

# Wallace Nutting Collectors Club Newsletter

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The Official Newsletter Of The Wallace Nutting Collectors Club

October 1998

## Willis White - Wallace Nutting Pioneer

by John Bean



Gloria and Willis White

Willis White went to an auction in 1965 to bid on a clock and left with three small Nutting pictures and a passion to know about the artist that continues today. According to Willis, "If I was half as smart as I say I am, I would have gone over to Framington in my youth and met Wallace Nutting instead of wasting my summers chasing girls and other good things."

Yet it is difficult to imagine Willis White wasting one moment during a life filled with accomplishment and adventure. Willis spent his early years in East Schodack, New York, a tiny town near Albany, where he enjoyed all the advantages of growing up in rural America. He has fond memories of playing the clarinet in the local Fireman's Band and in high school, and acting in skits the town put on Saturday nights. Always enterprising, he earned spending money setting pins at the local two-lane bowling alley and once ate a worm for a nickel. Along with his successes he remembers some less than shining moments. He was briefly expelled from high school in his senior year when he got caught

skipping class to participate in a local radio broadcast. He did it for payment in doughnuts he says. Then there was the day when he led a raging bull right through the closed barn doors as he tried to take refuge in the hayloft.

High school graduation brought a radical change for Willis as World War II began to escalate. After spending some time as a member of the New York State National Guard, Willis enlisted in the Navy in 1942 and served as an aviation machinist in Hawaii until his discharge in 1946. He took advantage of the GI bill to further his education and set about starting a family. Willis and Gloria Percey were married in 1947 and by 1952 he had an undergraduate degree from Hope College in Holland, Michigan, a masters in social work from the University of Connecticut, and two small sons. The White family was complete when their third son was born in 1955 and Willis was well into his twenty-seven year career working with the New York State Division for Youth.

Along with his devotion to his growing family, studies, volunteering, and work, Willis always found time for what Nutting would call *adventures in collecting*. He doesn't remember ex-

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### WNCC Mailing Address

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P.O. Box 22475  
Beachwood, OH 44122

## Message From The President...

Bill Hamann

About 150 WNCC members gathered in Hartford, Connecticut for the annual convention and recognition of the 25th anniversary of the club. For those who could not attend the 1998 WNCC Convention, we missed you and hope you will be able to participate in 1999. While we do not have a contract

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with a hotel as of yet, the intention is to hold the convention in Williamsburg, Virginia on either the 3rd or 4th weekend of June. There will be more details in this newsletter.

This year's convention was preceded by a Michael and Susan Ivankovich auction on Friday evening. There were in excess of 400 lots including about a dozen pieces of very fine furniture. Saturday began bright and early with dealers and club members selling, buying, and sharing Wallace Nutting pictures, memorabilia and information. A brief business meeting was held and the members approved the constitution and bylaws of the WNCC and reelected Jan Liberatore, Linda Palmer, and Ron Leavesley as trustees for another two-year term. The morning was rounded out by presentations; "Marietta Griswold Caswell Nutting - A Balance Sheet," by Linda Palmer, "Signatures of Wallace Nutting Furniture Part II," by George J. Lovesky, and "Wallace Nutting Years at the Webb House," by Donna Baron.

After lunch, about 80 members boarded the buses for Wethersfield, Connecticut for a tour of historic Wethersfield and to visit the Webb-Deane-Stevens Museum and Buttolph-Williams House. The tours were conducted in small groups with knowledgeable guides who fielded all of our questions. It is always surprising to see how small the rooms are compared to how big they look in the photographs. The day concluded with about 60 members attending dinner, however, the guest speaker, William Hosley, Executive Director, The Antiquarian and Landmarks Society, Inc., was unable to attend to present his remarks on "Wallace Nutting's Search for New England's Past."

Thanks to Rick Griffin for moderating the program and for arranging the facilities and activities. Additional recognition and appreciation to Linda Palmer, George Lovesky, and Donna Baron for their presentations, Bob and Pam Franscella for overseeing the hospitality suite and providing member name tags, Michael and Susan

Ivankovich for conducting the auction, and to the 150 members who attended.

Membership is on the rise! Active participating members continually willing to share new information makes the WNCC more interesting. Your membership is important! The dues year runs from July 1, 1998 to June 30, 1999. If you have not yet paid your \$20 annual dues, please send them to WNCC c/o Bob and Pam Franscella, 2944 Ivanhoe Glen, Madison, WI 53711.

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## From Whence Uncle Sam Took Leave

by Joan and Lee Owen



Paddock Mansion in St. Johnsbury, VT

Most club members are surely well acquainted with the Wallace Nutting picture entitled "Uncle Sam Taking Leave," a bearded "Uncle Sam" Young saying his farewell to Mrs. Taylor on the stoop in front of a rather impressive looking doorway. How many know that the picture was taken at the Paddock Mansion in St. Johnsbury, in the Northeast Kingdom of Vermont?

We are especially drawn to Vermont pictures and had purchased an "Uncle Sam Taking Leave" at the Collector's Club Convention in Saratoga Springs, New York. After reading in "Vermont Beautiful," where this picture was taken, we decided to explore St. Johnsbury to see if we could locate the house. It didn't take us long on that bright early autumn afternoon... We marveled at the sight of the impressive, stately brick house situated on a good distance from the street. While there were once public tours given of the mansion, it is now a private residence and we were unable to go inside. However, we could not help but speculate as to what the interior must be like. And knowing that "At The Fender" was also taken there, we had to wonder if the striking wallpaper in that picture had been preserved.

Our next stop was at the Vermont Historical Society to do some research... Ephriam Paddock was born in Massachusetts in 1780, and came by himself on foot to Vermont. He made up for a lack of early education with persistent study, and began practicing

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actly when he joined the Wallace Nutting Collector's Club but says he knew Justine and George Munro for some time before that and spent a good bit of time discussing the finer points of creating stain-free mats – a topic he no longer discusses with George for reasons unexplained but somehow related to Clorox.

In actuality, Willis' first Nutting purchase was inspired by his youngest son who often accompanied his father to auctions. Bored with watching the action, young Jonathan asked to bid on something himself and with fifty-cents and an eye for colored photographs, the youngest White began the family collection. Willis says he can't explain his fascination with Wallace Nutting but he began to pursue information about the artist and his work from that day on. It wasn't easy at first because little was known of the artist but Willis searched through libraries and antique shops throughout the state.

Many credit Willis with contributing to the growing popularity of this artist by piquing the curiosity of so many as he searched for prints and information.

At one point Willis even finagled a free flight to Washington, DC and spent several days at the US Copyright Office copying 2000 copyrights by hand into a steno book. His favorite coup however, came the day he charmed Bea Turner, the head librarian at the Framingham library, into letting him lose in the room where they kept the Nutting material. That was where Willis found two volumes of colored and mounted photographs of architectural buildings and also 3000 glass slides and the lantern projector that Nutting used for his lectures. He also located colorist Esther Svenson who displayed many pieces of Wallace Nutting furniture that she owned but was reluctant to discuss the picture business. Esther was concerned about exploitation and although she always replied to Willis' notes, she was never forthcoming when questioned about Nutting himself. It was from the notes, always written on the back of the notes

Willis sent to her, that he knew the small delicate signature on many of the brightly colored prints as hers and in many instances she had also colored the pictures as she worked out of her home. Willis met Hilda Cushing through Bea Turner and was able to persuade her to allow him to photocopy the order book Nutting used for his prints, which she owned. Willis spent many hours painstakingly typing all the titles on three by five cards and alphabetizing them and then retyping them on title pages so they would be photo ready for publication.

Typos required retyping, cutting, and pasting. Willis winches when he thinks that if he had waited just a few years a computer would have made the project fly.

By the time the book was finished Nutting pictures had taken over the Willis house and spilled into the basement. A pipe leak destroyed some of his prints but also led to his perfecting a method for repairing damaged mats. Although Willis knows there is a danger that restored prints may be sold as *all original* he gives his to people who simply appreciate the beauty of the pieces.

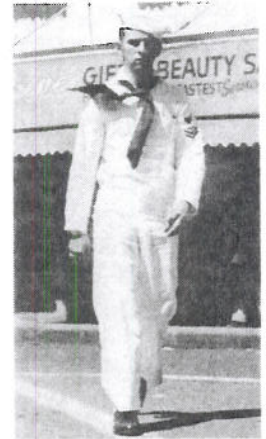
When he speaks of Wallace Nutting, Willis White sounds a bit in awe as he remembers a man who worked through a difficult childhood to become a minister and who then faced poor health in mid-life by beginning a second career as an artist. Those of us who know Willis would probably say, "It takes one to know one," on the topic of unforgettable characters.



Willis in 1942, "probably in Norfolk, VA"



Navy days in Hawaii on "fishing duty."



On the town in Honolulu, Hawaii



Gloria and Willis' wedding day in East Greenbush, NY



Willis at work at home in Saratoga Springs, NY

Continued from page 2...

law in St. Johnsbury in 1807. He went on to become one of Vermont's leading lawyers. From 1821 through 1826, Paddock represented the town in the state legislature. In 1828, he was a member of the Constitutional Convention, and became a member of the state's supreme court.

The first general collection of books in the town that may have been called a library belonged to Judge Paddock. It included literary and historical works in addition to the standard law book. The judge also had a great love of music and was proficient with stringed instruments, especially the violin. A mere six years after Jonas Chickering made the first piano in America, one of his pianos was installed in the Paddock Mansion. Judge Paddock's daughter, Charlotte, as well as his nephew, John Paddock, were highly accomplished musicians. Charlotte Paddock was also the town's first organist.

The Paddock Mansion was built by Ephriam Paddock in 1820. A wooden sign in front of the house notes that the plan for the federal style structure was adopted from Bulfinch. The bricks used were made on the premises by brick makers from Connecticut; the blinds and parts of the wood finish were hand-made by Thaddeus Fairbanks, a member of perhaps the most prominent family in town. Fairbanks, an inventor and machinist, is perhaps the best known for his prototype of the well-known Fairbanks Scale. The house retains the ornamental portico, balustraded roof, and large windows with white caps, features described at the time of its construction. The landscape wallpaper on the parlor walls, depicting Mount Vesuvius and the Bay of Naples (seen in "At The Fender"), was original to the house. At the time it was built, people came from quite a large area to see the first brick house in St. Johnsbury, a very notable structure in its day.

"The Brick House," as the Paddock mansion was known locally, had a reputation for open doors and abundant hospitality. Lawyers, ministers, and businessmen who came to town were entertained there. The girls of the village

would also go to play with Charlotte.

A reminiscence given by Mrs. Helen Martin Chadwick in 1896 gives a colorful feeling as to what one aspect of life in the house must have been like at the time:

"Charlotte was full of life and fertile in plans for our amusement; every nook and corner of the building resounded with our mirth and jollity. The old shed chamber was a favorite place where we could make diagrams on the floor and play hop-scotch; the greatest feat was to walk across the beam at the head of the kitchen stairs, this was a test of courage and steadiness, so was the delight of flying through the air in jumping from one scaffold to another in the big barn. Grace hoops, battledore, and shuttlecock were then in vogue, and jumping the rope in all sorts of ways. There was the fun of going out on the piazza roof, of hiding in the dark chamber where we stored the apples, cheese, and maple sugar, then down to the pantry for some of Aunt Abba's cookies, then to gather in front of the bright fireplace with its pretty fender, which was rare in those days, and most exquisite of all, to hear Charlotte play on the new Chickering piano., while we gazed at the scenery-paper on the parlor walls." (From *The Town of St. Johnsbury, Vermont, A Review of One Hundred Twenty-Five Years to the Anniversary Pageant 1912* by Edward T. Fairbanks)

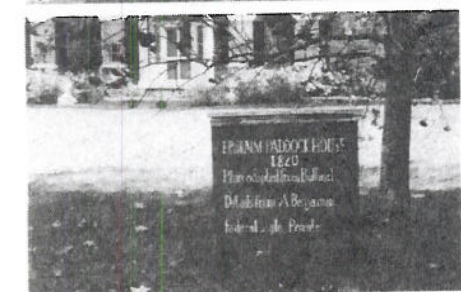
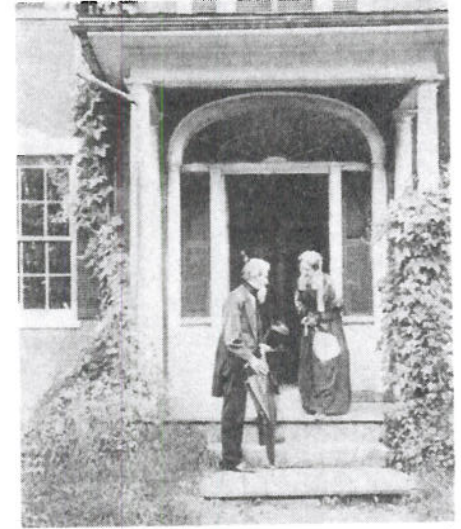
In 1825, the opening session of the St. Johnsbury Female Academy was held in the southwest chamber of the Paddock Mansion. That same year, the "Study Hall" was fitted up in the house of another resident of town. Ephriam Paddock was instrumental in establishing the Academy and many of the teachers and the students lived at the mansion. For seventeen years, the school had a reputation for exceptional instructors and academics. An 1829 newspaper described year-end examinations in "geography, history, arithmetic, rhetoric, natural philosophy, astronomy, logic, mental philosophy, Latin, French, composition, and music."

In 1912, there were plans by the St. Johnsbury Commercial Club (forerunner of the Chamber of Commerce) to buy the Paddock Mansion. The Club wanted to incorporate the house, with new wings added, as the central part of a hotel to be

built on the sight. However, the following year, they changed their minds and purchased a different property deemed to be a better commercial site.

For more than fifty years, Judge Paddock influenced the town the town of St. Johnsbury in many ways, helping to shape public sentiment, bettering social and civil conditions, fostering religion, education, and music. He died in 1859 at the age of 79.

On page 77 of "Vermont Beautiful," first edition, Wallace Nutting says the Paddock Mansion "gives tone to the entire town." He describes its location as "The broad street, where many dwelling stand back at a dignified distance, is a fine example of comfort and grandeur." This still holds true today.



From Julie Chapman, Natick, MA...



Throughout my childhood, my mother disliked having her picture taken. I could never figure it out, since I thought she was beautiful. Even so, we had pictures of her in our home, dressed in funny clothes and usually playing a piano, which was very un-mother-like, since she preferred slacks and couldn't carry a tune in a bucket.

Of course, as I grew up, she told me that as a young girl, of fifteen or so, she earned money by coloring photographs taken by a local man...guess who??

She lived just a short distance from the Nutting home in Framingham Center and worked for Wallace Nutting after school and during the summer. During the winter, when he took most of his interior pictures, the colorists were asked to be models. I don't know if Mrs. Nutting supplied the costumes for the girls, or they had their own, but mother had her grandmother's wedding gown to wear when *she* posed. It was brown taffeta, but was almost invariably colored as a gold or blue. It was the only dress she ever wore in the pictures. She always posed alone and indoors, so it is quite easy for me to spot one of her when I zip around the auction hall.

I have fourteen pictures and one silhouette. I know of two or three more that I'd be willing to bet on, plus two more in the expansible catalog that are possibilities. I have also seen one in a museum exhibit at Wellesley College that came from a private collection. There was a newspaper article about that exhibit, showing the Nutting, however, the newspaper reversed their negative! If you hold it up to a mirror, you

can see that it is the same doorway and clock as in "The Settle Nook" on page 466 (which, incidentally, is also my mother). This picture is not in the catalog, so I have no idea how many more she might have posed for. I keep looking though!

When my parents were first married, my father also worked for Mr. Nutting in his furniture business and acquired a real admiration for his artistic eye and adherence to the accurate portrayal of his work.

I don't know how long mother colored apple blossoms, but she eventually went on to art school and became an interior decorator. She didn't pass on a single one of her talents to me (especially the ability to "hold still!"), but I am proud of her, her story, and the five Nutting's she left me. You can understand why I am a very selective collector!

## Nutting Furniture Featured in *Country Home Magazine*

by Pam Franscella

Being a Nutting collector, there is nothing more exciting than opening a national magazine and seeing an article about Wallace Nutting. This is what happened when I opened the October 1998 issue of "Country Home". This special issue is a salute to America's Stylemakers. Jill Kirchner's article "A Lighter Shade of Country" features the home of Marcos Delgado-Matos and Dale Turnipseed. Their 18th century farmhouse overlooking Oyster Bay, Long Island features a blend of antique and reproduction furniture. Of special interest were the photos of Wallace Nutting furniture including a 3 legged Windsor table, #807 twin maple bed and a leather covered wing chair. In addition to collecting Nutting furniture, Dale and Marcos are the owners of Barton-Sharpe Ltd., New York City furnish

ings emporium featuring 18th century reproductions. One such reproduction, a Wallace Nutting inspired 3-legged Windsor table was also featured in the article. To quote the author: "Nutting was an early 20th century antique collector and a prolific author on the subject of American furniture."

With curiosity getting the better of me, I decided to check this out in more detail. I had a thoroughly fascinating phone conversation with Marcos Delgado-Matos. Their collection of Nutting furniture includes not only the 3 pieces mentioned above but 2 continuous arm Windsor chairs, a blanket chest, a brace back Windsor chair, a rush seat corner chair and more. At Barton-Sharpe Ltd. you can find furnishings made using the traditional methods that Nutting practiced. The pieces are wedged and wood spindles are used for structure. Available are numerous Nutting inspired Windsor style chairs including a fan back with comb, tall post beds, 3-legged tables and other classic pieces. Marcos states that they use 40 small wax rooms and only the best cabinetmakers. If you are interesting in more information on their business, Barton-Sharpe Ltd. is located at 66 Crosby St., New York, NY 10012. As a final note to our conversation, Marcos summed up his feelings about Wallace Nutting's work by saying "He was a real inspiration to reproducers of American Furniture!"



# A 1928 Lawsuit: Howes vs. Nutting

by Jan K. Liberatore

Those of us who follow the comings and goings of the antique community are well aware of the current debate and subsequent lawsuits involving the buying and selling of old objects. The actual details of a couple of the current litigations are, to say the least, complex and lengthy. The cases center around the amount of money a seller has sold an object for, the amount of money a buyer has subsequently resold the object for, and the original seller then believing he is entitled to compensation if a profit was made. In the current public cases that profit has been "substantial." On the surface it is enough to scare even the casual collector or dealer. The reality of these cases though, involves alleged appraisals by the buyers along with many other details too numerous to mention here. It will be interesting to follow and learn the outcome of these cases. What does this all have to do with Wallace Nutting? Well folks, this is nothing new, we've been down this road before and it wasn't a "Honeymoon Drive"

## The Prince-Howes Cupboard

Today we can visit the Wadsworth Athenium in Hartford, Connecticut and view pieces of the Wallace Nutting Collection of original furniture of the Pilgrim Century. Nutting had assembled this collection out of his desire to preserve these important pieces, to use in his interior photographs of early American life, and to use as models in his reproduction furniture business. In 1922 Nutting had sold his business and retired. He soon was dissatisfied with the quality and conduct of the business that still carried his name. Nutting sold his collection of early American furniture to New York financier, J.P. Morgan who in turn donated it to the Wadsworth Athenium. Wallace Nutting used the proceeds of this sale to repurchase his business. What few people realize is that this chain of events led to a 1920's lawsuit that would rival what is happening in the courts today.

The most notable piece of Pilgrim furniture owned by Wallace Nutting was the Prince-Howes court cupboard (ca.1665). This magnificent antique was bought by Nutting directly from Abby Howes, a Danver, Massachusetts teacher. Miss Howes was a direct descendant of the original owner, Thomas Prince, governor of Plymouth colony. The cupboard had been handed down through the generations and remained in the family until Nutting purchased it from her for the sum of \$3000. When Miss Howes learned of the sale to J.P. Morgan for \$20,000 as part of the collection donated to the Wadsworth Athenium, she sued for the return of the cupboard. Her contention was that she had contacted Nutting solely to appraise the cupboard for insurance purposes and that in the process he persuaded her to sell it to him, convincing her it was her civic duty to let him display it in his Framingham (Mass.) studio for all to see. She also stated that Nutting alluded to the fact that he would hire her as a secretary so that she could continue to be close to her cupboard. Nutting wrote in an article dated 1930, "the writer once paid \$3000 for a piece that had been offered, if for a museum, at \$2000, only to be haled into court after eight years, when prices had multiplied, for buying it under price!"

Wallace Nutting argued in court that he paid her what the cupboard was worth at the time. He contended that it was indeed his connection with the Prince-Howes cupboard that increased its value. The fact that he was an authority on antiques of the Pilgrim century, had written extensively on them, and now owned this particular piece, that gave it more stature and desirability in the antiques community. It is interesting to note that Nutting did write an article for the prestigious magazine *Antiques* in October 1922 about the Prince-Howes court cupboard. Testimony from antiques dealers supported this view. Wallace Nutting prevailed and won the case. In 1941 upon the death of Nutting the *New York Times* felt this landmark case important enough to mention in an article about his passing. The "court ruled that the cupboard had been purchased fairly and without false representation" according to the article.

Today the Prince-Howes court cupboard is a premier part of The Wallace Nutting Collection at the Wadsworth Athenium. The collection includes not only Nutting's collection of furniture, but also early American ironwork, treenware, lighting devices, textile tools, and objects used at the hearth. Wallace Nutting had the foresight to assemble this collection, J.P. Morgan the generosity to donate it, and the courts allowed its premier piece to remain part of the collection.

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### Query from Marianne Woods.....

Club member Marianne Woods is writing a dissertation on Nutting that will focus on the images of the women in his pictures and issues surrounding the colorists and the models. Marianne is trying to unearth information on the colorists and their descendants. She has compiled a list of sixty-five colorists, but feels there are many more. Please write to Marianne as she welcomes any and all information related to the colorists and models. A questionnaire will be sent to living relatives.

Her address is: Marianne Woods  
587 Center Street  
Meadville, PA 16335

# *Marietta Griswold Caswell Nutting* *September 29, 1853 - August 30, 1944*

## *A Balance Wheel*

by *Linda Palmer*

Marietta Griswold was born in Buckland, Massachusetts on September 29, 1853. She was born in a brick house that her grandfather, Major Joseph Griswold built. She grew up on a hundred acre farm that raised dairy cows, hens, and had an apple orchard. Her father was Josiah W. Griswold, a man of civic spirit who in varied capacities of selectman, town clerk, town treasurer, school committee and representative to the Legislature contributed freely to the advancement of the town's interests. He was a member of the Constitutional Convention in 1853. Her mother was Ann Eliza Davis Griswold.

Marietta was the youngest of four children:

1. Martha A. Griswold was born on May 11, 1847. She died on May 23, 1872 at the age of twenty-five.
2. Anna Rosanna Griswold was born on February 6, 1849. She married Albert Caswell on November 30, 1869. Wayne Caswell, a son, was born in 1871. Anna Caswell died on August 9, 1875 at the age of twenty-six. Wayne Caswell was only four years old when his mother died.
3. Emerson J. Griswold was born on June 9, 1851.
4. Marietta Griswold was born September 29, 1853.

Marietta was only five years, ten months old when her mother died. She grew up without a mother. Her father, Josiah W. Griswold married Eliza Townsley of Springfield, Massachusetts on October 19, 1872. They had one daughter, Josephine Griswold, born on August 6, 1881, who never married, and died on May 18, 1925.

Marietta Griswold married her brother-in-law, Albert Caswell, on October 10, 1876 at the age of twenty-three. Her nephew, Wayne Caswell, was five years old when Marietta married his father, and became his stepmother. Marietta was

only married to Albert Caswell for two years, four months when he died on February 6, 1879. Wayne Caswell was only eight years old when his father died.

Growing up Marietta attended the local grammar school and completed grades 1-8. She then went on to attend high school at the Arms Academy in Shelburne Falls, Massachusetts. Major Joseph Griswold believed in the importance of education, and let Mary Lyons run a School for Young Ladies on the third floor of the Griswold home from 1824 to 1826. Mary Lyons went on to found Mount Holyoke College.

I had the pleasure of visiting the Griswold home in Buckland, Massachusetts where Marietta was born and grew up. It helped give me a greater understanding of Marietta Griswold Caswell Nutting, the woman so dearly loved by Wallace Nutting.

I would like to thank Roberta Elvira Griswold and Jane Elizabeth Griswold for their help in writing this speech. They described their great aunt Marietta as, "very pleasant and reserved." They said Marietta would affectionately call Wallace Nutting, "Uncle Dud", "Uncle Wallace" or just "Mr. Nutting." They described Marietta as short in stature, about 5'2", with good posture. Marietta did not drive and rode in the back seat of the car. I asked how Marietta and Wallace Nutting met. They were told she met Wallace Nutting while waiting on tables in the White Mountains of New Hampshire.

The story of Wallace and Marietta Nutting is a love story. Behind every successful man, there is a woman, and Marietta was the woman behind Wallace Nutting. Marietta Griswold Caswell married Wallace Nutting on June 5, 1888 in Colrain, Massachusetts at the house of a relative. Marietta was living in Colrain, and Wallace Nutting was acting pastor of the Belleville Avenue Congregational Church in Newark, New Jersey. They were married by

B.M. Frink, Congregational Minister, Shelburne, Massachusetts. Wallace was twenty-seven years old and Marietta was thirty-four years old.

In Wallace Nutting's Biography, chapter two, entitled "Adventure of Matrimony" he states, "This was my most profitable adventure. I found my wife long before my professional preparation was completed. It took her six months to decide to promise a co-partnership in this adventure." He goes on to say, "My wife has been a balance wheel for my more exuberant disposition. In the churches which we served, she was an irenic and unifying force and ever acquitted herself with remarkable efficiency in many public capacities as well as by incessant devotion in the parish, supplementing my inability to cover all calls on time and care."

"My wife can find the kind remark that is at the same time a true one. It is my habit to bludgeon through. She therefore is a remarkably good balance wheel."

"I owe my life to her today by the testimony of a physician who said her single handed nursing of my case in pneumonia was masterly and a classic of endurance."

Marietta was a beautiful woman. Wallace Nutting describes her portrait in his biography as "beautiful but inadequate". He goes on to say, "The portraits of my wife and myself need no description beyond saying that the picture of myself is better than the original while that of my wife is not so good as the original."

Marietta was a tomboy growing up on the farm. Wallace Nutting relates a story of Marietta when she was seven years old. "Squire Griswold, much of a local politician, always entertained, as head selectman, on election day, and, as ever on the farm, the farmer guests would want to inspect the barn, the farm factory. On one occasion Marietta was following the dares of her playmate brother, and jumping off the great hay-mow to the hay that lay on the barn floor. There was a long hay pole protruding from the hayrack. While

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parachutes were unusual in those days, the little girl did wear, like the grownups, the flaring hoop skirt. As the flyer went down, the bottom wire of the crinoline creation caught over the end of the pole and Mariet comfortless but unhurt hung between two worlds.

She heard the 'assembled farmers' approaching at this dramatic moment. Something 'had to give.' It did give! And just as the company rounded into the barn floor Mariet was sitting demurely on a pile of hay. Her father looked at her in some wonder that the active child was no longer active. But at length his glance rose to the end of the haypole where ingloriously dangling hung the hoop skirt."

Mariet, an incomparable pacemaker. Quoting from Wallace Nutting's biography. "It is a favorite thought of mine that judgment is the prime requisite of success, after character. I am bound to say, despite masculine pride, that I think women have better judgment than men." "I am gifted with a partner who seldom makes social errors."

"The capacity for being interested in many different things is a mark of the old New England spirit. My wife is seldom 'stumped'. The breadth of her love extends to India and to the next door neighbor."

"Mellowness ought to come with age. With her it has; with me, it possibly may yet."

Mariet, the gardener. "This biography would need to be rewritten every week to keep up with my wife. Since the above was written she has extended her garden around the meandering pool which I am naming Auger Lake after St. Patrick's experience. The irregularity of this little pool, a kind of spectacle pond bordered by flowers, is very distracting from its loveliness and I am afraid that the two walks leading from it are in danger of making me cross-eyed, as I want to see them both at once."

"Making gardens from muck, or saints from unpromising material, it is all in her day's work."

"It is an ancient saying that ministers are difficult listeners. I am now propos-

ing an amendment: Ministers' wives are more difficult listeners."

"In the vicissitudes of life my wife had been queen of the kitchen as well as of the drawing room."

Mariet, a wise and dependable leader. "...my wife has been a wise and dependable leader, unswerved by any influence however subtle or powerful, away from the highest ideals of love and service. In my parishes when I was called and received awkward or tactful inquiries about my wife, I always replied that she suited me perfectly."

"When I left a church, it always looked hopefully about for a better man, but always said, 'We shall never get another pastor's wife equal to Mrs. Nutting.'"

Mariet, an accomplished speaker. "Her last public achievement was the occasion of addressing a Woman's Society in connection with Washington and Jefferson College. I was to follow her and was rushed from another occasion to be on time. When I arrived she was still speaking, charming in herself and charming others. I went to sleep behind a pillar (being hard of hearing). On awaking I peered around the post with one eye. Still speaking. I went to sleep again. Peering again, I saw her speaking yet. Before I got the third nap, she ceased. When I went on, all I could say was, 'What shall he say who comes after the queen?'"

Mariet, with perfect taste. "With perfect taste she has arranged all the posings in my numerous pictures, 'everything antique but the girl.' With little care whether Queen Anne or King Charles, Colonial or Federal, predominated in the setting, she has thrown the sweet, warm human touch over all."

Wallace Nutting dedicated Vermont Beautiful to Mariet:

To  
MY WIFE  
WHOSE COMPANY ON VERMONT  
ROADS AND WHOSE INSPIRATION  
AND GOOD TASTE HAVE MADE THIS  
AND OTHER WORK OF MINE  
POSSIBLE

After Wallace Nutting's death, Mariet Nutting was interviewed in an article written by Virginia Rose Wilde that appeared

in "The Springfield Sunday Union And Republican" on October 19, 1941. The title of the article is "Octogenarian Widow Carries on the Business - 88-Year-Old Mariet Nutting Manages Furniture Factory."

The subtitle reads, "Widow of Wallace Nutting Carries on Work of Her Late Husband Making Copies of Antiques - Keeps No Servants in 25-Room House in Framingham Center - Keen Interest in Other People and Their Lives Keeps Her Young."

Above her photograph reads, "Believes In Faith And Vitamins", and below her photograph reads, "Mrs. Wallace Nutting who at age 88 takes active management of factory says that determination, too, is essential to success."

Quoting from the newspaper article. "Mariet Griswold Nutting says that she expects to live a long time because she has a great deal to do. While her husband was alive she kept herself in the background although she never lost her own personality and since his death she has gone right on meeting each day with courage and ingenuity."

"Even now she does her own marketing, walking up to the village stores, carrying her market basket, and greeting old friends. Besides donating yarn she spent several afternoons each week at the village hall knitting for the Red Cross until the press of her own affairs deprived her of the time and energy."

A few years ago she found the time and strength to superintend and help set out hundreds of trees and plants for a beautiful garden that was so lovely Wallace Nutting photographed it for his pictures.

I found her getting out of a 'state' by untangling legal difficulties, keeping the factory running, and giving away Wallace Nutting's library to Berea College and to Washington and Jefferson College, which they both felt were doing wonderful work.

When I admired her courage in managing the factory she gave all the credit for it to Miss Svenson and Mr. Donnelly, who had been Mr. Nutting's

*(Continued on page 9)*

*Continued from page 8...*

right-hand people for years. 'I had to keep it going as long as people wanted his furniture and then it employs a number of craftsmen who would find it hard to get work elsewhere,' she said.

Mrs. Nutting is an artist, herself, in a way. Not many years ago she designed and made, with the aid of helpers, a room-sized hooked rug with an exquisite pattern and soft coloring.

#### No Terminal Facilities

As we sat chatting cozily she talked on and on but never without interest. Once she stopped and apologized for her loquacity. 'I do talk too much, but I always have so much to say. Wallace Nutting (she always refers to him so) said that I had no terminal facilities.'

She told me that she was answering the hundreds of sympathy notes by hand because no one else knew what to say. 'One of the most touching was from a former parishioner in Providence, R.I.,' she told me. 'It was then Wallace Nutting was a minister there and this woman was a little girl. She wrote that her family then was very poor but proud and she had to take a note to the Nuttings asking for financial aid. She said she was very embarrassed but I invited her in and offered her some candy and put her at ease. Then, when Mr. Nutting came downstairs with the envelope he treated her as if she were doing him a favor. All her life she had tried to imitate our gracious manner and she said that when she saw the Wallace Nutting picture of the apple blossoms she saw our faces among the flowers. Wasn't that lovely? My goodness, I was just the same to her as I am to everyone.'

Just then as if to prove her words a strange mailman came to the door. 'Are you a new man,' asked Mrs. Nutting. 'I am substituting for the regular man but he wanted to be sure that someone came down to see that you are all right,' he said. That is how the townspeople feel about Mrs. Nutting. Sometimes Dr. Nutting presented a formal and rather cold exterior but Mrs. Nutting reached right down into the hearts of people and drew out love.

Then I told Mrs. Nutting that al-

though she did not realize it her natural graciousness was an inspiration to all of us. I recalled that when I was a little girl and lived across the common I called on her and she treated me like a grownup. For days afterwards I was a well-behaved little girl and used to pray every night that when I grew old I would look like Mrs. Nutting.

#### Berry Tragedy

'I loved wild strawberries,' she related, 'and had wandered all over the fields of my father's farm picking the tiny berries and then I spent hours hulling them. I was about to make them into a pie for which I had been hankering, when my father came in from haying. He told me that it was too late for the hired men to go home to dinner and they were staying at the house. He saw the berries and said how they would enjoy them. Then he told me to go out and hold the oxen while the men ate. All the time I was holding those huge beasts I thought of the hired men eating my luscious hard-earned berries.'

In the course of our conversation I spoke of seeing the shadow of her influence on Dr. Nutting and she admitted that he had rather strong opinions about art which she tempered a bit.

Then changing the subject she asked, 'Do you find wonderful people wherever you go?' I confessed that I did. 'Well, when we were planning to go to Williamsburg last spring I had to go to Boston to shop because I had not bought any clothes for a long time. I went through a revolving door in one of the department stores and lost my sense of direction because of an inner ear disturbance that I have. I staggered toward a counter and said to myself, 'You old goose, control yourself.' Then a young woman came over to me and said, Dear lady, you are ill, what can I do for you? I told her the counters I wanted to get to and she stayed with me while I did my shopping. I learned that she was not a store employee but just a kind person so I invited her out to see us. When I left the store I walked across Park Square and took the bus home. I told Wallace Nutting that probably the paper would have headlines 'Wife of Wallace Nutting Intoxicated' but the incident escaped their notice.'

That is the way she is, laughing of her

ills and weaknesses, minimizing her good deeds, and interested in everything and everyone.

'The kindest people in the world live around this common,' she said. I agreed with her but I also remembered tokens of neighborly affection left at our house, huge contributions to the church and daily courtesies that would not soon be forgotten.

Do you suppose, I asked with a twinkle in my eyes, that it is because for 40 years you have been building friendships that they are standing you in such good stead now?

#### Taught by Mary Lyon

'I never did anything,' she answered, 'and if I have accomplished anything it is due to my ancestors. My grandfather helped Mary Lyon fulfill her ambition of being a school teacher by letting her teach us in his house.' The Griswold homestead in New Haven, CT., is now a guest house for Yale and it is called Mary Lyon Hall. Once when Squire Griswold was making bricks Mary Lyon explained her interest by saying that she had to know how to make them because some day she would build a school. As everyone knows she did build a school which is named Mount Holyoke College.

I told her that I thought it took more than ancestors to form a character like hers.

'Well, of course, I have a great deal of faith in the goodness of things,' she added, and then laughed as she said, 'Vitamin B1 is a help and I have my share of the Griswold determination.'

As I was leaving she admonished me, 'If you say anything good about me, tell your readers not to believe you.' I promised. 'You might also say that Wallace Nutting was right, that when it comes to conversation, I have no terminal facilities.' "

Helen Boggs, a club member, whose aunt, Mary Ellen Gage, was head colorist for Wallace Nutting in Ashland and Framingham, described Mrs. Nutting as dainty, and beautifully dressed. She wore her hair marcelled, which are

*(Continued on page 12)*

## June 1998 WNCC Convention Views, Hartford, Connecticut

Convention photography courtesy Linda Palmer



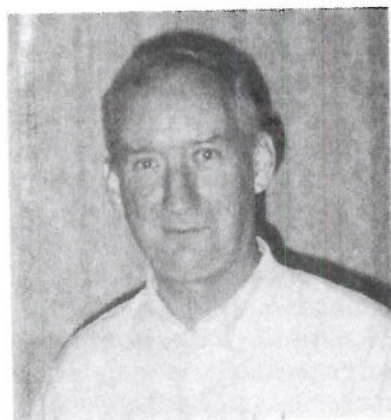
Donna Baron, Curator of the Webb-Deane-Stevens Museum



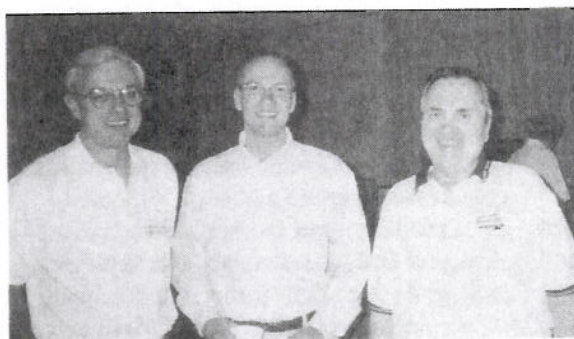
Mary and John Bean proudly display reproduction Wallace Nutting Birthday Book and postcards (available for purchase!)



One of our resident experts, Dot Manville of South Britain, Connecticut



Joe Duggan of Glenside, PA is our walking bibliography of Wallace Nutting



(left to right) Bill Hamann, WNCC President, Jan Liberatore, Trustee and Newsletter Editor, discuss Wallace Nutting with John Bean, veteran WNCC member



Louise and Kenneth Reynolds represented Narragansett, Rhode Island



Grace Mullen (left), West Hartford, CT and Lucy Beebe (right), Tolland, CT probably discussing their latest Nutting finds



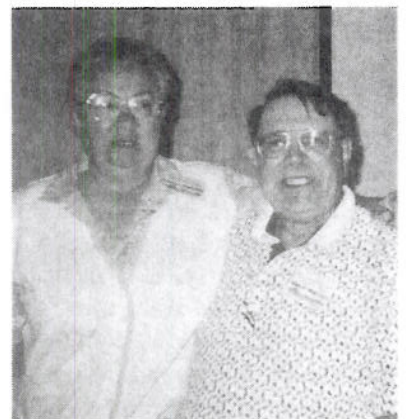
The Ivankovich clan, Sue, Mike, and "Mom" Irene, after another successful Wallace Nutting at Auction, held Friday evening



Marie and Ray Rickard of Cherry Valley, MA at their display during the swap/sell session Saturday morning



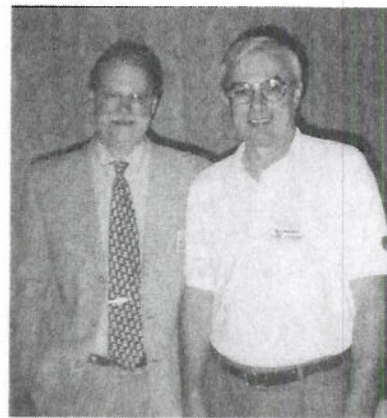
Valda and John Tull of York, PA enjoying another convention



The Masoner's of Willow Street, PA. Gladys and Bob relax for just a moment



Grace Mullen and Art Pascoe. Note the genuine Wallace Nutting lamp in the background. Art said it wasn't for sale! *Please, Art!*



Rick Griffin, convention chairman, and Bill Hamann, president, agreed that the 1998 convention was indeed a success

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### *WNCC Officers*



The Wallace Nutting Collectors Club officers for the 1998-1999 year. They are (l to r): Sue Ivankovich, Secretary; Bill Hamann, President; Jim Eckert, Treasurer; Jan Liberatore, Trustee; Ron Leavesley, Trustee; Pam Franscella, Vice President; and Linda Palmer, Trustee

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deep, regular waves, close to the scalp, made with a hot curling iron. She wore a hat and white gloves when she went out. Her skirt or dress length were worn below the mid-calf. She wore spectacles and a black velvet choker around her neck. She "ruled the roost" and worked alongside Wallace Nutting, and came to the office with him.

Mariet Nuttings bible is in the Wallace Nutting Room in the Framingham Library. It is dated December 25, 1885 and is inscribed with the verse, "I am the way, the truth and the life: No man cometh unto the Father, but by me."

Mariet Nutting was a remarkable woman, who suited Wallace Nutting perfectly. She was his balance wheel, and he referred to her as a wise and dependable leader. She was a perfectionist like Wallace Nutting, and he relied heavily on her good judgment and perfect taste. She was an artist in the rugs she designed, and she did take photographs. She was a perfect minister's wife, and Wallace Nutting loved her very much. With the help of John Kelly, Mariet created beautiful gardens and reflecting pools, that Wallace Nutting enjoyed photographing. Wallace Nutting never knew his father, who died in the Civil War, and Mariet's mother died when she was only five years old. There is no doubt in my mind that they loved children, and if they had been blessed with children, they would have made great parents. Wallace and Mariet Nutting - A Love Story.



## **David Davidson...** **Wallace Nutting's Student** *by Michael Ivankovich*



*David Davidson*

Wallace Nutting was undoubtedly the largest and most successful hand-colored photographer of the early 20th century. His name was better known, he sold more pictures, and he produced a significantly wider variety of subject matter than any other photographer of his time. Without question, Wallace Nutting pictures are more widely collected today than those of any contemporaries.

But Nutting was in no way the only early 20th c. photographer who was successful in the hand-colored photography business. Throughout New England and the rest of the country, literally hundreds of other photographers were coloring their photographs in the style of Wallace Nutting and selling them to the gift and tourist trade.

And of all of these hundreds of photographers, David Davidson sold more pictures than anyone else...except Wallace Nutting. Selling through department stores, gift shops, and two traveling salesmen, David Davidson pictures became so popular that hardly a New England wedding occurred where the bride didn't receive at least one Davidson picture as a

wedding or shower gift. Even Davidson's own son received a David Davidson picture as a wedding present from a friend who had never made the family connection.

And perhaps the most interesting fact of all: *It was Wallace Nutting himself who taught David Davidson the fine art of hand-colored photography.*

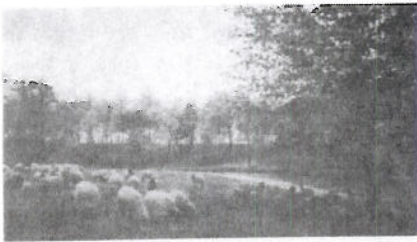
David Davidson was born in 1881 in Providence, Rhode Island. In 1901 he entered Brown University in Providence majoring in Civil Engineering. While a student at Brown, Davidson also attended the Union Congregational Church where the Minister just happened to be Wallace Nutting. At this time Nutting was still a full-time Minister who was perfecting his hand-colored photography process on a part-time basis. Nutting had been experimenting with photography since the mid 1890's and although he had already published an article on photography, he was still an amateur at this time.

Apparently Nutting, then age 40, was looking for an assistant to help him with some of the more mundane duties associated with his expanding photography hobby-business. And the 20 year old Davidson was only too eager to help. Nutting was happy to find an assistant to carry his equipment, work in his dark room, handle much of the matting and framing, and many of the other assorted jobs that Nutting didn't have time to do. And Davidson was only too eager to learn photographic skills from his mentor, Wallace Nutting.

Nutting and Davidson spent many afternoons in the countryside shooting blossoms, birches, lakes, ponds, mountains, streams, and even animals. They shot many pictures together, trying new techniques and experimenting with different cameras, negatives, angles, photographic papers, colors & coloring techniques. Perhaps the most obvious

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example of their collaborative work is a series of sheep pictures that were taken in Rhode Island. Three of Nutting's most commercially successful Sheep pictures, "A Warm Spring Day", "On the Slope", and "Not One of the 400", were all shot at the same Rhode Island location and probably on the same day. Davidson's most successful sheep picture was "Beside Still Waters". A close comparison of the two would seem to indicate that they were probably taken at the same location, and probably on the same day.

Nutting left Providence in 1904. He retired from the church at this time citing ill-health and personal nervous exhaustion as the reasons he quit the Ministry. Yet almost miraculously, he opened his first photography studio in New York City just several months later.

With Nutting gone, Davidson went on to finish his college education at Brown, graduating in 1905. He took a job in Civil Engineering but apparently he too, like Nutting, was drawn back into the photography trade. Davidson married in 1905 and by 1907 had quit his engineering job and opened a professional photography studio in Providence.

Following Wallace Nutting's lead, Davidson's business paralleled Nutting's in many ways.

\*Nutting started in 1905; Davidson started in 1907.

\*Nutting used an indented, plate marked mat: so did Davidson.

\*Nutting titled his pictures lower left & with a signature lower right; so did Davidson. \*Nutting used pencil signatures in early years, pen signatures in later years; so did Davidson.

\*Nutting sold mainly Exterior scenes: so did Davidson.

\*Nutting sold Colonial Interior scenes: so did Davidson.

\*Nutting sold close-framed pictures (picture only, no matting) in later years: so did Davidson. Nutting sold Calendars & Greeting cards: so did Davidson.

\*Nutting resorted to machine-produced ("Process") prints during the depression years to reduce costs during a period of declining sales: so did Davidson ("Facsimile" Prints).

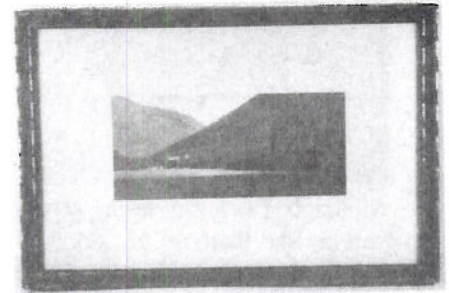


Like so many other photographers of his time, Davidson seemed to follow the lead of Wallace Nutting. Why tamper with success? If it worked for Nutting, copy it, don't change it.

At his peak, Nutting employed more than 200 people as colorists, framers, shippers, darkroom staff, and assorted administrative and management personnel. Davidson at his peak only employed fewer than twelve, including several family members. Most were part-timers and Davidson himself was often the colorist, framer, shipper, darkroom personnel, and management & administrative staff.

Whereas Nutting traveled throughout much of the country and Europe taking his more than 10,000 different pictures, Davidson remained primarily in New England. He became best known for his pictures of Rhode Island, Roger Williams

Park, colonial Kingston RI, Vermont, and the White Mountains of New Hampshire. Over a 40-year period Davidson took more than 1000 different titles.



Like Nutting, Exterior scenes consisting of blossoms, birches, streams, lakes, mountains, and country lanes became Davidson's best sellers.



Also like Nutting, Davidson attempted to capitalize on America's "Colonial Revival Movement" by producing an assortment of Interior scenes. Most featured the fireplace or hearth, the generally perceived center of colonial American life. But that's where the similarity with Interior scenes ends. Nutting's unparalleled knowledge of early American antiques and his access to wealthy friends and their collections of fine antiques enabled him to utilize some of America's finest preserved houses as background for his Interior scenes. Davidson's Interior scenes were not nearly as complete. Whereas Nutting would feature a finely-carved mahogany bonnet top highboy or an exquisite block-front slant-top desk. Davidson's Interiors typically included just a few older chairs and a spinning wheel. Davidson's Interiors often included no people at all while Nutting's Interiors almost

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always featured a woman or two around the fire.



Although Davidson never traveled to Europe like Nutting, he did take a trip to the western United States and Canada photographing the Canadian Rockies and American Indian. Although Davidson's Canadian Rockies pictures are unusual, they can still be found. Although several are pictured in his 1917 and 1925 salesmen's catalogs, in 25+ years of searching I have never had the opportunity to acquire one of his American Indian pictures which would seem to indicate that they were very poor sellers. Today, most Davidson collectors would give nearly anything to add such a picture to their collection.

And unlike Nutting, who won no awards for his photography, Davidson entered his pictures in the 1915 Panama Pacific Exposition competition where he won a bronze medal in the category of hand-colored photography.

David Davidson died in 1967. Although he had lived 26 years longer than Nutting, his career in hand-colored photography basically ended in the early 1940's. The introduction of color photography and the subsequent waning interest in hand-colored pictures closed the door on the era of early 20th c. hand-colored photography.

Interest in David Davidson hand-colored photographs is on the increase today. As the price of Wallace Nutting pictures has increased over the past 10 years, an increasing number of collectors have been drawn to David Davidson pictures. Their high quality and relatively lower price has caused the number of Davidson collectors to grow. Collections of over 100 Davidson pictures is not uncommon today. The

largest Davidson collection we know of has more than 300 pictures at last count and most likely there are many other large collections that we are not even aware of.

At this point, there is no specific David Davidson Collectors Club. Most serious Davidson collectors belong to the Wallace Nutting Collectors Club (P.O. Box 22475, Beachwood, OH, 44122), whose semi-annual newsletter includes a special column devoted to Davidson and other early 20th c. hand-colored photographers.

What determines the value of David Davison pictures? As with Nutting pictures, three things: Subject Matter, Condition, and Size.

**\*Subject Matter:** The rarer the picture, the more desirable it is. Exterior scenes are more common than Interior scenes, and Miscellaneous Unusual scenes (animals, seascapes, snow, children, etc) are usually the rarest of all.

**\*Condition:** Davidson collectors typically use a 5-point grading scale, which includes the following general ratings:

- 5 - Excellent Condition: a perfect picture, mat & frame (very few will be found)
- 4 - Above-Average Condition: excellent picture, no mat damage whatsoever, nice frame.
- 3 - Average Condition: very good picture, mat damage (stain, blemish, foxing, tear); frame condition irrelevant.
- 2 - Poor Condition: picture damage (faded, foxing, stain, tear) and possible mat blemish (stain, blemish, foxing, tear); frame condition irrelevant.
- 1 - Very Poor Condition: poor picture, matting & frame; probably not worth saving.

Most pictures you find will be in the 3-4 range. 5's (Mint) pictures are

extremely rare, difficult to find, and command top dollar. And usually by the time a picture deteriorates to a rating of 1-2, it has been trashed or discarded.

**\*Size:** As a general rule, the larger the better. Rarely will you find a David Davidson picture much larger than 16x20.

David Davison pictures are proof that early 20th c. hand-colored photography is still affordable. They are pretty, relatively inexpensive, and readily found in antique & group shops, antique shows, flea markets, through the trade papers or on the Internet. Keep your eyes open because the best and rarest David Davison pictures are rapidly disappearing into private early 20th c. hand-colored photography collections. Get a great one while you can.

#### Recent David Davidson Prices:

<i>Beside Still Water</i> .....	9x15.....	\$125
<i>Bridal Aisle</i> .....	12x16.....	\$45
<i>Diadem Aisle</i> (hand-colored)	10 x 12 . . . . .	\$ 4 5
<i>Diadem Aisle</i> (facsimile print)	12 x 16 . . . . .	\$ 1 0
<i>Her House in Order</i> (close-framed)	12 x 16 . . . . .	\$ 7 5
<i>Old Ironsides</i> .....	13x16.....	\$150
<i>Sunset Point</i> (hand-colored)	11 x 14 . . . . .	\$ 6 5
<i>Sunset Point</i> (facsimile print)...	12 x 16 . . . . .	\$ 1 0
<i>The Barefoot Boy</i> ...	13x16...	\$135
<i>Wisteria</i> .....	10x16.....	\$90



## *Wallace Nutting at Auction* by Bill Hamman

In June 1998, DeFina Auctions, 1592 SR 45 South, Austinburg, OH 44010, auctioned off approximately 50 Wallace Nuttings and a Windsor chair (catalog #415 with a major restoration to the arm). The chair sold for \$700 plus the 10% buyer's premium. A sample of the Wallace Nuttings and their prices are listed below:

<u>Title</u>	<u>Price*</u>
Conscious Stones (a nice castle scene I had not seen before)	\$190.00
d'Este Garden, Tivoli	110.00
Birthday Flowers	110.00
A Present of Jewels	130.00
Dainty China	90.00
Pergola Amalfi	90.00
Lambs at Root	140.00
A Little Street	90.00
Mills at the Turn	90.00
Maidenly Pleasures	90.00
A Greeting	100.00
Where Grandma Was Wed	170.00
Home Under Thatch (a nice English home / garden scene I had not seen before)	170.00

\* does not include 10% B.P.

I attended the auction and purchased five lots. I saw at least four other club members in the crowd and they made sure that I did not get any great buys. Michael DeFina, owner and auctioneer, was kind enough to let me put out a stack of complimentary newsletters and I talked to a number of people who did not know about the club. Hopefully they will join.

### *An Interesting Ad from Maine Antique Digest, October 1998...*

**Frank Kania, Inc.**

18th Century  
American Furniture and Accessories

By Appointment Only 86 Handel Road  
(860) 875-2338 Stafford Springs, CT 06076



An outstanding American Carver armchair, oak and chesnut, Plymouth County, Mass., circa 1680-1690. This rare chair is one of a small group attributed to the "Tinkham" family of turners who worked in Plymouth County at the end of the 17th century. In a wonderful state, only the bottom stretcher is replaced. This chair was owned by Wallace Nutting and is pictured in his book, *Pilgrim Century Furniture*. Displayed at the Wadsworth Atheneum from 1926 to 1993 in the "Wallace Nutting" display. 39½" tall, seat height 16½".

## Questions from the Web...

This newsletter's questions were supplied by Mike Ivankovich from his website, The Wallace Nutting Gallery, [www.wnutting.com](http://www.wnutting.com).

### Questions & Answers

Q. Would you be kind enough to tell me something about 4 prints that I recently purchased at Auction that are each signed "Gibson?" I paid \$25 each for them and have been unable to find any information on "Gibson" in my local library. Can you help me?

A. In nearly 25 years of collecting hand-colored photography, we have never found anything in writing about Gibson and can offer you little background information. Gibson's hand-colored pictures generally come in several sizes, the most common being 7x9, 10x12, 11x14, and occasionally, 13x16. Gibson pictures rarely offer sharp color or crisp detail and seem to typically sell in the \$10-\$50 range. Some of the titles that we have sold over the years include:

*A Country Road*  
*Below the Falls*  
*Early Fall*  
*Early Spring*  
*Evening Peace*

*In the Shadows of the Palms*  
*Mountain Road*  
*Peaceful Brook*  
*Spring's Return*  
*Sunset Glow*

*The Winding Brook*  
*Twilight in the Mountains*  
*Weeping Willow*  
*Winding Brook*  
*Wooded Brook*

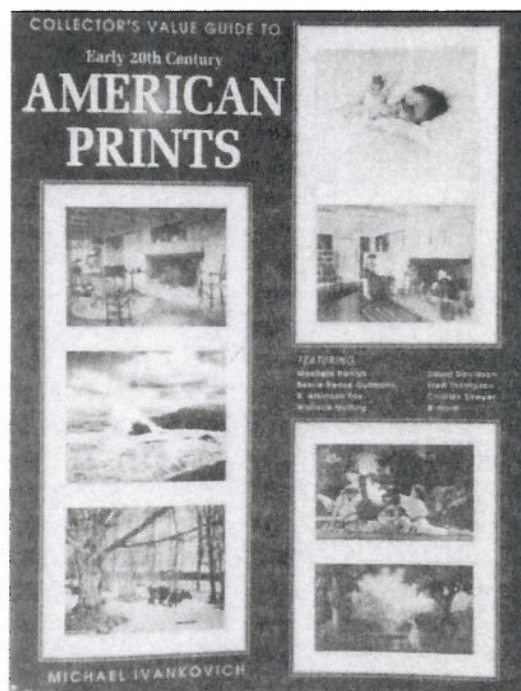
So here is a request for readers: If you have any background information on *Gibson*, please send it to us and we will share it with collectors in a future column.

Q. The original backing paper on my picture is falling off. Is it okay to remove and replace it?

A. This is one of the most common questions that we receive. Not only do we believe in replacing the backing paper, our advice would be to go ahead and perform some preventative maintenance and give the picture a good overall cleaning at the same time. Although we all would prefer to find pictures in mint condition that don't need to be taken apart, the reality of Wallace Nutting collecting is that most pictures need a good cleaning. Many pictures have been either stored in damp, musty basements and attics, or have hung 50-90 years in homes heated with oil or kerosene or occupied by several smokers. As a result, the inside glass is usually covered with a thin film, not to mention dirt or dust which has managed to fall between the picture and the glass.

Our standard 16-point cleaning approach is as follows:

- 1) Remove the original paper backing (if any still remains)
- 2) Remove the original nails with needle-nose pliers
- 3) Clean the glass several times with windex
- 4) Blow dry the glass and frame with a standard hair dryer to remove any remaining dust or particles
- 5) Dry clean the mat using an archival quality document cleaning pad
- 6) Gently brush any remaining particles off the mat (don't use a hair dryer on the mat because the excessive force could damage the picture)
- 7) After insuring that the glass is completely dry, replace the picture
- 8) Add a piece of acid free paper, cut to the inside portion of the frame, between the picture and the cardboard
- 9) Replace the cardboard
- 10) Before securing the cardboard, confirm that no dust, dirt, or particles have crept between the picture and the glass
- 11) Once you are convinced that the glass is now clean, either spring the cardboard in, or replace the original nails
- 12) BEFORE adding the new backing paper, polish the frame. This will prevent Old English from getting on the new paper.
- 13) Apply either Elmer's Glue or a special 2-sided adhesive tape to back the frame
- 14) Add the new backing paper and smooth evenly out
- 15) Trim any excess backing paper off with a sharp exacto knife
- 16) Add the eye screws and wire
- 17) Perform one final frontal glass cleaning...and you are done!



**Book Review:**  
***Collector's Value Guide to Early 20th Century American Prints***  
*by Michael Ivankovich*

Our friend Michael Ivankovich has done it again. To add to his many works that have been written or published on Nutting is this comprehensive guide to American prints. More than just a price guide, Mike has done his usual good job of providing the reader with background information, collecting tips, over 700 photographs, along with current pricing information. The focus is on Maxfield Parrish, Bessie Pease Gutmann, R. Atkinson Fox, Wallace Nutting, the Sawyers, David Davidson, and Fred Thompson. An added bonus is the chapter on lesser-known and unknown hand-colored photographers.

It is a great general line reference book that any dealer should own. It is also a much needed reference book on Parrish, Gutmann, and Fox. It is a nice addition for the hand-colored photography collector as well.

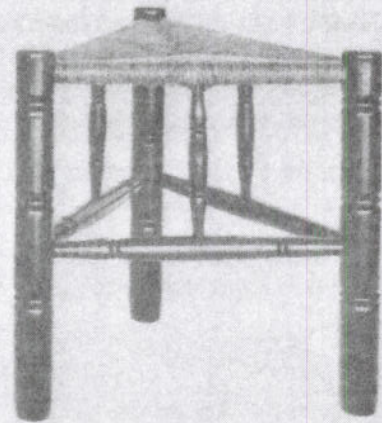
Of interest to WNCC members is the fact that long time members Sharon and Jim Eckert collaborated with Mike on the Bessie Pease Gutmann chapter. Sharon has had a special interest in Gutmann for many years.

If you haven't purchased your copy of this fine book, order it today! It is a *must have* for your library. Available from Michael Ivankovich Antiques, P.O. Box 2458, Doylestown, PA 18901, phone (215) 345-6094.

***Newsletter Articles Needed***

- \* an article about your favorite Nutting subject
- \* copy of an article you find in a magazine or your local newspaper
- \* auction results from your area
- \* a picture of your latest find

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*Pine Valley, NY 14872-0031*  
*E-Mail: wncenter@aol.com*



BEAUTY

CONSTRUCTION

STYLE

*If* you cannot find the old, the reproduction should be obtained from the most perfect design, constructed in the most perfect manner. In your own lifetime, this furniture, my name burned in, will be worth several times its cost.

*Shown at my studio 46 Park Street (close to station) Framingham, Massachusetts*

WALLACE NUTTING

*You are invited to join the*

# WALLACE NUTTING COLLECTORS CLUB

The *WALLACE NUTTING COLLECTORS CLUB* started in 1973 and today has grown to more than 300 members throughout the United States and Canada. Its objective is to help members learn more about *Wallace Nutting, The Man and His Works*, and is your best way to keep in touch with other Nutting collectors, dealers, events and special information that will be of interest to you as a Wallace Nutting collector.

**The \$20.00 annual dues include:**

- 1 Year Membership in the WNCC.
- 2 semi-annual Club Newsletters . . . in an all-new and enlarged format
- A copy of the complete WNCC Membership list, which includes the name and address of each club member!
- Ability to attend the annual WNCC Convention
- You'll periodically receive mailings from club members who are actively buying and selling Wallace Nutting items.
- You will also automatically receive information on upcoming Wallace Nutting Auctions & Events.

The Wallace Nutting Collectors Club is a non-profit organization. The club is self sustaining and all monies collected from dues will be used for club expenses. All persons involved in club activities are working on a voluntary basis and without monetary compensation.

***JOIN TODAY!!!***

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## *Wallace Nutting Collectors Club* Membership Form

Please accept my Membership into the *Wallace Nutting Collectors Club* for the 7/98-7/99 year. The \$20.00 annual dues include either one or two individuals within the household.

Name(s) \_\_\_\_\_

Address \_\_\_\_\_

City \_\_\_\_\_ State \_\_\_\_\_ Zip \_\_\_\_\_

E-Mail Address \_\_\_\_\_ Include on Membership List:  Yes  No

Phone \_\_\_\_\_ (will not be included on the membership list)

Please make checks payable to "*Wallace Nutting Collectors Club*" and return to:

*Pam & Bob Franscella ♦ 2944 Ivanhoe Glen ♦ Madison, WI 53711 ♦ (608) 274-4506*

## *A Note From The Editor*

### *25 Years Ago...*

It was October 8, 1973, exactly 25 years ago this month, that Justine and George Monro sent a letter to a handful of people. "We will be the charter members," they wrote. "This is your club.....do you want a newsletter with interesting things people write me about Dr. Nutting? I'm sure many of you have interesting things to tell and I, personally, think a newsletter would be fun...."

That was the beginning of the WNCC and hundreds of wonderful and informative newsletters later, we continue the tradition. It has been suggested that we look back on our 25 years with each newsletter. I will try to recount the events of each year in a new column, 25 Years Ago....., in each newsletter. There was no actual convention in 1973, although Justine Monro did write that she, George, and a couple of other charter members met at their house in 1973 to plan the club, calling it the *1st Convention!*

Charter members are encouraged to write to me with your recollections of those early years, especially the conventions. No time like the present, so turn on the computer, dust off the typewriter, pick up a pen, or start up the tape recorder. I am anxiously waiting to hear from you. Enjoy the holiday season and have a safe winter!

Jan K. Liberatore, Editor

#### *Visit Wallace Nutting on the Internet*

[www.wnutting.com](http://www.wnutting.com)

[www.wallacenutting.com](http://www.wallacenutting.com)

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Wallace Nutting Collectors Club  
P.O. Box 22475  
Beachwood, OH 44122



Wallace Nutting 1861-1941