

Fall/Winter 2010

Volume 14, Issue 25

Table of Contents:

The President's Message by Jan Liberatore.....	1-2
Member Spotlight: Joyce & Joren Fishback submitted by Pam Franscella.....	3-6
The Beautiful Chests of Wallace Nutting by Linda Palmer.....	7-16
Whatever Is New Is Bad Yankee Magazine WN Article.....	17
A Review of the Wallace Nutting Hand- Colored Photographic Process by Mike Ivankovich	18-22
May 2011 Convention Information.....	23
Wallace Nutting: Lecturer & Seeker of Beauty by Joe Duggan.....	24-30
WN Colorist, Betty Baillie by granddaughter, Deborah Kidwell.....	31-32
2010 WNCC Convention Photos.....	33-34

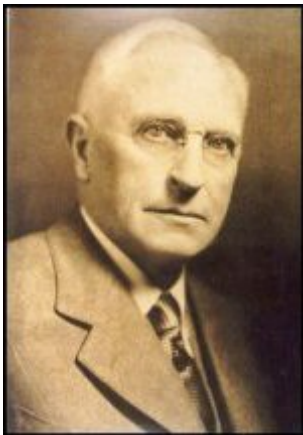
Wallace Nutting

Collectors Club Newsletter

The Official Newsletter of the Wallace Nutting Collectors Club

The President's Message

By Jan K. Liberatore



Dear Club Members,

I hope you all had a healthy and enjoyable summer! It seems like the kick off of summer with the 2010 WNCC convention was such a short time ago. I think that all the members that attended the convention will agree that it was a great time. From the auction, the trip to visit the Wadsworth Atheneum, the wonderful speakers, the club dinner, and of course the hospitality suite, it was a fun filled weekend!

The WNCC Board of Directors held their annual meeting at the convention and several decisions were made to ensure the future of our club. As most of you are aware the world of all social organizations is changing. It may be our busier lifestyles, the internet, and even the economy. Whatever the reasons it has affected our club also. Membership has been decreasing somewhat for the past several years, although we still have a healthy core membership.

The reality of most clubs and organizations seems to be "downsizing" and probably will be for the foreseeable future. I truly believe it is nothing we are doing wrong, it's just the way it is.

The Board of Directors has specifically looked at the newsletter and the convention. Obviously these are two of our main club benefits. The board decided that it would be more cost effective to publish an annual newsletter online with updates as needed. That's the beauty of the having a website!

The next area of concern was the annual convention. The history of the clubs conventions is as follows. In the beginning a few members would decide to meet as a group and talk Wallace Nutting. It was all new then. If you were from out of town you would stay at the local motel and maybe a few would stay at the same one. After the meeting, perhaps at the Framingham Public Library, someone would say, "a bunch of us are going over to Joe's restaurant for a bite to eat, want to join us?" And so it went. As time went on and the membership grew into the hundreds, the conventions became larger and more organized with an agenda of speakers, buy/sell/trade session, a hospitality suite, a club dinner (sometimes with a speaker or entertainment) and of course the Ivankovich auction. Many members opened their homes over the years to host members and view their Wallace Nutting collections. Many members were willing to participate in all phases of the conventions and did a great job (and still do!).

Obviously with a smaller membership comes fewer members attending the convention. It hit the club's pocketbook at the 2010 convention when we were not able to meet our dinner quota and the club was charged the difference. It has also been a challenge to meet quotas on "room nights," the number of rooms and night's that are booked by our members that qualify us for use of the meeting room and hospitality suite. It is a challenge to negotiate low quotas and still get a good room rate.

Well, enough of the background. Here is some of what we are faced with:

- Difficulty negotiating a new site every year that is financially feasible
- Fewer attendees
- Fewer speakers
- For the most part the same members "volunteering" for the convention tasks

The goal of the WNCC board is to maintain a convention that is as event filled and fun as always. One way to do that is to find a central location with a nice hotel that will work with us knowing we may continue to use their venue in the future. Many clubs do just this.

It is a win – win proposal. We are able to stay at a nice hotel that will be cost effective for the club and you, the members. The club leadership will be able spent more time organizing the convention speakers and events and less time negotiating with several hotels.

Please know that if a special Wallace Nutting event comes along in a different location or as our volunteers and membership increases we will certainly have the ability to hold the convention in other locations.

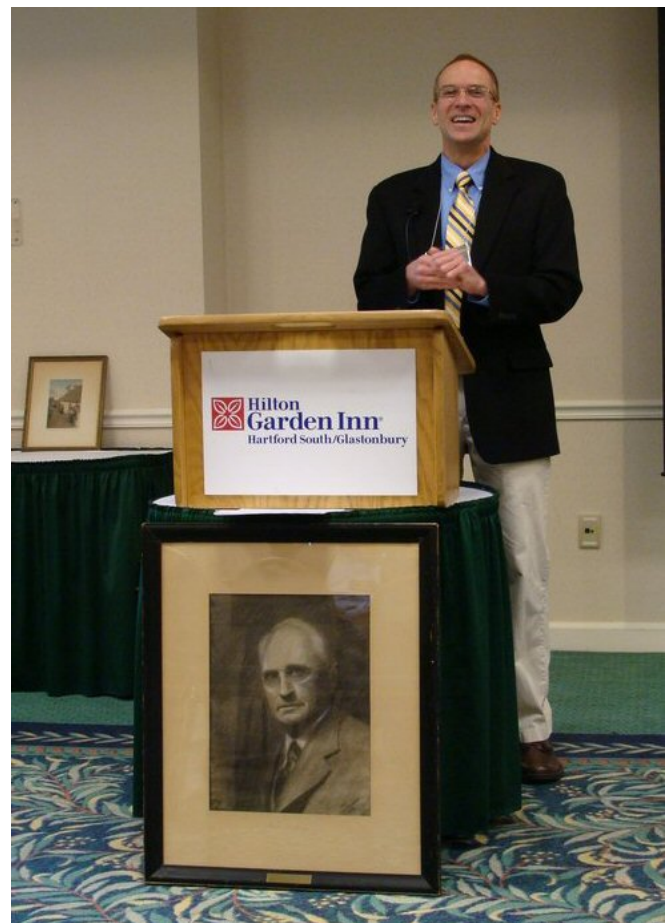
The Connecticut area seems to be as central a location as we can find and is close to several Wallace Nutting venues.

We have enjoyed the Hilton Garden Inn in Glastonbury, Connecticut for the past two years but have found an alternative site in Danbury, CT that is offering us pretty much everything we need. It is the Danbury Plaza Hotel and Conference Center (www.danburyplaza.com) in Danbury, Connecticut. Many of you will remember it as the Hilton back in the early 1990's where the Ivankovich auction was held several times. It is a wonderful facility and they have been very willing to work with us to meet our needs. Look for more information in this newsletter!

I would like to thank you, the club members, for all that you do to support the club and the memory of Wallace Nutting. It is this support and understanding that will keep our club on the straight and narrow and successful for years to come!

Best regards,
Jan

Jan K. Liberatore, President, WNCC
wncenter@aol.com



Member Spotlight on Joyce & Joren Fishback
Queried and submitted by Pam Franscella

(Pam): How did you start collecting Nuttings?

(Joyce): As a young couple, we always enjoyed looking for unusual and wonderful used items. Like many young marrieds, it started as a practical matter - we couldn't afford to go into a furniture store and buy a couch or a lamp – we frequented the Salvation Army, second hand stores and of course, flea markets and yard sales and our house was an eclectic mix of used furniture, old art in great antique frames and old books. That's probably where our education started - both of us coming from families who did not appreciate "old things," and did not have antiques in their homes.

Later our love for "old things" manifested in attending antique shows, occasionally buying something special; often not knowing its value or history, but just because we liked it. I can remember Joren saying once as we drove to the Annual Holliston Antiques Show, we should start collecting something. And I responded, but what? We didn't have the disposable



income to collect things of great value, and neither of us liked the collectibles we saw around – such as figurines, beanie babies or whatever....



We entered the Holliston Show and started wandering around, stopping at the things we usually look at– glassware, baskets, small furniture, post cards; and I always love to look at antique jewelry. We wandered apart – Joren drifting off to look at some old rugs. I saw a small hand colored photograph in a charming antique frame – a picture of a birch tree hanging over a small stream – I was drawn to the subtle, soft colors and the dreamy natural setting evoked a feeling of calm and comfort. I had never seen anything like it before and loved it! It was priced at around \$45 dollars and I was sure I wanted it. (It was a Sawyer – not that that meant anything to me.) As I turned to find Joren I saw him rushing towards me saying he found something he wanted to show me... I went

over to another booth and he held up a small hand colored photograph in a frame – Another tree picture – it was a Davidson! So at the same moment we discovered and fell in love with hand colored photography. We bought both pictures. Then we came across a booth dedicated to Nuttings and felt like we had fallen into the rabbit hole of hand colored photography! We saw a large Nutting picture (a very large "Grandmother's Sheffield") which we loved and wanted to buy. It was in fair condition with a small stain on the mat and some foxing and the asking price was \$360. Joren wanted to get it – but reasonable heads prevailed and we decided that before investing that kind of money (it seemed like a lot) we should do some research. After all, we had just become Nutting collectors a mere 5 minutes before, and perhaps we needed some education!

We went home and got on the internet and immediately found Michael Ivankovich, the premier expert in Nuttings and by the end of the first day we knew about condition and rarity and had a sense of the market at that time and prices. We ended up buying "Grandmother's Sheffield" from Mike from his web site that very day.





It didn't take long for us to connect with the collectors club and joined right away; attending the convention the very next year. I guess the question, "What should we collect?" was answered with a great surge of collecting energy!

(Pam): How do you feel about your collection?

(Joyce): We always try to get pictures that are special, and in good condition. That means that we want to be in love with the one we were about to buy – rarely do we disagree on which ones to buy. As a result, our collection is full of pictures we both love. We have over 200 pieces and until last year they were all hanging on the walls of our house in Massachusetts. We have a walk out finished basement and decided that most of them should hang there where there was less sunlight – to protect the colors, but others adorned the walls in our bedroom, our tiny guest bathroom and a long hallway – one side all Nuttings, the other side family pictures. Often, we would stroll around together stopping to admire this one or that and remembering when we got it and "isn't it beautiful!" Last year, because we are trying to sell our

house in Massachusetts (and having no luck) we were advised to "unclutter" the house – well there isn't much clutter to begin with – the main issue being the many, many Nuttings on the walls. We took down almost every one, (we left a floral of roses and the Gondolaiers Dock in the tiny guest bathroom, and our prized Davidson, "The Kingstown Pump", and two other Davidson's in our bedroom) – and packed the rest in bubble paper and stored them in huge plastic storage bins. What a sad day.....Later that year we re-decorated the kitchen and selected two pictures to hang on the newly painted walls.

(Pam): What is each of your favorite pictures?

(Joyce): It is impossible to pick a favorite picture. In the last several years we have both been drawn to architectural and have been able to acquire many which are so beautiful. I especially love pictures that are both architectural and have people in them – one of my favorites is "A Peek Down the Street" which shows a woman looking out the door of a grand house (The Warner House in Portsmouth, NH, which our club toured one year at the convention). Also, one of our earliest pieces called "The Collier's House" is still one of my favorites with its amazing arts & crafts style oak frame and the palest and sweetest of blue skies I have ever seen. But really, I love them all.

(Joren): My favorite picture? This is hard as I like them all; I'm sure that's the case for most folks who collect. But I'm really drawn to the architectural, doors, houses and specifically the WN picture "The Harvard Gate." True - it's black-and-white and that takes away a little from the hand colored photography thing, but like Michael Ivankovich says "when are you going to see another Harvard Gate?" I like that it's from Cambridge and it is most likely one-of-a-kind. I have spent time in Cambridge and have lived near Harvard Square in Cambridge Mass. It is nice to be able to still see the real gate, what a treat. I also very much like a picture we purchased this year from Sharon LaCasse - H. Marshall Gardiner's Nantucket "The Rainbow Fleet." What a beauty. Not Nutting, but truly a great picture. Now my other pictures will be jealous and I need to make sure they don't see this article.



(Pam): Do you have Nuttings up in both of your houses?

(Joyce): We only have one picture hanging in our house in Maine. It is a Davidson called "The Siene Reel." It is a scene of a typical Downeast working harbor with old seaweed covered wooden wharfs and little dingy tied up. Men are working with a large net. It looks a lot like the docks and harbors near our house, but the name was a mystery – We went to "The Sardine Museum" in Jonesport, ME. The proprietor is a former sardine factory employee (the sardine industry was huge along the coast of Maine until around the 50's). Housed in the museum are artifacts, memorabilia, machinery, etc. One the wall was a picture (not a Nutting or hand-colored of a Siene Reel – and I found out what it means. It refers to the large

fishnet that hangs vertically, with floats at the top and weights at the bottom; and was used in the fishing of sardines. I told the man about our picture and sent him a copy for the museum.

(Pam): Why did you join the club and why did Joyce decide to be on the board?



(Joyce): I am on my second term as a board member for the Wallace Nutting Club. For me, working on the board is just another way for me to immerse myself in the Wallace Nutting collecting scene – I am surrounded by the people most knowledgeable about Nutting collecting, and their passion and excitement is infectious. I hope that my small contribution to the board, is worthwhile – I'm sure that I get more out of it than anyone!

(Pam): When and how did you get your first Nutting? Answered above.

(Pam): Any good stories on finding pictures or Nutting items?

(Joyce): We are always on the lookout for Nutting items. Lately, we haven't found any good buys in standard antique shops or at large group shows, but there is always a chance. I firmly believe that there are many unknown pictures, probably of great rarity and value languishing in someone's attic or at their grandmother's house. I used to work at a frame shop. Once a young couple came in - they wanted to use an old frame and to put new artwork into it. When I took the old one apart – amazing – there was a lovely and pristine Nutting landscape underneath. The couple was also amazed and delighted. They had just gotten their first Nutting! Once when I was talking to my daughter on the phone, her office mate overheard her say something about a Nutting convention. She asked my daughter why she was talking about Wallace Nutting. It turned out that the woman was the niece of a Nutting colorist from Ashland, Massachusetts. We visited her home and she showed us an assortment of pictures, books and ephemera – and said she had more in the attic! What fun...

(Pam): Personal information. Background of both of you, where grew up, how you met, children, pets, what you do for fun & relaxation?

(Joyce): Joren and I met at a yoga center in Boston. One month after our first date we were married at the Newton, MA town hall. We've been married for almost 32 years – I guess it worked out. We have two beautiful amazing daughters, who although not collectors, appreciate and even love some of our Nuttings – when we come back from the convention, they are always interested in seeing our latest "treasure" and hear the stories behind the pieces. My daughter Diana has a Sawyer called "Diana's Bath" (a New Hampshire waterfall) and my other daughter, Leah has a Nutting entitled "A Keene Road: - she went to college in Keene, New Hampshire which we gave them years ago.

Most of our friends enjoy looking at our Nuttings and hearing about them – perhaps we rattle on too long about specifics – like the meaning of a pencil signature or the rarity of this or that piece. I have one friend however, that didn't like any of them. She said they were "spooky" and reminded her of Victorian ghost stories and haunted houses. She lives in Washington State and I'm still looking for a good "Mt. Ranier" picture to get her as a gift.



(Pam): Careers, what your exact jobs are, and how working at home impacts you lives?

(Joyce): Joren and I both work from home. Joren has had his own business for over 20 years. He is a recruiter, specializing in the Environmental Consulting Industry – a unique and small niche – but one that has consistently been challenging and worthwhile. Fortunately, the recession did not have a negative impact on most of his clients and his



business remains active. I am an artist, and for the last 10 years have been designing and marketing jewelry to shops and galleries. We are incredibly lucky to work from home. For us, it works. We have ample time to play with our dogs, take time for exercise and work on the garden and the house. When we go to our house in Maine, we take our work with us and just keep going!

(Pam): Where do you like to travel?

(Joyce): Joren and I are homebodies and love New England. We travel between our Maine and Massachusetts houses, mostly. If we do venture out – it is usually to visit friends or relatives: a favorite is New York City; and we love San Francisco, too; where my brother and brother-in-law and their families live. I'm sure that one of the things that attracted us to Nutting is his appreciation of the natural world, his landscapes showcasing a single tree, a clear sky, a quiet brook, mountains and fields – the nostalgia for what we think of as a simpler time, with a deeper connection to the natural world. We are lucky to be able to incorporate our love of nature and a simpler way of living in our lives today. Nutting pictures complement our own attitude towards the world. Of course, the historical aspect of Nutting pictures also is

wonderful – what American doesn't look upon the Colonial Era, that Nutting often depicts, with reverence.

(Pam): Favorite spot for finding Nuttings?

(Joyce): Like most club members, we find the best Nuttings at the annual Convention and auction. We have focused on pictures and smalls items like cards or the tiny calendars. Although we like Nutting furniture, as of yet, we haven't acquired any pieces – I love the elegant lines of a Windsor Chair – and someday I'd like to have one of Nutting's side chairs. We have been lucky and have found some wonderful pieces on Ebay – One of our favorites, "The Kingston Pump" by Davidson was purchased on Ebay – it is perfect, pristine, and rare.

(Joyce): A Sad Event:

Like other club members, we occasionally purge our collection of pictures that have been replaced by ones with less foxing, or better color; ones that we like but don't love – and joined a large group antique shop in a beautiful old brick mill, renting wall space to sell some of them. We had about 10 pictures there. During the summer when we were in Maine, a friend called to say the entire mill had burned to the ground! All the Nuttings were lost – as was the contents of all the other booths. Most of the dealers didn't have any insurance (neither did we) and suffered a great loss. Our community also suffered a loss – as the mill was a beautiful old place with high ceilings and stone floors – filled with wonderful antiques and art. It was a sad thing.

Now we have a few pictures consigned to a shop in Putnam, CT, a small town near the Massachusetts border that consists almost entirely of antique shops. There used to be a booth in the largest, group shop there dedicated to Nuttings but it is not there anymore. We've sold a few pieces – a Rosa, a small untitled picture of a woman looking in a mirror (bought by a man as a gift to his girlfriend) – there is still an interest and appreciation for Nuttings out there. I don't think that will ever change.

The Beautiful Chests of Wallace Nutting

By Linda Palmer

In 2007 Dan and I bought a **Wallace Nutting** #931 Oak Sunflower Chest. It sits in our entrance foyer and it is one of my favorite pieces of furniture. The first time I saw a **Wallace Nutting** #935 Hadley Chest, I didn't like it. It was very ornately carved. Then I realized how very unusual this chest is. I researched the history of the Hadley Chest in a book entitled, *The Hadlev Chest* by Clair Franklin Luther. He was a minister of the Second Congregational Church of Amherst, Massachusetts. The copyright is 1935. There are four types of Hadley Chests:

1. Hadley
2. Hatfield
3. Hartford
4. Coventry

They are characterized by the tulip and leaf design, and for their geographical location along the Connecticut Valley region of Massachusetts and Connecticut. Most Hadley Chests are unsigned, which does not affect their value, and were made from 1675 to 1740. Mr. Luther documents in his book that he has, "personally seen and examined ninety-six of the one hundred and eight examples known to him." Hadley chests were made to hold clothing and bedding for daughters of marriageable age of socially prominent families, similar to today's "hope chests".

Nearly every chest bears the name in full or the initials of the bride. Mr. Luther refers to **Wallace Nutting** three times in his book:

Page 14: "Both **Mr. Nutting** and Mr. Norton mention seventy as the probable number of Connecticut chests."

Page 31: "This is the tulip and vine tracery found on the doorway from Hatfield, presented by **Mr. Nutting** and now standing in the Colonial room of the Boston Museum of Fine Arts."

Page 34: Luther states, "It may be noted that one at least of the Hadley boxes conforms closely to the design on the Hartford chests. This is the box shown in **Nutting's Furniture Treasury**, Fig. 124. The leaves are deeply lobed with continuous edges, no 'pigtail' scrolls but a profusion of gouge marks. The description of the box indicates that it was found in Lyme, N.H., which was settled from Lyme, Conn. It is closely allied to the Hartford pieces."

Wallace Nutting dedicated his *Furniture Treasury* to Henry Wood Erving, "a student of furniture for fifty years whose knowledge is surpassed only by his cheerfulness in sharing it." Mr. Erving is credited with naming the Hadley chest.

On page 12 of *The Hadlev Chest*, Mr. Luther states. "It was in September of the year 1883 that Mr. Henry W. Erving of Hartford, among the pioneers in ferreting out the treasures of Colonial furniture and himself a connoisseur and author in this line, brought to light one of these chests - the R D chest -in one of the old houses of Hadley street, where it had been in the same family and habitation for nearly two centuries."

Wallace Nutting made beautiful reproductions of the following chests from his *Furniture Treasury*:

1. Plymouth Court Cupboard 1660-70, plate #456 Metropolitan Museum
2. Parmenter Court Cupboard 1640-60, plate #451. Formerly owned by **Wallace Nutting** and donated to the Wadsworth Atheneum by J.P. Morgan
3. "Sunflower" and Tulip Press Cupboard 1660-70, plate #449 Yale University
4. Oak, Two-Drawer Hadley, Before 1704, plate #70. A Fine Specimen. Initials E. A., Believed to stand for Elizabeth Allis George P. Eastman, Orange, N.J.
5. Tulip and Aster, Two Drawer 1670-1690, plate #61 Fine Specimen Wadsworth Atheneum
6. Oak, Ball Foot, Center Block Panels 1680, plate #48 G. Winthrop Brown
7. Oak, Hadley, partly in the Round 1680, plate # 124 Wadsworth Atheneum

The **Wallace Nutting Collectors Club** had the pleasure of getting a behind the scenes tour of the **Wallace Nutting** collection at the Wadsworth Atheneum on May 15, 2010. We saw the Prince-Howes Plymouth Press Cupboard. 1660-70, plate #455, The Chest of Drawers, 1675-1690, oak, pine and maple, probably made by James Symonds, 1926.323, and the Dr. Samuel Fuller or "Mayflower Cradle." The **Wallace Nutting** Collection is all catalogued; it only needs to be printed. We need to encourage and support the Wadsworth Atheneum to print this catalogue. Please write or call them: 600 Main Street, Hartford, CT 06103-2990; (860) 278-2670.

THE PARMENTER CUPBOARD

Court Cupboard, 1695-1705
 Oak, maple and pine. Probably Braintree, Massachusetts.
 Probably made by Gregory Belcher
 (1664-1727)

Known as the "Parmenter Cupboard" after a nineteenth-century owner, this is one of the most unusual pieces of seventeenth-century case furniture. Rarely is a cupboard embellished with both carving and inlay, and even rarer is a piece that sports carving on the sides. Nutting commented that he had seen no other cupboard "with so many intriguing features, or an appearance so generally attractive."



THIS Court Cupboard is now restored, and we venture to show it in its present form. It is in the Metropolitan Museum and from the Bolles Collection. Its design is somewhat ornate for an American cupboard, which it nevertheless is. The center arch molding in these cupboards is a style carried over from early chests and is a reminiscence of the earliest period as always when seen in any furniture. The exuberant quality in taste, a legacy of the Elizabethan time, is amusingly shown here. The ends have cruciform panels; the front diamond shaped panels, and an arch. Corbels, dentils, nail heads, notch carving, molding, applied spindles and scrolled skirt leave nothing out from the discursive mind of the constructor. Date: 1650-80.

[138]



456. PLYMOUTH COURT CUPBOARD. 1660-70. RESTORED AT BASE, OAK. METROPOLITAN MUSEUM.

Probably same maker as preceding. As to that we add:

Plymouth in 1660 had but sixty families and the lands were poor. Thomas Prence (spelled also Prince) was Governor when, in 1665, he was called to come to Plymouth to live and continued there in a house, "Plain Dealing," supplied by the colony, till his death in 1673. In his will he devises this cupboard "in my new parlour" to his wife Mary (Howes). She departed for the Cape, and the article was in an old house in Dennis. Pillars interchangeable end for end. Top separates. A number of renewals, including all the ornaments on lower section. Pine drawer bottoms, fronts, and backs. Some believe these parts are spruce in all the series.

From WN's "Furniture of the Pilgrim Century 1620-1720"

From WN's "Furniture Treasury"



451. PARMENTER COURT CUPBOARD. 1640-60. WADSWORTH ATHENEUM.

THE Parmenter Court Cupboard, owned by the author. A fuller description appears on the previous page. The author is somewhat embarrassed in placing an estimate on the merits of this remarkable piece, and will therefore confine his statements purely to the historic and structural features. This piece by its bill of sale cannot pass from the author's hands except to a public museum.

Formerly property of the author, like all other pieces credited to the museum, for which the collection was bought by J. P. Morgan, and presented. This beautiful specimen the author pieced, since the bottom was cut off about 1835. The widow of the boy who inherited it, Joshua Parmenter, states that her husband, then a boy of ten, remembered the mutilation. A brass plate bearing his name is kept on the shelf, and is richly deserved. Taken to Sudbury when the Parmenter Tavern was built in 1683. Unique in style. Pine shelves. Carved on ends; no rail under drawers. Inlaid three-eighths of an inch deep. 53 3/4 x 23 x 52.



#910 Oak Sudbury Court Cupboard sold for \$5500 at the June 2, 2006 Wallace Nutting Collectors Club Convention Auction in Southbury, CT

CONNECTICUT SUNFLOWER CHEST

"Sunflower" Chest with Drawers, 1685-1700. Attributed to the shop of Peter Blin (c. 1640-1725). Oak, yellow pine, white cedar and maple. Probably Wethersfield, Connecticut

The "sunflower chest" is one of the few types of American joined furniture that combines geometric panels, applied turnings, strap work, and floral carving. Peter Blin, a French Protestant immigrant who settled in Wethersfield in 1675, may have invented the "sunflower chest," Connecticut's best-known style of regional furniture.



Sharon Lacasse at the Wadsworth Atheneum, May 2010



A TWO-DRAWER Sunflower Chest. Date: 1660-1680. This specimen has not lost any considerable portion of its feet; the top is original except the cleats; so are most of the ornaments. It was restored many years ago, perhaps forty, by Hartford craftsmen, inspired by the interest just then awakened by Dr. Lyon and his friends.

It completes the series of sunflower chests, begun on pages 12 and 13. It is 45 inches long; 20¼ inches from front to back; 40 inches high; legs, 6 inches, probably never more than 6½ inches. There is an interesting variation in the carving of these chests, showing the individuality so dear to the collector. Owner: the author, who bought the chest near Hartford.

From WN's "Furniture of the Pilgrim Century 1620-1720"



Sunflower Chest at the Wadsworth Atheneum

At right: our Convention tour guide at the Wadsworth Atheneum (May, 2010) pointing out the exquisite features of the Sunflower Chest and other Case Pieces.



The Court Cupboard in the Connecticut Sunflower (or Aster) and Tulip pattern



449. "SUNFLOWER" AND TULIP PRESS CUPBOARD. YALE UNIVERSITY. 1660-70.

A COURT Cupboard in the Connecticut Sunflower (or Aster) and Tulip pattern. This cupboard belongs to Yale University and is kept with two others in the president's office, where of course every courtesy is extended to persons desiring to see them. Yet one must keenly regret that it is necessary to intrude on a private office to gain a view of such important objects. Since so few are available for study, the principle of the greatest good for the greatest number—the true educational idea—would seem to be in need of application here.

[127]

This corresponds to the chests of the same decoration and with the same provenance, Hartford or Hartford's county. Dentils are cut at an angle and the one at center as a V with a bit of carving. Lacks the drop from center of cornice. Heart motive; applied carving above the four long spindles, very thin. The narrow shelf under pillars on this type is oak about a half inch thick. Seven tulip blocks on cornice. Note the properly long legs. Two doors above, one below. Inside buttons on small knobs. Corner and other blocks and channel molds black. Applied molds, soft wood painted red, or red cedar. Bosses on center of end panels. Small satellites lost. All turnings on court cupboards always black.

From WN's "Furniture of the Pilgrim Century 1620-1720"

From WN's "Furniture Treasury"

The 2-Drawer Hadley Chest



Photo taken at our tour at the Wadsworth Atheneum in Hartford, CT (May, 2010)



70. OAK, TWO-DRAWER HADLEY, BEFORE 1704. A FINE SPECIMEN. INITIALS E. A. BELIEVED TO STAND FOR ELIZABETH ALLIS. GEO. P. EASTMAN, ORANGE, N. J.

John Allis lived at Hatfield; his daughter Elizabeth married James Bridgman in 1704. In the inventory of his estate is mentioned a "Wainscott Chest." In the same family many generations. There is believed to be connection by marriage between the Allises and the Disbrowes of Hartford. Nich. Disbrowe's name is cut on the interior of a remarkable Hadley, as pointed out by Lockwood. John Allis died 1698, six years after Disbrowe. Elizabeth's brother was in company with a Belden who married the widow of Capt. Allis, and they carried on a cabinet business. This chest has such points of similarity to the Disbrowe chest as to suggest the same or a related maker.

The Reverend C. F. Luther of Amherst has interested himself to delve in the lore of the Hadley chest, and his investigations are still proceeding. But it will never be possible, one would say, to prove that all these chests were made in one town or by one man. The author's casual attention has traced the style as far north on the Connecticut as Hanover. Mr. William B. Goodwin has carefully studied the genealogy of the Belden family, and Mr. Luther has also traced the Hawkes family. Amongst these families coming together at Hadley and Hatfield the origin probably rests.

From WN's "Furniture Treasury"



A TWO-DRAWER Hadley Chest, owned by the author. Date: 1690-1700. The carving here differs slightly from that on the preceding chest, especially in the bottom rail. This chest is in a remarkably good state of preservation, and, in this particular, it stands rather high on its legs. The initials here are H. A., and are carved in the conventional style on the center panel. Size: 44 inches long; 42³/₄ inches high, and 18³/₄ inches front to back.

A remark of Mr. H. W. Erving inquiring in 1883, if a certain friend had seen his "Hadley" chest apparently originated the name. Give a piece of furniture a specific name and at once you enhance its desirability to many collectors. We, of course, absolve Mr. Erving from any malice aforethought, as no one had then discovered this tendency of the collector.

[21]

From WN's "Furniture of the Pilgrim Century 1620-1720"

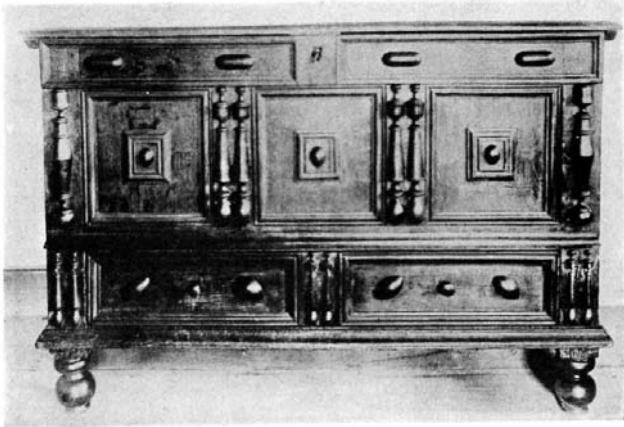
Wallace Nutting #909 One-Drawer Chest



Wallace Nutting reproduction of Furniture Treasury #48 oak chest with one-drawer, ball foot, center block panels. 1680. Dark finish, black spindles, block brand.

Notice center panel has only one spindle on each side.

Sold to the Allentown Art Museum.



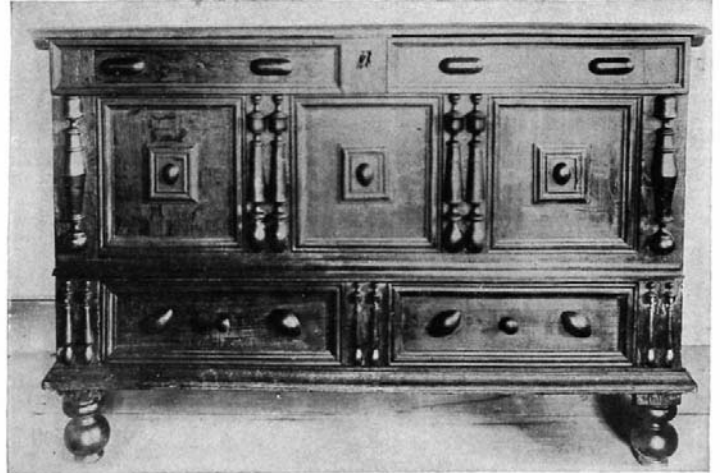
AN Oak Chest, with Drops. Owner: Mr. Harry Long. Date 1670-1680. This chest is peculiar in having its stiles run down below the base molding before the balls are attached. It has the appearance of a chest on which ball feet are out of place, but the feet appear to be original. There can be no doubt that some restorations have been made, in the interest of ornament, using ball feet where a plain stile was originally used.

On pages 61 and 66 there are also stiles running below the body of the chests before the ball-feet are attached. We do not consider this feature a merit.

The reader will notice the entire absence, on the ends of chests, of long drops on the stiles. The makers were content, at most, with affixing bosses in the end panels, though sometimes even these are omitted. Chests were often so placed that the ends were not prominent, and so not important.

The embossed central square on the panels is a pleasing feature, and the chest altogether is very attractive. As restored, the moldings are in red. We err in supposing the color decoration of early furniture was quiet. It was brilliant in the extreme. The old reds which we admire are merely the result of age.

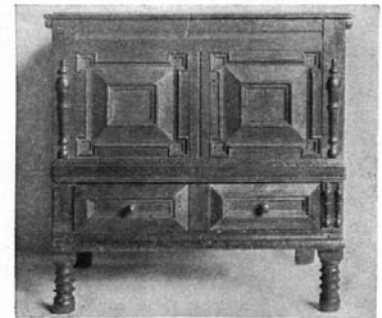
[38]



48. OAK, BALL FOOT, CENTER BLOCK PANELS. 1680. STILES PROJECT BEYOND FRAME, AND THEN TERMINATE IN BALL FEET. G. WINTHROP BROWN.



49. PINE, BALL FOOT, ONE LONG AND TWO SHORT DRAWERS. 1690. A DELIGHTFUL LITTLE CHEST. 20 X 14 X 25.



50. OAK, SPOOL-TURNED FEET, SMALL BLOCKED DRAWER. 1690-1705. 33½ X 32 X 21. BOTH CHESTS, MRS. FRANCIS P. GARVAN'S.

From WN's "Furniture of the Pilgrim Century 1620-1720"

From WN's "Furniture Treasury"

The Hadley Box

Box, 1695-1705

Oak and yellow pine. Springfield, Massachusetts
1926.352

This box features Pilgrim-century New England's most enduring design innovation - the "Hadley" motif. Consisting of a tulip with two petals on a curved stem, This motif was carved on chests and boxes throughout neighboring towns along the Connecticut River from Enfield, Connecticut, to Deerfield, Massachusetts. This box is a product of a shop run by an extremely skilled carver, and it is the only type known with a vine and leaf decoration carved in relief.

Gallery Guide

Wallace Nutting Collection of Early American Furniture
Gift of J. Pierpont Morgan, Jr., 1926 Wadsworth
Atheneum Hartford, Connecticut



Jan Liberatore at the Wadsworth Atheneum, May 2010



The Hadley Box at left is owned by Jan Liberatore. An incredible find!



At Right: From Wallace Nutting's "Furniture Treasury"

124. OAK, HADLEY, PARTLY IN THE ROUND. 1680. WADSWORTH ATHENEUM.

The box is not as old as the initials might suggest. Two other full-depth Hadley boxes are known to the writer. Note top and bottom molds on ends. Pine lid and base, similar molds. Found in Lyme, New Hampshire, settled from Old Lyme, Connecticut.

The box bears the same name in England with the piece of luggage we call a trunk. This is interesting as indicating that these affairs were carried about by travelers of quality. We know that kings, and of course queens who had more gear, carried chests when they made progress, and as many of them, like Queen Bess, kept going, their property got honest marks of wear.

Governor Prince Court Cupboard

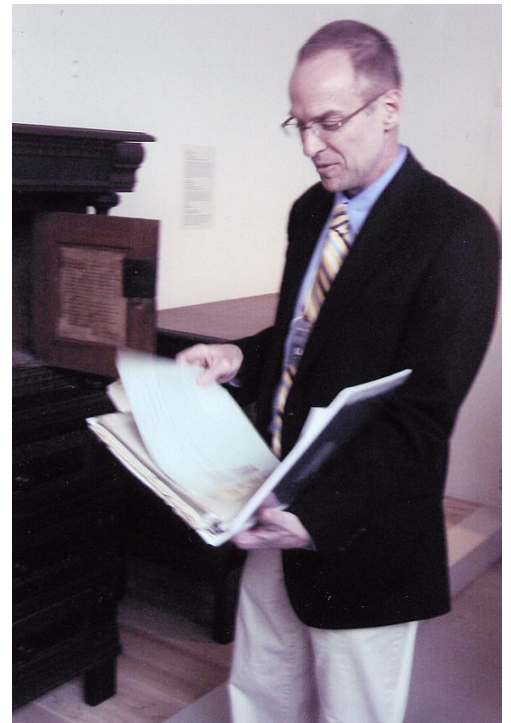
1660-1670 - Wadsworth Atheneum

"The piece that has become celebrated in a suit in which the author was charged with fraud because he bought it for \$3,000. A two-day trial. The judge, without leaving the bench, gave an opinion destined to be widely used as precedent to the effect that the plaintiff had no case, since the author appeared as a buyer when first asked for advice; since he was taking a chance. It was bought from a small, poor photographer, and the sum paid at the time was in excess of any paid for a piece of American oak. Serrated pattern, traced to Plymouth. Probably made by Kenelm Winslow with the help or knowledge of John Alden. Five or six others exist and several chests."

FURNITURE TREASURY, Plate #455



455. PRINCE-HOWES PLYMOUTH PRESS CUPBOARD. 1660-70. WADSWORTH ATHENEUM.



Above: Jan Liberatore reading the "story" of the Prince-Howes Cupboard while standing in front of the piece (pictured at left) during our convention tour at the Wadsworth Atheneum in May 2010.



Chest of Drawers, 1675-1690



Oak, pine and maple
Salem, Massachusetts
Probably made by James Symonds
(1633-1714)
1926.323

The geometric panel and applied molding style was practiced in Salem earlier than it was practiced anywhere else in New England, outside of Boston. The chest of drawers was a prestigious furniture form that did not become popular in inland regions until after 1720. This chest, with its intricate applied turnings and complex maze of geometric panels, is among the most important examples of joinery attributed to the shop of James Symonds, Salem's leading joiner.

The Mayflower Cradle

Wallace Nutting originally purchased this cradle for \$250. The cradle supposedly came over in the Mayflower, and was owned by Dr. Samuel Fuller, the physician of the Mayflower. However, Dr. Fuller was not married when he came over. "The side panels of this oak piece are pine, and the cradle is unquestionably American, made at Plymouth, for Fuller, who married after arrival." Although the rockers were missing, "It's spindle work about the head and its panel chestlike construction set it apart from all others." During the war, Wallace Nutting sold this cradle for \$1,500. Years later he bought the cradle back for \$2,500. The Dr. Samuel Fuller cradle now resides in the Wallace Nutting Collection at the Wadsworth Atheneum, Hartford, CT. This collection was purchased by J.P. Morgan and donated to the Atheneum.

The Saturday Evening Post, March 29, 1930
"Antique Humbugs" by Wallace Nutting



Whatever is New is Bad

Wallace Nutting's Furniture is True to Colonial Times

*This column is produced for Yankee Magazine by Skinner, Inc.,
Auctioneers and Appraisers of Antiques and Fine Art.*



Wallace Nutting is best known for his hand-colored photographs depicting bucolic settings and scenes of early American life, but he was also an important maker of American reproduction furniture-pieces that are highly collectible today.

Once credited with saying, "Whatever is new is bad," Nutting was the foremost authority on Early American furniture for the first half of the 20th century, and he played a critical role in reviving an interest in Colonial ideology and home fashions.

Born in Rockbottom, Massachusetts, in 1861, Nutting was a Congregational minister-turned-author, photographer, and entrepreneur who, through his idealization of the Colonial era, practically invented what he called "Old America." Nutting began his business by reproducing pieces from his own collection and selling them in department stores across the country.

Many of Nutting's designs are particularly desirable because they are faithful reproductions of Early American furniture designs. Most other reproduction furniture available in the marketplace is not true to period. Designers, often succumbing to commercial pressures, combined elements from different time periods and different forms to create new and improved designs suited for the era rather than keeping to authentic forms.

Made between 1917 and 1941, Nutting furniture is, in most cases, clearly marked, utilizing one or a combination of brands and paper labels in five different designs. His early pieces are marked with paper labels, the later pieces with a block-letter branded mark. Rarely do pieces exist that are unmarked.

One of the best ways to identify Wallace Nutting furniture is through his furniture catalogs. Three of his eight catalogs are available in reprint and provide an invaluable resource for collectors.

"Their high quality and authentic forms make Nutting's furniture designs wildly popular with auction goers," notes Kerry Shrives, generalist appraiser and furniture expert at Skinner. "His large case pieces command the highest prices-chests of drawers or large-scale tables sell at auction for \$1,000 to \$3,000, with the best examples fetching far more."

The auction record for a piece of Wallace Nutting furniture was set in 2002 when a nine-shell Goddard-Townsend-style secretary sold for more than \$35,000. Examples of occasional furniture and chairs, as well as accessories such as footstools and mirrors, can still be found quite reasonably, many for less than \$1,000.

A Review of the Wallace Nutting Hand-Colored Photographic Process

By Mike Ivankovich



Most collectors of Wallace Nutting and other hand-colored photographs understand that a significant part of the beauty of these pictures was that each was individually colored by hand. They are not a machine produced print such as prints by *Maxfield Parrish*, *Bessie Pease Gutmann*, *R Atkinson Fox*, etc. But what was really involved in the creation of a “hand-colored”, “hand-tinted”, or “hand-painted” photograph?

Relatively little has been written about the process of creating hand-coloring photographs but, over the years, several articles have appeared. The objective of this column is to take an in-depth look at the photographic creation process used by Wallace Nutting by combining information gathered from several different sources. And once you understand Wallace Nutting’s photographic process, you will have an insight into how most of the other photographers of the period, including *Charles Sawyer*, *Fred Thompson*, *David Davidson*, and the thousands of other lesser-known and unknown photographers of the era, created their hand-tinted pictures. The photographic process used by the other photographers was usually very similar to Nutting’s, just done on a smaller scale.

This article will focus upon information drawn from 4 sources:

- *The Collectors Guide to Wallace Nutting Pictures*, by Michael Ivankovich
- Excerpts from a letter by *Gertrude “Gertie” Brown*, a former Wallace Nutting colorist, as sent to *Justine Monro* of the *Wallace Nutting Collectors Club*
- Excerpts from a letter by *Arthur King*, an early member of the *Wallace Nutting Collectors Club*, as sent to *Justine Monro* of the *Wallace Nutting Collectors Club*.
- *Wallace Nutting’s* own words, from his book *Photographic Art Secrets*.

We hope that whether you are a long-time collector, or relatively new to the hobby, you will find this information both helpful and interesting.

An Overview of the Wallace Nutting Picture Process (From The Collectors Guide to Wallace Nutting Pictures)

Wallace Nutting would always take his own photographs. He had a keen sense for composition and taste, and excelled at finding beautiful locations to shoot. He would personally determine the angle, lighting, and position, and would take the actual photograph himself.

Upon returning to the studio, each picture would be given a title. Some titles were created by Nutting, and others were created by his staff. Some titles were entirely unique. Others were very similar to other titles in existence. Frequently Nutting would find the appropriate location, shoot a picture from several different angles, give each picture a different title, and see which title would sell best.

The title would then be inserted into the Master Studio # Book. With literally thousands of loose pictures floating around the studio at any given time, the Studio # was written on the back of most pictures to help in their later identification.

Glass Negatives were used to print pictures onto sheets of platinum paper, which led to his pictures being called platinotypes. Nutting liked the platinum paper because he felt it held the colors better and gave a more favorable overall appearance to the

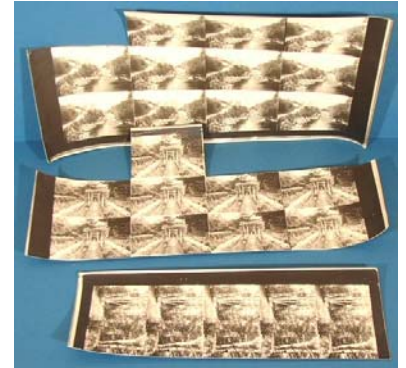


picture. After World War I began, Nutting lost his source of platinum paper and was forced to find a substitute paper. Although slightly inferior to the platinum paper, few collectors can detect the difference.



After assigning a title, Wallace Nutting would have a sample picture colored. He would describe in detail how the picture should look, and usually the *Head Colorist* (Supervisor of Colorists) would color the first picture to Nutting's specifications. Once approved by Wallace Nutting, the "Model" picture became the one that all of the other colorists would strive to follow when coloring subsequent pictures.

Once the model picture was approved, the other colorists would hand-color either a single picture or an entire Proof Sheet of the same picture, following the Model as closely as possible. The larger the picture, the fewer pictures to a sheet. Each colorist would apply all colors on a sheet, until finished.



Prior to painting, the uncolored picture would first be coated with a thin layer of amyl acetate (more commonly called *banana oil*), because Nutting found that the banana oil helped the water colors adhere to the platinotype better and longer. The colors used by the colorists were produced by the Winsor and Newton Company and were imported directly from England. There were many colors which came in both tubes and cubes. The colorists used their own porcelain trays and mixed their own colors to the specification of the model picture.

Once colored, the entire sheet would be given to the Head Colorist who made the determination of which pictures met the Nutting standards. Those that did not were discarded. Those that did meet the Nutting standards were sent to be mounted on the appropriately sized mat board.

Usually the picture was mounted on a light tan mat board having a slight indentation around the entire picture. However, other matting styles were tried over the years. Frequently mats with a black border around the picture are found. This was used occasionally in the 1930's at the suggestion of a Wallace Nutting Salesman, but never really caught on for a variety of reasons. Overall, the public preferred the indented mats. Occasionally you may also find a linen mat as well.

Once mounted, the entire matted picture was returned to the Head Colorist or another designated individual who signed the *Wallace Nutting* name. Employing many different colorists and Head Colorists over a 35+ year period, many different "*Wallace Nutting*" signatures are found today. The earliest signatures were signed in Pencil (1900-1910) but, as the business grew, Pen & Ink signatures (1915-1940) were used. Pencil signatures are rarer and generally considered somewhat more desirable by collectors.



Once signed, the picture was sent to the Framing Department. The Wallace Nutting Studio used a variety of frame types, each designed to make the picture as visually pleasing as possible. Generally Nutting preferred dark mahogany frames and always suggested that the frame be narrow in proportion to the picture. Volume purchasers such as large Department Stores usually purchased their pictures in bulk and unframed, offering framing services as well as a wide variety of frames to their customers.

Some individuals even re-framed their own pictures to suit their personal tastes and preferences. As a result, you will find a wide variety of different frames on Wallace Nutting pictures today.

One thing to keep in mind is that although Wallace Nutting is credited with creating approximately 10,000 different "*titles*", literally millions of Wallace Nutting "*pictures*" were sold. Customers were able to order titles in a wide variety of sizes, with pictures ranging from 2"x3" to 20"x40", and sometimes larger by special order.

***Excerpts from a Letter from Gertrude "Gertie" Brown,
a Former Wallace Nutting Colorist, to Justine Monro
(From a 1974 Wallace Nutting Collectors Club Newsletter)***



"I haven't seen much mention about the Old Studio in Framingham Centre. This is where I started in 1914. No doubt you must have seen pictures on the Nutting home with the studio in back when you were at the library last fall. It seems too bad it has all been torn down.

The coloring section of the studio was on the top floor of a two story building and had a big skylight on the roof which was our main source of light and was covered with a large sheeting-like curtain. This we had to draw open or close with ropes depending on the type of day. We sat at our easels facing the front of the room much like being in school with the head colorist facing us. At that time, we were not supposed to talk aloud much and when the room did get a bit noisy, we would hear "quiet please" from the head colorist. When I started, Miss Louise Eitell (not sure of the spelling, but pronounced it I-tell) was the

head colorist. As the picture business grew and more girls added to the group, Sally Short helped Miss Eitell and was later made head colorist. I left the studio to be married in December 1916 and by then Esther Swenson was helping Sally Short and later she was made head colorist.

The rest of the picture work was down on the first floor; framing, mounting, etc. Here, a Mr. Merrill seemed to be head of the department. He signed pictures and was Mr. Nutting's right-hand man, as Ernest John Donnelly was in later years. He and Mr. Nutting were talking things over much of the time. I worked in this department two or three weeks before going upstairs to color.

The processing and sizing of the prints was also done in the building and many days when we came to work the smell of banana oil and sizing was very strong and we knew prints would soon be coming upstairs to be colored. All prints were numbered and for each subject there was a model to color by (sample in this newsletter). The model picture file was along one wall in the room and after getting our prints to work on we had to look in the file for the model picture. Often we couldn't find it there, so we knew someone was using it. Then we would hold up the print and call attention to the other girls by making a hissing sound and locate the model that way. Sounds silly, doesn't it?

Wedding and Christmas seasons were our busiest ones and then we would work longer in the day, weather permitting (light). We could not paint by electric light, so late fall and winter we had to stop work early, 4:00 to 4:30 p.m. or even earlier if it was too dark to color.

The main office for the studio was located in a room at the rear of the Nutting home and Miss Newton was head of that department. She was a small, middle aged lady as I remember her.

Mrs. Nutting had a lovely garden in back of the studio and though we did not go down there during our lunch time we were privileged to use the grounds around the house which were lovely; big Lily of the Valley gardens, shrubs and shade trees. I have a picture of some of the group under the trees, also one of the girls on the fire escape outside our coloring room. It shows the whole side of the studio building including the buildings added to it in the back section.

Esther Swenson sat right behind me, also Daisy Ryder who was Mr. Nutting's model at that time. She was a blonde and wore her hair piled high in her pictures. She was in many of the colonial and some garden scenes. The little girl seen with her in some of the colonials lived in the house right behind the Nuttings.

The studio moved to Saugus after I had married and I didn't work coloring again 'till in the 1920's when the studio was in Ashland. There I worked for a short time to get acquainted with new subjects and then took orders home to color there, bringing them back as I got them finished and picking up more work.

In the 1930's the studio had moved back to Framingham again, this time on Park Street and in the center of the town. I started work again and at that time Mary Gage was head colorist. I had also worked with her in the old studio. Esther Swenson and Ernest John Donnelly were in the office.

Mr. Nutting was still giving lectures now and then and I remember seeing Mary Gage painting lantern slides for his lecture. They were small glass prints and she colored them as we would the picture prints. I think she had them on a small frame with some light underneath. She is the only one I have seen doing this, the others may have done it also. I wonder if these slides are among his collections...".

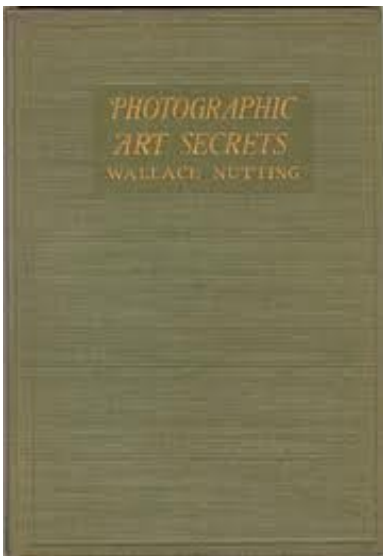
**Excerpts from a Letter to Justine Monro
from Arthur King, an Early Club Member
(From a 1974 Wallace Nutting Collectors Club Newsletter)**

- ..."Look at the copy of *Photographic Art Secrets* on pages 90-92 for Wallace Nutting's comments on the prefer ability of platinum paper; sunlight exposure.
- The image on present-day photographic proofing paper and most other photographic papers) is composed of silver particles, not platinum. Fading can be prevented by treatment in a solution of sodium thiosulfate (better known as "fixer") which removes unused silver particles from the paper. It is these particles which darken with continued exposure to light.
- From *Caring for Photographs* (by the editors of Time-Life books) I found the following useful information (page 89) "After exposure" platinum paper is developed in a solution of potassium oxalate ••• After development is complete, the image is no longer sensitive to light and fixing is not required. Residual chemicals are removed in baths of dilute hydrochloric Acid.

This means that, once treated in the developing solution, the print has its tonal quality permanently. I might add, that one very desirable characteristic of platinum paper is that the photographic image is actually part of the paper fibers, imbedded in the paper. This characteristic imparts or aids qualities such as great tonal range, ease of coloring. On the other hand, in today's photographic papers, the silver image is part of a layer physically separate from the paper. Among other things, this makes the photo hard to color (almost impossible) with water base colors.

Therefore, it is entirely reasonable that Wallace Nutting used the sun as his exposure light..."

**Wallace Nutting's Printing Process
(From *Photographic Art Secrets*, pgs. 89-92)**



There are a great many of these, but nothing equals the old platinum process for beauty - and expense! About the time the great war (World War I) broke out platinum was worth much more than gold, owing to demand for jewelry. With the war it mounted again, and was finally commandeered. When purchasable, it cost five times as much as gold. So called substitutes now provided, give an effect as good; whether it endures or not, time will tell. But the process of working is more tedious and more expensive than the platinum, and the paper itself costs more than platinum once did.

The purpose of both these papers is to produce a print with-out any film, whatever on the surface, so that the effect is a rich black and white (or sepia, if desired). The color is good, and beyond the slight yellowing of time, permanent. Other papers which when finished have a film surface, not only curl badly, but their color tends, at least in bromides, to an objectionable bluish white. Bromides are very popular, because enlargements upon this paper may be made directly from the small negative to any size required. With platinum and its substitutes one must make an "*enlarged negative to print in daylight, as the paper is much slower than the silver papers*". There is a trifle of platinum in the substitute paper. In the real platinum paper it was possible to get from the settlings and trimmings half the cost of the paper, in platinum recovered.

One may color the platinum and its substitutes with success. The other papers not only color poorly, but the results are miserably bad, and lack all character. The coloring of platinums or substitutes may be done on the bare print, but the paper has, by the time the washing processes are finished, become somewhat porous, so that the color sinks in too much, and colorists often go over the work twice. Therefore, it is usual to apply a sizing of amyl acetate by careful brushing or floating. After the sizing dries one may proceed to color. The color lies on the surface and is far more lively and effective, owing to the preparatory sizing, as well as being easier to apply.

Winsor and Newton's colors are as good as any. Body colors should not be used, unless one wishes to produce the effect of an oil painting, which the writer does not consider ethical in this connection.

Chinese white must occasionally be used to cover blemishes in paper, which sometimes has black specks in it, especially since the war. But most prints which develop any spot at all are thrown away. In coloring there are a few simple rules, from which no deviation should be allowed. Never build out anything not found in the print. Do not attempt pretty extensions, or foliage that does not exist. Use quiet tones, and avoid overdoing. On fine work stipple, do not brush. Keep the background very indistinct and soft. Any clear definition of the background destroys all perspective and ruins the print.

Be patient and slow. Do not attempt any broad strokes or the imitation of original water color effects, as the result is tawdry, and not ethical. Perseverance and fidelity, with such share of good taste as the colorist has, may produce good results. The author is bothered with an avalanche of mail on this subject, but he is not conducting a correspondence school, and cannot go into any further details, which are unnecessary to the intelligent. There are no mysteries or hidden processes withheld.

The author is not taking up the cudgels for colored photographs, to prove that they are art. Inasmuch as they cut out shoddy water colors, of course, they are objected to by the persons who produced such water colors. The real artist feels no hostility to colored photographs. They do not compete with him, as they are in a different class. But they have been found a boon to millions, as an advance on the chromo, and as depicting certain subjects otherwise unobtainable.

Sepia processes, by periods, seem to come into vogue, but for the most part people who do not care for color prefer their prints in black and white. Against this judgment not a dog dare wag a tongue.

Glossy prints, however, are always bad, as prints. Mat surfaces, or rough papers, are best, unless one is seeking details for reproductions. In this case, that is, for the making of half tones, for books, glossy papers are the only proper vehicle. Any print loses by the half tone process.

The platinum and similar papers do not, in printing, show the image fully and plainly, but in a veiled fashion, and appear under-printed and dull, until they are developed. It requires a little practice, therefore, to know when such paper is sufficiently printed. The work should be done in sunlight or strong diffused light, as dull light requires hours. Care must be taken of these papers not to expose them before printing to anything stronger than common artificial light. In examination of the print, the printing frame should be turned away from the light, and opened as briefly as possible.

Papers should be kept in a cool, dry place. Since most climates are humid at times, these papers are hermetically sealed. They should never be opened in damp weather. A damp print is dull. Paper cannot be saved for subsequent printings, unless carefully sealed either in very dry air, or with a chemical absorbent in the can, to take up moisture.

Haste in carrying through the baths in less than the specified formula time, is injurious, and the washing must be very thorough. In warm weather ice must be used. If prints become too soft the surface rubs. The drying is by hanging up. Only printing out papers are placed on squeegee or blotter surfaces.

Printing of ordinary papers is done in a dark room, by artificial light, and is rapid. Printing machines are used by active professionals. The amateur may load in the dark, turn on his light the required second or so, and repeat the process.

SPECIAL NOTE: This final section was taken word-for-word from Nutting's book "*Photographic Art Secrets*". These are Nutting's own words. I would suggest that you re-read it several times because in it he covers several interesting topics:

- The difference between the platinum photographic paper and later papers.
- I believe the "*Chinese White*" paragraph explains why certain pictures have white spots. They were added to cover blemishes in the paper.
- His perception of his hand-colored pictures not necessarily as "*Art*", but rather as a superior alternative to the "*chromolithograph*", which was a primary medium of the period.
- How his black & white glossies were good for reproducing pictures in books and bad as hand-colored photographs.

Announcing the
2011 Wallace Nutting Collector's Club
Annual Convention

May 13 – 14, 2011

Danbury Plaza Hotel & Conference Center

18 Old Ridgebury Road
Danbury, CT 06810

203-794-0600

WNCC special convention rate:
\$95.00 plus tax for double occupancy

Mention WNCC convention for special rate available only through April 19, 2011

Friday, May 13 – Michael Ivankovich Annual Convention Auction

Saturday AM, May 14 – Wallace Nutting Exhibitors Buy/Sell/Trade
Wallace Nutting Presentations to be announced

Saturday PM, May 14 – Special Member's Home Tour being planned & TBA

Saturday Evening, May 14 – Annual Club Dinner

Mark your calendar and reserve your room today!



***Wallace Nutting:
Lecturer and Seeker of Beauty***
by Joe Duggan

I'll open this article as Wallace Nutting opens his Biography:

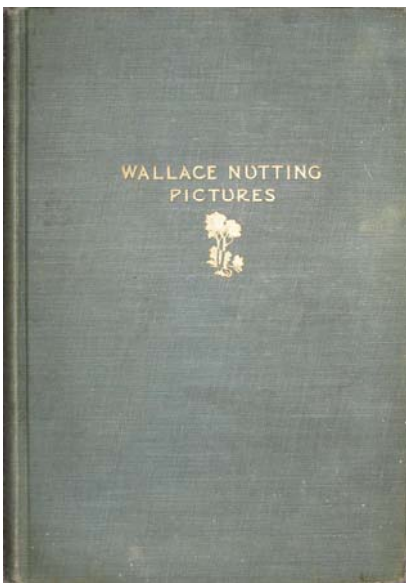
Gentle Reader

Wallace Nutting is well known as a minister, a picture maker, an antiques collector, an author and a manufacturer of reproduction antique furniture. Little is known of his lecturing. There are bits and pieces of Nutting ephemera mentioning his lecturing and several tortured chapters in his biography that ostensibly relate to his lecturing, but very little else. There are no DVDs or iPod downloads of his lectures and there are probably very, very few people who actually attended his lectures in the late 1930s.

We know from a brochure of his Lectures, shown on page 29, that he charged \$100.00 per lecture or \$150.00 for two on successive days. "Payment due in currency before the beginning of the lecture." He was very firm on this as he points out in his biography. The terms and conditions of his lectures are spelled out in the brochure including travel costs and the type of lantern required. He also used the lectures to show and presumably sell his pictures.

He had twenty one lectures with lantern slides that reflected his books, furniture and several states. In addition to the states of the "States Beautiful" series, he also lectured about New Jersey, Maryland, the South and The Pacific Coast. He also had three "Literary Lectures" without lantern slides.

After researching Wallace Nutting's Lectures and lecturing, and after seeing several items of lecture related ephemera over the years, trying to write an article about Nutting's Lectures quickly turned into an Alice in Wonderland-like exercise. Scant new information is gained. In the end, it dawns on you, that Nutting's entire life was spent preaching or lecturing. It is hard to tell the difference.



In writing about Nutting, you inevitably turn to his autobiography, Wallace Nutting's Biography, Old America Company 1936, for facts and details. In the autobiography, in Chapter XIV, "Adventures in Lecturing," the problem begins. In the very beginning of the chapter he states: "...the older I grow, the more I seem to have to do. It has been my aim for long to preach beauty. One has only to follow a Mid-Western highway for a hundred miles to feel the need of such a gospel." He quickly establishes the leitmotif of his lectures: preaching beauty. But then, what is the difference between a lecture and lecturing versus a sermon and preaching?

Nutting talks about his speech to a graduating class titled, "The Quest for Beauty." I begin by telling people that they must pay for their information or inspiration, just as they choose to regard it. When I preach, however, I do not feel it to be ethical to receive payment, since I am earning my living in another manner. But lecturing is another matter. I have prepared three thousand colored slides at what, to me, has been a vast expense and a long labor." He continues for two pages on the correctness of his being paid for his prints as well as his lectures. He then derides the WPA States Guidebooks by the Federal Writers' Project without naming them. Left unsaid but strongly hinted at is that private publishers should be publishing books about the states. Thus the difference between sermons and lectures seems to be remuneration. He did make exceptions for lectures given to his childhood church.

Remember all of this is in a chapter on Lecturing. Having given a full page to his feelings on the government's programs during the Depression, he continues; "Having, as a critic said to me, gotten this off my chest, I proceed to something more edifying."

“We hold these truths to be incontrovertible”:

He goes on to list his nine commandments of beauty. After the first commandment, he adds parenthetically, that his words about being paid as a lecturer are “my diatribe.” The remaining pages of this fourteen page chapter are a lecture on beauty with no facts, hard or soft, about his lectures.

Since Nutting saw only a slight difference between lecturing and preaching, turn to Chapter III, “Adventures in Preaching.” Like his chapter on lecturing, there are a few undated facts, a list of twenty two “commandments” titled “1936 Creed” and a chapter that is all sermon with no sense of biography. What the chapter does offer are insights into three characteristics of both lecturers and preachers; authority, judgment, and certitude. Examples:

Authority:

“Early in my ministry, an outside entertainment was arranged without my knowledge, but with a raffle or some petty gambling game. Instead of working quietly to change this, I referred in severe terms from the platform to the pernicious practice by which a church set the pace for all other associations, not churches, in countenancing gambling of any sort.”
Biography, page 29

Judgment:

“I have as a pewholder listened often to abysmal slop from a former pastor who appeared with little thought before men...”
Biography, page 43

Certitude:

“There can be no common beauty without a supreme beauty to look on. The men at the top must lift the men at the bottom. This is the religion of progress. Vision, inspiration, these go into the achievements before which the centuries stand in awe.”
Biography, page 165

It soon becomes clear that Nutting’s biography is not a biography at all, but rather a 300 page lecture. Examples abound. In addition to the above chapters, there is Chapter XI, “Adventures in Search of Beauty,” the lecture he gave as a commencement speech; Chapter XII, “Guide Posts”, thirty three pages of sayings, insights and aphorisms, hundreds of them; Chapter XV, “Adventures in the Field of Labor,” a small business owner, he writes a thirty page rant against government policies during the Depression; and Chapter XVI, “Harmony in Life,” a fifteen page lecture on harmony in life. All of the Lectures inevitably talk about beauty and then to God as the author of beauty.

Leaving the wonderland of Nutting’s biography, I went to Lou Mac Kiel’s “Wallace Nutting,” a 48 page gem of a booklet published by the Saugus Historical Society in 1982. Lou Mac Kiel was the featured speaker at the 1983 convention in Hatboro, Pennsylvania. His booklet is a true Nutting biography, more so than Nutting’s. The reason for turning to Lou’s booklet was simple; his address and demonstration at the convention was all about Nutting’s lectures, complete with lantern slides. But alas, there is no mention of the lectures in his booklet.

Finally, turning to Tom Denenberg’s book, Wallace Nutting and the Invention of Old America, I found three pages that speak to Nutting’s lectures. It is clear that Tom had traversed the same chapters on lecturing and preaching that I mention above.

Disclaimer: Tom’s write up is much better than mine. See pages 163 & 164 in Tom’s book.

In the end there are scant facts about Nutting’s lectures, but all the while, you get the unmistakable feeling that everything that he wrote or spoke, was one lifelong lecture focused on beauty.

Let me mention one more book. In 1912 Nutting issued a hard covered book titled Wallace Nutting Pictures. This book is almost always referred to as a catalog. Nutting, however, called it a book using the word “book” seven times and never using the word “catalog.” He does use the word “brochure” once, probably due to his issuing picture brochures in previous years. At the end of the book is a nine page Alphabetic Index and an eleven page Numerical Index. Given that it is a hardback and that more than half of the text is lecture / sermon, it is probably correct to classify this work as a book.

On the frontispiece, he states, “Being Studies in America and Other Lands of Aspects in the Life of the Fathers and the Country Life of Today.” If this sounds like the title of a lecture, it is. He lectures about the beauty of the pictures, the subject matter, and the best way to display the pictures. It is clear that the pictures themselves are lectures in beauty by example. This book was published twenty four years before his noted speech, “The Quest of Beauty” and five years before his presumptive first book, “American Windsors.”

A final note, if "Beauty" is Nutting's focus and favorite word, then "Correct" is a distant second, but second nonetheless. Correct as in his authority, judgment, and certitude.

The Lecture ephemera follows. There may be other such material and there may be copies of lectures or sermons in the Framingham Library. There are at least two more commencement speeches that he gave, as well as an invocation at Framingham Teachers College, or Normal School as it was known in the 1930's. If anyone knows of any written or printed material on the topic of Lectures or Sermons, please share.

Joe



Honeymoon Drive (A, C, E, F, G or H 170) Wallace Nutting

For weddings nothing has ever been published to compare in attraction with this superb apple blossom subject. Its title and spirit have made it extremely popular. The rich pink blossoms, the petal strewn road and old stone walls and soft shadows commend it to everyone.

It was not possible, before the advent of isochromatic photography, to obtain good apple blossom pictures. The whites of the blossoms blended into the whites of the sky so that the blossoms did not stand out in the picture. With the new color plates the blue of the sky is slightly grayed, and as a consequence every delicate petal is purely defined against the sky or cloud. The blossom pictures are all made with color screens as well as color plates.



A Tunnel of Bloom (C, E or J 112) Wallace Nutting

This roadway is actually masked in blossom. It disappears around a curve into a maze of bloom. It is over-arched repeatedly by meeting sprays.

An Apple Blossom used at a wedding fades before the ceremony is fairly completed. A picture of blossoms to be hung on the wall of the happy couple will continue to remind them even to their golden or diamond jubilee of the glad and sacred occasion that joined their lives. It is easy to err in making a wedding present. No one ever erred who presented a picture of apple blossoms. The title, found on reference to the index of numbers, is often very appropriate.

Page 6 of "Wallace Nutting Pictures"

In our experience about one-third of the pictures desired are in figures. We have recently prepared some very attractive figure compositions in the large size. We have also put out quite recently a large series of apple blossom, marine and stream subjects in the eight and twelve and twenty dollar sizes. It has been found that these subjects are readily preferred to the original water colors.

The combination of sheep and apple blossoms is best seen in C 6. This cannot be had in a larger size. It is too soft. We advise that the large subject on page 49 be bought as a 7 1/2 x 14 panel (P 328). In the "Old Red School House" on this page (E 162) we have what must appeal to the heart of the boy. The print is not, however, as popular as others and should not be bought unless you really love the theme.

We have in preparation a number of sweet new pastorals, that give the poetry of the long ago. Sheep were, doubt-

less, the first domestic animals and from ancient association they make a strong appeal to sentiment. It is not easy to secure good negatives of sheep, but there is a way and Mr. Nutting has the five which have met with the widest approval here and abroad.

Being in constant motion during the summer it is easy for Mr. Nutting to reach many points for picture work. The demand is heavy, but in process of time all good prospects will be investigated.

SOLE OWNER

So much anxiety has been felt by my competitors that I should sell out, I take this opportunity of saying that I am the sole owner of Nuttinghame Company and have found it wise, to avoid confusing the public to abolish the company. All business will henceforth be conducted with me personally. It is my intention to control this business as long as I live.

WALLACE NUTTING,
Framingham, Mass.

S or P 312

S or C 860

Q 46

E 162

Q 2686

Q 865

Page 51 of "Wallace Nutting Pictures"



Autumnal). The class is given from the more prominent objects. Thus gardens are often backed by cottages; birches may have roads or streams, etc.

There is also a very large class of churches and foreign and domestic architectural themes, which may be supplied in black and white at half price, but none are so sold if natural features form any appreciable part of the picture.

There is nothing more than a fragmentary Catalog, because the themes are receiving constant additions. About two homes out of three, east of Illinois and north of the Potomac contain one or more of these pictures.

Lectures and Lantern Slides Department

We do not sell lantern slides, but will make them for others from their negatives.

We have several thousand slides, in color, which are arranged in a series of some score of lectures, the most



popular being New England Beautiful (very few homes), Old Homes and Their Furnishings, Furniture Periods (one, two, or three lectures), and England and Ireland Beautiful (separately or combined). These lectures have been given across the country before Art Institutes, Clubs, Colleges, etc. with high approbation. Indeed, they are unique in range and quality. The charge depends on distance and whether more than one lecture can be arranged.

If desired the slides can be omitted for a display of the pictures on sheets.

Furniture Reproductions Department

When an article of furniture strongly appealed to Dr. Nutting, and he could not buy it he obtained permission to copy it. A demand gradually arose for such copies. The market has been flooded, and is, with furniture which did not retain the old honest mortise and tenon and which otherwise varied from good early lines. Gradually, discriminating persons asked for thoroughly good copies. As a consequence there was developed in the Nutting shop a complete range of reproductions in whatever wood the originals were, maple, oak, pine, mahogany, walnut.

Two panels of a four panel, double sided, brochure, 16" X 8½"

A PICTURE LECTURE.

Tomorrow, Monday evening at 7:30 Standard Time, we announce here a picture Lecture by Wallace Nutting,
OLD HOMES AND THEIR SETTINGS.

Beautiful cottages and farmsteads with their gardens, orchards, streams, approaches and interiors.

About thirty of the one hundred and eighty colored screen pictures are to be shown for the first time. They have been hastened to be ready for this occasion.

Admission free, but an offering will be taken for our religious association, for programs and repairs.

A special trip is to be made in October by engagement of the Chicago Institute of Fine Arts and the Minneapolis Museum to give this particular lecture.

Please arrive early to avoid disturbance of the projection.

Today, Sunday, the speaker wishes to remember his friends by a book containing incidents of Kennebec County life; also the address of last year; his address at a College Commencement, a Creed, and other matters of perhaps no interest.

Only one hundred books are available, one to a family. None further can be spared. None are for those not present. Distribution in the vestibule.

FIFTH ANNUAL
 OLD HOME GATHERING

THE OLD BAPTIST CHURCH

SCRIBNER'S HILL

NORTH MANCHESTER, MAINE

2 o'clock E.S.T., Sunday, 9th Aug., 1936

Church organized in Readfield
 10th May, 1792

GREETINGS ON OUR FIFTH REUNION!

A very special occasion is this!

A considerable number of us have been present at all these gatherings. Some come from great distances, even out of the State. There are about twenty of us who have been acquainted sixty years. Others are the children to the fourth generation.

We are here because we enjoy renewing the memories of our youth and to prove that the most enduring of all things is friendship.

We are here to recall the devotion and the struggles of our fathers who signalized their faith by the edifice and the institution dedicated to God Most High.

We are here because we love to repeat the grand truths which have become our living creed and to pass the torch of inspiration on to our children's children.

We are here to preserve the old building and the old church and cemetery where our beloved await a happy resurrection.

For this purpose we have organized a religious association to take over a sacred trust.

The three owners of abutting property have each signified their pleasure to quit claim the church and cemetery lot to our association and thus fix as far as possible the ownership in friendly hands who are interested to perpetuate all that they can of that spirit for which those memorials stand.

It is the dear wish of those who began those reunions to see this detail completed because some of us can "pass this way but once."

Our Treasurer is Mr. Fred Snow, who has \$30.00 on hand. One of the resident members has contributed repeatedly our entire bill for lighting. Repairs have been paid for, within and without, some hundreds of dollars.

All services are cheerfully contributed.

The association has kindly consented on the request of the preacher to omit the collection. Any who cannot be here tomorrow evening may today make any contribution they wish to the Treasurer. See fourth page.

Program of Exercises

Invocation

Hymn *All Stand*

Scripture **MR. A. M. RICHARDSON**
 (Son of the last pastor)

Prayer **THE REV. ARTHUR JONES**

Notices and Letters

Solo **DR. MONROE BEVERLY**

Hymn *All Stand*

Sermon **WALLACE NUTTING**

Hymn *All Stand*

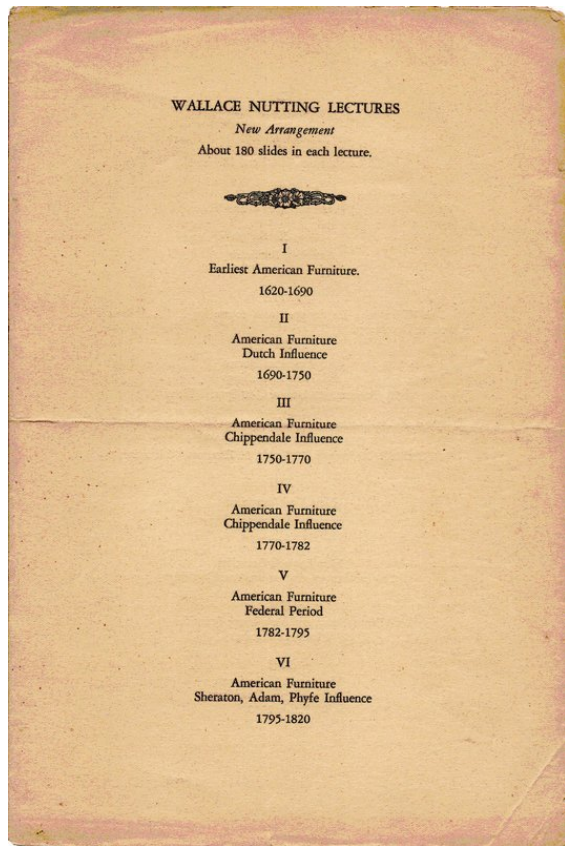
Benediction

All who have early recollections of this neighborhood are invited.

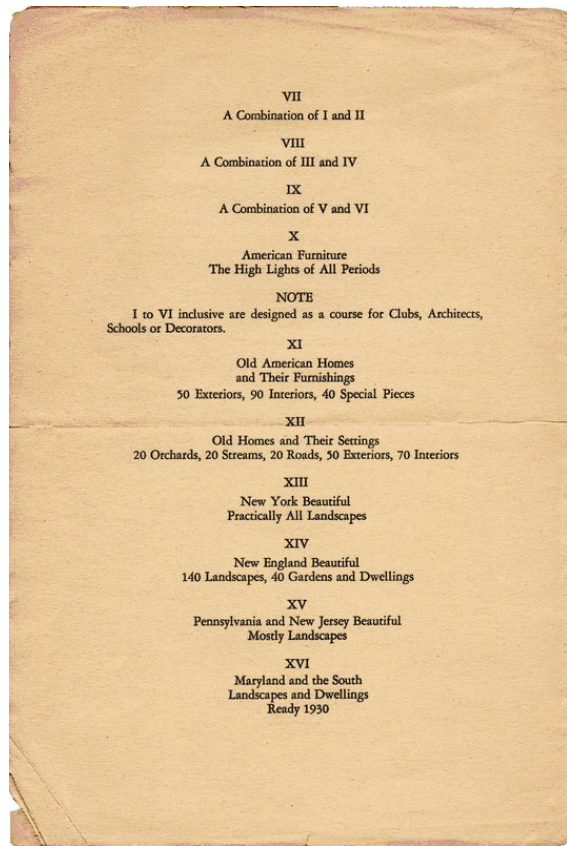
From the mother church others were organized at Mt. Vernon, Belgrade, Hallowell and Winthrop.

Well known scientists, educators and clergymen were nurtured in this church.

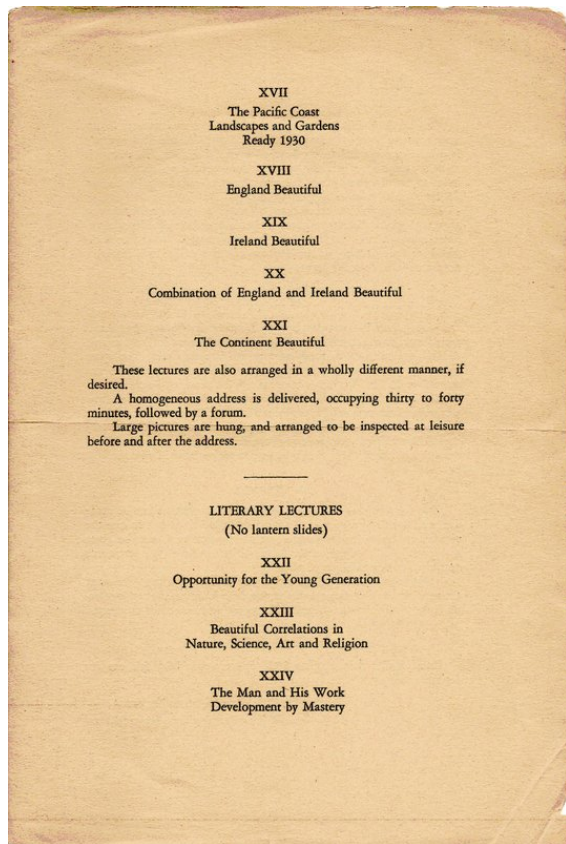
Program for the Fifth Annual Old Home Gathering 8" X 6" folded
 A letter to a friend suggests that this was Nutting's childhood church.
 In his biography, he states that he did not charge church home gatherings



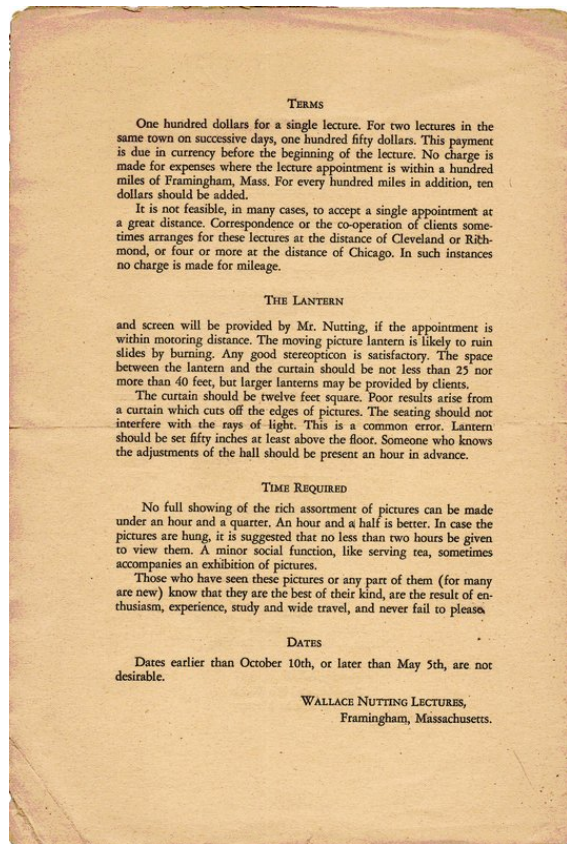
Page one of a four page brochure, 13" X 10" folded



Page two of a four page brochure



Page three of a four page brochure



Page four of a four page brochure

Wallace Nutting
COLONIAL
FURNITURE

IPSE DIXIT
"He himself has said it"—the greatest authority on Colonial art—Wallace Nutting.

When you become the possessor of a piece of Wallace Nutting furniture, you know it is a faithful reproduction of an authentic original of the Pilgrim Century.

You know it has been selected by this great authority as a piece worthy to be perpetuated as typical of American art and good taste. Every detail of woods, styles, and construction is a faithful reproduction of an original.



In these reproductions Wallace Nutting is offering to all, the benefit of his knowledge acquired in a lifetime of search and study.

You have the word of Wallace Nutting—he himself has said it.

Below is shown a Middle Stretcher, Turned Frame Chair No. 707, (Right Upper Panel) New England Arm Chair No. 696, (Right Lower Panel) Fan-Back, Imposted Gable Chair No. 311.

Send for pictures and descriptions

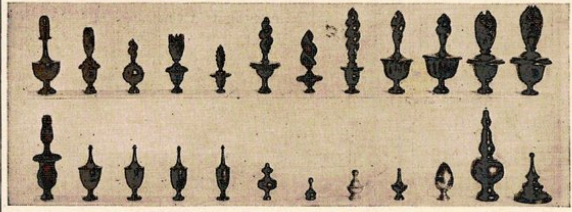
WALLACE NUTTING STUDIOS
ASHLAND (3), MASS.

In using advertisements see page 4 205

CORRECT REPRODUCTIONS of all TYPES of FINIALS and TURNINGS in the PROPER WOODS

Any type copied and estimates given



WALLACE NUTTING 46 PARK STREET
FRAMINGHAM, MASSACHUSETTS

Various Ads (above and left)

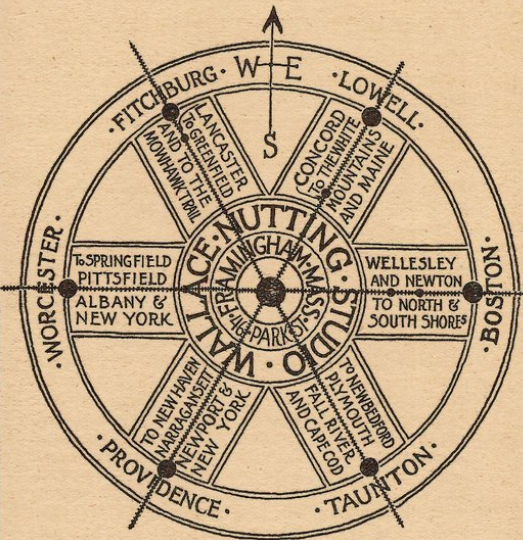
Authority,
Judgment,
Certitude.

Advertising Card (below)

The Center of Old American Life
The Wallace Nutting Enterprises
Lectures, Illustrated or otherwise . . .
The supply of correct hardware for doors, . . .
Correct wood turnings . . .

Authority,
Judgment,
Certitude.

Wallace Nutting:
Ever the Preacher!



THE CENTER OF OLD AMERICAN LIFE
THE WALLACE NUTTING ENTERPRISES
46 PARK STREET, FRAMINGHAM, MASSACHUSETTS
CLOSE TO THE RAILROAD STATION
NEAR A VERY DESIRABLE HOTEL
A GOOD STOP-OVER
(SEE OTHER SIDE)

WALLACE NUTTING ENTERPRISES

1. Pictures in color of landscapes or old interiors. These pictures have been made in twenty-six states and ten foreign countries.
2. States Beautiful books, being very richly illustrated volumes of a considerable number of states, to which one or more foreign titles are about to be added.
3. Books on furniture, particularly "Furniture of the Pilgrim Century," "Windsor Chairs," and "The Clock Book."
4. Special pictures in gray of individual pieces of furniture and of old houses. About two thousand numbers are available.
5. Lectures, illustrated or otherwise, on dwellings, furniture, landscapes.
6. (a) New furniture of the Pilgrim period, that is, court cupboards, chests, Brewster, Carver and Pilgrim slat back chairs, and refectory and tavern tables. (b) New furniture of the pine period, particularly pine cupboards and dressers and all furniture which reached its climax in pine construction. (c) New furniture of the walnut period, particularly chairs and tables. (d) New furniture of the Chippendale period. (We do not care to undertake any furniture of a later period.) (e) The highest type of the Windsor chair. (f) The best patterns of beds of all early periods.
7. Hooked rugs, especially in very large sizes and original patterns. Incidentally, some early rugs are offered in smaller sizes.
8. The supply of correct hardware for doors, windows, lighting fixtures and fireplaces and all utensils for dwellings of style antedating 1800.
9. Correct wood turnings of an early type for parts or repairs.

(SEE OTHER SIDE)

A Personal Story about Wallace Nutting Colorist, Elizabeth (Betty) Baillie Johnson From her Granddaughter, Deborah Johnson Kidwell

Editors Note: We received an email from Deborah Kidwell, telling us about her grandmother, Betty, who was a colorist for Wallace Nutting from approximately 1913-1916. I asked if she would be willing to share her grandmother's memories with the Club members via the newsletter, and she responded that she would be honored. I've taken excerpts from Deborah's original email and the successive notes she sent, and have included them below. Betty's hand-written notes are also included and "transcribed" on the following page.

(Deborah): I am writing you as I see you have a long and deep fondness for the Nutting story.

My name is Deborah Johnson Kidwell. My grandmother was Elizabeth (Betty) Baillie (alt sp?) Johnson. She was a colorist for Wallace Nutting in Framingham for approximately 3 years from 1913 -1916.

I have very fond memories of listening to her tell of her days as a colorist. I have a bit of a scratchy cassette recording of a day that I interviewed her shortly before her death in October 1987. Unfortunately much did not actually get recorded.

I am attaching photos of a group of colorists. I have cropped in on my grandmother. I am also attaching her handwritten note. She told us she also modeled for him; as she had such a "tiny waist" ("18"?!).

...I remember painting with my grandmother's help, instruction and encouragement.

(Betty's hand-written notes, pgs. 1 and 2):

My Memoir of
Wallace Nutting and
my days painting his
pictures. I modeled for
a few.

My memoir of the long
ago days when I was a
colorist for Wallace Nutting began
on a lovely day in early September
1913.

I had recently ~~come~~ arrived
in Framingham
as my father was transferring
here from Hodgson, Rutledge
I was feeling restless and as
yet knew no one and reading
the Framingham News - I found
an advertisement that read
like this:

"Colonists wanted of N.E.
Country - ~~to be~~ artistically
inclined - apply Wallace Nutting
Vernon St. Fram. Center."

This appealed to me, so I
decided to apply for a position
Carrie referred to it in those days
when I announced my plan
my mother said she would
go with me for an interview!
Well, I felt a bit rebellious but
mother reassured that she
would not wish me to go to a

gentleman office all along!
Those were the days!
So the following morning we
got the "Daily" car to town.
into

Mr Nutting was very pleasant
and (I would guess) that
I was well equipped!

I started to work the following
week.

There I met the quite
some of - when coming from
Connecticut with the Nuttings
I thoroughly enjoyed each day
beginning at 7:30 A.M. ending
at about 11 with an hour
at lunch time.

We used comedica alcohol
to take our dinner out in
the lovely garden. Mr Nutting
paid and we gathered round
the fire and had a
pleasant time, mostly happy
with occasional complaints of
Mr Nutting was a bit critical
of some of our painting that day.
On the whole it really was
a good atmosphere and the
frank made that have
remained dear to us all things to go
see of a new never dreamed
that in one rainy year, the
W.N. Collectors Club would ask us
to join their meetings.
Many have passing members
of Wallace Nutting.

Betty's notes, transcribed (with Deborah's help) without editing, along with photos of her and the other colorists:

"My memories of Wallace Nutting and my days painting his pictures. I modeled for a few."



"My memories of the long ago days when I was a Wallace Nutting colorist began on a lovely day in early September 1913.

I had recently arrived in Framingham as my father was transferred here with Hodgman Rubber Co.

I was feeling restless and as yet knew no one and reading the Framingham News - I spied an advertisement that read like this. "Colorist wanted - of N.E. Ancestry - young ladies artistically inclined - apply Wallace Nutting Vernon St. Fram. Center."



This appealed to me, so I decided to apply for a position (as we referred to it in those days). When I announced my plan my mother said she would go with me for an interview! Well, I felt a bit rebellious but Mother remarked that she would not wish me to go to a gentleman's office all alone! Those were the days!

So the following morning we got the "trolley" car to Fram. Center.

Mr. Nutting was very pleasant and seemed impressed that I was well chaperoned!

I started to work the following week.

There I met the girls some of whom came from Connecticut with the Nuttings. I thoroughly enjoyed each day beginning at 7:30 A.M. ending at four P.M. with an hour at lunch time.

We were sometimes allowed to take our lunch out in the garden - Mrs. Nutting's pride and we gathered near the sun dial and had a pleasant time, mostly happy with occasional complaints if Mr. Nutting was a bit critical of some ones painting that day.

On the whole it really was a good atmosphere and the friends made there have remained dear to me all through the years. We of course never dreamed in our senior years, the W.N Collectors Club would ask us to join their meetings.

Many have varying memories of Wallace Nutting."



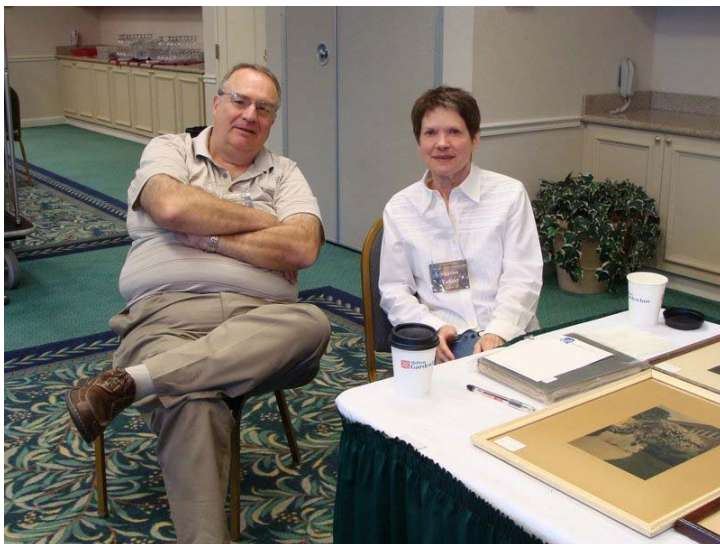
The Wallace Nutting Collector's Club Convention
A great May 2010 weekend...where fun was had by all!



Ron Leavesley, Pam Franscella, Bruce Bookoff, & Mike Pellegrino



Gladys & Bob Masoner



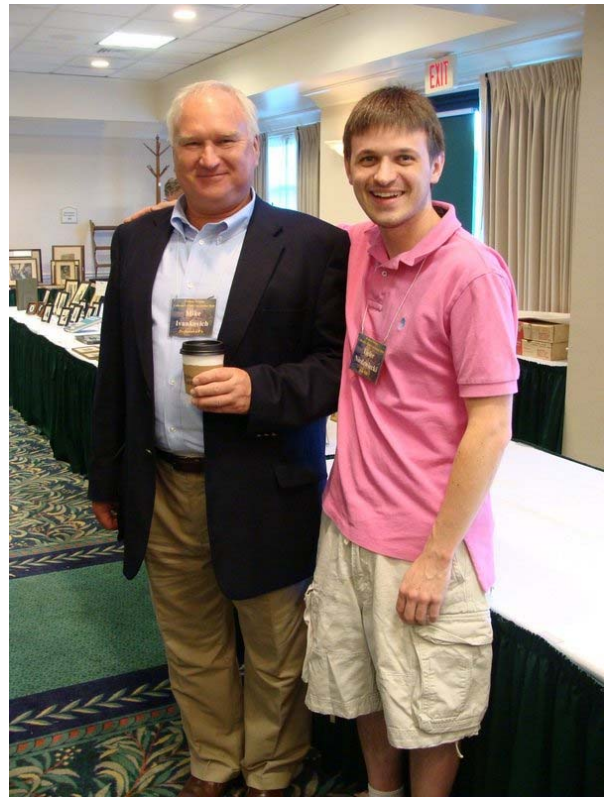
Jim & Sharon Eckert



Linda Manning, Carol Clark-Avrick & Patty Erickson

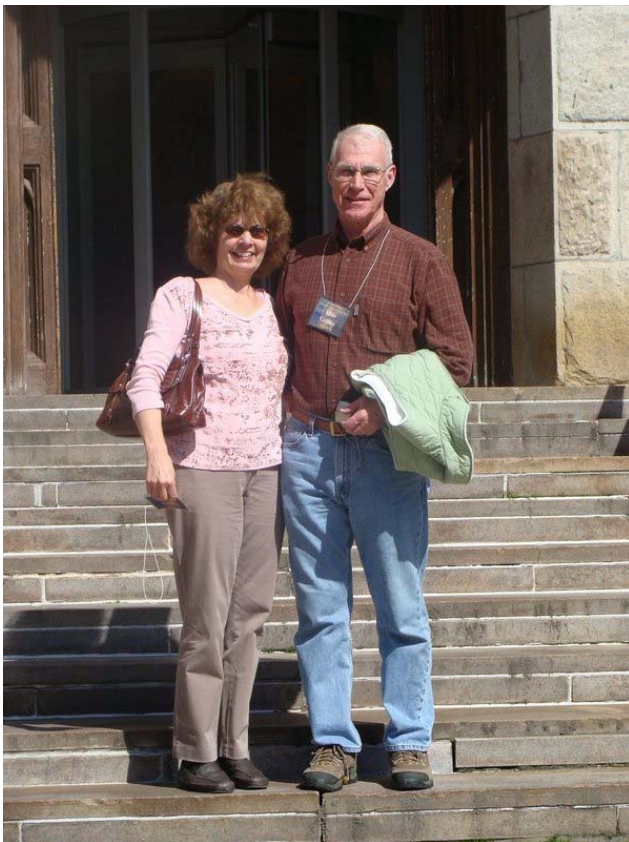


Club President, Jan Liberatore



Mike Ivankovich & Tieler Niedzwiecki

To view more Convention pictures, [click here](#) for the May 14-15, 2010 photo gallery



Brenda & Michael Gridley



Susan & Gary Leonard

**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:

wnccl@anchorstatebank.com

Membership Dues:

\$30 annually

Newsletter Editor:

Sue Ivankovich

sue@wnutting.com

Board of Trustees:

Jan Liberatore, President
Pam Franscella, Vice President
Jim Eckert, Treasurer
Joe Duggan, Secretary
Joyce Fishback, Trustee
Sharon Lacasse, Trustee
Ron Leavesley, Trustee

**Founders of the Wallace
Nutting Collectors Club:**

the Late George & Justine Monro

Web Address:

www.wallacenutting.org



Wallace Nutting 1861-1941

From the Newsletter Editor...

Many thanks to Linda Palmer, Joe Duggan, Mike Ivankovich, and Deborah Kidwell who provided articles, information, and pictures for this issue. And of course many thanks always to President, Jan Liberatore, for his newsletter lead-off messages each time 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 next year's Edition.

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