

## THE TOWN SEAL

The Seal of the Town of Winchester was designed by Edmund Garrett and adopted in 1896. According to the gloss accompanying the artist's painting of the seal:

"This device consists of a wreath of lilies and field daisies typifying respectively the water and the fields. The indigenous lily stands for the new world. The daisy, imported from England, marks its settlement by the Puritans. Within the wreath is the name Waterfield and the date of settlement 1638 also the name of Winchester and the date of its adoption 1850 and around the wreath the legend Seal of the Town of Winchester. The whole is encircled by a pearl and bead border."

The blue background represents water. The green in the outer circle represents the fields. The name Waterfield comes from the 1638 Charlestown Book of Possessions which recorded the allotments of land in this area to the colonists. "Waterfield" was a descriptive term designating the area which is now Winchester center.



### THE ARTIST<sup>1</sup>

Edmund Henry Garrett (1853-1929) lived in Winchester about fourteen years, during which time he was able, in a manner of speaking, to set his seal upon the town. Grandson of the artist Francis Grenier of Bordeaux, Garrett was born in Albany but came to Boston with his parents while still an infant. When sixteen, he began the study and practice of woodcarving. Four years later he ventured into submitting illustrations to newspapers and magazines. In 1879 he exhibited at the Boston Museum of Fine Arts his first painting, a landscape, which elicited professional interest.

To pursue his art studies, Garrett went to Paris where he studied at the Académie Julien and was a pupil of Laurens, Boulanger, and Lefebvre. While abroad he traveled extensively and painted in England, Italy, and Spain. He exhibited at the Paris Salon and later at principal exhibitions in America. He won a medal in Boston in 1890.

When he returned to America, he settled in Winchester. With his wife, Marietta Goldsmith of Roxbury, whom he had married in 1877, and sons Edmund and Julian, he lived at 10 Lagrange Street from about 1893 to 1907. During this time Garrett also maintained a studio in Boston, at 110 Tremont Street.

While continuing to paint, Garrett also devoted time to writing and lecturing, which took him on tours around the country. In 1901, it was declared that "the demands upon Edmund Garrett for his lectures, which are always attended by success, are flattering to his talent and popularity."<sup>2</sup> Two lectures that received local notice were "The Land of Lorna Doone," given in 1901, and "Some Old Baronial Halls and Elizabethan Manners in England," presented in February 1902 in Town Hall. Garrett illustrated both with lantern slides, using mostly his own photographs. He returned to Winchester (and was warmly welcomed) in 1916 to lecture on "Shakespeare's Country." He also arranged tableaux vivants for local entertainments.

Garrett further manifested his interest in the Elizabethan age by compiling a volume of Elizabethan Songs. He also authored *Three Heroines of New England; Carmen, the translation from Prosper Mérimée; The Romance and Reality of the Puritan Coast; and The Pilgrim Shore*.

In Winchester, Garrett served as a Park Commissioner from 1902 to 1907. His interest in parks and natural beauty was evident not only in the landscapes he painted but also in his design for Winchester's Town Seal. Garrett's final home was in Needham.<sup>3</sup> He is represented in the art collection of the Winchester Public Library by his painting *Early Morning, Cape Cod*.

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<sup>1</sup> Excerpted from Ellen Knight, *Artists of Winchester, Massachusetts, 1850-1950*, Winchester Historical Society, 1992.

<sup>2</sup> *Winchester Press*, April 5, 1901.

<sup>3</sup> The pastor of Winchester's Unitarian Church officiated at Garret's funeral in Needham.