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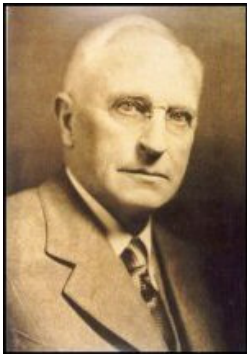
Wallace Nutting

Collectors Club Newsletter

The Official Newsletter of the Wallace Nutting Collectors Club

The President's Message

By Jan K. Liberatore



Dear Fellow WNCC Members,

I know you are going to enjoy this newsletter Sue Ivankovich has put together for us. Thank you to Sue and all our contributors. We all greatly appreciate the many hours that go into this!

We have been working on plans for the 2013 Wallace Nutting Collectors Club Annual Convention ever since we got home from the last one. A lot of time, effort, and thought has been put into the decision to again hold the convention in the Philadelphia/Valley Forge, Pennsylvania area. As most of you know we have faced many challenges in recent years due to the changing Nutting market along with the diminished membership of clubs in general. It was good to see some strong prices realized at the Ivankovich auction in Allentown, PA in October. Hopefully we are on the upswing!

The consensus was that the annual convention auction presented by Mike and Sue Ivankovich is an integral part of the convention. In order to hold a viable auction Mike and Sue need to hold the auction close to their home base, at least for the time being. We also know that we still have some great opportunities to explore in Pennsylvania. Winterthur and Longwood Gardens are just a couple of places that we are looking into.

The dates of the convention are the weekend of May 17-18, 2013. We will again be staying at the Hilton Garden Inn/Fort Washington, Pennsylvania. We found the Hilton to be centrally located with excellent service and also affordable.

It's already shaping up to be another memorable convention, starting off Friday with the Ivankovich Annual WNCC Convention Auction. Saturday morning will bring an expanded buy/sell/trade session, the annual club meeting, and some great presentations. Please think seriously about bringing a few things to sell at the morning session. It also looks like it would be a good time to consign to the Ivankovich auction. The convention auction always brings a large crowd of buyers!

The annual WNCC dinner will cap off our convention Saturday evening and the Hospitality Suite will be open to all members Friday night through Saturday night.

I have just finalized arrangements with the hotel and you will find information in this newsletter and on our website, wallacenutting.org.

Plan your 2013 vacation time to include the weekend of May 17-18th. We will be sending out a registration packet, usually around March. In the meantime, feel free to make hotel reservations (215-646-4637). Be sure to tell them you are with the WNCC Convention for our special rate. Further details on page 8 of this newsletter. We'll see you there!

Best regards,

Jan

Jan K. Liberatore
President, WNCC

Member Spotlight ~ Tieler Niedzwiecki

by Jim Eckert



Tieler's First Communion - back row, middle

Born in Grand Rapids, Michigan, in the same year as George Orwell's great novel supposedly took place (1984), Tieler Niedzwiecki was (and maybe still is) the youngest member of the Wallace Nutting Collectors Club.

I first remember Tieler at one of Michael Ivankovich's early picture auctions, a pre-teen boy with his mother bidding spiritedly against some of the most serious and advanced Nutting collectors in the country. This may be the same auction where he recollected...

"I remember going to my first auction in the fall of 1996 in Danbury, CT. I was 12 years old and was so overwhelmed with all the great pictures. If only I had a larger allowance back then. The Ivankovich auctions are always fun. You get to see some great pieces up close and personal and it's always a comforting feeling to be surrounded by people who are just as crazy as you are (in terms of collecting Nutting)".

Tieler's early interest in collecting has burgeoned into a collection of more than 250 Wallace Nutting pictures, seven pieces of Nutting furniture, an impressive collection of Roseville and Rookwood art pottery, antique post cards, Sterling silver, and anything else that happens to tickle his fancy. He admits to no particular "focus" to his Nutting collection, just buys what he fancies as long as it is in good condition.



Wallace Nutting's fill in many of the walls of Tieler's log home

Tieler does not remember exactly when he joined the WNCC, but Club records show it was in October 1993, right around his 9th birthday. Since that time he has been a "fixture" at Club conventions, Michael Ivankovich auctions, and on eBay. In 2011 he took over duties as the administrator of the Club Facebook page.

Now twenty-eight, a member of the club for nineteen years, he is a graduate of Aquinas College in Grand Rapids, MI with degrees in Business Management and Nonprofit Management.

He has been employed by Goodwill of Greater Grand Rapids for nearly five years. He works 25-30 hours per week sorting through donated items and notes that *"it's something new and different every day"*. He started selling hand colored photos on eBay in 1998 and gradually expanded into other items. He maintains has booths at several antique malls in Western Michigan, sells many items on eBay and at swap meets. He commented *"Now, I pretty much sell it all. You never know what I may list online or what may be in one of my antique booths."*

When not working at Goodwill or maintaining his mall booths and eBay account, Tieler loves to travel in search of antiques and adventure. He regularly "patrols" antique malls, auctions, shows, and estate sales in and around his native state of Michigan. He has traveled to England and Scotland with his parents.



Tieler with friends



Tieler also collects Roseville Pottery

In addition, he has no fear of finding a bargain airplane ticket, booking hotel rooms, renting a car and going someplace he has never been and knows no one. Such trips have included Washington, Maine, New Hampshire, Vermont, Arizona, and Hawaii. He states that he loves to travel the world, but that it's great to come home, too. He also enjoys golf (which he calls "hardcore croquet"), long walks at the beach, in the woods, or at an antique show. He also has been known to stop at a bakery from time to time to cater to his "sweet tooth".

Home is currently in Ada, Michigan where he lives by himself in his mother's log home, surrounded by his growing collections. When I asked him about his family (I remembered that he came to early Ivankovich auctions with his mother) he noted *"Dad is currently a physical therapist in Grand Rapids. Mom lives in Petoskey, Michigan and is the Senior Director for Heart & Vascular Services at McLaren Northern Michigan. I have a 22 year old sister who recently purchased a large old house in the city and also has an interest in antiques. She is remodeling her house and using almost all vintage items. She also has a nice little collection of 1 dog and 3 cats I like to visit on occasion. I have found that I am too busy and gone from home too much to have animals of my own."*

I asked him how he got interested in Nutting and how he got started collecting. His answer was similar to many I have heard from other collectors, but also "uniquely Tieler" *"When I was a child*

I would frequently run into my parents' bedroom early on Saturday mornings to watch cartoons and I would frequently jump on their bed. They had a large Victorian bed that was high off the ground and I loved to jump as high as I could for as long as I could. They had two pictures hanging on their wall beside the bed and they were at my eye level. As I was jumping up and down I was fixated on them and studied them each and every time I was in the room. They were an untitled interior and an untitled exterior they had purchased at an auction in the early 1980's in Charlotte, Michigan for \$25.00 simply because my parents liked them. During the late 1980's and early 1990's Mom and Dad accumulated a few more pictures from other local auctions but never really got into collecting them consistently. In the Summer of 1995 my family and I were vacationing in Maine and I had \$50.00 in spending money and we were in a shop in the Ogunquit area, I (then a ten year old) decided to buy a small, untitled Wallace Nutting exterior scene of a lakeside village. I was so fixated with all the little houses on the coast in the print, all I could do was stare at it. That day a collector was born...although some would say a hoarder."



the Jan Liberatore Dresser

When I questioned him as to why he collected Nutting pictures he told me that he had always been fascinated by the small details in them and how the colorists were able to "stay in the lines". He also wonders what it would be like to buy them from a department store or a framer in the 1910's and 1920's and why the original purchaser chose the subject matter that they picked.

I asked him what the "favorites" were in his collection. He commented: *"This is hard because I like them all so much! It's like asking me which child do you love more! would have to say "Elizabeth and her Pets" or "Dog-On-It". However, he did quickly add that his favorite piece of furniture was a 937 oak inlaid chest of drawers he bought this year, "otherwise known as the Jan Liberatore Dresser. It's just so unique looking I had to have it."*



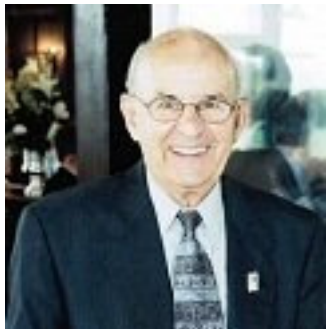
WN's Great Expectations

Tieler's favorite "Nutting Story" involves an auction: *"I have a lot of favorite Nutting stories, but the most recent one is about an auction I went to a few years ago in Lansing, Michigan. There was a listing in the local auction paper listing that there was a large postcard collection at this auction along with other neat and unusual items. There was no mention of anything Wallace Nutting-related. I got to the auction hall and the postcards were great. After looking through a couple of shoe boxes full I got to the end of the table and just about passed out...there was Wallace Nutting's "Great Expectations" just laying there and in pretty good condition too! My heart got to beating so fast and my anxiety really kicked in. There was to be no lunch for me at the auction hall that day for fear of getting sick! When they finally decided to put it up for auction I somehow kept my cool and ended up getting it for \$25.00! I was so happy. I went home with a shoebox full of great postcards and a Wallace Nutting that doesn't show up too often!"*

If you recall, I have written WNCC newsletter "features" on two other club members (Rick & Linda Griffin / Bill & Gretchen Hamann). Those old friends (of mine) and of the Club are long time collectors who, although not "over the hill" are in the late stages of their collecting. Tieler Niedzwecki, after already collecting almost twenty years, is still in the beginning stages of his collecting years and has forty or fifty good years of collecting ahead.

A Tribute to Willis White

by Linda Palmer



Willis Benjamin White, Jr passed away peacefully March 15, 2012 at the age of 87. He was the kindest, and the most generous man with a passion for Wallace Nutting. He and his son, Jonathan, attended the 2009 Wallace Nutting Convention in Glastonbury, Connecticut, and Willis gave a presentation.

Jan Liberatore expressed it beautifully, "With the passing of Willis White the Wallace Nutting Collectors Club will certainly have lost not only a friend, but a valued expert on Nutting and the origins of our club. Willis was always there for us, whether it be with his wit or his wisdom. A skit at the convention dinner or a presentation during the meeting, Willis did it all! I know we will all have fond memories of Willis and miss his quiet presence at our club gatherings."

Willis was born July 5, 1924 in East Schodack, New York. He attended Albany High School and was interested in girls, sports and studying in that order. He graduated in 1942 and entered the Navy as an Aviation Machinist stationed in Hawaii. Willis was discharged in 1946. In 1947 Willis married his wife, Gloria, and they were blessed with three sons, Ronald, Michael and Jonathan. He enrolled at

Hope College in Holland, Michigan, and graduated in 1950.

He also graduated from the University of Connecticut with a

Masters Degree in Social Work. Willis worked as a Parole

Officer for the State Training School at Industry, New York

until 1957, when he became the Director of Probation for

Tompkins County. In 1962 he became the Director of Camp MacCormick for the NYS Division

for Youth. In 1968, Willis was promoted to Executive Program Administrator with the NYS

Division for Youth and moved to the Saratoga area. He retired in 1979.



Willis has been described as, "quiet, down to earth, always involved, and living life to its fullest." Willis loved reading, and traveling. He enjoyed acting and standup comedy, and was known as "Grandpa Willis" with the Stillwater Players.

Many Wallace Nutting pictures were rematted and signed by Willis. Willis also videotaped many of our conventions. He and John Bean printed the beautiful Wallace Nutting postcards that we sent to the Citizens Stamp Advisory Committee to an attempt to get a postal stamp issued to honor Wallace Nutting.

Willis published two books on Wallace Nutting. In 1980 Willis published Wallace Nutting Pictures, a History and Catalogue of Pictures. It is an alphabetical listing of Wallace Nutting pictures, and he dedicated it to "An Understanding Wife". In 1996 Willis White and John Bean reprinted Wallace Nutting's Birthday Book. "In size and general outline, this book follows closely the Birthday Book published in 1924 by the Mayflower Guild of Boston, Massachusetts that also used Wallace Nutting pictures." They dedicated their book to Justine & George Monro, founders of the Wallace Nutting Collectors Club.

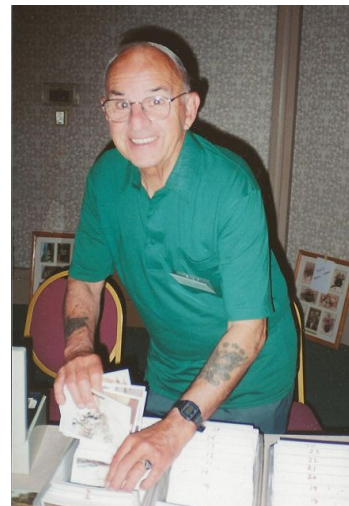


Willis with George Monro

He was known as the "Old Vermonter" in his theatrical presentations at our annual Wallace Nutting Convention dinners. He loved magic and was a member of the International Brotherhood of Magicians and the Society of American Magicians.

His wife Gloria passed away from Alzheimer's in 2006, and when he was no longer able to care for her, he faithfully visited her every day, even though she no longer recognized him.

In 1995 Willis hosted the Wallace Nutting Convention at Saratoga Springs, New York. When the hotel was booked, Dan & I called Willis, and he helped us find another hotel. Willis also helped plan the 2002 Wallace Nutting Convention at Mohonk Mountain House in New Paltz, New York. He gave me a framed souvenir of the States Beautiful series with their postal stamps. He also made and sold framed Wallace Nutting Reproductions of the "Rosa" series, garden scenes, florals and others. I cherish a small clock that Willis made for me with two "Rosa" pictures. Willis said there was a copy of Wallace Nutting's Clock Book in the 1947 movie "The Stranger" with



Edward G. Robinson. Willis had a wonderful sense of humor. I asked him to e-mail me some of his jokes that he told at our Wallace Nutting dinner in Southbury. Here are two of the many he told so well, and they bring back fond memories of Willis:

Two little boys came into CVS bright and early one morning. They walked directly to the feminine aisle, picked out a box of Tampax, and took it to the checkout counter. The clerk was a little surprised and asked the older boy, "Son how old are you?" Eight, the boy responded. The clerk continued, "and do you know how these are used?" The boy replied, "Not exactly, but they aren't for me, they're for my little brother, Joey, he's four. We saw this ad on TV that said if you use these, you would be able to swim and ride a bike, and Joey can't do either one."

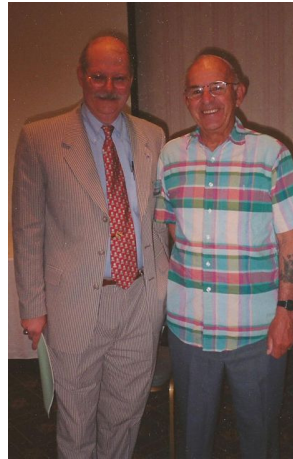
I was in City Hall in Saratoga the other day and when I came out a police officer was writing a ticket. I went over to him and acknowledged that it was a ten minute parking space, but assured the cop that I had only been in City Hall for five minutes. I asked him if he couldn't give a senior citizen a break as overtime tickets cost \$20. He ignored me and continued to write the ticket. I said give a man a badge and a gun and a little authority and it immediately goes to his head. He glared at me and wrote another ticket. I made another rather pointed remark and he wrote a third ticket. The more I verbally abused him the more tickets he wrote. I finally quit. Personally, I didn't give a damn. My car was parked around the corner. Being retired, I try to have a little fun each day.



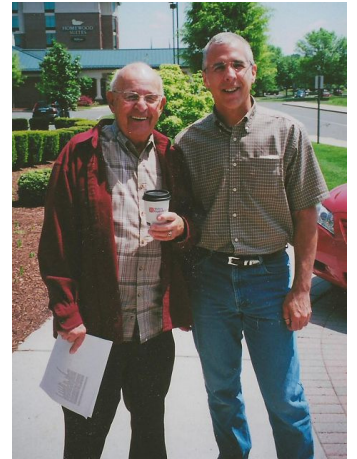
Willis with wife, Gloria



...with Lucy Beebe



...with Rick Griffin



...with son, Jonathan

**Sadly, we have had additional
Wallace Nutting Collectors Club
Member passings in 2012**

Barbara Lupis Snyder: November 18th

Marion Bennett: December 16th
(sorry, no photo available)

Richard Handler: December 20th



Barbara with her husband, John



Richard with his wife, Beverly

A Guide to Wallace Nutting Furniture

from a Skinner's blog post ~ reported by Sharon Lacasse

Good quality, strong design and well-regarded manufacturers are all important factors to look for when purchasing reproduction furniture. As I discussed in a 2011 blog post, *The Case for Reproductions: Affordable American Antique Furniture*, reproductions can be an affordable entry point to antiques auctions and may also result in the retention of value and even growth potential over time.

Wallace Nutting (1861-1941) is perhaps the most recognizable name of the manufacturers discussed in my previous post. Before starting his furniture manufacturing business, he made hand-colored photographs, and is perhaps best known for this work. He produced millions of photographs including Colonial-themed interior views, bucolic landscapes, gardens, foreign locales, still life arrangements, people, and other more unusual subjects that fall outside of these earlier examples.



Nutting Windsor Armchair, no. 41
Est. \$150-200 at July 2012 Auction

Nutting's path to creating furniture started with a collection. In the late 1910s, he assembled an encyclopedic collection of antique furniture to serve as design prototypes for his furniture manufacturing business and to be used as visual "props" in the photographs he produced. He also published reference books on antique furniture. His own wonderful collection of hundreds of objects of early American furniture, decorative arts, and objects of material culture were purchased by the Wadsworth Atheneum in Hartford, CT with funds from the financier (and collector) J.P. Morgan. The collection is well worth a visit.

Even in the early part of the 20th century, Nutting realized that the finest examples of Pilgrim century furniture were becoming less attainable and less affordable. His solution was to collect examples to preserve them, and to devote himself to fashioning faithful copies through his company based in Framingham, MA. Nutting's goal in manufacturing reproduction furniture was to "produce the best forms, put together in the finest manner." and to "make correct pieces of their period available."



Wallace Nutting Upholstered Sofa Bench
Est. \$700-900 at July 2012 Auction

Common Then is Common Now

Wallace Nutting designed and sold more chairs than any other form of furniture produced during the span of the firm's business from 1918-1941. Of the over 100 styles in production, Windsor chairs were the most common at the time and were produced over the longest period of time. So it stands to reason that these are seen most frequently in the marketplace today.

Some Windsor chairs are more scarce than others, but still more common than other Wallace Nutting reproductions. Unless they are unusually elaborate or contain carved elements, most examples of Windsor side chairs and armchairs can be found for less than \$500.

Case Furniture Sells

"Tables" were the second-most common form that Nutting produced, and are more sought-after than chairs, though they can occasionally be found in the \$500 range. While sideboards and lowboys were categorized by Wallace Nutting as tables, we think of them today as case furniture. A great example of a Queen Anne style carved bird's eye maple lowboy, no. 691 was priced at \$180 in 1932. Auctioned at Skinner in 2006, it fetched \$4,266 including buyers' premium. Larger and more elaborate pieces were produced in smaller quantities and cost more when they were first made. Therefore, these pieces are rarer and more valuable today. Case furniture typically sells for \$1,000 and up. A Goddard-Townsend style blockfront mahogany Chippendale secretary auctioned in 2002 achieved the record price of \$36,750.

Condition Matters

While condition always matters, buyers are more likely to be forgiving with a piece that is hundreds of years old, but less so for the same issues on a more recent piece. Look for furniture with an original, unblemished surface, mild wear consistent with use, no breaks, splits or cracks, and all of its elements intact. One of the best resources? Copies of Nutting's catalogs from the 1930s are readily available in the original and reprints. Pictures, descriptives, models, and prices will help you place a piece of reproduction furniture into context.

In his 1930 Supreme Edition catalogue, Wallace Nutting boasts under a header entitled "The Antiques of the Future" that, "My furniture, when homes have broken up, is never sold as second hand...Wide-awake persons now know that my name branded on furniture means style and quality." He was correct. I've found that in the current marketplace, faithful reproductions of period pieces typically meet far greater success than hodge-podges and pastiches. Wallace Nutting's legacy is his reverence for Pilgrim and Colonial period furnishing and his desire to make faithful reproductions available to the masses.



Wallace Nutting Queen Anne Style
Carved Bird's-eye Maple Lowboy,
no. 691, Auctioned for \$4,266

Southbury Memories

by Janet Borge Crowle



This is probably the most photographed room by Nutting. It was our living room; very casual and comfortable.

The main house needed to be remodeled, something else my father was quite good at doing. As the remodeling was taking place, he found an old North Carolina mansion that was being torn down. He had the hand-carved woodwork sent to Southbury. All the windows and doors were replaced with decorated moldings and arches were installed as well. The kitchen was replaced and made smaller than the original. The old kitchen was enormous, with large wood refrigerators used for storing blocks of ice which were sawed out in the winter from the large frozen lake. The extra space became the dining-room. Then the side porch was raised to two stories and four slender decorated columns were added. Elaborate trim and paneling were applied to the interior of the house and the exterior as well. The ceiling in the foyer was removed and a graceful curved stairway was installed, also from the North Carolina mansion. A year or two later my father added a large music room to the house, where he had two concert grand-pianos and doors that concealed his recording equipment. This replaced a very small piano room he would say was just like a closet!



This shows many of the exterior changes made by my father. In the canoe (from left to right) are Papa, my sister Sanna, me, and my brother Ron.

It was 1952 when my father bought a farm in Southbury, Connecticut. This would be our home for the next twelve years. As I was a young girl at the time he purchased this farm, I had little appreciation for its rich history. I did enjoy the beautiful countryside and the many special times we had there. It wasn't until just a few years ago that I became aware of a little of that history and of one previous owner, Wallace Nutting. I had lived in Nuttingham! The name may have changed several times after that along with the occupants. My father named it ViBo Farm, short for Victor Borge.

He decided to settle in Southbury because the rolling fields and ponds reminded him so much of his native country, Denmark. This farm, in many ways, fulfilled his dreams. He actually wanted to be a gentleman farmer, as told in his biography. "I had no doubt that I belonged in the country" he stated. "The animals and the unconfined life attracts me, as does burying my hands in the rich, warm soil." The farm was two hours by car from New York where my father, at that time, had a three year engagement at the Golden Theater on Broadway. So when he was finished performing on Saturday evenings he would drive back to the farm and stay until Monday afternoon.



This is my father with one of his hens. The barn and most, if not all, the out-buildings were post Nutting.

While he made many changes, the oldest part of the house remained largely as it had been when Wallace Nutting lived there. My parent's favorite room in the house was the living-room with the large fireplace and the beautiful beamed ceiling. This was one of Wallace Nutting's most photographed rooms. They knew of Wallace Nutting, and would often mention him to guests. In this same room, in one corner, is a "casket door" which led out of doors, this door is wider than any of the doors in the house. It remains there today.

Then came his Rock Cornish Hen business. Following a suggestion from his good friend Vincent Sardi my father became a chicken breeder - the first professional producer of the Rock Cornish Hens in America. He processed and sold perhaps millions of them to restaurants and to the public by mail order. ViBo Farm was now a real working farm with its own processing plant. However, it was very time consuming and not at all profitable. My father would say that it would

have been cheaper to feed the birds dollar bills. He subsequently gave up the business and devoted his time to his musical and entertainment career. My father was always a lover of animals. We had sheep grazing across the large lake, much like the scene in several of the Nutting photos. We had peacocks, pheasants, guinea hens, white geese, three horses and three dogs. We even had Japanese reindeer.

I have two sisters and two brothers. We always had fun on the farm. In the summer our day started off with horse-back riding lessons, which were all morning. Then we were off to the pool for swimming the rest of the day. We even would go canoeing on the lake, sometimes with our father, and in the wintertime we would ice skate there.

In 1963 my father decided he needed to be closer to New York, as he was traveling much more. He sold the property to the Papparazzo brothers, who wanted to build a condominium community for ages 55 and older. This was the first of its kind in Connecticut. In 1966 the model homes opened to the public and Heritage Village became a reality. My husband and I have returned to Heritage Village on several occasions. I am happy to say that the farm as I remember it is still there and largely unchanged. The house is now called the "Meeting House" and used by the community residents for various functions. While a little dated, it brings back many happy memories of the years I spent there. On one visit I even became reacquainted with my childhood riding instructor. As my brother Ron said, "It's like a time warp!" How true. It sure was wonderful to go back and visit our home in Southbury and see that it is still full of life.



The largely unchanged front of the house and the smaller pond. Picture includes our dog L'Amour, Papa, Mama, Sanna, me and Ron. I have two younger siblings, Vebe and Rikke not shown in the pictures. They would have been infants at the time.

Mark your calendars for the 2013 Convention

May 17-18th

Hilton Garden Inn
Philadelphia/Fort Washington, PA 19034

215-646-4637

\$119.00 Double Occupancy per night plus tax
(mention you are with Wallace Nutting Collectors Club Convention for this group rate)

Agenda to be announced



Banjo Clocks, the Colonial Revival, and Wallace Nutting

by Rich Mitchell

This is the story of my exploration of the cultural origins of early twentieth century spring driven banjo clocks. These clocks, particularly those made by the New Haven Clock Co., make up a large part of my collection and, partly because of catalog literature still available, have been an interesting research project. Understanding these clocks requires some awareness of the cultural forces at work when they were popular. I explore here an entrepreneur who played a big role in the culture of that era and the success of these clocks, Wallace Nutting.

The Beginning

Black Friday had dawned cold and cloudy as I turned off Route 30, two exits west of NAWCC headquarters. I had seen a banjo clock pictured in an auction and was heading over to take a look. I rushed through all the tables with no luck and asked one of the auction staff to help me, but he came up empty, too, and figured it was one that had been sold the week before. I continued to look around, and there, lying under one of the tables, was a **New Haven Whitney**. It sold toward the end of the auction, when most of the clock enthusiasts had left, and I got it for a great price. Tucked in the pendulum box was the original sales receipt from Valentine's Day, 1923.

A week later I attended my first Chapter 11 meeting and quickly snapped up a **New Haven Winsome** banjo clock. How about that! Within two weeks I had picked up two New Haven banjo clocks, both beginning with the letter "W". A collection was happening before my eyes.

On eBay I found a page from a **1932 Fort Dearborn catalog** that showed four spring-driven New Haven banjo clocks: Whitney, Winsome, Warwick, and Winetka. I had earlier acquired a Session banjo clock, also from that era. Had there been a proliferation of spring-driven banjo clocks in the early 20th century? And if so, what had caused it?

The Proliferation of Spring-driven Banjo Clocks

Information abounds in the literature about weight-driven banjo clocks. Paul Foley, in Willard's Patent Time Pieces, Part 5, writes of production banjo clocks made since 1840. He covers the Attleboro manufacturers who made them until about 1880, then turns his attention to Howard who was the largest manufacturer of banjo clocks in 1840 and continued for 100 years. Although Howard made weight-driven banjo clocks in the early 20th century, most of these were for the institutional market, as indicated in some of the catalogs. These clocks were more expensive and accurate than their spring-driven counterparts.

When did the production of spring-driven banjo clocks begin? Distin and Bishop's The American Clock includes the early adaptation of E and A Ingraham's gallery clock: circa 1855. Ingraham added a throat and box to a gallery clock and changed the movement to produce a spring-driven pendulum banjo clock. Distin and Bishop also showed a Forestville Clock Co. spring-driven wall acorn/lyre clock around the same time.¹ But these were exceptions, because banjo and tallcase clocks were losing popularity with buyers in favor of inexpensive, mass produced shelf clocks, especially Victorian-style clocks.

When did spring-driven banjo clocks start to be produced in any quantity? To answer this question I looked in some of the old catalogs and catalog reprints at the NAWCC Library. Tran Duy Ly's books are filled with dated pictures from catalogs and grouped by clock type. His earliest banjo clock manufacturers include Ansonia, 1921; Gilbert, 1929; Ingraham, 1915; New Haven, 1911; Sessions, 1913; Seth Thomas, 1924; and Waterbury, 1906.

Waterbury time-only banjo clocks were weight-driven, but the same model in time and strike was spring-driven. New Haven's largest banjo clock, the Willard, was available in time only as 8-day weight-driven or 30-day double spring-driven. That model also had an 8-day spring-driven time and strike version. The mart at the 2011 Spring Joint Meeting in Woodsboro, MD, offered two weight-driven Waterburys, one of which now hangs on my wall.

The oldest catalog I found featuring New Haven clocks was the 1878 American Clock Company, which billed itself as the sole agent in America for Seth Thomas, New Haven, E. M. Welch, and Welch Spring. It featured 88 pages of clocks from those companies, but no banjo clocks. The 1880 New Haven catalog shows one banjo clock, available in four sizes. The dial is clearly marked "E. Howard & Co" and it is under the title "School, Office and Bank Clocks," page 60. In the 1890 New Haven catalog the only banjo clock is actually a banjo musical instrument with an imbedded clock, page 144. The 1900 New Haven catalog has no banjo clocks, nor does their Special Supplement for 1906 - 1907.

The 1914 - 1915 New Haven catalog features banjo clocks, stating on page 71:

*During the last few years a radical change has taken place in the ideas of the public regarding the designing, decorating and furnishing of the home. It has affected alike architects, furniture manufacturers, textile manufacturers and clock makers. This change is a reversal to the old English and Colonial ideas in design and architecture.*²

We were the first clock manufacturers to create a line of clocks that would adapt themselves to the new fashions in home decoration. For evidence we refer you to the following pages where we illustrate our English and Colonial models.

The next page shows six banjo clocks: the Walton, Warren, Winston, Waldron, Wardrop, and Windrow. A New Haven clock page from the 1913 Wollensten Catalog also shows the Warren and the Winston banjo clocks. As stated above, "a radical change has taken place" which had caused an explosion in the manufacturing of spring-driven banjo clocks. That change was the Colonial Revival.

The Colonial Revival

The Colonial Revival included more than just "old English and Colonial ideas in design and architecture." In Colonial Revival terms, "colonial" included anything prior to the Victorian era, which began in 1840, including the Federal era and the banjo timepiece patented in 1801. The Colonial Revival was a reaction to the Victorian age and its styles. During the Victorian era, international exhibitions held in London, Paris, Philadelphia, and Chicago, affected styles throughout Europe and America. Rococo and gothic revival styles were reflected in clock styles, such as round and sharp gothic shelf clocks and gingerbread styles that reflected the fancy work on Victorian houses. Many names of the gingerbreads in the 1880 New Haven catalog are the rivers of Europe (Tiber, Seine, Rhine, Volga, Elbe, Danube, Thames). The American Colonial Revival was a rejection of these international styles.

Because of the Industrial Revolution the Victorian age was a time of prosperity like never before, especially for the growing middleclass. As modern corporations developed, the middle class grew and its acquisitions fueled more growth.

Products were crafted by machine from beginning to end. The painstaking hours of handwork that went into a Willard timepiece were gone. The ornate details of the kitchen clock were not hand carved, but machine pressed. This was true in furniture and the other decorative arts. With the drive for efficiency came the labor unrest of the late Victorian era. The Colonial Revival was a cultural reaction to the industrialization of the Victorian era. It looked back to an era when things were handmade, not machine made, and when the nation was more rural, not urban.

This reaction caused an interest in old America. Rockefeller began his restoration of Williamsburg, which included stripping Victorian add-ons from colonial buildings and destroying hundreds of modern buildings, many of them Victorian. Universities like Dartmouth, Louisville and Wake Forest built new buildings along colonial lines. New government building followed this trend. Towns were remodeled to look colonial. The picturesque Gothic building for the Presbyterian Church in Georgetown, MD, ended up looking like a bank. Litchfield, MA, converted their Victorian structures to colonial form and demolished the Victorian Congregational Church building, replacing it with a colonial. In Cape May, NJ, many multicolored Victorian houses turned white under the influence of the colonial revival. And, of course, the "colonial" banjo clock became a hot item.

Wallace Nutting

On eBay I won a Waring banjo clock (yes, another New Haven "W"). Because it was local I went to the antique store to pick it up. The proprietor and I discussed banjo clocks and the Colonial Revival. He turned around, pointed to a landscape picture hanging on the wall behind the counter, and said that the artist had a lot to do with the Colonial Revival. The artist was Wallace Nutting.

In 2000 the University of Virginia held a conference on the Colonial Revival, resulting in the book, [Recreating the American Past - Essays on the Colonial Revival](#). In the section, "Colonial Revivalists" four essays presented people who made major contributions to the Colonial Revival. The first essay was devoted to Wallace Nutting.³ Eighteen years earlier Winterthur Museum held two conferences on the same topic, also resulting in a book of essays, entitled [The Colonial Revival in America](#). These essays had only three references to Wallace Nutting, a quote about Connecticut, a quote about Pennsylvania, and a mention of his prints.⁴ Interestingly, the University of Virginia collection not only featured Nutting in its first essay on major contributors, but used one of his prints as its dust jacket art, as well as, mentioning him in two other essays. Nutting is being rediscovered.

Who was Wallace Nutting? Denenberg, who wrote the Nutting essay in the Virginia collection, describes Nutting as the Martha Stewart of his time, because of his integrated approach to marketing.⁵ Nutting made and sold prints that often featured the type of furniture that he was making and marketing. He ran a circuit of five colonial houses where people could see his furniture and prints. Some of his prints are photographs of those home interiors. He wrote extensively about furniture. He made the rounds of the lecture circuit, essentially getting paid to promote his prints and furniture. The New York Times, June 12, 2003, after interviewing Denenberg, featured a story entitled, "Before Martha Stewart: Nutting - A master marketer of the Colonial home". In his day Wallace Nutting was a marketing genius who greatly influenced middleclass perspective and consumption.

Wallace Nutting was also a clock enthusiast. In his biography he writes, "Clocks have absorbed my attention for considerable periods. They are almost human, though they have wheels in their heads. But then, perhaps I have, and that is why I like them so much."⁶ You see clocks in his hand-colored photographs and silhouettes. He wrote books about them. They take up a sizable section of his Furniture Treasury. They appear in his catalogs. And he actually made a few. His knowledge of clocks was recognized, for he addressed The Clock Club of Boston on April 6, 1935, speaking on the topic, "English Influence Upon the Earlier American Clockmakers".

Of all the clocks, his favorite was the banjo clock. In The Clock Book he writes, "If we are to consider American clocks as works of original art, we shall have little to say except about the attractive banjo cases or their variants."⁷ About twenty percent of all the American clocks pictured in this book are banjo clocks or their variants.

Using the camera, a tool designed to capture the present, Wallace Nutting created fictions of the past. He used the camera to fabricate his colonial America. In 1888 George Eastman marketed the first Kodak camera and the snapshot was born. Nutting jumped on the bandwagon, or should we say the bicycle, along with the rest of the nation, taking along the camera on his trips to the countryside. He selected the best of these black and white snapshots, hand colored them, and sold them by the thousands.

His wife Mariet suggested he try interior photography. He writes in his biography, "Those Colonial pictures she has made attractive by providing fair young women decked out in the finery or the sweetly homely garb of the ancient day."⁸ And so Nutting joined with the Allen sisters, following in the footsteps of Emma L. Coleman, in reconstructing the past with the camera. Along with the props of hearths, spinning wheels, and Windsor chairs, Nutting used old clocks - tall case, banjo, pillar and scroll, and OG - to embellish the illusion.

In addition to "At the Fender", which I first saw in Denenberg's book, Wallace Nutting and the Invention of Old America, Nutting made two other prints with the same banjo clock sitting on a mantel in the same room. In his print, "A Fruit Luncheon," a banjo clock hangs prominently on the wall. In one of the silhouettes that he marketed, a banjo clock unmistakably stands out. His prints also featured many tallcase clocks; my first Nutting print was of a colonial lady winding one. In "A Stitch in Time" overlooking the seamstress is a pillar and scroll clock, which he considered "the last in date that can fairly be called in good taste."⁹ There are also several prints with OG clocks, though that may be pushing the upper end of the widely defined Colonial Era and getting into the period Nutting called the "decline of taste". Millions of Nutting prints were produced and sold. Chapter four of his autobiography begins, "As about ten millions of my pictures hang in American homes there has been keen interest to know how they started."¹⁰ Wallace Nutting prints influenced middleclass perspective and consumption. Part of that influence was for old clocks, including the banjo clock.

I picked up one of Nutting's Windsor side chairs at an auction where I was pursuing a Seth Thomas banjo clock. He also produced Colonial (Federal) clock reproductions. Ivankovich, who is probably the premier auctioneer of Nutting artifacts, items writes, "When it comes to Wallace Nutting clocks, we have only personally seen and sold one banjo clock, and are aware of only one unsigned case clock which is even attributed to Wallace Nutting."¹¹ The Wallace Nutting Collectors Club Newsletter, Spring 2005, adds "Since the writing of his (Ivankovich's) book at least two other banjo clocks signed Wallace Nutting have come into the marketplace and are now in private ownership." In that same newsletter Jan Liberatore reviewed a newly discovered cache of Nutting letters about his clock making. "The letters indicate that Nutting was making the cases, but using either old or new works, the new works for the banjo clocks seem to be by Waltham." The WNCC Newsletter, Spring 2007, records the auction of a Nutting banjo clock for \$6160 in November of 2006. Pictures of Nutting's clocks show the winding hole at 2 o'clock, the conventional position for weight-driven timepieces. Some negatives got reversed when printed and show the hole at 10 o'clock, as is the case with my print of "At the Fender".

Conclusion

Wallace Nutting was a leading trendsetter for the Colonial Revival as his influence pervaded middleclass America. He was also a clock enthusiast, particularly enamored with the banjo clock. I believe that he was largely responsible for that "radical change [which had] taken place in the ideas of the public regarding the designing, decorating and furnishing of the home" as recorded in the 1914 - 1915 New Haven Clock catalog. The clock manufacturers responded with a proliferation of spring-driven banjo clocks in the early twentieth century. So, as workers in the factories in the city of New Haven and elsewhere stamped out the new spring-driven banjo clocks on machines, middleclass consumers were taken back to an era of handmade, rural, preindustrial America. And somewhere in York, PA, someone bought his valentine a New Haven Whitney banjo clock, perhaps to go up alongside that Wallace Nutting print.

¹ William H. Distin and Robert Bishop The American Clock (New York, NY: E.P. Dutton and Co. 1976) banjo 243, wall acorn/lyre 276. The wall acorn/lyre clock is also shown in Chris Bailey Two Hundred Years of Clocks and Watches (Englewood Cliffs, NJ: Prentice Hall, Inc. 1975) 125 where it is described only as a wall acorn, drive not mentioned.

² 1914 - 1915 Catalogue Number 169 Clocks and Watches Manufactured by the New Haven Clock Company 71

³ Recreating the American Past - Essays on the Colonial Revival Edited by Richard Guy Wilson, Shaun Eyring, Kenny Marotta, (Charlottesville, London: University of Virginia Press, 2006)

⁴ The Colonial Revival in America Edited by Alan Axelrod, (New York, London: W. W. Norton & Company, 1985)

⁵ Thomas Andrew Denenberg, Wallace Nutting and the Invention of Old America (New Haven, London: Yale University Press, 2003)

⁶ Wallace Nutting, Wallace Nutting's Biography (Framingham, MA: Old America Company, 1936) 119

⁷ Wallace Nutting, The Clock Book (Framingham, MA: Old America Company, 1924) 14

⁸ The Clock Book 76

⁹ Wallace Nutting's Biography 121

¹⁰ Wallace Nutting's Biography 70

¹¹ Michael Ivankovich, Collector's Guide to Wallace Nutting Furniture (Paducah KY: Collector Books a division of Schroedor Publishing Co, 2004) 107



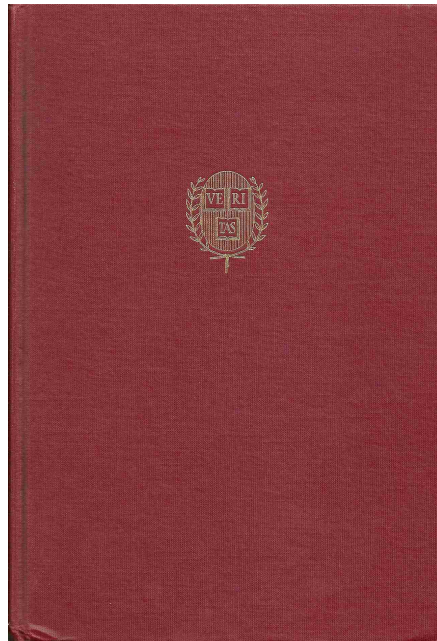
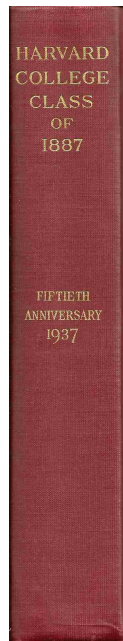
Rich Mitchell (rt.) talks to Bill Hamann following his excellent clock presentation at the 2012 Convention

The Harvard Red Book and Wallace Nutting

by Joe Duggan

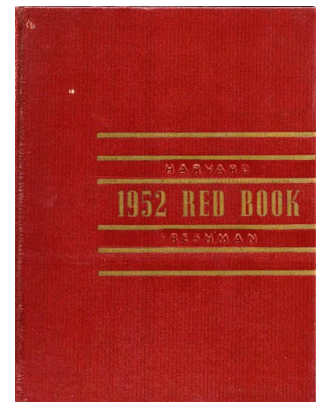
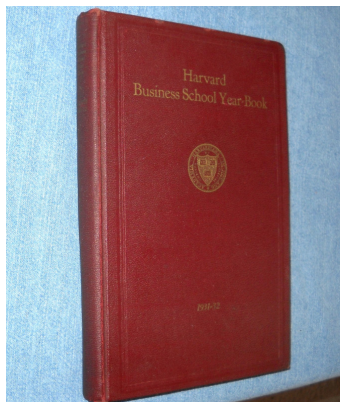
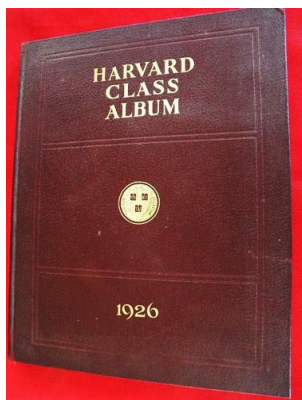
Gentle Reader

In assembling and collecting Wallace Nutting biographical artifacts and ephemera, one area that is unusually sparse is school items such as yearbooks, senior pictures, graduation programs, etc. In fact they are virtually nonexistent. Nutting's autobiography of 1936 offers a timeline of his education in the Resume appendix and the first chapter, "Adventures of Youth," gives a somewhat muddled explanation of that time. Looking at the Resume and reading the text, the reader is left wondering if Nutting ever graduated from high school? Prep School? College? Seminary? At least one of those questions seems to be answered in the **HARVARD COLLEGE CLASS OF 1887 Fiftieth Anniversary Report**. Sort of. Within the Harvard community, the book is referred to as the **Red Book**.



A **Red Book** Aside:

There is no one Harvard **Red Book**, nor only one series of **Red Books**. There is one **Red Book** for freshmen with names and pictures of their fellow classmates, and another, a lifetime series of books for alumni, published every five years after graduation. These are the most common usages of the term **Red Book**.



Sample Red Books

2012 is turning out to be a big year for the **Red Book**. Facebook which was conceived as an online takeoff on the Freshman **Red Book** went public in one of the biggest IPOs.

The Red Book, Deborah Copaken Kogan's new novel was published and reviewed in the New York Times Book Review in April. It describes the quinquennial (occurring every five years) angst of a Harvard graduate updating his or her personal information, followed by receiving the book and comparing oneself to one's classmates. You cannot not order the book, it came to you, whether you wanted it or not. The review is worth reading.

http://www.nytimes.com/2012/04/15/fashion/after-harvard-dispatches-of-adulthood.html?_r=1&pagewanted=all

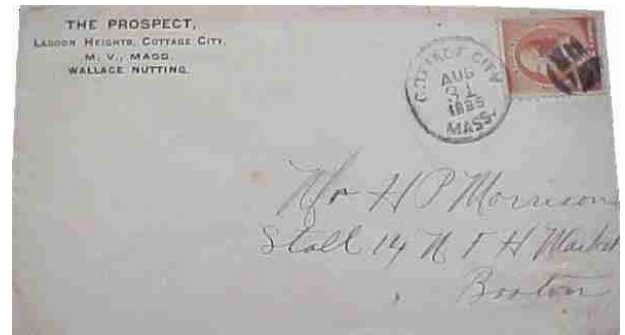
The 2012, fiftieth anniversary **Red Book** of the class of 1962 also made the news. Ted Kaczynski, the infamous Unabomber, a 1962 graduate, submitted his own information, listing his occupation as prisoner and listed under awards, his cell number. The unedited information was published, much to Harvard's embarrassment.

<http://news.yahoo.com/blogs/sideshow/harvard-apologizes-including-unabomber-alumni-directory-192547071.html>

Returning to Wallace Nutting and the **Red Book**, his autobiography lists the following:

Courtesy JKL

Birth, 1861, Nov.17
 High School at Manchester Forks, 1872
 High School, Augusta, Maine, 1873-76
 Phillips Exeter Academy, 1880-1883
 Harvard University, 1883-1886
 Hartford Theological Seminary, 1886-87
 Union Theological Seminary, New York, 1887-88
 Honored with degree of Doctor of Divinity, 1893, Whitman College
 Honored with degree of Doctor of Humanities, Washington and Jefferson College, 1935



Explaining this in the first chapter of his autobiography, "Adventures of Youth," Nutting talks about living with various aunts and uncles. He never mentions poverty, but does talk about being sent to work for a winter in Minneapolis at age fourteen. His description is truly Dickensian.

While Wallace Nutting's high school years were interspersed with moving place to place with relatives, his Exeter and Harvard years are interspersed with summer hotel jobs in Campo Bello, Nantucket, Martha's Vinyard and Cheyenne, Montana. An interesting piece of ephemera (above right) from a Martha's Vinyard Hotel from 1885 suggests that Nutting's job and responsibilities were significant.

What he does not explain is the transition from homeschooling and public schools to Phillips Exeter Academy and Harvard University. Also not explained are his attendance at two seminaries from 1886 through 1888 with his degree from Harvard in 1887 ?

What is clear from the Resume and Chapter One, is that his teens and early twenties were spent in an escapable poverty and that an education could somehow still be cobbled together, catch as catch can !

As for Harvard, Nutting writes, "Harvard is altogether too large, or was, as then conducted, to encourage fellowship between classmates." . . . "A timid boy, as I was, made few acquaintances and never recovered from a sense of being an alien."

This could explain why Nutting never did supply any information for the **1937 HARVARD COLLEGE CLASS OF 1887 Fiftieth Anniversary Report**. However information was supplied.

A footnote in the book states, "The above sketch of Nutting's life has been prepared with the assistance of a classmate. Nutting himself declined to fill out a questionnaire." Much of the information in the sketch is in Nutting's autobiography, but not all of it. The classmate clearly knew Nutting. One item in the **Red Book** that is not in the autobiography, is that a minister encouraged a young Wallace to attend Exeter. The **Red Book** of 1937 is one of the few printed materials that documents Nutting's education. Still unanswered is why the class of 1887 and not 1886 ?

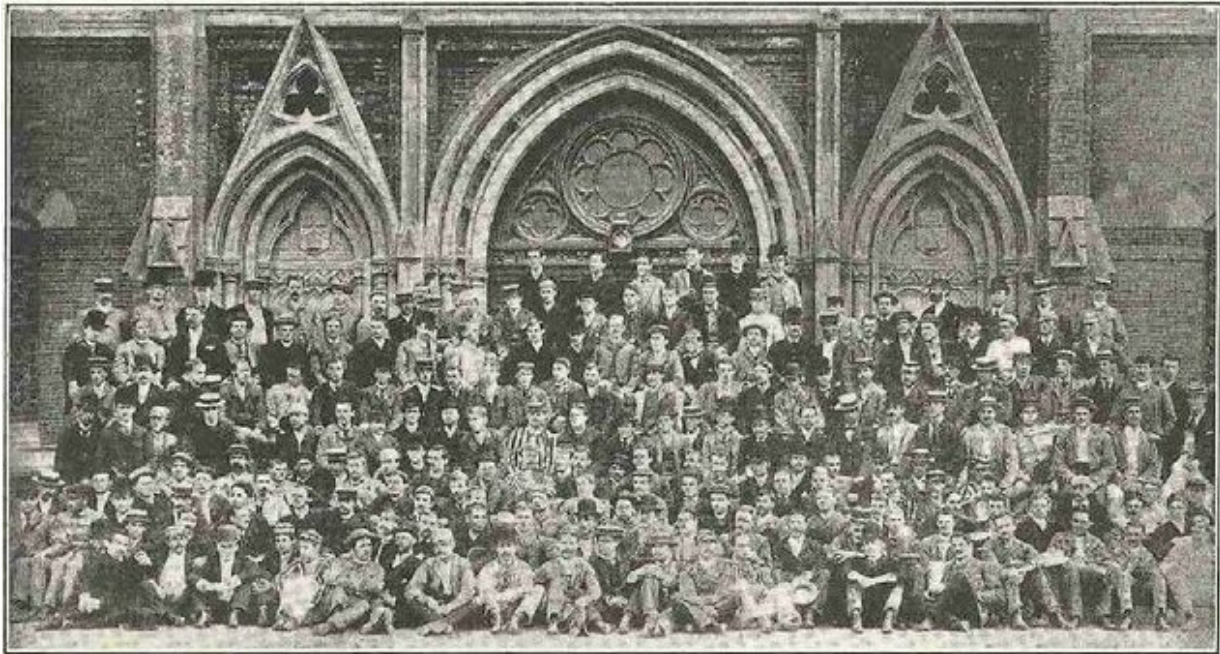
At the end of the book is a list of addresses. Nutting's is listed as: Nutting, Wallace: 24 Vernon St., Framingham Center, Mass.

In the end, Harvard recognizes Wallace Nutting as a college graduate. Now, about those seminaries.

There should be at least eight more **Red Books**, 1892, 1897, . . . 1932, 1942, etc. It's not clear how detailed those Nutting sketches would be. The 1937 **Red Book** has an eight page sketch. See below.

The Book is 6 ¼ X 9½ X 1½, 504 pages, red canvas cover and the top edge is gilt.

Of this June, 1887 picture below, Joe writes: *Dare I ask; Where's Wallace ?*



CLASS OF 1887

WALLACE NUTTING*

NUTTING was born November 17, 1861, at Rockbottom, Massachusetts, a hamlet near the present border of the town of Hudson. He is a lineal descendant of John Nutting who was killed March 13, 1676, while defending his garrison house at Groton, Massachusetts, from an Indian attack. His mother's maiden name was Eliza Sanborn Fifield. His father, Albion Nutting, enlisted in the Union army when the son was but a few months old and never came back. His only legacy was a Bible in which he had written: "Pools-ville, Maryland, Christmas, 1862. This Bible I give to my baby boy, Wallace. May it teach him to follow the great Captain of our salvation."

During his boyhood Nutting lived on a farm in Manchester, Maine, doing work beyond his years and strength. His mother, like Hannah of old, had dedicated her son to the Christian ministry before he was born. The urge to preach was with him in adolescent years. There was no question as to what he would do in life, provided an education were possible. At seventeen he was conducting worship in the summer season. After short periods at the high schools of Man-

* The above sketch of Nutting's life has been prepared with the assistance of a classmate. Nutting himself declined to fill out a questionnaire.

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chester Forks and Augusta, clerking, and spending a cold winter at Minneapolis, he went to Boston in 1879 and entered the employ of a famous jewelry firm, sleeping in the store and making himself generally useful. He attended the Park Street Church and was noticed by the pastor who encouraged him to go on with his education. The years 1880-1883 were spent at Phillips Academy at Exeter and in the fall of the latter year he entered Harvard. He joined the group of religious men in college, some of whom were looking forward to the ministry, and he conducted Sunday gatherings here and there. During summer vacations he managed summer hotels in different places, the last at Seven Lakes, Cheyenne Mountain, Colorado, where he and another Harvard student entertained overnight tourists who were to ascend Pike's Peak.

Nutting spent the year 1886-1887 at the Hartford Theological Seminary and the next summer he supplied a church at Fryeburg, Maine. He spent the year 1887-1888 at the Union Theological Seminary, New York, meantime supplying a church at Passaic, New Jersey. The next year he was acting pastor for the Belleville Congregational Church in Newark, New Jersey. This church had been distracted by the radical preaching of the Reverend Hugh O. Pentecost, who opened services in a skating rink next door. Nutting had a very difficult problem there. He said that he never had met with so much wrangling and theological bitterness. He was given a call but declined, although his work there had been a marked success. He also received a call from a prominent church in Portland, Maine. This he declined but he accepted the call of a young and small church in St. Paul, Minnesota, in 1889. Here he greatly strengthened the church. Two years later he was called to the Plymouth Congregational Church, Seattle, Washington, and accepted it. Here his work

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was fruitful. Between three and four hundred members were added, the membership reaching a thousand before he left. A new church edifice was erected and soon outgrown. He made innumerable friends and a few enemies.

Nutting built a house for himself, expecting to remain in Seattle. But after four years of intense labor and two sudden illnesses it became evident that a change was imperative. He was asked to preach two Sundays in a prominent Presbyterian Church in New York City, of which Russell Sage was a member. Sage was also on the pulpit committee.

"I used on one of the occasions," said Nutting in telling the story to a classmate, "a sermon with an illustration from watered stocks. It occurred to me that Mr. Sage was a member of the church, but as I had not prepared the sermon for that church, I felt that it would be wrong to strike the illustration out. When the committee of twelve met to decide on calling me eleven readily agreed. Mr. Sage was silent. Then he said:

'Where does this young man come from?'

'Seattle.'

'A large church there?'

'Yes.'

'Full congregations?'

'Yes, very large.'

'Doing a lot of good?'

'Yes, it is so reported.'

'Well,' said Mr. Sage, 'don't disturb him, don't disturb him.'"

Nutting was asked to go to the church but declined. No doubt Mr. Sage felt that this young whippersnapper out of the West was intentionally snapping fingers at him. But this was not the intention.

At this time other calls came, one from the church at Pasa-

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dena, California, and another from the First Congregational Church in Los Angeles, the largest church in California. Nutting declined both. Then a call came from the Union Congregational Church in Providence, Rhode Island. This he accepted. He entered into the work there with his usual enthusiasm and continued for ten years. Having been told to take exercise in the open, he chose the bicycle and soon was riding too fast and too far, returning exhausted. The gift of a camera resulted in his seeing more along the way and was the beginning of his interest in outdoor photography which in his hands developed to a vast extent.

In 1904 Nutting made a visit to Palestine and contracted a serious illness. On his return it became evident that the tremendous pace he had kept and the burdens of great churches he had sustained were causing a nervous breakdown and he resigned his pastorate at Providence. He had built a house near Roger Williams Park. With his usual decision he sold this and its contents and proceeded to open a studio in Twenty-third Street in New York. His photographic work, begun in 1897, had resulted in a considerable number of negatives of scenery, and with these he began the business of producing the colored platinum prints which met with immediate favor and an increasing sale. One success led to another. These colonial views required proper accessories and led Nutting to the collection of genuine antiques. In this art he went on from one level to another until he has become an authority in all that pertains to the collection and description of antique furniture and utensils. He has formed several collections, containing many rare and valuable museum pieces. One such collection now reposes in the Morgan-Avery Museum at Hartford, Connecticut.

Finding that the city was an unsuitable place for his rapidly increasing picture business, he located in the coun-

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try at Southbury, Connecticut. He purchased there an eighteenth-century house and restored it, making it a thing of beauty. He built a huge barn and went into farming on an extensive scale. This did not prove successful. It was his one mistake, but he regained his health and poise through it. He turned the great barn into a studio and went on to greater success. He became an employer. A company was formed, he and a few others holding all the stock. By a happy thought he added pictures of apple trees in full bloom and developed a line which turned out to be the most beautiful and popular of all his pictures. He travelled all over New England in the month of May to obtain negatives of them. One of his favorite localities for them was Franklin County, Massachusetts.

Nutting supplied the First Congregational Church of Springfield, Massachusetts, for several months. He was handicapped from 1908 to 1914 by labyrinthine vertigo (disturbance of the inner ear) which later resulted in deafness. At this time he established a branch studio for his photographic work in Toronto, Canada. During these six years he bought and restored the Wentworth Gardner House in Portsmouth, New Hampshire, the Hazen Garrison House in Haverhill, Massachusetts, and the Cutler Bartlet House at Newburyport, Massachusetts. All these historic colonial houses were thrown open to the public and became shrines of the culture and wealth of the past. Some were used to accommodate the expanding business and to furnish backgrounds. In 1912 the estate at Southbury was sold to advantage, the small village being inadequate for the growing needs of the picture business. Almost by accident he secured a beautiful estate at Framingham Center, Massachusetts, and restored it. Some parts of the main house dated from colonial times but the front was in the Italian style. This he

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did not alter. Hither Nutting transferred his business and made the house his residence.

In 1915 he made a second journey abroad. On his return he bought and restored the Iron Works House at Saugus, Massachusetts. This house dated from 1640. The next year he established a forge for the reproduction of seventeenth and eighteenth century hardware. He acquired the Webb-Welles-Washington House at Wethersfield, Connecticut, and restored it. He then bought a large building at Ashland, Massachusetts, and fitted it for the production of pictures and reproductions of colonial furniture. Later these features were reestablished at Framingham.

By 1919 Nutting had become widely known as a producer of beauty in his pictures and as a collector of antiques, and an authority in judging them. He was reproducing them accurately, not merely patching up injured pieces, a practice which he abhorred. By his frank honesty in exposing shady trade practices he incurred the hatred of some dealers, but he steadily held his ground. In 1922 he sold all his business interests. The following year, "being dissatisfied with the conduct of the business which bore my name," he repurchased the whole and resumed business in his own name. At this time the colonial houses were sold.

In 1924 Nutting purchased a shop at Framingham and at large expense he equipped it for the making of reproductions of colonial furniture. This he still operates. He furnished a large amount of reproductions for the furnishing of the restored buildings at Williamsburg, Virginia, and for the vestibule for the College of William and Mary. In 1925 he made a third journey abroad, a trip which yielded a rich harvest of pictures, especially subjects in England and Ireland. On his return he supplied various churches for brief periods from 1925 to 1936. In the past two years the fire of collect-

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ing has again burned bright and he has acquired "a collection of more or less antiques for copies and investment." His reproductions of furniture have been sold in all the states and in Canada, England, Australia, Mexico, and China. About ten million of his colored pictures adorn the homes of the United States and seven foreign countries. His books and catalogues have gone just as far.

In spite of his great business success Nutting has remained true to the ideals of his early ministry. He is still a Congregational clergyman and preaches or supplies pulpits as occasion or strength allow. Of late years he has frequently lectured upon topics connected with antiques, trade honesty, and the beautiful in art and handiwork. Still he writes: "I am under no illusions as to my pictures. I am not an artist and it is most disagreeable to me to be called so. I am a clergyman with a love of the beautiful. It is the happiness of my life that my taste is not confined to the love of pictures. I am lost in admiration of good furniture, good homes, good style in language."

Nutting was married June 5, 1888, to Mrs. Mariet (Griswold) Caswell, at Griswoldville, Massachusetts. He holds two honorary degrees: a D.D. received from Whitman College in 1893 and an L.H.D. conferred on him by Washington and Jefferson College in 1935.

There remains the subject of Nutting's publications. His books are important. He has been his own publisher, under the name of The Old America Company, a registered trade name. He has not been willing to intrust his volumes to regular publication channels, fearing unwarranted excision or inclusion of material as well as commercial exploitation. Many of the books are lavishly illustrated with his own pictures and the text of some of them is a proclamation of his gospel of taste and beauty and an exposition of his philosophy of

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life. He began with the publication of articles in the *Century Magazine* and the *Ladies Home Journal* in 1899-1890. His books are: *New England Pictures* (1913), *Windsor Chairs* (1917), *Furniture of the Pilgrim Century* (1921-1923), *Vermont Beautiful* (1922), *Massachusetts Beautiful* (1923), *Connecticut Beautiful* (1923), *New Hampshire Beautiful* (1923), *Maine Beautiful* (1924), *Pennsylvania Beautiful* (1924), *The Clock Book* (1924), *Ireland Beautiful* (1925), *Photographic Art Secrets* (1927), *New York Beautiful* (1927), *England Beautiful* (1928), *Furniture Treasury*, 3 vols. (1928 and 1933), *Virginia Beautiful* (1930), and *Wallace Nutting's Biography* (1926).

Besides these volumes, many of which have appeared in second editions or reissues, Nutting has published catalogues of pictures and furniture reproductions, freely illustrated. He also wrote, during a series of years, many articles for *Antiques*, a magazine devoted to the description of rare articles in pictures, furniture, costumes and porcelains. He has written some twelve hundred definitions on furniture and iron, as associate editor of *Webster's New International Dictionary* (1933). His *Biography* (an autobiography) deserves reading for the revelation it gives of the energy and activities of its author and of the ideals that have guided his life and here find expression.

Make it Beautiful and Make it Good
from a Skinner's blog post ~ reported by Sharon Lacasse

Why does beauty matter? We enjoy surrounding ourselves with objects of beauty. At the most banal level, people will pay good money to feel the way beautiful things make them feel. In your future jobs as artists, designers, business owners, and craftspeople, you will need to cultivate a sense of beauty in order to succeed.

They say beauty is in the eye of the beholder; a subjective analysis. It changes with the times. The curvilinear line so beloved by the Rococo designers and makers of the mid 18th century was considered vulgar 50 years later, as a new kind of revolutionary severity found its expression in the simpler lines of classical architecture.

During the 19th century, taste underwent a kind of explosion. Variety was the theme. Shaker communities crafted simple, poetic objects, furniture and environments to reflect their simple lives and philosophy. At the same time, just down the river, Italian or German immigrant carvers, trained in the European tradition, concocted baroque, fruit-basket fantasias to embellish the lush life-styles of wealthy industrialists in New York, Philadelphia, Boston, and Chicago. Talk about unsustainable!

True to its eclectic nature, the 19th century was at peace with environments that pulled from the aesthetic traditions of Asia, the Middle East, and classical Western culture. Different strokes for different folks, or sometimes for the same folks in different houses, or in different rooms, or even piled on top of each other in the same rooms. Horror vacui, or the fear of empty space, was the decorating psychology of the day.

During the 20th century eclecticism persists, through the Arts & Crafts and Art Deco periods. But, strikingly, people such as Boston's own Wallace Nutting begin to look back at objects from earlier times.



George Nakashima Walnut Table



Wallace Nutting Tiger Maple and Pine Seat,
Auctioned for \$829.50

I'm sure many of you have heard of Wallace Nutting, and his place in the history of American furniture can't be overstated. He was at once a minister from Framingham Massachusetts, a crafty antiques dealer (using his *entre* as minister to get into homes of his congregation to buy antiques), a maker of reproduction furniture, an author, a photographer and an all around colorful character! During the first part of the 20th century he drove interest in the Colonial Revival in decorative arts and architecture. He kept New England focused on its 17th and 18th century roots. That interest remains today.

As I stepped into the marketplace of the 1980s, the demand for high quality 18th century American Queen Anne and Chippendale furniture seemed limitless. I remember John Kirk, my furniture studies professor at Boston University say, "We will see, in our lifetimes, a piece of American Furniture sell for \$1 Million." By the end of the decade that was a prediction that seemed almost quaint. A Rhode Island secretary/bookcase with six carved shells made by John Goddard fetched \$12.1 Million at auction – still the record for a piece of American furniture.

Yet, during that same period, as he had been doing since the 1950s, a lone craftsman from a completely different tradition was lovingly smoothing massive slabs of Pennsylvania timber in a barn near New Hope: George Nakashima. Not many people paid attention to his work in the 1980s. He had virtually no secondary market. Yet, 30 years later, his sophisticated design and sensitivity to materials

place him in the league with makers like those of the Goddard-Townsend School of the 18th century. A Nakashima table at auction has come within a whisker of John Kirk's million-dollar threshold.

These makers spoke from their time. They were the avant-garde taste makers of their days. Both were inspired by beauty in the act of creation.

Wallace Nutting and Berea College

by Linda Palmer



Berea College - Log House

Berea College located in Berea, Kentucky is a liberal arts college with over thirty degree programs. It was founded in 1855 by Christian abolitionists. It was the first college in the South to admit African Americans and women. It has been called the "Gem in Kentucky", nestled on 140 acres in the foothills of Appalachia.



Berea College - Boone Tavern

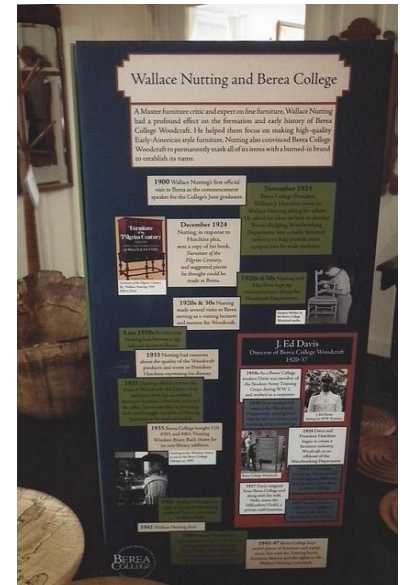
What is so unique about historic Berea College is that it awards a four-year tuition scholarship to each student, and gives them a laptop computer to use and keep. Students contribute what they can, and are required to work up to fifteen hours a week in the College Labor Program. They can work in the Boone Tavern or in the Log House Craft Gallery, in grounds maintenance, repairing computers, student crafts or advanced research with a professor.



The town of Berea is known as the Folk Arts and Crafts Capital of Kentucky. Wallace Nutting loved Berea College. "Woodcraft evolved from the College's cabinetry program, with design influences from famed furniture collector and author Wallace M. Nutting, whose collection is on display on the second floor of the Log House Craft Gallery." Wallace Nutting had Berea College make the canopies for his furniture beds. Berea College learned to burn their brand into each piece of handcrafted furniture from Wallace Nutting.

In the 1920's and 1930's Wallace Nutting served as a consultant to the furniture department. In 1937 when Berea College renovated their library, they purchased 104 Windsor chairs from Wallace Nutting. "Wallace Nutting's interest in Berea College stemmed from his friendship with President William J. Hutchins. Nutting visited Berea frequently, and suggested to Hutchins that the school's Woodcraft add 'aesthetics' to its program of carpentry and cabinet making. During the 1930's, Nutting served as a consultant for the reorganization of Woodcraft, and provided blueprinted designs for the elegant furniture

which is still handmade by Berea's skilled woodworkers."



Christopher Miller

Berea College hosted the Wallace Nutting Collector's Club 12th annual convention on Saturday, June 17, 1989. Bob Masoner presented a talk on the life and works of Ernest John Donnelly. There was also an open discussion and question and answer period on Wallace Nutting, "The Man and his Works". The Log House hosted a reception on Friday evening for club members. At that time the Wallace Nutting exhibit encompassed the whole top floor of the Log House. Now it is just limited to one room.

Dan and I contacted Berea College and made reservations to stay at the Historic Boone Tavern Hotel and Restaurant on our month long cross-country driving adventure. We arrived on Mother's Day, and had an appointment to meet with Mr. Christopher Miller, the Associate Director and Curator of the Loyal Jones Appalachian Center at Berea College. We met at the Boone Tavern at 9:30am Monday morning. He very graciously showed Dan and I around the campus, and gave us access to Wallace Nutting furniture in the President's office, senior administrative offices, the Hutchins Library, and Lincoln Hall. There is also furniture in the President's House. A few special pieces are locked away in college history artifact storage. Berea College also houses some Wallace Nutting furniture at "Windswept" their retreat cottage in the Appalachian Mountains.



Mr. Miller meticulously inventories the Wallace Nutting furniture collection every two years. Each piece has an accession number, catalog number and description, and source. Each piece of furniture is lovingly cared for. There is no longer any furniture in the Boone Tavern. The furniture was taking a



beating in the high traffic environment of the tavern, and many pieces were damaged.



The Log House Craft Gallery was originally built in 1917 for the Berea College Craft's weaving program and Appalachian regional crafts. It features furniture of Early American, Colonial, and Shaker inspired designs. They use Appalachian hardwoods of cherry, walnut, maple and poplar. The Boone Tavern Collection consists of beds, writing desks, and a television console. They offer the famed "Berea Basket". Broom making is offered in the Tradition Series of signed limited edition brooms, as well as "green brooms", Shaker braids, cobweb sweeps, will-o-wisp



brooms, fireplace brooms, cinder sweeps, hearth sweeps, cottage brooms, and handy brooms, also known as a "child's broom". Weaving offers baby blankets, cottage throws, placemats, napkins, scarves and rag rugs. Ceramics offers cups, bowls and vases.

The upstairs Wallace Nutting Room houses the following furniture from the third shipment from the Nutting Estate in 1945:

1. Chippendale Mirror #755 double beveled glass
2. Tripod hall tree #24 curly cherry
3. Four-Ladder Back Settee #559 mahogany
4. Open Scroll Cupboard #944 pine
5. Windsor New England brace back arm chair #401 maple base, pine seat, oak spindles
6. Sunrise Lowboy #691 walnut
7. Chippendale carved fluted side chair #334 mahogany
8. Fine Cabinet Desk #729 cherry
9. Sunrise Highboy #991 maple
10. Chippendale Torchere #630 mahogany
11. Hepplewhite tip oval table #646
12. Three-feather Mirror #761 maple and gold leaf
13. Hanging cabinet #926 pine
14. Sheraton two drawer stand #608 maple
15. Mahogany desk with carved frame #705
16. Chippendale splay leg drop leaf table #660 walnut
17. Splay leg drop leaf table #603 maple



Wallace Nutting pictures on display include:

1. An Elaborate Dinner #746
2. The Play of Branches #5806
3. A Sun-Kissed Way #964
4. A Christmas Table
5. Confidences #704



Please note that most of these photos - of WN, the display, and furniture - were taken in the Wallace Nutting Room of the Log House. The many Windsor side chairs in photo just above are located in the Hutchins Library. Can you imagine...students using these chairs on a regular basis!

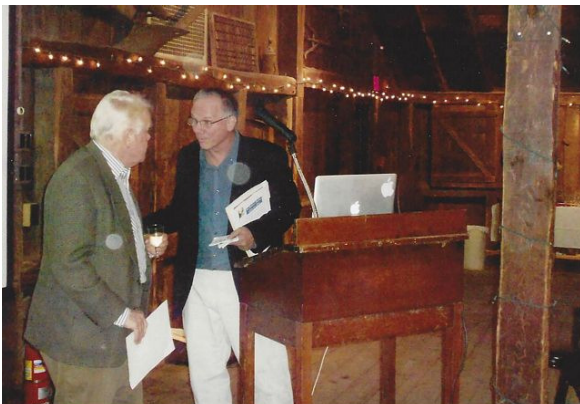
- 6. A Favorite Corner #8005
- 7. The Silent Shore #249
- 8. An Old Colony Kitchen
- 9. Christmas Jelly #52
- 10. A Swimming Pool

According to William L. Bowers in an article in "The Antique Trader", Dubuque, Iowa dated March 26, 1974, Mrs. Nutting designed and made rugs on a loom in her Framingham house that were sold at Berea College. After Wallace Nutting's death in 1941, Berea College sent instructors from the Woodcraft department to continue running the furniture factory in Framingham, Massachusetts for a short time. Mrs. Nutting bequeathed the furniture factory and its contents and the remaining furniture collection to Berea College. Berea College sold the rights to the Wallace Nutting furniture collection to Drexel Furniture.

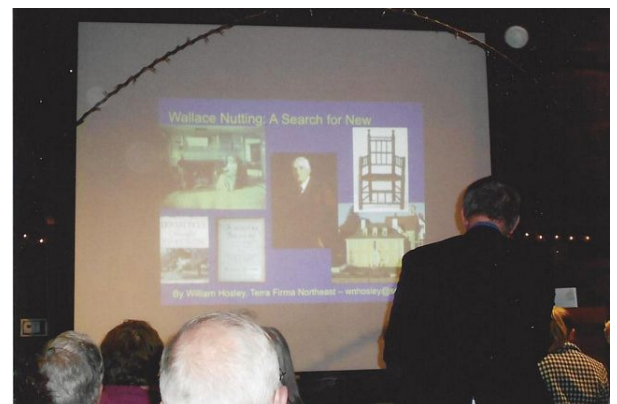
The Wallace Nutting Collectors Club needs to visit and support the Wallace Nutting Room at Berea College. Wallace and Mariet Nutting loved Berea College, and we need to continue their legacy.



Linda & Dan Palmer also made a trip to Mohonk Mountain House this year and took photos of the new Wallace Nutting display on the third floor.

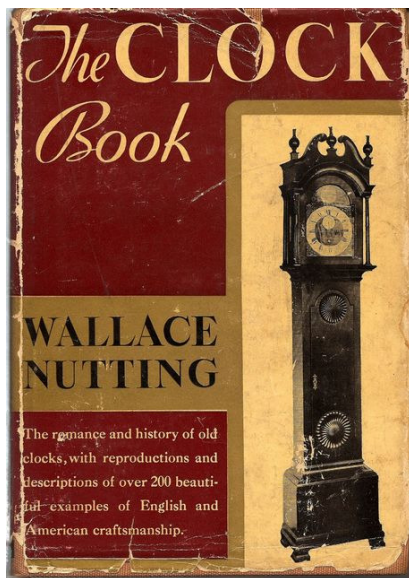


Linda Palmer and Kenny Lacasse attended a lecture by William Hosley at the Webb House Barn in Wethersfield, CT. The topic was "Wallace Nutting: A Search for New England's Past."



***The 1935 Clock Club Minutes
where Wallace Nutting was the speaker
provided by Rich Mitchell***

A meeting was held at the Old State House, Boston, on Saturday, April 6, 1935. The President, Reverend Laurence L. Barber, presided.



The Club was honored by the presence of Mr. Wallace Nutting of Framingham, Massachusetts. Being introduced by the President, Mr. Nutting said that the invitation to address the Clock Club had seemed to fall in with his usual experience which had been that invitations to speak had referred, almost invariably, to some particular topic of which he knew little.

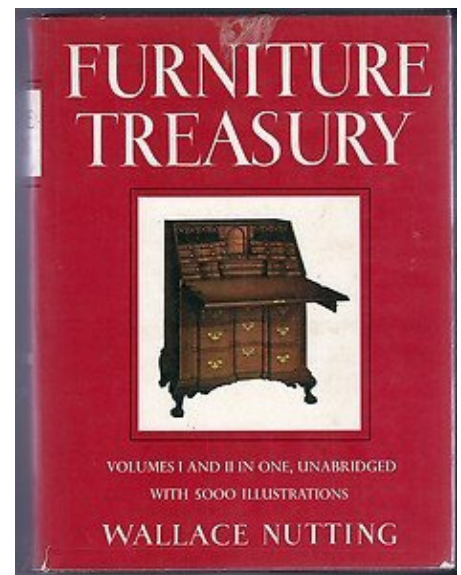
Granting, in order to agree with Mr. Nutting, that in the course of his distinguished career as a collector of antiques he has not specialized on clocks, it must in fairness be said that he has rendered important service to clock collectors by publishing his notable collection of clock pictures, first in "The Clock Book" (1924), and later, with important additions, in Volume 2 of his "Furniture Treasury" (1928). It is also a fact that the list of American Clock makers and dealers included in Volume 3 of "Furniture Treasury" is the most complete list which has been published.

It was not possible to have a verbatim report of Mr. Nutting's remarks, which were greatly enjoyed, but the most interesting features were noted and are here reported, the Secretary having ventured to insert here and there parenthetical references to illustrations appearing in Mr. Nutting's books.

ENGLISH INFLUENCE UPON THE EARLIER AMERICAN CLOCKMAKERS

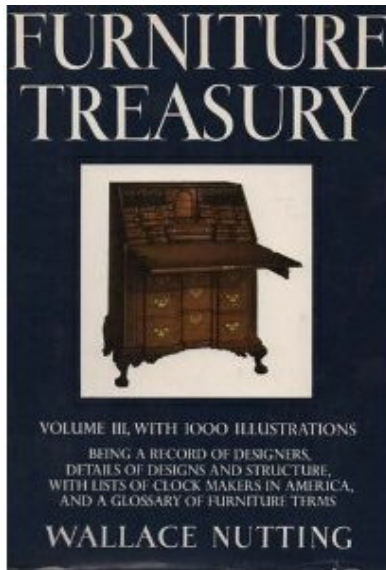
I wish to preface what I am to say on the subject of clocks with a story. When I published my second volume of "Furniture Treasury" I gave prominence to certain clock cases carrying block fronts with shells,. (See plates 3263, 3265, 3269, 3271 and 3274). These cases, in the main, I attribute to John Goddard. The blocking and shell are quite similar to those found on his secretaries. I thought many times that Goddard must have said to himself, "Just as I have used this shell on my secretaries, so, in making a clock case, if I use this shell on the door and repeat it on the plinth, I shall have a pleasing architectural harmony". I thought of this so many times that I came to the point of believing that Goddard did make such a case, and, although none such had come to light, I was well convinced that such a case, if discovered, would be one of the most important of American origin, both in point of beauty and of value.

A short time after Volume 2 was published, I had a letter from Mrs. Henry W. Drowne of New York City. Her communication was, in brief, "We have the clock". Mr. and Mrs. Drowne kindly permitted me to photograph the clock and to take its measurements. It was the most stunning case which I had seen. There was a fine shell on the door, repeated on the plinth a little larger. I had permission to copy the case and the work was nearly completed when I had an invitation to spend a week with Mr. and Mrs. Drowne. I was unable to accept at that time and, in that very week, their house was destroyed by fire, and Mr. and Mrs. Drowne and their servants were burned to death. With them perished an important collection of antiques, a collection of great value, including the clock which I have mentioned. That catastrophe emphasizes the importance of taking care of the treasures which are left to us. The clock in question was unique. To my mind it stood quite alone in importance and in value. but it is gone. Happily, I had the design and finished it. (See sketch at page 468 of Vol. 3 of Furniture Treasury.)



"Clock" is an onomatopoeic word, - actually it is derived from words signifying "bell". It was the bell which marked the passing of hours and which gave name to the controlling mechanism. The sun dial was of course, the first form of time keeper. The water clock, the clepsydra, was second in order. But neither of these types were mechanical in the sense of that word as applied to later clocks, although it is written that the clepsydra was so developed that a variety of mechanical operations were performed. The origin of the controlling mechanism of a clock movement, the escapement, is unknown. It is certain however that there was in existence before Columbus was born a self-contained, weight- driving, mechanically controlled clock.

In the course of development of domestic clocks in England there appeared the "long-case" or "grandfather" clock, but it was not until the introduction of the long pendulum about the year 1676 that the long case became a necessity, and thus began what has been well described as the "golden age of English clockmaking", a period which extended well into the eighteenth century. In this period worked the famous Thomas Tompion, Daniel Quare, and George Graham, the Quaker, and the Fromanteels of Dutch extraction. Ahasuerus Fromanteel is supposed to have been a personal friend of Huygens and to have introduced the pendulum into England.



At first the dials were square and small, increasing in size as time went on. The arched dial made its appearance about 1715. The square dial naturally lent itself to a flat topped hood, quite severe as to design. The waist was narrow, the plinth low, in short, a straight prim clock. (See Furniture Treasury. Vol. 2, plate 3355). Later the hood was carried into the design which has been called "sarcophagus top". In this the molding goes back from the front and two sides alike. This type of top is sometimes called "dome top". (See Furniture Treasury, Vol. 2, plate 3319. and The Clock Book, plate 7).

Of course the earlier American clockmakers were influenced by these English designs, although they did not long adhere to the extreme slimness of the English model. I have however seen one by Rittenhouse which is markedly simple and narrow (See Furniture Treasury. Vol. 2, plate 3309, also plate 3281). Certainly the clocks of Benjamin Bagnall of Boston, of William Clagget of Newport. R.I., and Peter Stretch of Philadelphia, three of our earliest clockmakers, are decidedly English in appearance, although Stretch seems not to have been as partial to the sarcophagus top as were the other two. Moreover it seems that Stretch drew away from the English design more rapidly than did the others.

Bagnall and Stretch were Quakers (I have in mind that Clagget was of the same faith, but of that I am not certain), and the connection between their work and that of the English Quakers is to me interesting. It seems fair to assume that the Quakers of Philadelphia imported English movements and had cases made for them during the heyday of the Chippendale era in

Philadelphia. Residents of Newport doubtless followed the same course and had the movements cased by Goddard in Rhode Island. Doubtless this is the explanation of the presence of Waggstaff movements in Goddard cases.

Having referred to Philadelphia, it is only fair to say that they have there what I esteem to be one of the most beautiful clocks in the world, the David Rittenhouse clock which is owned by the Drexel Institute. (See Furniture Treasury, Vol. 2. plate 3277.)

The marquetry clocks in this country are all English, or practically so, although there were in Boston craftsmen who worked in marquetry. The lacquered cases were English almost without exception. (See Furniture Treasury. Vol. 2, plate 3348.) The making of lacquer is a very special trade. You cannot make real lacquer outside of Japan and China, because the gum from which it is made must be used within a very brief time after it is taken from the tree. Lacquer work is often done in a wet cellar, because it must dry very, very slowly, or else it will be ruined. Actually French and English lacquer is spurious. Oak is another strong piece of evidence of English origin. Of course oak clocks were in vogue in America thirty or forty years ago, but the wood was not favored here in the early days.

Frequently the early English makers inscribed only their surname on their clocks, omitting the given name. I have known of but one American clock so inscribed. (The dial of the Bagnall clock owned by Mrs. John M. Miller of Providence, R. I., which is pictured in Furniture Treasury, Vol. 2, plate 3240, is inscribed at the lower edge of the hour ring, "Bagnall - Boston").

It is quite impossible to determine in all cases the origin of our earliest clocks, quite impossible to say whether Bagnall and Clagget brought or imported English cases, or whether they made them in this country. Many believe that some of their best examples came from England. This situation is similar to that in connection with early mirrors. Dealers up and down the coast advertised for sale "beautiful mirrors equal to those made in England, at the same price", and, in the same period, announced "an invoice of mirrors just received from England". Then they put their papers on the back of both brands with the result that we can never be quite certain as to the origin of a particular specimen.

In closing I beg to repeat about the best story concerning clock collecting which I have ever heard. It is well known that about the year 1715 the English Parliament offered substantial rewards to the clockmaker who could produce a sea-going clock, a clock which could be depended upon for use by mariners. It is also well known that the major award was finally paid to John Harrison who had produced and perfected a chronometer which met the exacting requirements, and it is understood, I believe, that the activity and success of Harrison in this regard had great bearing on the rapid improvement in watch construction which followed. A man called on me the other day and related that a prominent New Jersey collector of his acquaintance was fishing around in an English antique shop and came upon an object which looked for all the world like a barrel churn. He removed the cover and discovered that it housed a chronometer set on gimbals. The proprietor of the shop asked four pounds for it and the collector purchased it. It was later authenticated as next to the last model produced by Harrison in his quest for the reward offered by the English government, and, so the story happily concludes, the English government was pleased to pay the fortunate collector a very large sum of money for the old churn and its contents.

Mr. Nutting being obliged to return to Framingham immediately upon the conclusion of his remarks, the President, with Mr. Nutting, left the meeting at that time. The Vice President chaired the rest of the Clock Club meeting.

*Photo Recap of the 2012 WNCC Convention
held in Ft. Washington PA*



Ron Leavesley and daughter, Anne



Gary Leonard; Kenny Lacasse; Susan Leonard



Jim Eckert



President, Jan Liberatore



Emma Loftus

To view more Convention pictures, click link: <http://www.wallacenutting.org/convention.html>



Mike Ivankovich



Joe Duggan

**The Wallace Nutting
Collectors Club
Newsletter**

is published annually by the:

**Wallace Nutting
Collectors Club**

121 Orchard Hill Road
Elmira, NY 14903

e-mail address:

wncc@anchorstatebank.com

Membership Dues:

\$30 annually

Newsletter Editor:

Sue Ivankovich

sue@wnutting.com

Board of Trustees:

Jan Liberatore, President
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the Late George & Justine Monro

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Wallace Nutting 1861-1941

From the Newsletter Editor...

Many thanks to Janet Borge Crowle, Joe Duggan, Jim Eckert, Sharon Lacasse, Rich Mitchell, and Linda Palmer who provided articles, information, and pictures for this issue. And, huge thanks always to President, Jan Liberatore, for his lead-off messages with each newsletter, and superb guidance with our Club.

Please help with the continuation of the Club Newsletter by contributing articles, photos, regional auction results, fun information...any and all of the above. It doesn't have to be a lengthy article...we just appreciate your input! If you have some thoughts or suggestions, e-mail or call so I can plan for the next Edition.

Sue Ivankovich
P.O. Box 1536 * Doylestown, PA 18901
215-345-6094 * E-Mail: sue@wnutting.com