mark your calendars and join us for this festive celebration.



## New Friends

The Tryon Palace Council of Friends welcomes the following members who have joined between June 1, 2010 and September 29, 2010.

### Sponsor

Mr. and Mrs. Shawn R. Hermley, Beaufort

### Family/Grandparent

Mr. and Mrs. William J. Abey, New Bern  
 Mrs. Lucicclair S. Avery, New Bern  
 Dr. and Mrs. William Bell III, New Bern  
 Mr. and Mrs. Allen Bender, Pollocksville  
 Mr. and Mrs. Francis Bory, New Bern  
 Mr. and Mrs. Richard L. Cannon, Vanceboro  
 Dr. and Mrs. Malcolm R. Chitty, New Bern  
 Mr. and Mrs. Jimmy Collins, New Bern  
 Mr. Derick Davis and Mrs. Maxine Brown Davis, Cedar Point  
 Mr. and Mrs. Douglas P. Foster, New Bern  
 Mrs. Trudy Glaser, New Bern  
 Dr. Kevin Guilfoyle and Ms. Mary L. Moore, New Bern  
 Ms. Mary A. Harris, New Bern  
 Mr. Rowland S. Johnson and Ms. Judy Harrison, New Bern  
 Mr. and Mrs. Charles W. Kafer, New Bern  
 Mr. and Mrs. Timothy J. McLear, New Bern  
 Ms. Priscilla W. Riker, New Bern  
 Ms. Myrle Swicegood, New Bern

### Supporter

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 Mr. and Mrs. James H. Florence, New Bern  
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 Mr. and Mrs. Bert Harrison, New Bern  
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 Mr. and Mrs. Michael McDougall, New Bern  
 Mr. and Mrs. Dobert T. Owsley, New Bern  
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 Mr. and Mrs. Steve Shaffer, New Bern  
 Mr. and Mrs. Rip Taggart, New Bern  
 Mr. and Mrs. Gerald A. Trenholm, New Bern  
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 Mrs. Marianne Duffy Williams, New Bern  
 Mr. and Mrs. James Wilson, New Bern

### Associate

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 Mrs. Yvonne Borquez, New Bern  
 Mrs. Ann T. Corby, New Bern

The Honorable William Creech, Raleigh  
 Mr. and Mrs. Gary S. Curry, New Bern  
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 Ms. Michelle L. Mailliot, New Bern  
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 Mrs. Nancy F. Morton, New Bern  
 Mrs. Shirley T. Pate, New Bern  
 Mrs. Patricia C. Pitman, Morehead City  
 Mrs. Luann L. Rottmann, New Bern  
 Ms. Sandra Simmons, New Bern  
 Ms. Gloria A. Simpson, New Bern  
 Mrs. Esten Walker, Durham  
 Mrs. Pamela C. Webb, New Bern

### Student

Mr. Michael Keesecker, New Bern  
 Miss Hannah Lentz, New Bern  
 Miss Ashley Morris, New Bern

# 'Tis the Season

Music, fireworks, ornament workshops, holiday stories and candlelight – we've got everything but the partridge in the pear tree during our annual Tryon Palace holiday celebration. It's a great time to visit!

We kick off the festive season on Thanksgiving weekend, **November 26 – November 28**. Christmas decorations are up in the Palace and in our three historic houses. Holiday tours of the festooned gardens and bedecked halls and special activities officially launch us into the Christmas season. (All activities are included with regular admission or you can purchase a ticket for each individual activity. Refer to each activity for individual prices.)



During the busy holiday weekend, sit a spell and listen to **storyteller Terry Rollins** as he shares holiday stories from the past. This program is open to all ages. **November 26 and December 21** 1:00 p.m. and 3:00 p.m. at the North Carolina History Center, \$6 per adult, \$3 per student; included with regular admission.

In the mood for a little holiday music? Come join **historian and musician Simon Spalding** as he explores the history and culture of the holiday music we love. **November 26 – 27**, 10:00 a.m. and 11:00 a.m.; **November 28**, 2:00 p.m. at the North Carolina History Center, \$6 per adult, \$3 per student; included with regular admission. And on Sunday, **November 28**, the crowd-pleasing **Tryon Palace Fife & Drum Corps** offers up a special holiday concert at the North Carolina History Center, 1:00 p.m. and 3:00 p.m. Free admission!



# to be Jolly

The little ones get in on the fun during **Tryon's Tales for Tots**. Pre-schoolers and parents will learn about life in the past through stories, objects and crafts. Come listen, look and learn about the past three hundred years! **December 1, 8, 15, 22 and 29**, at 3:00 p.m. in the North Carolina History Center; ages 3 – 5, with parental accompaniment. \$6 per child, adults free. Included with regular admission. On Friday **December 3**, 6:30 p.m. and Saturday, **December 4**, 3:00 p.m. we offer a special family presentation of **A Victorian Christmas**, a unique program combining traditional carols and music with an engaging narrative showing the connection between customs from long ago and the Christmas we know today. Join us before the show at 6:00 p.m. to warm up with holiday cider and cookies.



Of course, no holiday season would be complete without a visit to the **Tryon Palace Christmas Candlelight** celebration. The evening program includes a tour through the Palace (and perhaps a word or two with the Governor), performances by Tryon Palace's Fife & Drum Corps and Jonkonnu troupe, and an assortment of other performers. The evening ends with a grand illumination over the South Lawn. Saturday, **December 11** and Saturday, **December 18**, 5:00 p.m. - 9:00 p.m. Tickets will be sold for specific tour time slots and are good for evening activities only; \$20 per adult, \$10 per student.



On Tuesday, **December 21** at 6:30 p.m., a classic holiday story is brought to life – with a Tryon Palace twist – in the theatrical performance **'Twas the Day before Christmas**. Fun for all ages! Cider and cookies will be served starting at 6:00 p.m. prior to the performance. North Carolina History Center, \$6 per adult, \$3 per student; included with regular admission.

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• These are just a few of our  
• many holiday events! Be  
• sure to check our website,  
• **www.tryonpalace.org**,  
• for complete information,  
• specific performance times  
• and up-to-date information  
• about these and other  
• events.  
.....



## IN FOCUS

*He kept a shop in London town,  
Of fancy clients and good renown,  
And what if none of their souls were saved?  
They went to their maker impeccably shaved...*  
~ Stephen Sondheim

Long before the bloodthirsty barber Sweeney Todd made his stage debut in London in 1847, a trip to the barber could very well prove to be a “hair-raising” experience. Until an Act of Parliament separated the two professions in 1745, barbers and surgeons were joined in the same guild and practiced overlapping professions; barber-surgeons would provide services ranging from shaving and hairstyling to tooth-pulling, bloodletting and minor surgeries.

The London barber in our print is no “Demon Barber of Fleet Street,” but with his disheveled wig and general air of distraction, he doesn’t inspire much confidence. It’s no wonder his client, a portly gentleman with a face full of suds, seems rather miffed. Even the little dog looks doubtful. Perhaps the customer took comfort in the list of Lenten preachers tacked on the wall, while praying for deliverance from the hands of his day-dreaming barber.

Satiric prints like this one were popular in the 18th century and tradesmen were frequent subjects. Many of these humorous prints related to barbers, although the joke was more frequently aimed at the use of elaborate wigs by dandified gentlemen than to the practice of the trade.

With its ample display of wigs, this barber’s shop seems well-equipped to meet the tonsorial needs of an 18th-century gentleman. For much of the century, the wig reigned supreme. American colonists followed their British and French counterparts in sporting a variety of wigs – large periwigs (or perruques) with their high crest and cascading curls, short “Bobs” (short wigs with bottom locks turned up into short curls), or “Scratches” (wigs that enabled a wearer to scratch his head). Gentlemen could also choose from

wigs with braided pigtailed tied with bows or tied into very narrow bags, or ‘queues’ that were tied to the back of the head with a string. Wigs came in a bewildering variety and were worn by men of all ages and ranks, even by servants. The barber’s shop stocked everything needed to keep hair, natural or otherwise, in order. A 1762 advertisement in the Boston Gazette includes a notice for barber John Crosby’s shop selling all kinds of wigs, ribbons, curling tongs, hair powders and pomades, including an 18th-century version of Rogaine that was “excellent with its use to keep hair in place when drest [sic] and to make hair grow thicker.”

In New Bern, John Carruthers Stanly, a slave and the natural-born son of John



Wright Stanly, was apprenticed as a boy to a local barber and became very skilled at his trade. Stanly eventually ran his own barber shop, catering to the merchants, businessmen, shippers and planters who came to town. “Barber Jack,” as he was called, was emancipated at age 21 with the help of his owners. Later, he turned over the operation of his barber shop to two of his own slaves, Boston and Brister, who successfully ran the operation for him for many years. Stanly used the proceeds from his barber shop to astutely invest in additional property and farmland, becoming one of the wealthiest men in early 19th-century Craven County.

*The Shaver and the Shavee* is on display in the Regional History Museum of the North Carolina History Center. ■