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Wallace Nutting

Collectors Club Newsletter

The Official Newsletter of the Wallace Nutting Collectors Club

The President's Message

By Jan K. Liberatore




Dear Fellow WNCC Members,

I know you are going to enjoy this newsletter. Thank you to Sue and all our contributors. We appreciate the many hours that go into it!

We have been working on plans for the 2014 Wallace Nutting Collectors Club Annual Convention ever since we got home from the last one. A lot of time, effort, and thought has been put into the decision to again hold the convention in the Philadelphia/Valley Forge, Pennsylvania area. As most of you know we have faced many challenges in recent years due to the changing Nutting market along with the diminished membership of clubs in general. It was good to see so many people at the Ivankovich auction in Allentown, PA in October. Hopefully we are on the upswing!

The consensus was that the annual convention auction by the Ivankovich's is an integral part of the convention. In order to hold a viable auction they need to hold the auction close to their home base, at least for the time being. We also know that we still have some great opportunities to explore in Pennsylvania. Valley Forge National Park is one of the places we are looking at to visit on Saturday afternoon.

The dates of the convention are the weekend of May 16-17, 2014. We will again be staying at the Hilton Garden Inn/Fort Washington, Pennsylvania. We found the Hilton to be centrally located with excellent service and also affordable.

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

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

Arrangements with the hotel have been finalized and you'll find information in this newsletter & on our website, www.wallacenuutting.org.

Plan your 2014 vacation time to include the weekend of May 16-17. We will be sending out a registration packet, usually around March. In the meantime feel free to make hotel reservations. Be sure to tell them you are with the WNCC Convention for our special rate.

I would also like to take this opportunity to thank each and every one of you for your help, support, and continued membership at a time when the fate of many clubs and organizations is questionable.

Have a Happy New Year and a safe winter. Hope to see you all in the spring!

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

~ Member Spotlight ~ Susan & Gary Leonard

interviewed by Sue Ivankovich



Susan & Gary's wedding day, 7/11/87

Susan & Gary are long-time Club members and have a wonderful collection gracing the walls of their historic Pennsylvania farmhouse. They estimate they have approximately 460 Wallace Nuttings, plus they have another 150 assorted photos by Sawyer, Davidson, Thompson, Villar, Harris and Barnhill.

Gary first became interested in Wallace Nutting around 1967 after seeing one in his (then) mother-in-law's home. Susan said she became interested in Nutting around the same time she became interested in Gary ☺, in 1984.

Susan's favorite great-find story occurred seven months after they met when she was on a hunt for a birthday present for Gary. She went to a Fort Washington, PA antique shop and inquired as to whether they had any Nuttings. The shop had none, but fortunately, another customer said she had one for sale and so Susan made the short drive to her home and purchased "*On the Slope*". Needless to say, Gary was elated by his birthday present that year!

They joined the Wallace Nutting Collectors Club shortly thereafter, when George Monro was President, and have been at nearly every Convention since then. The ones they were especially sad to have missed were those held at Lake Mohonk and Williamsburg. They also attended the first Ivankovich auction in Framingham, MA in 1988, and have been at most of their sales for the last twenty-five years.

I asked what motivated them to join the Club and they responded, "*when you're a Nutting addict, what other inspiration would you need?*" Besides, Susan commented, "*it's a good thing to hang with others who share the same passion!*"

When discussing what their favorite pictures are, Susan said "*The Brook's Mouth*" immediately comes to mind, while "*The Cheese Market Alkmaar*" pops into Gary's head as a favorite". Gary's early interest in Nutting subject matter

leaned toward the birch tree scenes. He then gravitated to collecting bridge scenes, of which a top favorite title would be "*Triple Arches*".

Susan is fond of thatched roof cottages and garden scenes, one such special title being "*A Home Among the Roses*". They both love foreign scenes such as "*Wine Carrier Ravello*", and "*The Washerwomen Amalfi*", and are also drawn to seascapes as well. Additionally, both Susan & Gary are avid still-life floral collectors, "*with too many to pick a favorite*".

As to the question of whether they have a favorite Nutting book, they agreed that it might well be the "Book" that Gary has been compiling since Ivankovich Auction #1. It is an alphabetical listing of Nutting prints (titles) along with catalogue number, selling price, auction and lot number, and picture dimensions. Their book also has pictures of their prints.



2013 Ft. Washington, PA convention





Their favorite piece of furniture would likely be their #931 Oak Sunflower Chest. It was purchased from a Chester County, PA auction which they were unable to physically attend, so they set up a phone bid. *"Ironically Gary was in the shower at a B&B in Savannah, Georgia when the phone call came, so Susan was standing in the bathroom, phone in hand, conferring with him as the bidding proceeded!"*

When asked if there was a furniture piece they are looking for, Susan responded, *"Hmmm, there was a piece we 'lost' to another couple in the WNCC that we would have liked to add to our collection, but we'll leave its identity as a mystery for now"*. They were happy, however, to say one of their best buys would be the eight-legged maple daybed they recently purchased when some of the Richard Handler collection was sold in 2013, and would do their best to give it a good home!

As for other hobbies, Susan & Gary also love to travel the world and have been to many faraway and exotic places, some locations as shown in these photos. Susan said she has a penchant for Maxfield Parrish, blue and white china, and a box collection as well, while Gary is into coin collecting.



Sailing in the Caribbean

Their main collecting passion is clearly for hand-colored photography however, as can be seen by their walls enhanced by Wallace Nuttings and Nutting-Likes throughout their home. With 600+ pictures, they are a long way beyond their *"On the Slope"* purchase...and still loving the hunt for more treasures!



Bloody Mary's Restaurant in Bora Bora



Waterfall in Iceland



Not many of us have found an old market basket with our last name imprinted!

Just some of the great other collectibles they have.

Vermont Beautiful

by Linda B. Palmer

It is easy to see why Wallace Nutting spent twenty years and five entire summers vacationing in Vermont. It is a beautiful state! Dan and I visited Vermont in mid-May, while the lilacs were in full bloom. The smell was enchanting.

Wallace Nutting dedicated **Vermont Beautiful**:

"To MY WIFE

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

Vermont Beautiful was the first book published in the ten book States Beautiful series. The first edition was published in 1922.

The fun of collecting Wallace Nutting pictures is to locate many of the places where he stood and took these pictures. Rivers change course, trees fall down, buildings are destroyed, and apple orchards overgrow, but Wallace Nutting captured and preserved the beauty of Vermont in over three hundred pictures. Many of these pictures are over one hundred years old.

The picture on the name plate page in all his books published under The Old America Company is called "*An Old-Fashioned Paradise*", picture #1843. He writes, "The cottage was Vermont personified: It was simple, honest, kindly, cozy, and independent." Nutting says this picture was taken in North Danville, VT. Seven years later the cottage burned and the elm fell in a storm.



"An Old Fashioned Paradise"
North Danville, VT

The only picture in **Vermont Beautiful** not taken by Wallace Nutting is: "*Noblesse Oblige*", #1857, oxen

Wallace Nutting divides the book into:

- The Roads of Vermont
- The Rivers and Brooks
- Lakes of Vermont
- Villages of Vermont
- Farms and Farmers of Vermont
- A More Beautiful Vermont
- Vermont Cottage Sites
- The Trees of Vermont
- Interesting Towns
- City and Country
- The Beauty of a Cornfield
- The Mountain Trails
- The Marble Hills
- The Granite Mountains
- For God and Native Land
- The Future of the Rural East
- Quaint and Beautiful Things in Vermont
- Vermont in Winter
- The Maple Orchard
- Waiting for the "Auto" to Pass
- Some Country Beauties
- Forest Thoughts

- Wild Flowers of Vermont
- How Dairying Beautifies the Countryside
- A Taste for the Beautiful
- The Lane
- The Old Cellar Hole
- The Country Schoolhouse
- The Field of Potatoes
- The Hay Field
- Vermont Damsels and Dames
- Country Courtesy
- Sunday in the Country
- The Pictures in Detail
- As in a Window
- Suggested Protection as a Quality in Pictures
- The Love of Fountains
- Good Things Prepared
- Pictures of Flowers
- Garden Arrangement
- A Visit to Mt. Mansfield
- Old New England Home
- The Future of Vermont
- Red Letter Days in Vermont

In Old Bennington, VT we located three picture sites:

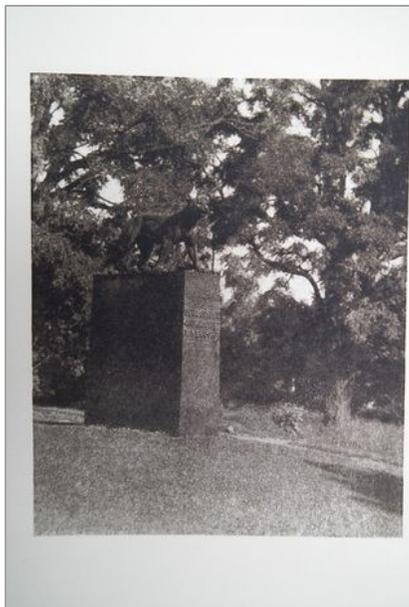
"For God and Native Land", #315, is the Old First Congregational Church on Monument Avenue.

"Miss T. of Bennington", #1294, is the Robinson house on Monument Avenue.

"Catamount Monument", #1497, is located on the site of the Catamount Tavern, 1767, on Monument Avenue.



Site of the Catamount Tavern 1767
Monument Avenue, Old Bennington, VT



Catamount Monument
Old Bennington, VT



Miss T. of Bennington
Monument Avenue, Old Bennington, VT

We took Rt. 30 North and followed the Battenkill River to Lake Bomoseen:

"Birches at Bomoseen", #6690

"Blossoms on Lake Bomoseen", #4923

"Bomoseen through Blossoms", #4926

We took Rt. 4A East to Rutland, VT, then Rt. 7 North to Lake Dunmore:

"Across Dunmore", #3519

"Birches on Lake Dunmore", #6703

"A Brandon Roadside" #3501

"Brandon Pastures", #3503

We took Rt. 7 North to Vergennes, VT, where we located the site of:

"A Day in June", #375

It is the Gov. Smith House or General Samuel Strong House at 64 West Main Street. It was boarded up and overgrown, but still standing.



Monument Avenue
Old Bennington, VT

Near Right: "A Day in June" photo by WN.

Far Right: the same house in Nutting's "Day In June" photo as it stands in May 2013.



We continued on Rt. 7 North into **Shelburne, VT**, where we visited Tom Denenberg, who took over as the new director of the Shelburne Museum in November of 2012.

Tom recently wrote an article in "The Magazine Antiques" in the July/August 2013 issue, entitled *Things Great and Small: Scale at Shelburne*. Tom was very gracious. See photo of Dan Palmer & Tom Denenberg at right.



Visiting the Shelburne Museum brought back many great memories. Wallace Nutting took the following pictures in Shelburne:

- "A Shelburne Homestead", #6714
- "A Shelburne Orchard", #6680

We spent a day at Shelburne Farms on Lake Champlain, where you have a beautiful view of Camel's Hump, the third highest peak in Vermont. It is the home of a herd of 125 Brown Swiss cows. Shelburne Farms was established in 1886 by William Seward and Lila Vanderbilt Webb. Today Shelburne Farms is a nonprofit organization with 1,400 acres of a working farm, and is designated a National Historic Landmark.

We followed Rt. 7 North into **Burlington, VT**. Wallace Nutting took the following pictures in Burlington:

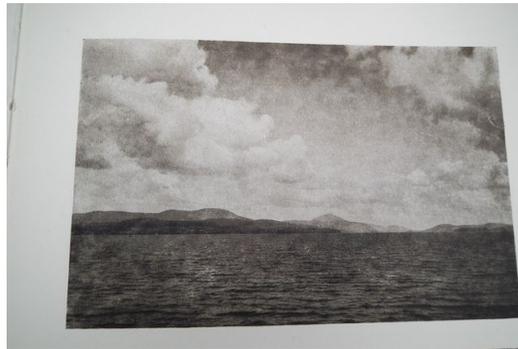
- "Champlain's Jutting Crag", #3639
- "Red Rock Park", #182

Winooski Gorge, VT:

- "Gorge of the Winooski", #5361
- "Winooski Gorge"

Lake Champlain pictures:

- "A Champlain Barrier", #3651
- "A Champlain Headland", #3643
- "A Champlain Pasture", #3589
- "The Isthmus, Hero Island", #6686
- "Lake Champlain By-Road", #6794



"Clouds over Memphremagog"

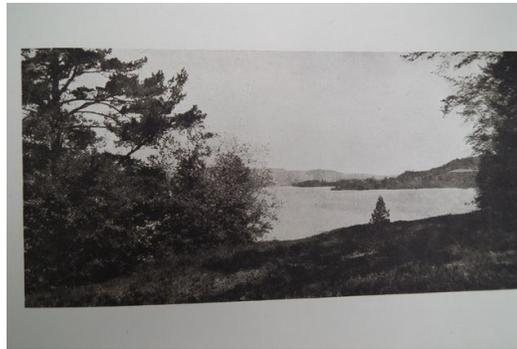


Lake Memphremagog - May 2013

Williston, VT:

- "Autumn Grasses", #5469
- "A Bend in the Hills, #5472

Wallace Nutting says both pictures are the Winooski River with Camels's Hump in the distance. I believe these were taken on Gov. Chitterton Road, Williston, VT.



"Lake Memphremagog"



Lake Memphremagog shoreline - May 2013

Stowe, VT:

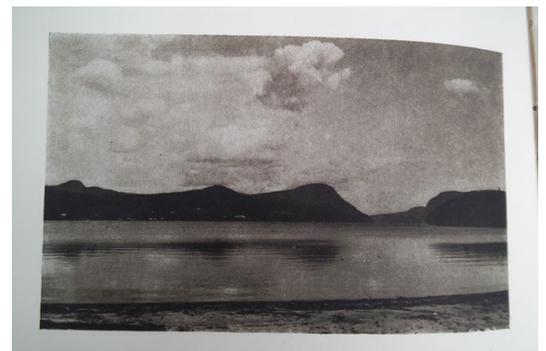
- "A Valley in Stowe", #5397

Lake Memphremagog:

- "Clouds over Memphremagog", #6699
- "Lake Memphremagog", #4922
- "Memphremagog Birches", #6731
- "Memphremagog through Birches", #6684

Lake Willoughby, Westmore, VT:

- "Along Lake Willoughby", #6728



At Right: "Along Lake Willoughby"

...more Lake Willoughby, Westmore, VT titles:

- "Birches, Willoughby Road", #3145
- "Spring at the Lake", #3461
- "Vermont Birches", #1383
- "A Westmore Drive", #365
- "Willoughby Birches", #3245
- "Willoughby from the South", #1369
- "Willoughby Lake", #6729

Saint Johnsbury, VT:

The Paddock Mansion is located on Main Street, across from a park in Saint Johnsbury, VT.

"At the Fender", #136 is an interior scene at the Paddock Mansion.

"Uncle Sam Taking Leave", #294 is the front door of the Paddock Mansion, and Nutting says is "Uncle Sam" Young and Mrs. Taylor.



"Uncle Sam Taking Leave"

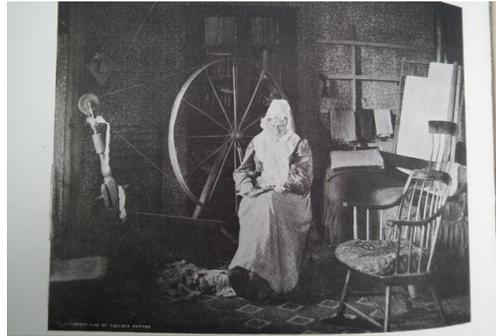


the Paddock Mansion - May 2013

We own a Wallace Nutting picture entitled, "Uncle Jonathan Goes to Church", which was also taken at the front door of the Paddock Mansion.

Wallace Nutting took "Waiting for the Auto to Pass", #1349, and "Carding", #8101 in Saint Johnsbury, VT. He says the farmer is in his 80's and his wife is the woman in "Carding". Other pictures taken in Saint Johnsbury are:

- "October on the River", #16
- "A Summer Stream", #15
- "A Woodland Cathedral", #14



"Carding"...woman is the wife of farmer in "Waiting for the Auto to Pass"



"Waiting for the Auto to Pass" farmer is husband of woman in "Carding"

Woodstock, VT:

Woodstock is a beautiful, historical, and friendly town. I would like to thank the Woodstock Historical Society for the hours of research they so generously spent locating the sites of Wallace Nutting pictures taken in Woodstock.

Jon Estey, the General Manager of the Vermont Standard newspaper helped locate the site of one of my favorite Wallace Nutting pictures, "An Eventful Journey", #101, the stage coach picture.

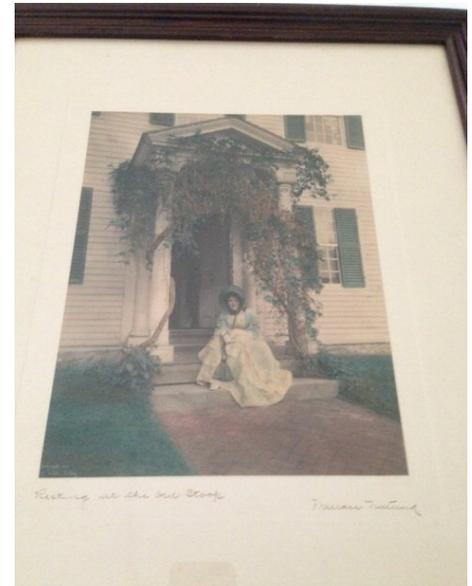
The Benjamin Swan House at 37 Elm Street, Woodstock was the site of a series of approximately 16 photos taken in 1909 by Wallace Nutting in front, on the porch, and in the side garden.

Other pictures taken at 37 Elm Street are:

- "The Going Forth of Betty", #420
- "Resting at the Old Stoop", #416



"The Going Forth of Betty"



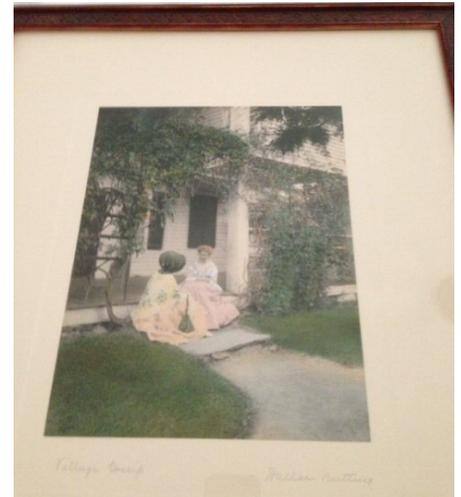
"Resting at the Old Stoop"

Eric Nesbitt Art & Antiques helped me locate Kate Ballou. Kate was extremely helpful in researching other Wallace Nutting pictures taken at 37 Elm Street, Woodstock. She is fortunate enough to own two bonnets and a pair of shoes shown in some of the following pictures:

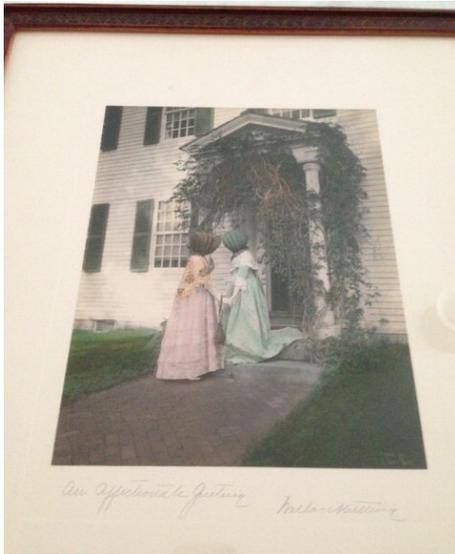
- "The Fashionable Calash"
- "Village Gossip"
- "Primping", #135
- "An Affectionate Greeting", #113
- "A Call in State", #140
- "Friendly Reception", #142



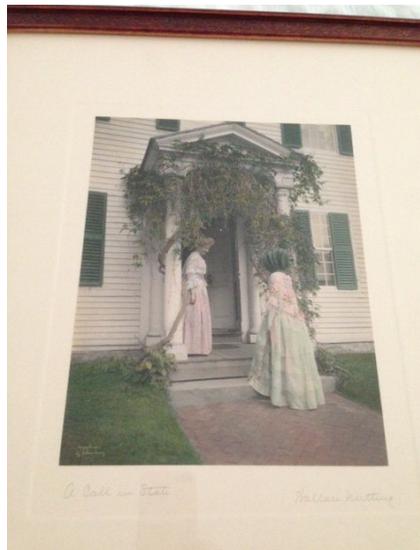
"The Fashionable Calash"



"Village Gossip"



"An Affectionate Greeting"



"A Call in State"



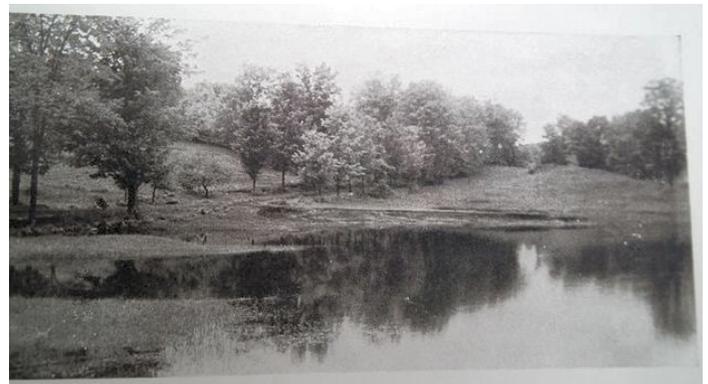
37 Elm Street - May 2013

Nutting took several pictures at the Marsh-Billings-Rockefeller National Historical Park in Woodstock, VT. The park was closed, so I was unable to get pictures of The Pogue inside the park. They include:

- "The Billings Entrance", #1191
- "Down the Lake", #176
- "Soft Evening Lights", #153



"Down the Lake"



"Soft Evening Lights"

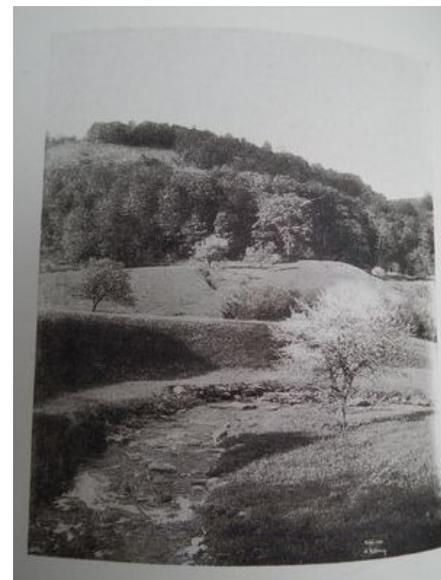
In South Woodstock, "At the Bridge", #8012 was taken at the Kedron Arch Bridge on Kedron Brook. The bridge has since been replaced with a newer bridge, and the dam is gone.

Just off Rt 12 on Pomfret Road, there is an overgrown apple orchard along Barnard Brook where this picture was taken:

"An Orchard in the Hills", #148



Barnard Brook - May 2013



"An Orchard in the Hills"

Other Woodstock, VT pictures include:

- "Entering the Old Bridge", #663
- "Fair Woodstock", #5296
- "A Favorite Corner", #8005, sheep
- "Feminine Curiosity", #8009, cows
- "Queechee Hills", #8339
- "Upper Queechee", #5287
- "A Willow Pastoral", #732, sheep
- "Woodstock Arches", #151

Our next great Wallace Nutting adventure is to locate the sites of pictures in **Connecticut Beautiful**. The following is an alphabetical list of Wallace Nutting pictures in the first edition of **Vermont Beautiful**.

Alphabetical List of Pictures in Vermont Beautiful:

- | | |
|---|---|
| Above the Bridge, #5434, page 64 (Mad River, VT) | Between Elms, #4954, page 127 |
| Above the Lake, #5468, page 288 | Between the Cliffs, #5314, page 80 (Middlesex, VT) |
| Across Dunmore, #3519, page 132 (Lake Dunmore, VT) | Between the Mountains, #5482, page 144 |
| Across the Meadows, Evening, #529, page 80 | The Billings Entrance, #1191, page 240 (Marsh-Billings-Rockefeller National Historical Park, Woodstock, VT) |
| Along Lake Willoughby, #6728, pg 132 (Lake Willoughby, Westmore, VT) | Birch Brae, #4965, page 188 |
| Among the Ferns, #351, page 188 | Birch Mountains, #380, page 215 (Waterford, VT) |
| Among the Rocks, #98, page 179 | A Birch Paradise, #322, page 140 |
| Apple and Lilac, #4979, page 95 | Birch Patriarch, #8093, page 263 |
| Ascutney Meadows, #8328, page 195 | Birches at Bomoseen, #6690, page 96 (Lake Bomoseen, VT) |
| At the Bridge, #8012, pg 203 (former Kendron Arch Bridge, So Woodstock, VT) | Birches on Lake Dunmore, #6703, page 108 |
| An Auspicious Entrance, #8666, page 12 | Birches, Willoughby Road, #3145, p 159 (Lake Willoughby, Westmore, VT) |
| An Autumn Canopy, #5352, page 55 (near Tunbridge, VT) | Blossoming Brook, #4969, page 280 |
| Autumn Gold, #5428, page 151 | Blossoms on Lake Bomoseen, #4923, page 91 |
| Autumn Grasses, #5469, page 168 (Gov Chitterton Rd, Williston, VT) | Blue and Gold, #5491, page 144 |
| Autumn Ripples, #5442, page 148 | Bluff Birches, Newport, #6687, page 116 |
| Autumn Waters, #5290, page 83 | Bomoseen through Blossoms, #4926, page 111 (Lake Bomoseen, VT) |
| As in a Window, #5309, page 39 (White River) | Bordered by Birch, #1261, page 252 |
| At the Fender, #136, pg 72 (Paddock Mansion, Main St, St Johnsbury, VT) | Bordering the Passumpsic, #366, page 71 |
| At the Side Door, #175, page 140 (Manchester, VT) | Brandon Arches, #6799, page 88 (Otter Creek) |
| Bankside Blossoms, #6697, page 279 | Brandon Pastures, #3503, page 40 (Lake Dunmore, VT) |
| The Battenkill, #198, page 15 (Arlington, VT) | A Brandon Roadside, #3501, page 40 (Lake Dunmore, VT) |
| The Beckoning Road, #8660, page 19 | Brattleboro Broads, #8320, page 271 |
| A Bend in the Hills, #5472, page 48 (Gov Chitterton Rd, Williston, VT) | Brattleboro Wayside, #8329, page 191 |
| Bennington Road, #319, page 19 | The Bridesmaids of the Wood, #61, page 51 |
| A Bethel Valley, #3695 | Bridgewater Brook, #858, page 232 |
| Better than Mowing, #1157, page 220 | |

- Brook Boulders, #8316, page 211
 A Brook in Doubt, #253, page 208
 The Capture of a Redcoat, #2902, page 140
 Carding, #8101, page 244 (St Johnsbury, VT)
 Catamount Monument, #1497, pg 131 (Monument Ave, Old Bennington, VT)
 A Champlain Barrier, #3651, page 76 (Lake Champlain, VT)
 A Champlain Headland, #3643, page 256 (Lake Champlain, VT)
 A Champlain Pasture, #3589, page 215 (Lake Champlain, VT)
 Champlain's Jutting Crag, #3639, page 255 (Burlington, VT)
 Chester Birches, #6834, page 131
 Clouds over Memphremagog, #6699, pg 103 (Lake Memphremagog, VT)
 Clustered Elms, #5425, page 59 (near Tunbridge, VT)
 Colchester Road, #1336, page 224
 Connecticut Arches, #5459, page 251
 Connecticut Calm, Thetford, #8342, page 191
 The Connecticut from Guilford, #4934, page 108
 Connecticut Shores, #5383, page 11
 Corn, page 283
 The Cottage by the Brook, #5332, page 47
 Country Silence, #5336, page 271
 Cross-Roads' Shadows, #3515, page 52 (Barre, VT)
 Dandelion Fluff and Buttercup, #1273, page 115
 A Day in June, #375, pg 140 (Gov Smith house, 64 W. Main St, Vergennes, VT)
 Derby Pond, #6722, page 75
 Divided Road, #5429, page 103
 Dorset Lake and Mountain, #8031, page 16
 Dorset Village, #1163, page 227
 Down the Bank, #8345, page 192 (Thetford, VT)
 Down the Lake, #176, page 156 (The Pogue, Marsh-Billings-Rockefeller
 National Historical Park, Woodstock, VT)
 An Elm and Ferns, #4936, page 111
 Elms, #1298, page 240
 Elms and Eddies, #6802, page 131 (Passumpsic River)
 Entering the Old Bridge, #663, page 31 (Woodstock, VT)
 Equinox Mountain, #2621, page 20
 Evening in the Stream, #1211, page 244
 An Eventful Journey, #101, page 35 (Woodstock, VT)
 An Eye on the Barn, #8029, page 251
 Fair Woodstock, #5296, page 28 (Woodstock, VT)
 Fairhaven Blossoms, #3289, page 248
 A Fairlee Shore, #8765, page 199 (CT River)
 Fairway, #8656, page 155
 Farm Borders, Marlboro, #8643, page 180
 Farm Knoll, #6840, page 35
 The Farmer takes a Drink, #92, page 280
 A Favorite Corner, #8005, page 27 (Woodstock, VT) sheep
 Feathered Elms, #8325, page 175
 Feminine Curiosity, #8009, page 260 (Woodstock, VT) cows
 Ferryside, #8347, page 196 (CT River, Thetford, VT)
 Flickering Shadows, #4981, page 279
 Following the River, #8302, page 223 (West Branch of Deerfield River, VT)
 For God and Native Land, #315, page 12 (Old First Congregational Church,
 Monument Ave, Old Bennington, VT)
 Forging the Upper Connecticut, #3027, page 143
 Forest Born, #8323, page 188
 A Forest Drive, #102, page 268
 A Forest Stream, #8311, page 107
 The Fountain, #5283, page 47
 Friendly Reception, #142, page 228 (37 Elm Street, Woodstock, VT)
 Glen Edyth, #498, page 272
 Going for the Doctor, #279, page 120
 Going to Market, #1380, page 272
 A Golden Forest, #5344, page 159
 Gorge of the Winooski, #5361, page 159
 A Gothic Stream, #8644, page 167
 A Green Mountain Gorge, #8099, page 264
 The Green Mountain Range, #3561, page 23
 Green Mountain Slopes, #5334, page 216 (Mad River, VT)
 The Hartland Road, #8340, page 212
 Haying with Oxen, #1167, page 243
 The Heart of the Hills, #5320, page 47
 Hidden in Foliage, #6758, page 184
 Hiding River, #8318, page 191 (Halifax, VT)
 A Hill Garden, #8764, page 196 (Thetford, VT)
 A Hill Home, #4964, page 184 (Chester, VT)
 A Hill Home, #4978, page 72
 A Hill in New England, #68, page 224
 A Hill Stream Bridge, #5346, page 76
 His Move, #236, page 295
 Home Sweet Home, #445, page 24 (Dorset Hollow, VT)
 Housetop and Hilltop, #696, page 20
 In the Glen, #5289, page 112
 Indian Summer, #5355, page 180
 Into the Hills, #5412, page 151
 Into the Mountains, #5497, page 48
 The Isthmus, Hero Island, #6686, page 172 (Lake Champlain, VT)
 June 5 on a Mountain Farm, #657, page 240
 June Allurements, #8551, page 167
 June Joy, #6796, page 124 (Cuttingsville, VT)
 June on the Hilltop, #8667, page 15,
 June Shadows, #8913, page 68
 June Twilight, #8663, page 227
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Linda Palmer also provided this link (<http://www.fourcenturies.org/>) for Skinner's "Four Centuries of Massachusetts Furniture". Linda states that there are two pieces of Wallace Nutting furniture: a Cupboard from the collection of Historic New England; and a Windsor Settee from the collection of the Museum of Fine Arts, Boston.

Richard Swanson A Sawyer Collector from New Hampshire

by Sharon Lacasse



In October of 2013, I put several Charles Sawyer hand colored photos out for sale on eBay. And this is how I met Richard Swanson. Richard bought one, then he bought two more, and then he bought a fourth from me. I thought, maybe I should write to this guy and find out if he is a collector or a dealer. He wrote back and said he collects closed framed Charles Sawyer photos of NH and that he would be more than happy to have us come by and see his collection. We were excited,



being collectors ourselves it is always so interesting to go into another collectors home.



Richard lives in a restored log cabin home in a beautiful area of New Hampshire. He collects New Hampshire Charles Sawyer photos because he has lived in New Hampshire all of his life. Richard's father: Carl Swanson had a real estate business in Kingston New Hampshire when he was growing up. During the 1970's his father, who was also an antique enthusiast, was good friends with Lou MacKeil who lived in Beverly, MA. Richard said: "Yeah, my father knew



the guy who wrote books about Wallace Nutting, I think he called him Mack". His father would go over to Lou's house and Lou had a climate controlled basement lined with sheets of plywood on which he displayed his vast collection of Wallace Nutting photos. There were row after row of photos. Carl would buy a Nutting in need of cleaning and he would give it to Lou. Lou would work on the photo and get it cleaned up as a favor since they were good friends. He consulted with Lou often when he bought Nutting photos. Carl had a good eye for antiques and bought everything, Richard learned from his father and carried on this love of collecting.

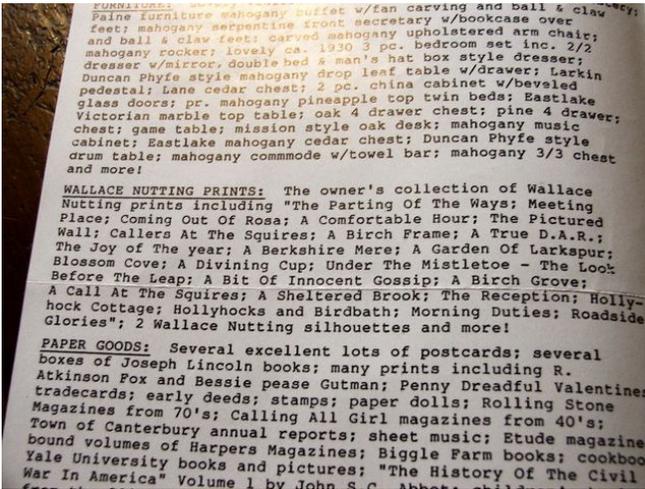


I was amazed when I walked into the living room, I had never seen such a nice collection of Sawyer hand colored photos before and it was a joy to have this opportunity. His collection of 80-90 Closed framed Sawyers of New Hampshire are all creatively displayed in his living room and office. A stunning collection with several rarities that I have never seen before like one with Cows, several Snow scenes, one titled "Plymouth Birches" and even a Sawyer photo of the hotel on the Isle of Shoals. All

are in excellent condition, closed framed and retain bright coloring. Living in NH all of his life, Richard fell in love with Sawyer

New Hampshire scenes and still buys them today. His passion keeps him surfing eBay, antique shops, and flea markets looking for the rarities.

Richard worked in retail management most of his life. He remodeled an older Victorian home in Kingston, NH. His children helped him with yard sales which he filled with items from auction box lots. For about 8 years during the 1980's he ran an auction business called Swanson Auction Service. He sold his father's collection of WN photos at one of his auctions in 1988. "The Meeting Place" sold for what he believes to be around \$2500 and remembers that it broke a record. A photo of that auction brochure is shown in this article.



Richard retired completely this year and for the past ten years has been buying and selling antiques.

He intends on spending his retirement collecting and selling.

Besides Sawyer photos, Richard collects coffee tins, cow chow scales, duck decoys, animal mounts, snow shoes, New Hampshire brass stencils, limoge plates, stoneware jugs, toys, soda bottles and he owns the third largest

collection of milk bottles in New Hampshire. His rarest milk bottles are displayed in cabinets upstairs, in order by town, then there are several hundred in homemade cabinets in the basement. He also collects antique egg beaters and told us a story of one egg beater that he wanted to buy at a show, the dealer wanted \$150 and he walked away. Later on he thought, I should just buy it. He went back but several



people were looking at it and he waited, hoping they would put it down. When the last person finally walked away he gave the dealer \$150. This rare fly swatter egg beater is valued today at \$1500.

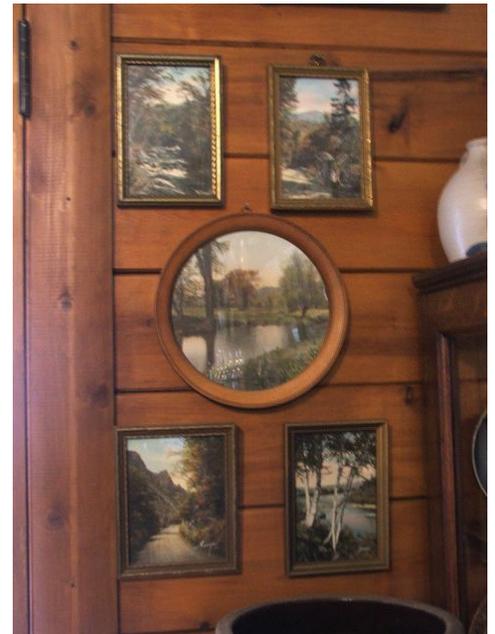
But this is just a fraction of his collections. he doesn't just buy one of each, if he thinks something is worthy of collecting, he buys several and then attractively displays them in groupings throughout his house. Everything is neatly organized and most items are displayed in antique cabinets. The house is like going to a museum.

It was a great pleasure to meet with Richard and

a fortunate opportunity to be able to view his collections.

Thank you to Richard Swanson for inviting us into his home. He is most enthusiastic about collecting and every minute of our visit was worth it!!

Happy collecting, Sharon and Kenny Lacasse



The Wayside Inn

by Bob Masoner

(Editor's Note: Bob kindly provided this presentation but the applicable slides were not available to reproduce for this newsletter. I've attached photos as best as possible to accommodate his references, and have edited certain text as needed or to fit herein.)

Welcome to Longfellow's Wayside Inn. The Wayside Inn, witness to nearly three hundred years of American history, was initially a two-room dwelling directly on the Boston Post Road (now Route 20). The house grew by seven additions to meet the changing needs of four generations of How's and later innkeepers. The additions accommodated growing demands of the traveling public as well as family, slaves, farmers and tavern workers.

Sudbury, the home of the Inn, was established in 1639 and is one of the oldest towns in the Commonwealth of Massachusetts. David How, in founding what is now one of the oldest operating inns in the United States, was continuing a tradition of hospitality established in 1661 by his grandfather, John How.

Now, I ask you to use your imagination and pretend we are passengers in a stagecoach approaching the Inn. It is Autumn and I will be quoting from the Prelude to The Wayside Inn. Longfellow gives us a wonderful word picture of the scene:



*"One Autumn night, in Sudbury town,
Across the meadows bare and brown,
The windows of the wayside inn
Gleamed red with fire-light through the leaves
Of woodbine, hanging from the eaves
Their crimson curtains rent and thin.*

*As ancient is this hostelry
As any in the land may be,
Built in the old Colonial day,
When men lived in a grander way,
With ampler hospitality;
A kind of old Hobgoblin Hall,
Now somewhat fallen to decay,
With weather-stains upon the wall,
And stairways worn, and crazy doors,
And creaking and uneven floors,
And chimneys huge, and tiled and tall.*

*A region of repose it seems,
A place of slumber and of dreams,
Remote among the wooded hills!
For there no noisy railway speeds,
Its torch-race scattering smoke and gleeds;
But noon and night, the panting teams
Stop under the great oaks, that throw
Tangles of light and shade below,
On roofs and doors and window-sills.*

*Across the road the barns display
Their lines of stalls, their mows of hay,
Through the wide doors the breezes blow,
The wattled cocks strut to and fro..."*



We disembark from the stage and enter the Inn by the front entrance and proceed right to the Old Bar Room. The Old Bar Room is the oldest and first section of the two-room tavern built by David How about 1702. In 1707 this was the downstairs of the house built by David for his wife, Hepzibah and the first of their seven children. The cooking, eating and work was done



The Old Bar Room

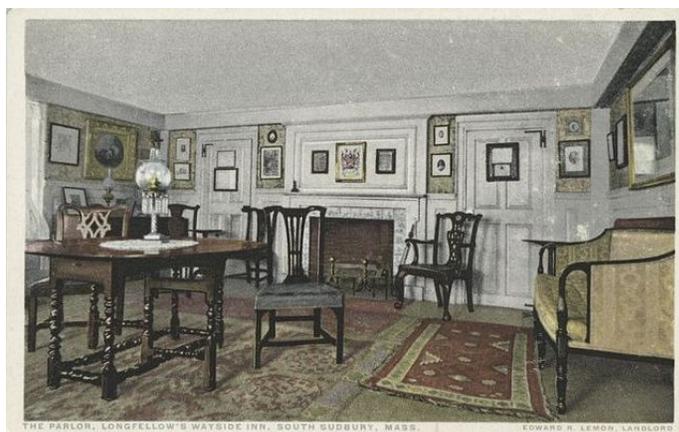
here. Its transformation into a bar room began in 1716 when the Massachusetts General Court (the legislature) granted How a license to operate a "House of Public Entertainment".

In the center is a hutch table dating from about 1650 (hutch meaning hiding place). The top unlocks and tips back, revealing a box for valuables and linen...

...Our next stop is directly across the front hall to the Longfellow Parlor. This room, as well as the one above was added circa 1716 as the first addition to the original two room house when David How decided to open his home as a tavern. It was originally used for sleeping and eating as well as entertaining before it took on a more formal character in later years. In Tales of a Wayside Inn,

Longfellow immortalized this room as well as his Cambridge friends whom he pictured sitting around its glowing fireplace telling their stories.

In this photo, on the far left, is the pianoforte, an early 19th century piece by Babcock of Boston for G.D. McKay. It was the first piano in Sudbury and the property of Jerusha Howe...it was later sold at auction and was reacquired for the Inn by Henry Ford.



Longfellow Parlor

When we leave the Longfellow Parlor, we proceed to the Old Kitchen located in the rear of the Inn. The Old Kitchen, which was part of a separate house was incorporated into the Inn sometime after 1796....Time will not permit us a complete tour of all of the Inn's rooms. A complete list would include:

- Old Bar Room
- Longfellow Parlor
- Drivers and Drovers Room (Upstairs)
- Parlor Chamber (Upstairs)
- Lafayette Bedroom (Upstairs)
- Old Hall (Upstairs)
- New Hall (1800 Ballroom - Upstairs)
- Main Dining Room
- West Kitchen (Tap Room)
- Back Parlor
- Lemon Dining Room
- Old Kitchen
- Innkeepers Room
- Ford Room



Henry Ford next to bust of Longfellow in Longfellow Garden of Wayside Inn



THE LAFAYETTE ROOM, WAYSIDE INN

In 1923, at the request of Cora Lemon, an association of friends of the Inn for formed and Henry Ford was invited to join. The automobile, which made Ford wealthy, now threatened the foundations of the Inn. At the cost of \$380,000 Ford built a four-lane highway a safe distance from the Inn which he sold to the state for \$1.00. Ford eventually purchased the entire Inn and added 5000 acres surrounding it to protect its environment. In 1944 Ford deeded the property to the Wayside Inn Corporation, a non-profit trust, with instructions to preserve the Inn for posterity. His last visit to the Inn was in 1946.

On December 22, 1955, fire struck the Inn and it appeared it was doomed...the north and west wings had been gutted but the scorched east wing was intact. The Massachusetts Legislature passed a resolution for restoration of the famed old Inn and the Ford Foundation came forth with \$675,000 towards the cost of repair...



... Because of the importance of milling throughout history, Henry Ford had a water-powered grist mill built in 1929 as an educational replica a short distance downstream from the site of David How's early 1700's grist mill. Currently it is used for grinding grains for use and sale at the Inn...

...Henry Ford was not the only famous person to become interested in the Wayside Inn. Wallace Nutting makes numerous statements and includes pictures of the Wayside Inn in his Massachusetts Beautiful Books, both in the First and Second Editions. On page 109 of Massachusetts Beautiful, 1st edition, he entitles a section "*Delightful Excursions from Boston*". Here Nutting states, "*The Inn, a few miles east of Marlboro, is in its setting of oak trees, perhaps not equaled elsewhere.*" See following picture listings:

Massachusetts Beautiful - First Edition:

Page 112: "*Great Wayside Oak - Sudbury*"

Page 127: "*Wayside Inn Approach*"

Page 171: "*Garden of the Wayside Inn*"

Page 210: sketch - Entrance to the Wayside Inn

Massachusetts Beautiful - Second Edition:

Page 66: "*Wayside Angle*"

Page 96: "*Great Wayside Oak - Sudbury*"

Page 142: "*Garden of the Wayside Inn*"

Page 163: "*Wayside Inn*"

Bob sums up his presentation by saying, "*I found my study and research on the Wayside Inn very fascinating and hope to have peaked your curiosity to visit this historic place. It appears to me that Wallace Nutting found it most appealing and met many of his demands for interesting pictures.*"

Mark your calendars for the 2014 Convention!

May 16-17th

Hilton Garden Inn

Philadelphia/Fort Washington, PA 19034

215-646-4637

\$124.00 Double Occupancy per night plus tax

(mention you are with Wallace Nutting Collectors Club Convention for this group rate)

Agenda to be announced

(click for further details on WNCC website: <http://www.wallacenutting.org/convention.html>)



***Tom Denenberg:
An Old Friend Moves Onward and Upward
by Joe Duggan***

Gentle Reader

In late summer, during a pleasant ride through northwest Vermont, Teresa and I drove through Shelburne and arrived in Charlotte (shar-lot) Vermont for the ferry across Lake Champlain to Essex NY. After returning, we decided to visit the Shelburne Museum. During a semi serendipitous amble, we met Tom Denenberg, the new Director of the Shelburne Museum. After exchanging pleasantries, the ever gracious Tom invited us into his office for a catching up chat.

Tom has certainly moved onward and upward since the Wallace Nutting Exhibition and Book days when he served as curator of American Decorative Arts at the Wadsworth Atheneum Museum of Art in Hartford, CT in the early 2000s, Tom has since served as curator of American art at Reynolda House Museum of American Art in Winston-Salem, N.C., affiliated with Wake Forest University, and also as Deputy Director and Chief Curator of the Portland Museum of Art in Portland, ME. Presently at the Shelburne Museum, Tom is the Director of the Museum.

Since arriving in Shelburne, Tom has overseen the completion of construction of the Pizzagalli Center for Art and Education and the staging of the Wyeth Vertigo Exhibition.



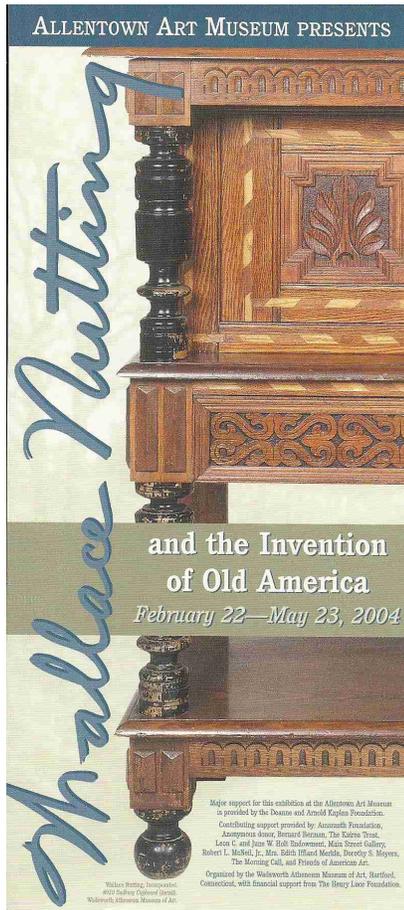
Pizzagalli Center for Art and Education



Wyeth Vertigo Exhibition

Wyeth Vertigo examines extreme perspectives, unconventional angles and powerful narratives in 36 works by N.C., Andrew, and Jamie *Wyeth*, co-curated by Shelburne Museum Director Thomas Denenberg. Tom also wrote the forward to the exhibition book.

The Shelburne Museum is one of the finest, most diverse and unconventional museums of art and Americana. Over 150,000 works are exhibited in a remarkable setting of 38 exhibition buildings, 25 of which are historic and were relocated to the Museum grounds. <http://shelburnemuseum.org/>



The “Denenberg years,” 2002 ~2004, were some of the best years in the Wallace Nutting Collector’s Club’s long history. Following the progress of Tom’s thesis and dissertation were staples of the annual WNCC conventions. Both his structured talks and his unstructured Q & A’s held the audience’s rapt attention. As Tom mined the membership’s collective knowledge, he also patiently answered an endless stream of questions and engaged in one on one (or two or three) conversations.

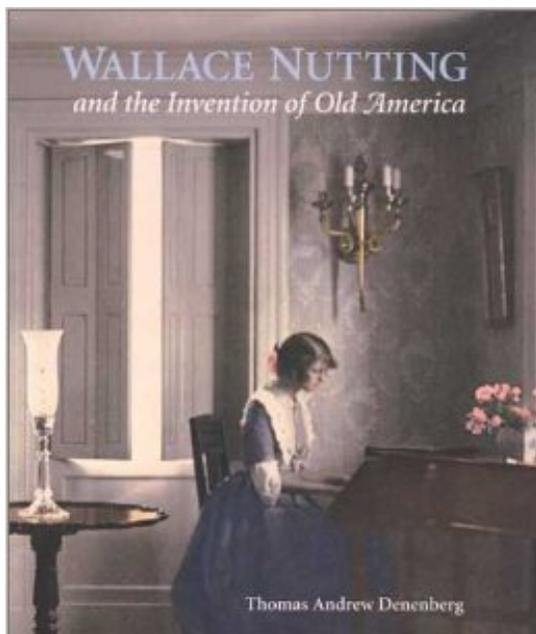
Beyond Tom’s interaction with the club, his enduring legacy as a chronicler of Wallace Nutting is the exhibition that he staged and the book that he wrote, both a result of his Ph.D. dissertation in American Studies from Boston University. The exhibition and the book were titled **WALLACE NUTTING and the Invention of Old America**.

The exhibition was held in two A-list museums, the Wadsworth Atheneum Museum of Art in Hartford, Connecticut and the Allentown Museum of Art in Allentown, Pennsylvania. The Wadsworth Atheneum is the home of the J.P.Morgan collection of furniture purchased from Wallace Nutting. Tom served as curator of American decorative arts at the Atheneum.

The exhibit had the best of the best: pictures, furniture, treenware, books, magazines, other printed matter and various artifacts from Wallace Nutting’s long life. Ironically, the greatest attention grabber was the life size diorama of a blooming apple orchard on a country road with an authentic Stevens Duryea Touring Car in front. You could almost envision Nutting getting out with his camera and tripod in tow. The exhibition was heralded in two successive major articles in the New York Times on the Thursday and Friday prior to the opening.

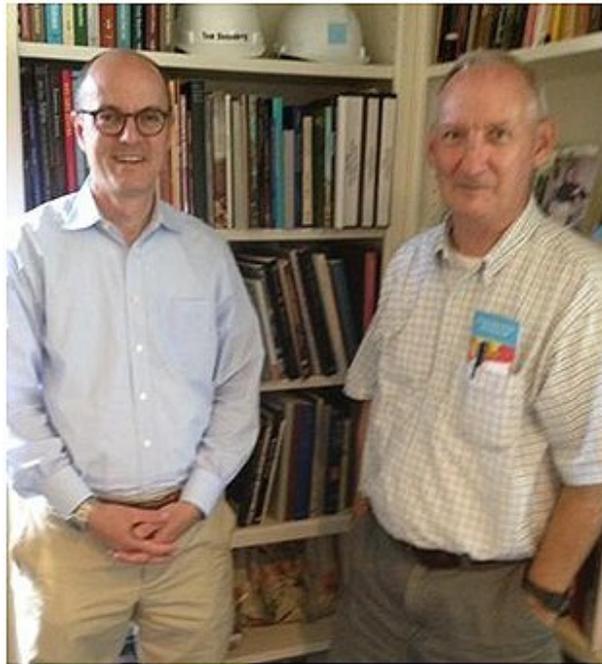
The exhibit was, alas, ephemeral: here one museum, gone the next.

But the book endures. The book is one for which the Wallace Nutting cognoscenti had been waiting: scholarly, thorough, easy to read and with the stamp of approval of the Wadsworth Atheneum and Yale University Press. At the Hartford Convention in 2003, Tom autographed dozens of copies for the members who still prize them today. The book, **WALLACE NUTTING and the Invention of Old America**, is still available today and thus far has never been remaindered.



During our conversation, Tom admitted that he missed “getting his hands dirty curating and staging exhibitions”. When asked about his current interest in Nutting, Tom demurred but did offer that a prominent periodical of American material culture did ask him to write an article for late 2013 / early 2014. He also added that although he had absolutely no time to write, he would probably write it.

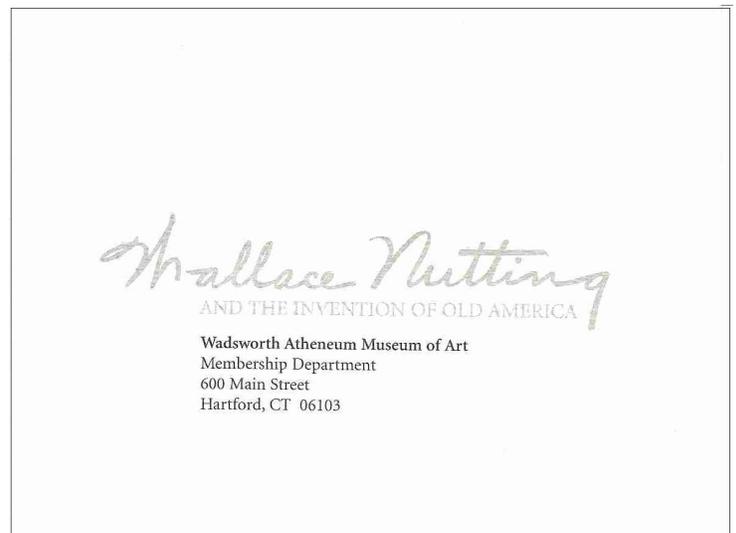
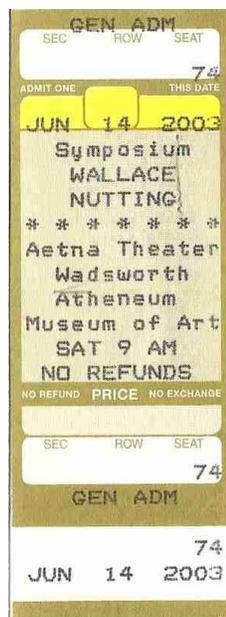
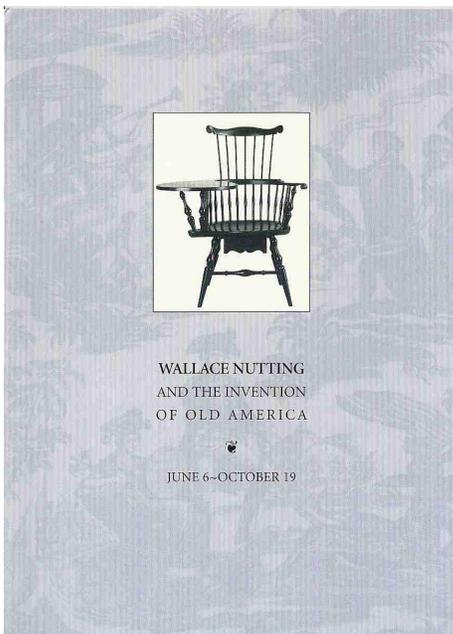
We congratulate Tom and his rising prominence in the museum field and thank him for the many gifts that he gave Nutting collectors during the WNCC’s “Denenberg years.” Thank you Tom !



Tom Denenberg and Joe Duggan at the Shelburne Museum

After visiting northern Vermont, the Lake Champlain area and the Shelburne Museum, we know why Wallace Nutting wrote **Vermont Beautiful** as the first of his “States Beautiful” series.

Ephemera from the **WALLACE NUTTING and the Invention of Old America** exhibition, June 14, 2003:.



PROGRAMS AND EVENTS

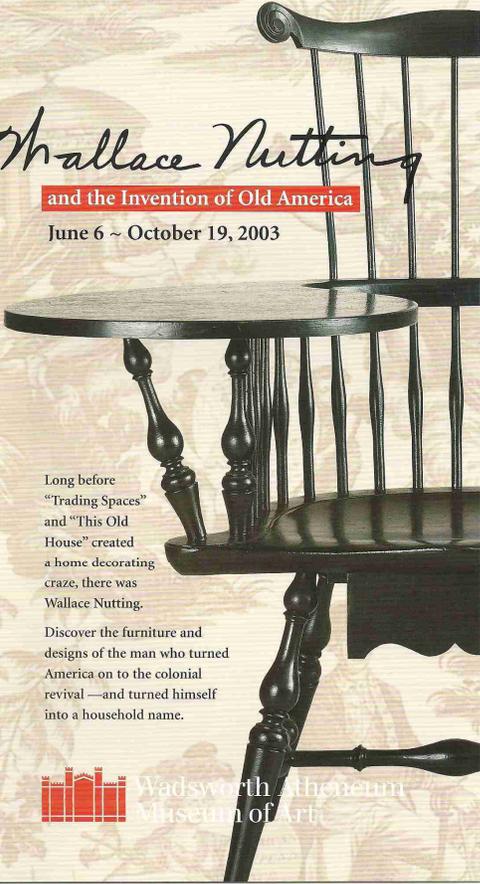
Wallace Nutting
and the Invention of Old America

June 6 ~ October 19, 2003

Long before
"Trading Spaces"
and "This Old
House" created
a home decorating
craze, there was
Wallace Nutting.

Discover the furniture and
designs of the man who turned
America on to the colonial
revival—and turned himself
into a household name.

Wadsworth Athenaeum
Museum of Art

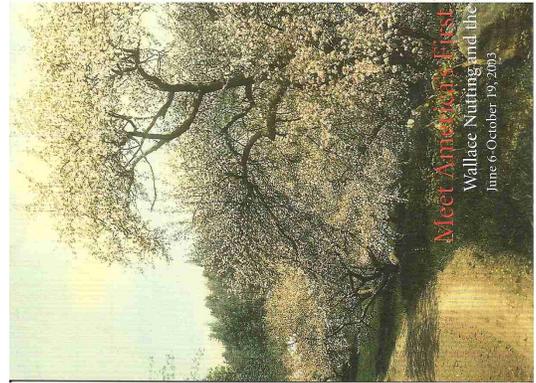


The Martin Office
of Administration
800 Main Street
Hartford, CT 06109-3900

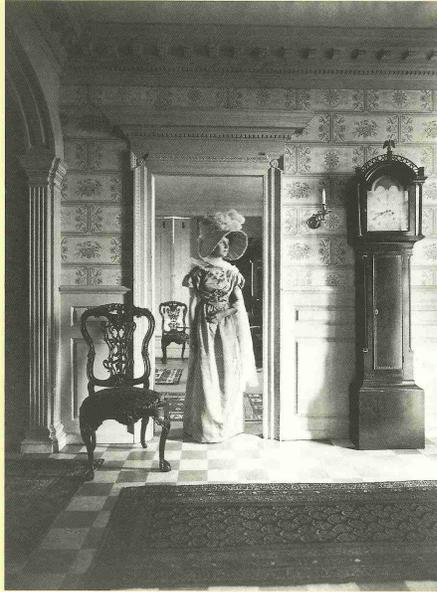
Main Number: (860) 278-5270
The Museum Cafe: (860) 728-5989
TDD: (860) 278-0294
Web Site: www.wadsworthatheneum.org
E-mail: info@wadsworthatheneum.org

Programs
and Events Inside

Meet America's First Household Name
Invention of Old America



"Whatever is new, is bad."
Wallace Nutting



Reckoning with Wallace Nutting
A Symposium

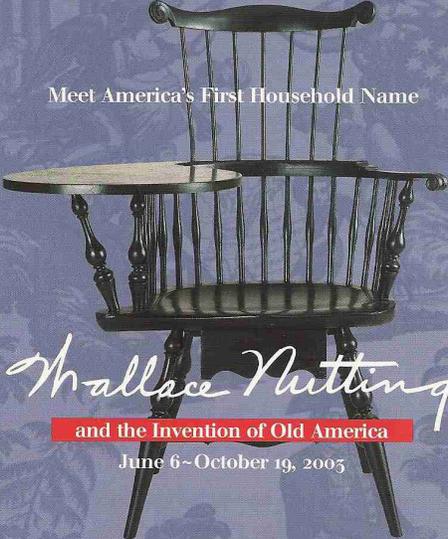
Saturday, June 14, 2005

Wadsworth
Athenaeum
Museum of Art



**Wadsworth Atheneum
Museum of Art**

Meet America's First Household Name



Wallace Nutting
and the Invention of Old America

June 6 - October 19, 2003

Long before "Trading Spaces" and "This Old House" created a home decorating craze, there was Wallace Nutting.

Discover the furniture and designs of the man who turned America on to the Colonial Revival—and turned himself into a household name.

GALLERY GUIDE

Wallace Nutting Collection of Early American Furniture
Gift of J. Pierpont Morgan, Jr., 1926



Wallace Nutting

Before Martha Stewart: Nutting

By PHIL PATTON

HOW is this for a business plan: find a charismatic expert in household products, add personal appearances and new media, and create a vision of an ideal lifestyle. Offer lyric simplicity. Champion traditional values. Wait for the cash to roll in.

And do all this 75 years before Martha and Ralph came on the scene. Wallace Nutting, who learned stage presence as a Congregationalist minister, built a splendid collection of Colonial furniture a century ago, took pictures of it and made reproductions to sell in department stores across the country. His empire is the subject of an exhibition, the first ever devoted to all of his work, at the Wadsworth Atheneum in Hartford.

Talk about synergy and cross-marketing: Nutting wrote magazine articles about furniture and the Colonial era in America that often appeared in *Good Housekeeping* and *Ladies' Home Journal* alongside ads for his photographs. Those photographs were the hallmark of middle-class American life, and his slogan was "Pictures make a house into a home." His travel books steered people to houses to see his furniture, and his lectures mixed sales pitch with inspiration.

A graduate of Andover and Harvard, Nutting provided a symbolic link to the Mayflower families. To say "Nutting's New England" was tantamount to saying "Martha Stewart's Westport style." Thomas Denenberg, the curator of the exhibition, said, "If

A master marketer of the Colonial home.

you happened not to have been born with the right ancestors, you could at least acquire their furniture." But you had to have a considerable bankroll.

"The wonderful irony of the story is that Nutting employed modern technology to flee modernity," Dr. Denenberg said. Nutting recreated the past with a camera, printing and woodworking machinery. And he made use of a new hobby, Kodaking by car. Nutting left the pulpit in 1904 after suffering a mid-life crisis and threw himself into rumbling across New England looking for Colonial houses and landscapes.

He sold some five million hand-tinted platinum photographs. Nutting prints, tinted in his shops, must have seemed as amazing as holograms. His guidebooks "New Hampshire Beautiful" and "Maine Beautiful" directed travelers to 18th-century farmhouses. But he was also still delivering sermons. "He would say how shocking it was that women were appearing in public in pajamas," Dr. Denenberg said. He attacked flappers and fake "olde inns" equally.

Nutting hired the Batten advertising firm — later part of Batten, Barton, Durstine & Osborn (BBDO) — to design print ads for his furniture in *Good Housekeeping* and *Vogue*. He bought and refurbished five Colonial buildings in Connecticut, New Hampshire and Massachusetts in cooperation with the infant Society for the Preservation

of New England Antiquities. Then he installed his furniture and began charging admission. (He did not miss an opportunity either; he sold guidebooks, photographs and furniture in what he called the Chain of Colonial Picture Houses.)

From 1904 until his death in 1941, Nutting rode the Colonial revival, which gained force in the 1920's when the Rockefellers restored Williamsburg. Today the Colonial ideal lives on not only in Drexel Heritage bedroom suites but, Dr. Denenberg notes, "in the suburban vision of the single-family white house on a separate lot with white picket fence." And Nutting's visions of New England town greens may well have inspired the New Urbanists.

Nutting was an expert marketer, but he was also a collector's collector. "His books have remained in print," Dr. Denenberg said. "They remain a basic starting point for scholars." The Wallace Nutting Collectors Club, organized in 1973, is now 400 members strong. It will hold its national convention on Saturday in East Hartford, a few miles from the Wadsworth Atheneum.

Nostalgic for nostalgia, Nutting collectors have driven up his prices over the last few years. Expensive in his own day — his Windsor chairs sold for \$50 each in the 1930's — the chairs now sell for \$1,000, Michael Ivanovich, a Nutting dealer, said. The record price for Wallace Nutting furniture was set last year when a Goddard secretary desk sold for nearly \$37,000.

Nutting pictures are also still being collected. Several prints of one, "The Guardian," have sold for \$8,000 to \$10,000. Dr. Denenberg said that considering Nutting's love of modern conveniences, he would have loved the Web. Surely he would have created www.wallacenuttingcolonialliving.com.





BRAND NAME Wallace Nutting was known for his hand-tinted photographs, top, and his Colonial-era houses, like the Webb House in Wethersfield, Conn., right.

THE NEW YORK TIMES, FRIDAY, JUNE 13, 2003

ANTIQUES
Wendy Moonan

A Tycoon
Whose Trade
Was the Past

HARTFORD

"Before there was Martha Stewart, there was Wallace Nutting," said Thomas Andrew Denenberg, the curator of American decorative arts at the Wadsworth Atheneum Museum of Art here. "He invented what he called 'Old America,' a constellation of moneymaking endeavors based on an idealized past."

By the 1920's Nutting was both a household name and a trademarked brand. He understood America's early consumer culture and the combined power of photography, writing and personal promotion. He did not begin the colonial revival, which started in the 1850's, when Longfellow was writing "Tales of the Wayside Inn," but he made it his own, and a profitable business, to boot.

He sold his photographs, hand-tinted platinum prints of early colonial life, and exact reproductions of colonial furniture and ironwork through catalogs, traveling salesmen and department stores. He promoted them by writing books, giving speeches and hiring a Madison Avenue advertising agency.

Mr. Denenberg explores Nutting's legacy as tastemaker, photographer, writer, antiquarian and manufacturer of reproductions in "Wallace Nutting and the Invention of Old America," a show that opened this month at the Wadsworth and will run through Oct. 19. Yale University Press has published a catalog with the same title. The museum is also presenting a symposium on Nutting tomorrow from 9 a.m. to 1 p.m. Carol Reichardt handles registration at (860) 838-4049; tickets are \$40.

Although not born into wealth, Nutting (1861-1941) was descended from early Plymouth Colony settlers. His father died in the Civil War, so he grew up with his mother and his uncles in Maine. He attended Phillips Exeter Academy, Harvard College and both the Hartford and Union Theological Seminaries. He served as a Congregational minister in Seattle, Minneapolis, Newark and Providence for several years.

In 1904 he had a nervous breakdown and left the ministry. "His doctors prescribed photography as therapy, and that was the beginning of Nutting's mercenary years," Mr. Denenberg said. Nutting toured New



Wallace Nutting Inc.

Windsor chair with a writing arm, by Wallace Nutting Inc., circa 1922.

England, photographing pastoral landscapes and domestic "colonial" interiors, a bit like the Allen sisters of Deerfield, Mass., but on a much more commercial scale. Mary and Frances Allen were primarily artists; Nutting was a businessman, carefully copyrighting 800 photographs with the Library of Congress.

In 1905 he moved to Southbury, Conn., and hired a staff of women to hand-color his prints of idyllic landscapes and colonial-style rooms. His interiors show young women dressed in colonial-style outfits (often sewn by his wife, Mariet) doing domestic chores. "You can't have a person in a photo unless it's a woman, and she has to be pretty," Nutting said, according to Mr. Denenberg. The photos were hugely popular.

Nutting sold more than five million hand-tinted prints. "He was making \$1,000 a day," Mr. Denenberg said. "By 1915 he had a catalog of 1,000 images for sale out of a total of 50,000 negatives. There wasn't a clichéd image he didn't catch."

In 1912 he moved to a larger house in Framingham, Mass. "By World War I, the sickly shutterbug controlled a diverse corporation known as Old America Inc.," Mr. Denenberg said. "He was driving around in a \$4,000 touring car, a 1914 Stevens

Duryea, the most technically sophisticated car of the period."

He bought five historic structures to use as settings for his photos, restored them and decorated them with period furnishings. Eventually he opened them to tourists; he called them the Wallace Nutting Chain of Colonial Picture Houses.

He began collecting American antiques, initially as props for the houses. He bought pieces from what dealers call the Pilgrim century, the 17th century, including a carved 1685 Sunflower chest in oak, pine and maple, from Wethersfield, Conn. He bought slat-back armchairs and maple chairs with rush seats. They illustrate his 1921 book "Furniture of the Pilgrim Century."

He also bought 18th-century pieces: chests of drawers and Windsor chairs, even a Goddard Townsend secretary bookcase from Newport. He amassed a huge collection.

"He had 40 chests, 60 joined and turned chairs and 30 tables, as well as a variety of other cupboards, boxes, cabinets and desks," Mr. Denenberg and Trina Everts Bowman wrote in the May issue of The Magazine Antiques. "He purchased hundreds of domestic tools and utensils made of wood, wrought iron and pewter: in the end his collection swelled

to more than 300 pieces of furniture and some 600 domestic utensils and fixtures."

John Hays, an Americana specialist at Christie's, said: "He was on the cutting edge as a collector; most well-to-do people were into European things then. He was a Yankee, fascinated by the America of an earlier time."

In 1928 Nutting wrote the monumental "Furniture Treasury," a book illustrated with pictures of his own collection — and everyone else's. It "was the first widely circulated picture book on American antiques," said Jack L. Lindsey, the American decorative arts curator at the Philadelphia Museum of Art. "It had thousands of pictures and made people aware of what was out there."

In 1917 Nutting opened a furniture factory in Saugus, Mass., to make reproductions of his antiques. He started with Windsor chairs and sold them by the thousands. "Miss Porter's School once had whole classrooms of his chairs," Mr. Denenberg said. The furniture was expensive; a Sunflower chest might have cost \$375 by 1930; the Goddard-school secretary bookcase was \$1,800, the price of a house in 1930.

In 1925 he sold his collection of American antiques for \$200,000 to J. P. Morgan Jr., who donated it to his hometown museum, the Wadsworth Atheneum. It is now on view, on the second floor.

Nutting's business faltered during the Depression. By 1932 the market for reproductions plummeted, and he gave his furniture, plans and tools to Berea College in Kentucky upon his wife's death in 1945.

Nutting still has a following. Since 1973 there has been a Wallace Nutting Collectors Club, which is meeting this weekend in Hartford. The dealer Michael Ivankovich of Doylestown, Pa., regularly schedules all-Nutting auctions, including one today, with 400 odd lots, at the Holiday Inn in East Hartford (www.ivankovichimagelibrary.com).

Pete Richardson of Pete Richardson Auction Sales in Princess Anne, Md., last year sold a reproduction of a Goddard secretary from Newport for \$36,750 to Sharon and Ken Lacasse of West Barnstable, Mass. "I'm pretty sure that's the auction record price for a piece of Wallace Nutting furniture," Mr. Richardson said.

Mr. Hays, the Christie's specialist, noted: "Wallace Nutting is a big name. For some, the furniture has appeal and charm. It was very well made, and now it has some age to it."

Ruth & Dieter Tannenbergs Dogs and Cats Wall

Ruth & Dieter Tannenbergs were very pleased to be the new owners of the Fred Thompson picture, "Happy Family", that was sold at the Ivankovich 2013 October auction. They sent us this email below with photo attachments shortly after receiving it, and were glad to share this with the Club Members as well:

Hi Sue and Mike !

We wanted to bring you up-to-date on our latest addition, "The Happy Family".

We took the backing paper off and discovered a Fred Thompson "Triangle" stamp on the inside of the backing paper. (See photos) We cleaned up the glass and frame and checked out the image. On the back of the photo print we found "D. W. Adams" and the number 5823. We are assuming that the number is the Thompson Image Number ~ but who was D. W. Adams?

We reassembled the cleaned up components and added fresh backing paper on which we printed the image of the Thompson triangular Logo. We have added the "Happy Family" to our Dogs and Cats wall (in the kitchen) and are very happy with our acquisition. (See Photos).

From Top to Bottom:

"(Comfort) and a Cat" ~ WN

"Puss Napping" by George Baxter, 19th Century Lithographer

"Dog-on-it" ~ WN

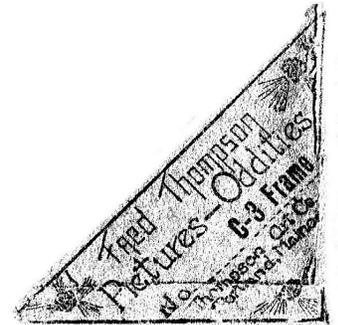
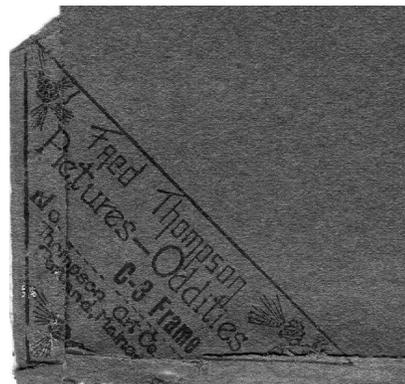
"Where's Mother" ~ FT

"Happy Family" ~ FT

"Untitled Floral Study" ~ WN, hand-colored by Mariet Nutting



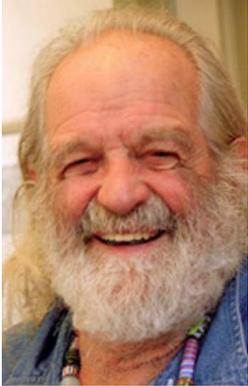
Have a great Thanksgiving, Ruth and Dieter



Huston Dodge: Wallace Nutting's last living furniture shop employee

The left section was excerpted from the Wiscassat Newspaper regarding the Skidompha Public Library's *Chats with Champions* on 9/26/13.

The article to the right was included in Justine & George Monro's newsletter from the Maine Antique Digest, January 1980...33 years prior!



Huston lives on the Bristol Road in the house he was born in, (built in 1795 — the house

not Huston), and is an expert on 18th century construction. He is the last living employee of Wallace Nutting's furniture shop in Massachusetts. Huston worked for Nutting in his shop for a year or two right before Wallace died and World War II began. Wallace let him sleep in a room at the back of the building to save on rent. He was allowed to use the shop after hours, so he built a number of Nutting's pieces for himself.

Huston served in the Army Air Corps during the War in a base support unit in England and Belgium. Huston took advantage of his spare time and the available tools to build a number of pieces of 18th century furniture, that he managed to bring home. He also did work for British antique dealers as a furniture conservator. Over his lifetime, Huston has collected, taken down, and rebuilt over 12 antique homes, barns and other buildings. All are currently in use on his farm in Damariscotta. Huston, now in his nineties, is a true Maine original.

This material was supplied by Lou MacKeil, Saugus, Mass.

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Collection of Huston Dodge Julia Sells in Fairfield

MAINE ANTIQUE DIGEST - JAN. 1980.

by Samuel Pennington

"Furniture, iron, buildings, accessories, paintings—you name it and he's collected it. If you're looking for something, go down and visit his place some time. If it's not there anywhere in the state of Maine." So went Jim Julia's introduction to his sale on 17 November of part of the collection of the almost legendary Joel Huston Dodge of Damariscotta, Maine.

"When he was in his teens he disassembled his first early carriage house and reassembled it on his father's property, much to his father's elation.

And ever since then he has been dismantling 17th, 18th and 19th century buildings and reassembling them as well as collecting furniture. On his property now are at least 10 or 11 buildings on just one side of the road—including an 18th century workshop, a sawmill and blacksmith's shop—it's just incredible," announced Julia. He went on to say that he would try to announce all of Dodge's pieces as they came up and would try to have Dodge describe what restoration had been done to them.

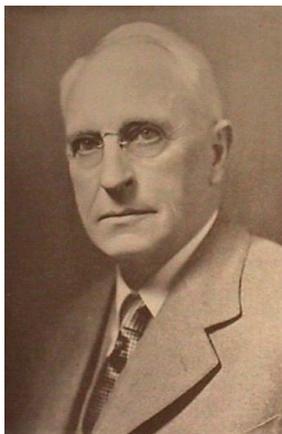
Collector-restorer Joel Huston Dodge before the sale.

Collector Huston Dodge once worked as an apprentice at Wallace Nutting's Framingham, Mass. furniture shop. He said Nutting sold him this English chest. It may have once had a drawer and Dodge replaced the bottom board, \$850 to a mid-Maine dealer. The rare round foot variant on top feet brought \$150 and was the first item sold.

(over)

Wallace Nutting's Hand-Colored Photos: Green Before His Time

By Mike Ivankovich



Wallace Nutting was environmentally “Green Before His Time”. Yet many younger collectors today ask “Who was Wallace Nutting?”

Wallace Nutting was America’s foremost photographer of the early 20th century and he sold more hand-colored photographs during America’s 1900-1940 “Golden Age of Hand-Colored Photography” than any other photographer of his time. It is estimated that 10,000,000 of his pictures decorated the walls of middle class American homes during the early 20th century.

Yet Wallace Nutting was insistent that his pictures never show any signs of the industrialization that was transforming America at the turn of the 19th-20th century. Things such as *Automobiles, Paved Roads, Road Signs, Guard Rails, Telephone Poles, and Advertising Billboards* never appeared in a Nutting photo. Nutting would try to compose the ideal setting and, if such an item appeared, Nutting would either move his camera or discard the photo rather than use it.

So why was Wallace Nutting able to sell so many pictures? And why are his pictures still being widely collected today? It would be my contention that one reason was that Wallace Nutting was “Green Before His Time”.

Background: It was shortly after 1900 that Wallace Nutting retired from the ministry due to ill health (he was a Congregational Minister in Providence RI at the time). As part of his recovery, he began touring the countryside by carriage or car, taking photographs of rural New England. Nutting was one of the first to recognize that the American scene was rapidly changing, that Industrialization was altering the way our country looked, and that our pure and picturesque landscape would never look the same again. He seemed to feel it his divine calling to record the beauty of America for future generations.



Beginning first in Vermont, then Massachusetts and Connecticut, and eventually throughout the rest of New England, Nutting began photographing the pristine New England countryside. Nutting himself would take the photograph, assign a title, and instruct his colorists how it should be hand-tinted. Each picture

that met Nutting's high standards of color, composition, and taste would be affixed to its matting and signed by his employees with the distinctive “Wallace Nutting” name. (He rarely signed pictures himself). Those pictures that did not meet his strict standards were destroyed.

Beginning with *Exterior Scenes* in New England, Nutting eventually traveled throughout the United States and Europe, taking photographs in 26 states and 17 foreign countries between 1900-1935. Overall, he took more than 50,000 different photographs, 10,000 of which he felt met his high standards. The remaining were destroyed.

Overall Nutting took pictures in four primary categories:

- Exterior Scenes: His most common outdoor scenes rarely showed any signs of “progress” and included views such as *Apple Blossoms; Birches; Country Roads; Farm Paths; Streams; Rivers; Ponds; Lakes; and Mountains.*



- *Exterior* scenes were Nutting's most popular and best-selling theme and represented approximately 85% of all pictures that he sold.
- *Interior Scenes*: America's *Colonial Revival Movement* was in full swing at this time and Nutting tried to capitalize on it by photographing Colonial scenes taken in historic homes, typically with women dressed in Colonial garb, and performing stereotypical "women's chores" such as cooking, sewing, or cleaning. Nutting's *Interior* scenes were less popular than his *Exterior* scenes and represented less than 10% of his total sales.
- *Foreign Scenes*: *Cottages*, *Castles*, and *Cathedrals* represented some of Nutting's best-selling *Foreign* scenes.
- *Misc. Unusual Scenes*: This catch-all category represented pictures that did not easily fit into the above three categories, including *Animals*, *Men*, *Children*, *Buildings*, *Snow*, *Gardens*, and *Floral Still Life* scenes. Nutting's *Foreign* and *Misc. Unusual* scenes accounted for barely 5% of his total photographic output.



One of Nutting's most popular and best-selling titles was "A Little River", which was an *Exterior* scene taken at Ammonoosuc Falls in New Hampshire. This picture featured a country road and tree-lined stream and Nutting considered its composition nearly perfect...*except for one thing*. Apparently an



automobile and several telephone poles actually appeared in the original picture. Rather than discard this picture, Nutting had the car and the telephone poles etched out of the original glass negative. But if you look very closely, the deleted portions are faintly visible in each "A Little River" scene.



Other photographers of the period rarely took the same time and effort to remove such signs of "Progress". This picture was by J. Carleton Bicknell, who also shot Ammonoosuc Falls, from a slightly different angle, but who never bothered to remove the telephone poles.

Wallace Nutting pictures were sometimes called "*Poor Man's Prints*". Sold throughout the first quarter of the 20th century, well before the invention of color photography, these pictures initially sold literally for pennies. His market was primarily the middle and lower middle classes...i.e., those households which could not afford finer forms of art. Because of their low price, Wallace Nutting pictures were purchased in large numbers and by 1925, hardly an American middle-class household was without one. They were purchased as gifts for weddings, showers, holidays, birthdays, and just about any other reason

imaginable, and were always presented with pride. Because the name "*Wallace Nutting*" was synonymous with quality.

The height of Wallace Nutting picture popularity was 1915-25. During this time Nutting had nearly 100 colorists in his employment, along with another 100 employees who acted as framers, matters, dark room staff, salesmen, management, and assorted administrative office personnel. Let there be no mistake about it...*America loved Wallace Nutting's pure and picturesque hand-colored photos*.

But by 1930 people began to tire of Wallace Nutting pictures. As with any other fashion or style, tastes began to change with time, Wallace Nutting pictures became passé, and sales showed a steady decline. Even the introduction of different matting styles, greeting cards, pen-type silhouettes, and lower priced machine-produced process prints could not rejuvenate sales. The *Wall Street Crash* of 1929, the advent of color photography, and the subsequent fading of the "*Golden Age of Hand-Colored Photography*" all but sealed the fate of the Wallace Nutting picture business. Although it remained in operation even after his death, the output was inconsequential after the early 1930's. And over the years millions of Wallace Nutting pictures were simply thrown away.

Collecting Wallace Nutting pictures became quite fashionable in the 1970's. A *Wallace Nutting Collectors Club* was formed in 1973 and is still quite active today (www.wallacenutting.org). As today's collectors have begun to age, and with the soft economy, prices on these pictures have dropped a bit, making them much more affordable to today's younger generation.



What are collectors looking for today? Serious Nutting collectors are generally seeking the rarest *Foreign* and *Miscellaneous Unusual Scenes* in the best condition. Collectors want pictures in excellent condition and imperfections such as water stains on the mat, picture blemishes, poor coloring, or damaged frames can all significantly impact value.

Colonial Interior scenes are still quite collectible, but have a more limited appeal. As America's fascination with the "Country" look has diminished over the past 5-10 years, interest in Nutting's Interior scenes has softened as well.



Just as in Wallace Nutting's time, *Exterior* scenes still have the widest appeal. Nutting sold more *Exterior* scenes during his time than any other category for two very simple reasons: 1) People liked them. 2) People bought them.

And from this perspective, Americans today are no different from Americans 100 years ago. Most people today still prefer gentle and comforting look of Nutting's *Exterior* scenes over all others. They like them because of the environmentally "Green" subject matter. And they like them because they are an extremely affordable form of original art in today's market.

As of 2013 the Auction record for a Wallace Nutting hand-colored photograph stands at \$9,300.00, which is quite reasonable within the high-priced world of Art. However, as the economy has softened, so too have Wallace Nutting prices and perhaps 90% of Wallace Nutting pictures are selling in today's market for less than \$150. And many can be had for \$75 or less.



Here are several closing thoughts on Wallace Nutting pictures:

- Wallace Nutting pictures are original hand-colored photographs, each developed in a dark room, and each individually hand-painted by a real colorist. They are not machine-produced prints.
- Each hand-colored photograph represents an original piece of art. No two pictures, even those having the same title, are exactly alike.
- No Wallace Nutting photos have been taken since his death in 1941, and no more will ever be produced.
- Each year an increasing number are lost to old age, damage, and neglect, making those remaining pictures, in the best condition, even more valuable.
- Pictures in the best condition carry the best long-term investment potential.

Which means that those remaining pictures will become even more collectible to future generations. But in today's uncertain economy, prices on all but the best and rarest pictures have softened, making them much more affordable to younger collectors than they were 5-10 years ago.

Just as with real estate and stocks, the best time to buy is when prices are low, not when prices are high. Which means that if you appreciate *Wallace Nutting Hand-Colored Photographs*, there hasn't been a better time to buy them in the past 25 years.

Photo recap of the May 2013 Collector's Club Convention
A great weekend...where fun was had by all!



Saturday night's annual club dinner group shots



Saturday morning buying/selling

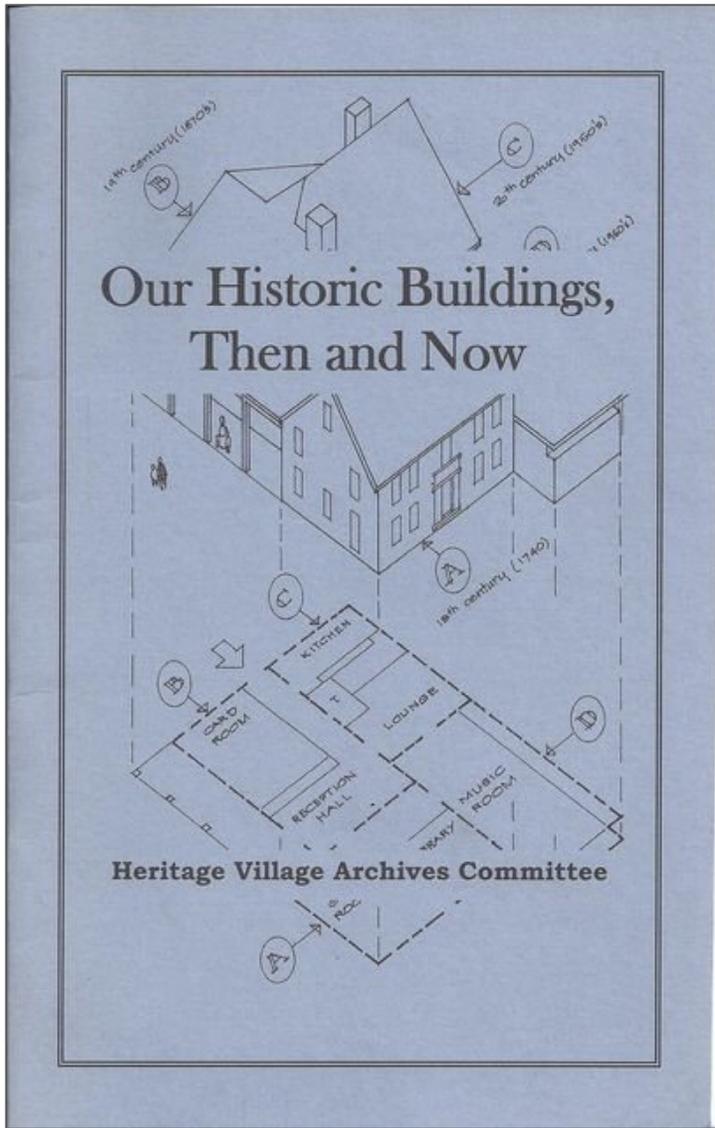


Tour of Winterthur and special exhibit of Wallace Nutting furniture & reference materials

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



The History of Wallace Nutting's Southbury home: "Nuttinghame"



Meeting House

The historic structure now called the Meeting House dates back to 1740. It was built, most historians agree, by Obediah Wheeler, who operated a mill in the Southford section of town. It was typical of houses built in the region at that time. The house, set on a knoll overlooking a



The Meeting House in 1890 when the Truman B. Wheeler family lived there.

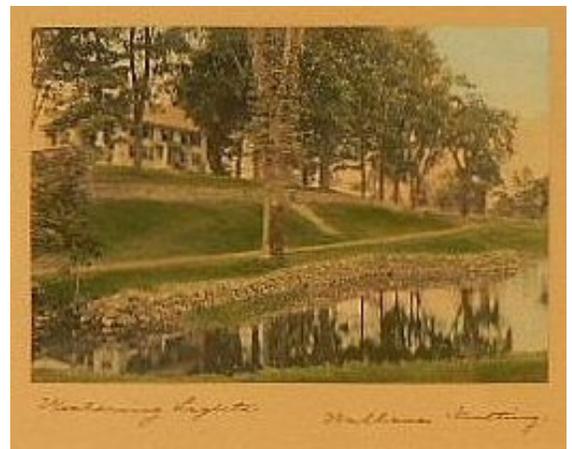
small pond, faced a country lane, now known as Hillhouse Road. In 2002 the late Robert Klein, a Villager and architect who served on the Southbury Historic Building Commission, did extensive research detailing the numerous alterations and additions to the Meeting House over time. In the February 1, 2002, issue of the *Heritage Villager*, Mr. Klein explains that our Meeting House is a building complex of four structures erected at different periods in history.

Two-and-One-Half-Story Early American Farmhouse. The first building erected on the site was a traditional five-bay colonial with a massive central chimney. Although altered inside and out, the basic shape remains. The first floor contained two rooms, the current Gun Room, with its huge fireplace, and a library (now the magazine exchange). A steep staircase led to the second-floor rooms, which were drastically changed by Victor Borge and later by Heritage Village.

Two-and-One-Half-Story Ell. The ell was probably built in the late nineteenth century by one of many Wheeler families who occupied



Two of Nutting's Nuttinghame pictures



the house. The original ell was quite different from the one that exists today. The side porch was only one story high, covered by a low roof, and the attic roof was considerably steeper than the present low pitch. Later renovations to the ell are attributed to Victor Borge, circa the late 1950s.

Three-Story North Wing. It is assumed that this addition, which increased the size of the original ell, was part of the Borge renovation. The first floor contains the kitchen, a lounge that is off the Reception Hall and adjacent to the Music Room, and a public lavatory. The second floor was modified by Heritage Village to create a conference room and smaller offices for Master Association activities. The third floor attic space may have been quarters for the Borges' servants. There is a large room with a Palladian window, full bath, closets, and smaller accessory space. This area connects to the ell's attic, which is adjacent to the original building's attic.

Music Room. This fourth and last addition was built by Borge about 1960. Designed by the Chinese architect, I. M. Pei, this one-story modern structure tacked onto the other three buildings seems completely out of character with the rest the house.

Late 19th Century Memories

The late Katherine Stone Leavenworth, a Villager, gave a personal account of her memories of the Meeting House in the *Heritage Villager* in 1977. Her grandfather was the third Truman Wheeler to own the property. Her mother, Lucy Wheeler, was born in the Meeting House. Katherine faintly remembered visiting her grandmother in the homestead and sampling water drawn by a bucket from a well south of the house when she was a child. She further recounted that in 1888, the year of the big blizzard, there was considerable excitement in Southbury when some Waterbury men leased land to drill for oil some 200 feet north of the Wheeler homestead. Small deposits of coal had been discovered in the vicinity, and they hoped to find oil. However, after drilling 1,500

feet over a period of several months without success, the project was abandoned.

Wallace Nutting

Wallace Nutting, the acclaimed author of numerous books, including *Connecticut Beautiful*, published in 1923, bought the property from Catherine Wheeler in 1906.



A Wallace Nutting print showing the Gun Room fireplace.

Nutting was a Congregational minister who had to retire when he was 43 because of ill health. To ease his depression, doctors encouraged him to pursue his interest in photography. In 1904 he opened an art print studio in New York City but closed it about a year later to look for a more peaceful environment.

In 1906 the train on which he and his wife, Mariet, were riding broke down and stopped at the Pomperaug Valley Station in Southbury. To pass the time they set out to explore the countryside. After telling a livery stable boy that they were looking for a farm to buy, they were led to the old clapboard Wheeler homestead. We're told that when Nutting first glimpsed the property, he whispered to his wife "That's good land, plenty of maple trees, old stone walls, good drainage" and "just look at those stone chimneys." With that Wallace and Mariet Nutting became the owners of the house they named Nuttinghame.

Wallace Nutting described the home room, now known as the Gun Room, as follows: "It was just large enough and high enough



Two WN interior scenes at the Nuttinghame "Gun Room" fireplace

for comfort. A great stone formed the hearth, and the walls of the fireplace itself were constructed of hewn granite. In the form of gneiss, it splits readily, requires little hammering, and is full of glistening particles of mica. The height here under the beam is about 7 feet. A room like this ... is as good a winter retreat as Florida." This is the room that became well known as the scene of the author's colonial pictures.



A Wallace Nutting print of Nuttinghame, now known as the Meeting House.

While living in Southbury, Nutting hired local women to hand-color his photo prints of idyllic landscapes and colonial-style rooms. Some of the women cut and matted Nutting's pictures while others served as models dressed in colonial-style outfits, doing domestic chores. Many of these scenes were photographed in front of the fireplace in the Gun Room. Initially colorists worked in the upstairs hall of the house. Later, Nutting built a separate building on the premises where the colorists worked and some lived. This building later burned down.

The Skeldings

In 1912 Francis Skelding, a retired banker from Pittsburgh, was driving through Southbury and stopped off at the Nutting property, which was for sale. It was love at first sight. He bought the house and surrounding property then and there, according to his daughter, Marjorie Skelding Powell, who was quoted in the *Heritage Villager* in 1976. She fondly recalled the years from 1912 to 1924 when she and her brothers lived in the home that was named Ellensbrook Farm after her mother.

She remembered "the large room with the fireplace [now the Gun Room] that we called the home room. Father built the fireplace in the hall with a wine room on one side and a coat closet on the other, and he added the dining room. There was a bedroom and bath above the home room, and my parents added another with a fireplace and bath. This was my room. My brothers had two small rooms down the hall. And there was a ballroom on the second floor, which we used as our guest room."

The Ballantines

In 1924 the Skeldings sold their property to John and Helen Ballantine. The land for Ballantine Park was donated by them to the Town of Southbury in memory of their son John Ballantine, Jr., who was killed in WWII. In 1953 the Ballantines sold their property to the famous entertainer, Victor Borge.

Victor Borge

Victor Borge was living at the Waldorf in New York City when he learned through a real estate ad that the Ballantine property was for sale. At the time Borge was looking for a place in the country where he could relax with his family from the tensions of television and the theater. In 1952,

he bought the property and became the owner of over 338 acres of land with dwellings and barns. He spent considerable time and expense supervising the renovations and additions to his house.



Lovely ornamental woodwork that once graced an old plantation Villagers recreating a Nutting photo in the Meeting House Gun Room.



Another Nuttinghame hillside photo/title & interior by the same fireplace

house, called Prospect Hill, located in the Piedmont area of North Carolina, went into a dining room and the hallways. The huge kitchen, with its large wooden iceboxes made to store ice cut from the frozen pond, was modernized and made smaller; the extra space became a dining room. The side porch was raised to two stories and four slender decorated columns were added. The upper roof line is much flatter than the original. Windows and doors were replaced, and elaborate trim and paneling were applied to both the interior and exterior. Mr. Borge also had a portion of the Reception Hall ceiling removed and a graceful, curved stairway installed, which came from the same North Carolina house as the ornamental molding. Giant checkerboard squares of gray and white marble were installed on the floor. The current Card Room, formerly the dining room, was paneled as were the entrance corridor and the Reception Hall. Decorative moldings, trim, and applied arches were also installed.

The Music Room, designed by L.M. Pei, was soundproof, had facilities for tape recording, and housed two concert grand pianos. It was a room Borge said he had wanted for a long time.

Heritage Village

In 1964 the three Papparazzo brothers, Henry, Otto, and Frank, decided to build an adult condominium in a rural area. With architectural patterns changing, they felt that the time had come for cluster housing. Their search for land took them to Southbury when they learned that the Borges were moving to Greenwich. The brothers pooled their resources and took an option on the Borge acreage in 1965. Eventually they held about 700+ acres by title or option. A later purchase of properties on Poverty Road brought the total to about 1,000 acres, including the 100-acre wildlife preserve. With that, the building of the Papparazzo condominium community, the first of its kind in Connecticut, began. On July 7, 1966, the Administration Building and model homes opened to the public, and Heritage Village became a reality.

As the Village was being built and settled, the former Borge house was deeded over to the Village for use as a meeting place. Early Villagers looked upon the Meeting House as their second home. Until other facilities became available, most activity was centered there.

Card clubs were formed and a bulletin board was set up in the lower hallway on which news of current activities and coming events was posted. Movies were shown. Bedroom accommodations on the second floor were available for the night or weekend to prospective buyers and guests of residents. The slight fee charged went into the treasury for activities. Teas for new residents were held, performers entertained, and even marriages took place there. Before regular mail service was established, Villagers picked up their mail in the Meeting House.

Today, even with other facilities in full use, the Meeting House continues to be an active center. The first floor rooms are used for condo meetings and parties, club meetings, and socials. It also has a magazine exchange room maintained by the Civic Association. Offices for the Master Association and its administrative staff occupy the second floor. The Village Security Department occupies a room on the lower level, and the Stained Glass Club has a small studio there as well.

In summing up the history of the Meeting House we recall the words of former resident Marjorie Skelding Powell: "It was a lovely home, and I'm sure each succeeding owner felt that way about it. Now it serves an even larger family. The house has had a rich, full life."



Curved staircase that Victor Borge installed in the Meeting House.



These three photos were taken at our 2006 Convention in Southbury where Dottie Manville arranged for us to tour the Meeting House. Infamous "Gun Room" at left, and note picture on the right is nearly exact to the above one in the article.



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From the Newsletter Editor...

Many thanks to Linda Palmer, Sharon Lacasse, Bob Masoner, Joe Duggan, Ruth & Dieter Tannenberg and Mike Ivankovich who provided articles, information, and pictures for this issue. And huge 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.

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