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# Wallace Nutting

## Collectors Club Newsletter

The Official Newsletter of the Wallace Nutting Collectors Club

### *Member Spotlight ~ Jan K. Liberatore* From a Thirty Dollar Acquisition to Major Nutting Ephemera Collector and Researcher

*By Ron Leavesley*

#### THE QUEST BEGINS

It was a small town weekly auction and the auctioneer was having a hard time getting an opening bid on the pair of pictures. When the young man raised his hand at \$15 a piece for the pair the hammer quickly fell. Little did he know, but at that moment in time Jan K. Liberatore was beginning an ever-expanding quest for all that could be found out about Wallace Nutting.



#### EAGLE SCOUT - OPTICIAN - BUSINESSMAN

Jan Kevin Liberatore was born in the upstate New York Finger Lakes area and lived in the small community of Pine Valley. His childhood was spent close to nature growing up on his family's 100-acre farm, spending summers on Seneca Lake, and involved in the Boy Scouts. He attended the Boy Scout World

Jamboree in Japan as a teenager and worked at Camp Seneca for several summers. The highlight of his scouting years was becoming an Eagle Scout. Then it was off to college and the beginning of a career as an Optician. In 1978 he opened J. K. Liberatore Optical in his hometown area and recently celebrated his 29<sup>th</sup> successful year in business. Along the way he was appointed to the New York State Board of Opticians by the Governor of New York. The board oversees licensing and supervision of Opticians. He served 10 years on the board, the last 5 years as chairman. In recent years Jan has also become a licensed real estate agent and has several rental properties.

#### DISCOVERY AND RESEARCH

Wallace Nutting collecting was borne out of antique collecting. An occasional trip to an antique shop led to an occasional antique show. That led to the occasional auction that led to the original two Wallace Nutting pictures. He still has the two that turned out to be excellent condition exteriors, worth more than \$15 each. After discovering through some quick research that he had gotten a bargain, Jan decided to find out a little more about Nutting pictures and began attending even more antique shows and auctions to add to his growing collection. Around 1991 he saw an ad in an antique newspaper for an auction consisting entirely of Wallace Nutting pictures and furniture. That introduction to Michael Ivankovich Auctions in Danbury, Connecticut sealed the deal. Attending these auctions and joining the Wallace Nutting Collectors Club was a great way to add to his collection, learn more about Nutting, and most of all, make friends with some great people who also shared a passion for anything Nutting.

**Con't on pg. 2**

## *Member Spotlight on Jan K. Liberatore (con't from pg. 1)*

### NUTTING EPHEMERA BECOMES A PASSION



Jan has always had an interest in Nutting ephemera, buying a Nutting signed letter at one of his first Ivankovich auctions. He also always likes to tell the story of the Birthday Book. Before the Internet became a main vehicle to buy and sell books he subscribed to *The Antique Trader*. In the book classifieds was an ad offering a Wallace Nutting book, with tipped in black and white pictures and meant as a date book to keep track of birthdays. He called the seller and after getting a better description thought he might take a chance on it. At that point he had not heard of the original *Birthday Book with pictures by Wallace Nutting*. Jan then took it to the next Michael Ivankovich auction and showed it to Mike. It was at that time that Mike told him that he had only ever seen one or two other *Birthday Books* in his career. They both decided it was well worth the \$40 price!

### ESTABLISHES WALLACE NUTTING CENTER FOR RESEARCH COLLECTION

Today Jan specializes in Wallace Nutting ephemera including one of the largest collections of Nutting correspondence. He also established The Wallace Nutting Center, a personal repository for his ever-expanding collection of Wallace Nutting research materials. Included in the collection are the archives of the 1970's Nutting researcher, the late Dr. William Dulaney, a Penn State professor. The archives of early Nutting researcher Lou MacKeil were also recently acquired and are also part of The Wallace Nutting Center collection. Over the years Jan has also been able to acquire most of the rare Nutting books and portfolios. Some of the titles include *Old New England Pictures*, *Up at the Vilas Farm*, the *Hazen – Garrison House Portfolio*, and *Pilgrimage Prints*, the last two probably being one of a kind. A few years ago he was also able to purchase an archive of over 100 letters written by Wallace Nutting between himself and another clock collector/dealer.



### BEYOND EPHEMERA

In recent years Jan has been adding to his collection of Wallace Nutting furniture. Numbering about 25 pieces, his most recent addition is his most prized, at least for the time being. It is a #599 Brewster Reversible Carver Settee, formerly a part of the Sharon and Kenny Lacasse collection. He is also fortunate to have several pieces of rare Nutting ironwork, including a doorknocker and a pair of hinges, both with provenance.



In 1997 Jan not only became a member of the first Board of Trustees for the Wallace Nutting Collectors Club, but also the editor of the club newsletter, a position that he has since turned over to the capable hands of Sue Ivankovich. Using the archives of The Wallace Nutting Center he has written numerous articles for the newsletter and given several talks at the club's annual convention. He hopes to continue to share his knowledge of Wallace Nutting for many more years to come.

*Wallace Nutting Furniture Auction Action 2006-2007...by Sharon Lacasse*

I try as much as possible to attend or at least participate by phone bidding at most auctions that involve Wallace Nutting furniture. Some of the results that I logged into my database this year are as follows. Prices include the buyers premium.

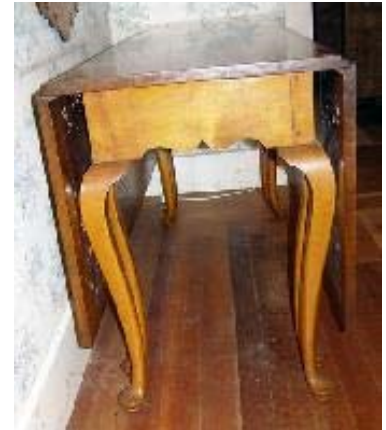
**Barrington Auction Company, Rhode Island - March 2007**



(A)



(B)



(C)



(D)



(E)

**A) Set (8) Delaware Valley Rush-seat Ladderback chairs.** Set consisting of one #491 Armchair and seven #391 Sidechairs in maple. Each chair block branded. Original letter from Wallace Nutting included. Excellent condition. \$2415.00

**B) Sheraton style Chest of Drawers.** Tiger maple. Block Branded. Excellent condition. \$3565.00

**C) Maple Dining Table, 8-leg, Queen Anne style.** Block Branded. Original letter from Wallace Nutting included. Excellent condition. \$1380.00

**D) Childs Maple Windsor Chair.** Very cute, Block branded. Excellent. \$891.25

**E) Stool, Ogee Top Windsor.** Block Branded. Good Condition. \$201.25

**Skinner Auctions, Bolton, MA**  
**March 2007**

**F) Two Maple Tavern Tables.** One missing three pins. Block branded, good condition. \$920.00 each



(F)

Con't on pg. 4

*Wallace Nutting Furniture Auction Action 2006-2007... (con't from pg. 3)*Thomaston Place Auction Gallery, Maine - March 2007

**G) #420 Pair of Sackback Windsor Armchairs.** Damage to each consisting of chipping and repairs, paper label. \$1045.00 for the pair.

**H) #492 Windsor Rocker.** Script branded, excellent condition, although script branded - take a look at the photo- has anyone ever seen one of these?? Very unusual. \$660.00

**I) #305 Windsor Sidechair with Bamboo Turnings.** Sufficient wear, block branded. \$220.00



(G)



(H)

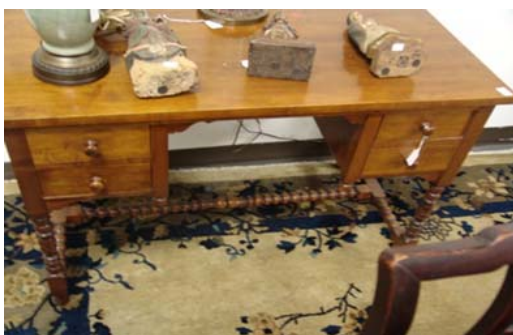


(I)

Nadeau's Auction House, CT - Jan. 2006

**J) #656 Maple Dressing Table.** Very unusual, block branded, excellent condition. \$2175.00

**K) #615 Trestle Table.** Block Branded, Good Condition. \$402.50



(J)



(K)

Nadeau's Auction House, CT - Jan. 2007

**L) #590 Rush-Seat Ladderback Settee and (2) #390 Rush-Seat Ladderback Sidechairs.** All block branded, excellent condition, newer rush. \$1495.00



(L)

(Con't on pg. 6)

## *Justine Monro's letter to form the Wallace Nutting Collector's Club*

While combing the Collectors Club newsletter archives, we came across this letter from Justine. We thought it especially meaningful since it appears to be what she wrote to begin the formation of the Club. The year is right and it is typed and signed on an old velox, which is paper out of the ordinary by today's standards.

Kampfe Lake, Box 10  
Bloomingdale, N.J. 07403  
October 8, 1973

Dear Wallace Nutting Club Members:

As the second ad I put in the Antique Trader did not appear in this last issue, I am going to start the club now. This is your club. Let me know how you want it to be organized.

I will act as a clearing house for all that you want done. I will put you in touch with one another as your needs require. I will also give you the page and book from which your print was included, if it were. As you know not all his prints appear in books.

There have been answers from dealers and collectors. The activity should be good. People want to buy books as well as prints. People also want to sell or trade their duplicate prints. I will keep a file on this.

As you know, I am not a dealer, but a Social Work Supervisor and my husband, George is not a dealer, but is in advertising. Therefore, I will have to have dues or charge for lists of names; also I will search the title of a picture (print) for you for 25¢. My husband is helping me with the paper work and we will compile a list of the printed pictures in his States Beautiful books.

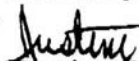
I am open to suggestion as to your desire. Do you want dues? If so, how much? Do you want to pay so much for a completed transaction? Do you want to pay so much for a list of members? Please let me know this, as it is, I repeat, your Club, and you decide how much you want to pay and how you want it run. All I need is to be paid for paper, printing and my time.

Do you want a news-letter with interesting things people write me about Dr. Nutting? Take a for instance...my husband was in an old print store in New York City and was not looking for W.N. prints, but happened to mention the fact that we collected them. The man, to make a long story short, had gone to Boston 40 years ago to get permission to do W.N. prints, but was refused. He had in his store a print, framed and priced \$9.95 from a Boston store no longer in business. He got that picture for ten dollars. He also bought all the others the man had at a very low price, three framed and five unframed, but all signed, titled and the interiors and one other even had the copyright by Wallace Nutting on the picture itself. A great find and a new friend. I'm sure many of you have interesting things to tell and I, personally, think a news-letter would be fun...but it is up to you.

We will be the charter members. The new members will have to abide by your decisions. Please write soon so we can start doing business. I need two first edition books, and the rest of you must want something, if it is only to write to someone who collects and is interested in W.N., or if you want to trade, sell or buy.

Here's to a great Club...maybe one day we can have a meeting in the middle state of all members...have an article in the Trader and really create a big interest in Dr. Wallace Nutting and his many works.

Sincerely,

  
Justine H. Monro

JHM:

P.S. When writing please always enclose a self addressed large stamped envelope. Thanks.

**Wallace Nutting Furniture Auction Action 2006-2007... (con't from pg. 4)****Michael Ivankovich Auction Company, PA - Nov 2006**

- M) #301 Windsor Sidechair.** \$385.00  
**N) Sheraton Sewing Stand.** Missing cloth basket. Block Branded \$1320.00  
**O) #61 Banjo Clock.** Rare. \$6160.00  
**P) #847 Maple Acorn Bed.** Block Branded. \$385.00 (matching pair-w/ "Q")  
**Q) #847 Maple Acorn Bed.** Block Branded. \$385.00 (matching pair-w/ "P")  
**R) Windsor Rocking Chair.** Cracked seat. Paper Label \$467.50  
**S) #514 Windsor Lowback Settee.** Block Branded. \$1045.00  
**T) #590 Rush Seat Ladderback Settee.** \$605.00  
**U) #912 Oak Sideboard.** (Unusual). Block. \$2090.00  
**V) #934 Sheraton Style Mahogany Chest of Drawers.** Block Branded. \$2090.00  
**W) #906 Tiger maple Shelf.** Block Branded. \$605.00  
**X) Sawbuck Table.** Block. \$385.00  
**Y) #920 Oak One-Draw Stand.** Unusual. Block \$1650.00  
**Z) #614 Trestle Table.** \$440.00



That's about all I have for right now, maybe I'll have some more interesting news to report for the next newsletter. Happy Nutting Collecting!! Sharon Lacasse (E-Mail: [sblacasse@comcast.net](mailto:sblacasse@comcast.net) - Web Site: [www.wallacenuttingfurniture.org](http://www.wallacenuttingfurniture.org))

## *Pedro Cacciola's Memories of Wallace Nutting...by Jan K. Liberatore*

In the Fall 2006 WNCC newsletter we were fortunate to have a first hand account by Eugene Daley of his childhood experiences with Wallace Nutting. Sue and Mike Ivankovich also researched old club newsletters to bring us recollections of some of the Nutting colorists. These memories not only preserve Wallace Nutting history but they add a personal side to our knowledge of Nutting.

In the late 1970's Penn State Professor William Dulaney did extensive research on Wallace Nutting, hoping to write a book. His efforts led to a couple of magazine articles and speeches on Nutting, but the book never materialized. As many of you know, I have in the archives of The Wallace Nutting Center the complete research materials of Professor Dulaney. There are many first hand accounts of Wallace Nutting by his employees, friends, and relatives. Some of these are letters written to William Dulaney and some are transcripts of personal interviews conducted by Dulaney.

Now, almost 30 years after it was written, I would like to share with you for the first time the first hand account of Nutting's longtime employee, Pedro Cacciola. I believe this personal account should stand alongside the article that employee Bill Bowers wrote for The Antique Trader and subsequently published in Michael Ivankovich's Collector's Guide to Wallace Nutting Furniture.

The following is the contents of the letter dated March 11, 1976 from Pedro Cacciola to Nutting researcher William Dulaney (and is copied exactly as Pedro wrote it):

Last fall I promised that I would send you some of my experiences and some information that came from working with the late Wallace Nutting for over 30 years.

I came to this country in April 1921 and moved in with my brother, Charles who was boarding with my brother Joseph and his wife in Bridgeport, Connecticut. He moved to Framingham, Massachusetts shortly after that and went to visit Santo Romeo in Ashland, Mass., a very small town next to Framingham. Mr. Romeo had come from Italy and was head meat cutter in a market there. My brother asked him if he knew where he may find work in the area and he told him to try Wallace Nutting Studio on Pleasant St. in Ashland. Charles (Carmelo) got a job in the printing room. In a few days I got a letter from my brother inviting me to move to Framingham with him and he would try to get me a job with him. I decided to make the move and I came to settle in Framingham on July 4, 1921. My brother took me into the printing room where he introduced me to his boss, Mr. Bronzetti. Mr. Bronzetti told my brother that he would like to get me into the studio but he didn't think it would be possible because I didn't speak any English. I asked my brother to tell him that I would work for \$10 per week. We waited while he went into the office and spoke with Mr. Bisson, the manager. In a little while he came back with the good news that I could begin working for the company at \$10.50 per week. I was so happy I started the next day. They started me in the sizing room working around the sink, washing pictures. I enjoyed my work and after a few days I began to become friendly with everyone in the dark room. They were very good to me and began teaching me a few words in English. They had a hard time pronouncing my real which is Pancrazio, so one day a printer by the

name of Ernest Thistle came to me and said "We are going to change your name – from now on we are going to call you Pedro." So at 17 years of age, I was the happiest boy alive to be working with such a nice group of people who had accepted me as one of them.

One day Ernest Thistle came to me and said "Pedro, I am going to make a printer out of you." So he taught me a little at a time and I learned very well and became a printer. The boss gave me more money and I was really pleased with myself. Ernest invited some of his employees including Bill Holmes, another friend of mine and me to dinner at his home. We became very close friends. Ernest left the studio and went back to being a painter.

One day Mr. Nutting came into the dark room and after looking around he said "I wonder if they work like this when I'm not here?" Just before he left the room I answered "Don't worry, Mr. Nutting, they work the same way when you're not here as they do when you are – you can bet your life on that." I felt very proud working for such an upstanding man.

After a few years the picture business went down quite a little and at the same time we learned that Mr. Nutting planned to move to Framingham. He bought an old building on Park Street and repaired it and made a nice studio and furniture shop. We moved to Framingham in 1924 and the picture business was still not good. He began to lay off a lot of the colorists and printers. Some left of their own will. So after two years, I was the only printer left and I had a helper by the name of Gus Bartoluzzi. Mr. Nutting pushed the furniture business. He never sold to furniture stores but he advertised a little and customers came from New York, Washington, Pennsylvania, and other states. He sold directly to them. Most of the people who came were very wealthy. Even buyers such as Henry Ford became interested in his furniture and displayed it in his famous Sudbury

Wayside Inn. He sold a lot of it to the Shawmut Banks and made a famous name for himself because of his furniture. He also displayed it in shows in Boston and New York.

He was very pleasant to work for. We found lots to talk about. He had old time furniture makers, cabinet makers and I'm telling you it became a league of nations. I told this to him one day when he was writing his autobiography and he went off laughing. He wrote this statement in his book. All of his workers were perfect furniture makers. He had a special wood carver by the name of Frank Newcomb and no one could do finer work. He even sent for Ernest Gustavson, a real cracker jack, cabinet maker who he had met while visiting Sweden. He had to leave his family there and worked for Mr. Nutting for 13 years to save the money to bring his wife and daughter back to the United States. Mr. Nutting told him that if he came to work for him he would never have to worry about money again because he planned on leaving all of his money to his workers when he died.

Mr. Nutting wrote 3 volumes of Pilgrim Treasury of Furniture and I made all of the glossy prints for him to send to the printers who printed these books.

One day he gave me a batch of negatives to print. One of them was a picture of birch trees near a lake. He said to me, "It's too bad that that birch tree has a broken branch, Pedro." After he left, I thought to myself, I'm going to try to fix that branch. I took another negative with a birch tree and through a printing process I succeeded to replace the broken branch with a beautiful new one. I made the print and showed it to him in his office. He looked at it, put his hand into his back pocket and reached for his wallet. He

## *Wallace Nutting and The Seng Book... By Joe Duggan*

The Seng Book is actually a digest size magazine. Under the title is "Companion, Champion and Counselor of the American Furniture Salesman." As there was no price noted on the cover, it was probably free and available to the trade. It was published by The Seng Company of Chicago which called itself the "World's Largest Specialists in Furniture Hardware." It was published every other month.

The magazine's size was 5 ¾" x 8 ¾" and had either 48 or 56 pages. It had six or seven articles with eight to twelve pages of ads, all for The Seng Company. The company seemed to specialize in expansible and hinged furniture, davenport or sofa beds, Murphy beds, roller beds, davenport tables, etc.

"The davenport, a small desk with a hinged lid that opens out for writing, was originally made by William Davenport. Later, a large sofa which sometimes converted into a bed became known as a davenport," - from: "What is That Piece of Furniture Called?" by Bob Brooke.

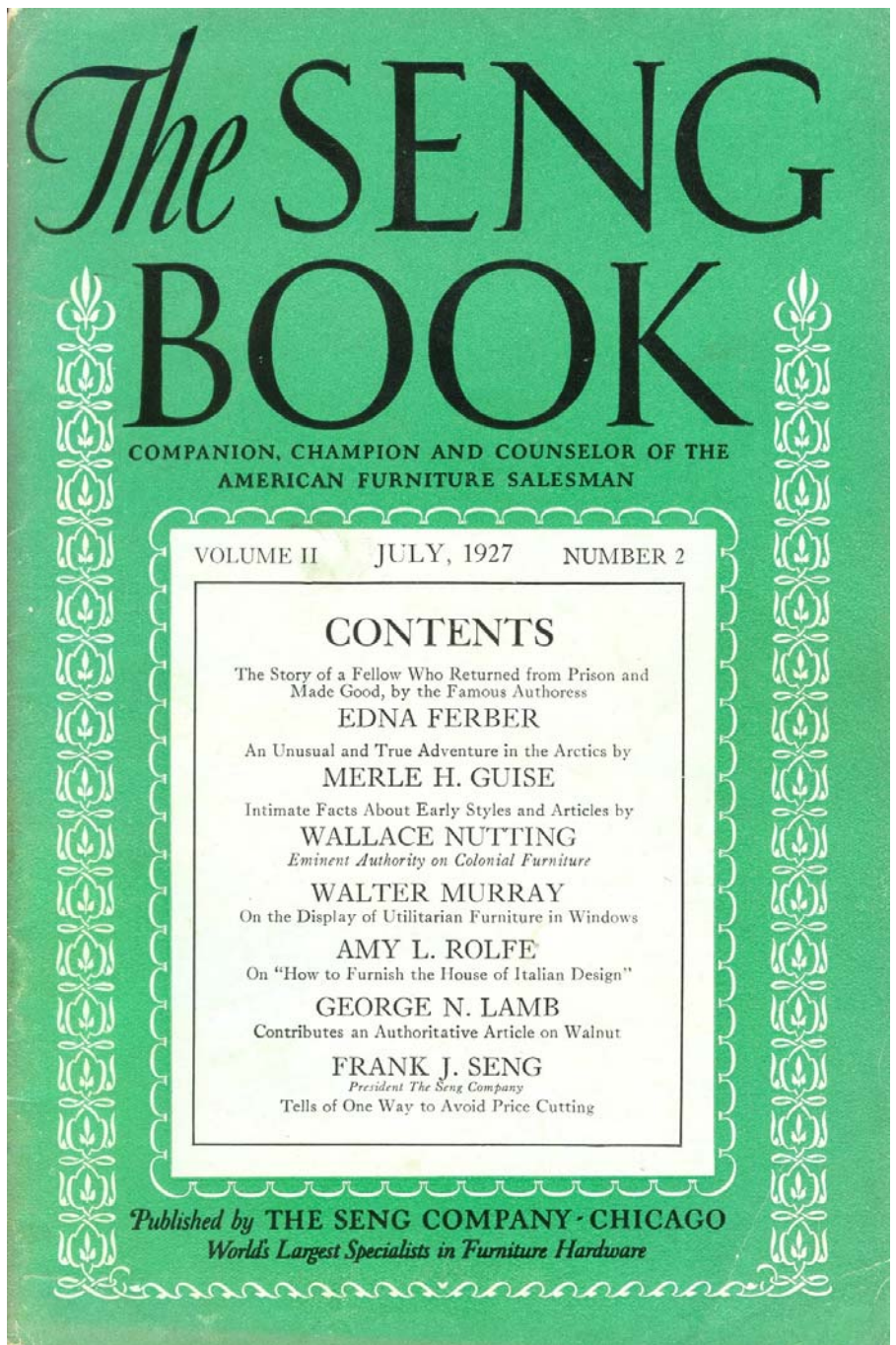
Copies of The Seng Book are somewhat difficult to find and the copies that are found may be in fair to good condition and always well read. These were obviously well regarded references for the furniture trade. Many have scribbles and notes, and occasional copies have been used as coffee cup coasters.

The lead articles usually had nothing to do with furniture and were written by prominent writers of the day: C. S. Lewis; Edna Ferber; Forrest Crissey, Feature Writer, The Saturday Evening Post; Mary Roberts Rinehart, etc. Occasionally, the second article also did not involve furniture. The remaining articles did center on furniture and the sale of furniture. Styles, woods, interior decorating, closing a sale, how to avoid discounting, etc were just some of the topics. The last article was always by Frank Seng and always concerned selling furniture.

Wallace Nutting wrote two articles for the July, 1927 and November 1927 issues. As always, there may be other articles out there. The first is referred to as "Intimate Facts about Early Styles and Articles by Wallace Nutting - Eminent Authority on Colonial Furniture" and titled "Article No. 1 - Chest and Chairs." The second was titled "Article No 2 - Tables, Beds and Cupboards."

The two articles were written at the same time Nutting was writing The Furniture Treasury. Many photographs in these two articles also appear in The Furniture Treasury. What is striking about his writing, both in these two articles and The Furniture Treasury is his tone of voice. In shelter or women's magazines, his writing is usually didactic, ever the preacher. Sentences are usually long and often convoluted. However, both in The Seng Book and The Furniture Treasury, his furniture writing is much different. Sentences are shorter, factual, descriptive, and usually trace the history of the object or the style. Furniture writing here means writing about pieces of furniture, not interior decoration or taste in style. For the latter two, Nutting would revert to form and inform you of the wisdom of his ways.

What follows is the July, 1927 Article. November, 1927 will be in the next issue.



(The 5 full pages of Nutting's article will continue on pgs. 13-17)



## *Pedro Cacciola's Memories of Wallace Nutting (Con't from pg. 7)*

### Great Nutting-isms! ↓

pulled a five dollar bill out and handed it to me and told me that I was a jewel of a helper. On many occasions he had beautiful words of encouragement for me.

As I walked back to work after lunch one day, I saw him coming toward me on his way to the post office. I was smoking a cigarette and tried to get rid of it before he spotted me. When he saw me he said, "Pedro, I saw you smoking. Do you realize that if you saved all the money that you spend on cigarettes you could pay cash for a house in 20 years?" I always remembered his words.

Another time, in the dark room, I took a chance and printed two pictures of my mother and father. They were among the Nutting negatives and I was washing them in a tray. I had them face down when Mr. Nutting came into the room and went to the sink to view his prints. My heart was in my mouth. The first thing he did was turn the pictures right side up. I went up to him. That is my mother and father. I thought he would be upset with me, instead he put his hand on my shoulder and said "I'm glad. I want you to know that I like you and I like your mother and father, too."

One cloudy morning instead of printing, I went to work finishing furniture. He came to me and in a loud voice said "What are you doing here? You are supposed to be in the printing room." I told him that I thought it was too cloudy to print. I went down to the printing room anyway with him in the elevator with me, but I was still kind of mad. He kept telling me not to spoil my reputation – after so many years as a printer. I got off the elevator at the printing room and he kept going down to the office. When he got near the colorists, he started to laugh and said "After all these years, I just gave Pedro a call down."

He was a grand man. I always pictured him as president of the United States. I loved everything about him. I was so proud to have the opportunity to work for him for the best years of my life.

A year or two after we had moved to Framingham, Mr. Nutting received a notice from London that the Satista Platinum printing paper was discontinued because there was not enough demand for it. He didn't know what to do. He told me that he was very sorry but that he thought that he would have to give up the picture business. I went into the office and asked Mr. John Donnelly for a catalog of printing paper from the Defender Paper Co. and he told me that it was no use. He said that they had tried to get samples from Eastman Kodak and had no luck. I wrote to the Defender people and within a few days Mr. Donnelly called me into

the office and said that they had sent a booklet of printing paper samples. After looking them over, I found a print with a matte surface that was almost the same as the Satista Platinum so I asked him to order a dozen sheets. He said that he would but didn't think it would work. The order came in a few days so I went into the dark room and made a few prints. The next day I brought one of the prints to a colorist, Miss Mary Ellen Gage. She gave a few print to Esther Svenson, another colorist and to my surprise, Miss Svenson came out of the office all excited saying that she thought it would work just as well as our original paper. They tried painting larger pictures with bigger skies and found it very hard to work on such a large surface without the paint sliding off because the surface was too smooth. I printed more pictures by using different chemicals for short stays and revising the solution. I didn't tell them what I had done so when the girls colored this batch, the paint went on very well, much to their surprise. They asked me what I had done and I told them, but I did not reveal my formula. Even to this day no one knows this formula. The Defender salesman came to the studio one day and gave me a cigar and asked what I had done and I told him about the formula I had used. I told him that I suggested using a new formula in printing these pictures but that it was my secret. They had no choice but to let me use it and there were many pictures sold after that without any complaints. We invited Mr. Nutting and all the employees to get together. He showed slides of his pictures and we all enjoyed every minute of it.

I visited his lovely Framingham Center home on many occasions. Before I had children of my own, I took my niece, Rosemary with me. Both he and Mrs. Nutting became very fond of her. They had no children of their own. A few times they even mentioned adopting her. I can remember a baby grand piano in their living room. Aside of it was a peacock with his plumage spread. It had been alive at one time.

One year at Christmas time he called all the help together and told us that there was not enough money for the payroll and suggested that we all take Wallace Nutting furniture instead of one weeks pay. Everyone agreed and picked out furniture. I had been admiring a beautiful arm chair but the price was more than my pay should have been. The price of the chair was 50 dollars so I told him that I would be happy to pay the difference. He whispered in my ear but because he was hard of hearing he whispered loud enough for all to hear "Take the chair, Pedro – but don't tell anyone." As badly as we could

"As I walked back to work after lunch one day, I saw him coming toward me on his way to the post office. I was smoking a cigarette and tried to get rid of it before he spotted me. When he saw me he said, "Pedro, I saw you smoking. Do you realize that if you saved all the money that you spend on cigarettes you could pay cash for a house in 20 years?" I always remembered his words."

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"Mr. Nutting loved donuts. About twice a week he would come in with a box of donuts under his arm and go directly into his office. One day when he came in with his box of goodies, he stopped and much to our surprise offered them to some of us. After a few of us had taken one each, he stopped, counted them to see how many he had given away and then off to his office he went with the remainder, looking very pleased with himself."

"He was a very dignified man. Always wore a dark suit and tie, a black top coat with a velvet collar. He looked and acted and spoke like the minister that he was. He was always pleasant but very seldom laughed aloud."

"...As we stood by Mr. Nutting's bedside he said "When you are sick money is worth nothing." Then he made the remark "You can't take it with you. Roosevelt won't let you.""

## *Pedro Cacciola's Memories of Wallace Nutting (Con't from pg. 9)*

have used the money at that time of year, I went out carrying my beautiful treasure and feeling so proud. I had great respect for him.

When my first child was born he called me into his office and told me that I would find a two dollar raise in my paycheck that week. He told me that I would need the extra money because I now had a growing family. He knew my wife Angie because she had also worked there for a short time.

Mr. Nutting loved donuts. About twice a week he would come in with a box of donuts under his arm and go directly into his office. One day when he came in with his box of goodies, he stopped and much to our surprise offered them to some of us. After a few of us had taken one each, he stopped, counted them to see how many he had given away and then off to his office he went with the remainder, looking very pleased with himself.

He was a very dignified man. Always wore a dark suit and tie, a black top coat with a velvet collar. He looked and acted

and spoke like the minister that he was. He was always pleasant but very seldom laughed aloud.

The time came that he became very ill and was forced to undergo surgery at Boston Hospital. The foreman of the furniture department went to visit him and before he left he told him that he would like to see "Pedro" and Gus. We went to visit him and he was very happy to see us. As we stood by his bedside he said "When you are sick money is worth nothing." Then he made the remark "You can't take it with you. Roosevelt won't let you. So I want you to know that after I'm gone you will both have enough for the rest of your lives." We thanked him and left. He got better for a little while but then came the time that he was on his death bed. He used to say that when he died he planned on leaving everything to his help. But somehow something went wrong. Ernest John Donnelly was at his bedside at the end and Mr. Nutting asked his opinion about what he should do. Mr. Donnelly said that he suggested that he leave everything to Mrs. Nutting.

So he scribbled his name and said "God knows if I did the right thing."

All the Wallace Nutting negatives, 14,000 and more went to Ernest John Donnelly who was from Ireland and Esther Svenson from Union Ave. in Framingham. They also got the processed prints. They are both deceased now. I don't know what ever happened to all the negatives and prints.

The only souvenir that I have in my possession is Wallace Nutting's old camera with the lenses and a cloth shoulder bag that he used to carry his 8 by 10 film holders.

I left Wallace Nutting on Jan. 1st 1951 and on Jan. 15, 1951 I got a job at Dennison Mfg. Co. in Framingham as a motor inspector. I was retired in 1972.

Mr. Dulaney, this is only some of what I remember in the course of the thirty years that I served Mr. Nutting. There were many happy moments that I can reminisce on. I will always regard him as my second father and consider myself an extremely lucky man to have known such a famous celebrity as Wallace Nutting.

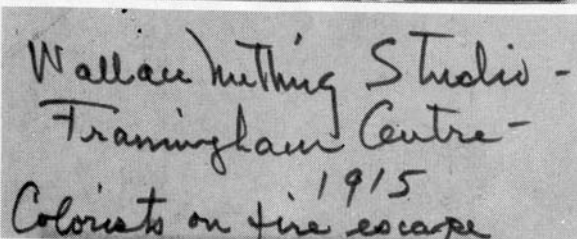
## *More on the Wallace Nutting Colorists ... by Sue & Mike Juankovich*



We once again had fun searching through the old newsletters for information on the girls who made up Nutting's group of colorists.

Here and on the following pages are a few new photos we found, and rather than snippets this time, there are two lengthy letters written by Ruth Flood Frasier and Gertrude Brown. Each worked at Nutting's Framingham and Saugus Studios.

Each one mentions the fire escape shown at left. Ruth recalls how it "was not only a handy place to eat a quick lunch but to gain a few minutes to watch the young men from the framing department play ball." Now there's some great insight about these young girls!



**Con't on pg. 11**

## *More on the Wallace Nutting Colorists (Con't from pg. 10)*

In the early years of the Wallace Nutting Collector's Club, Justine and George made contact with many of the former Nutting colorist's and invited them to speak or at least be present at the Conventions. These recollections are printed exactly as they were scanned from Justine's old newsletter inserts. I've made no corrections or alterations.

### **RECOLLECTIONS FROM RUTH FLOOD FRASIER A FORMER COLORIST AT THE WALLACE NUTTING STUDIOS IN FRAMINGHAM AND SAUGUS, MASS.**

My experience working at Nutting Studio was very pleasant. I started there when I was a young girl about 17 years old. My sister was working before me and having her there made things much easier. We both were colorists in what we were doing. There was a fine group of girls, some older and more talented but treated no differently than the ones who were not so experienced. When orders came in faster than we could turn them out; we were required to work overtime - some times on holidays. I remember at Framingham Center we had the privilege of using the lovely grounds. So during the lunch hour many of the girls would find some shady nook to eat their lunch. The sun dial was a favorite place especially during the summer and fall. A walk through the woods where an oriental bridge over a little brook was a most pleasant place to while away the lunch period.

I must not forget to mention the fire escape, that was not only a handy place to eat a quick lunch but to gain a few minutes to watch the young rnen from the framing department play ball. Woman liberation was unheard of at that time. It was fun to watch them batting high balls in the air to be caught on the run by another, some time two men. More often the ball would land in the field.

I worked at Nutting's when he moved his studio to Saugus. The surroundings were different, and the girls were more independent, some living in private homes and others two or three together sharing expenses and going home on weekends. I can remember one little restaurant. It seemed to have been run by the family. The dining area had about a dozen tables, mother and daughter would wait on us. They hired a woman to do the cooking in the kitchen adjoining dining area. The meals were simple and cheap according to standards today. The studio was located at what was once a mill on the Saugus River.

The coloring department was on the 2nd floor, where tables were placed near the windows with the easel and painting equipment for the girls to do their work. Mary Gage was one of the head colorists, the other one I don't remember. When lunch time came we could hear the platters coming with meals from the restaurant for those who had ordered them brought up in a basket or perhaps one like a bakery would use. The meals were simple cost about 35 cents. Sometimes they were cold but who cared about that after all we had no choice and the weather was warm. Fortunately for me I had a hot breakfast where I lived so I was all set when lunch came.

Our pleasures were simple visiting the different places. One I remembered where four girls roomed and they had the use of the front room with piano. How well I remember "I love you Truly" sung to the top of our voices. It's a wonder it didn't drive the people who owned the place nearly crazy.

When the weekend came those who didn't go home went out to a high class restaurant, at least we thought so. We usually went to Lynn on the trolley car. I remember so well of having a good meal which consisted of a small jug of baked beans and brown bread and all the fixens of home. I tell you baked beans never tasted so good as they do from Boston, only this was from Lynn.

On warm summer evenings there was the rowboating or canoeing on the Saugus river, if you were lucky enough to have someone to go with. The victrola playing the music sounded beautiful on the water.

I've written things that came to mind.

My maiden name was Ruth Flood but I still hold to my marriage name seeing that I've used it much longer.



Saugus, Mass. colorist. Left to right. 1, Mary Cookley's chum; 2, Mary Cookley  
3, Dorothy Gage... 6, Ruth Broadmen and 12, Helen Roger.

(Con't on pg. 12) ↓

## *More on the Wallace Nutting Colorists (Con't from pg. 11)*

### **Excerpts from a letter from Gertrude Brown ...a former Wallace Nutting colorist**

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 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 Daisey 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.

It was also while at this studio that I came upon copies of WN pictures. For some reason, I don't remember just now, I was moved into the office to work. My easel had been set up there. On noon, during lunch hour, I walked over to Grants Store and there saw a table of copies of Wallace Nutting pictures — and cheap. I was stunned to think that a three minute walk from where the original pictures were made there was a table of copies and at such a cheap price. I went back to the office and told Ernest John what I had seen. He couldn't believe me and he said that I was joking. Esther had come into the office then, so Ernest said "I'm going right up and buy some" which he did. Of course, we were all wondering what Wallace was going to say and expected fireworks. It really was a shock to us all. Mr. Nutting came into the office about 15 minutes later and Ernest John took him aside to tell what had happened. I couldn't see them at that moment but I sure could hear. The poor man was all upset and called out "Why, they are pirates" and kept repeating this. He told Ernest to call his lawyer right away and so on....

Awhile after this day Ernest and we all were talking about the affair. It seems when pictures were copyrighted they are only protected for so many years; so the copies were made from the pictures where the copyrights had expired and it seemed nothing could be done about it. Also, the copies were made in a small building, like a garage in New York and by someone who had visited the studio sometime previous and spent a long time there looking around.

*Wallace Nutting and The Seng Book (con't from pg. 8)*

July, 1927

THE SENG BOOK

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**WALLACE NUTTING***Eminent Authority on Colonial Furniture*

Relates Interesting, Intimate and Little Known Facts on the Source, History and Development of Style in Furniture

ARTICLE No. 1—CHESTS AND CHAIRS

**T**HE saying that one may as well be out of the world as out of style is not true, but if it were it would be more applicable to furniture than to anything else except dress.

The first false impression to get rid of regarding furniture is that the early American styles were crude or "primitive"—this last being the new jargon, false in idea and snobbish besides.

Furniture was already decadent when America was settled.

The so-called Renaissance did not go back to pure Greek lines. It was at best a jumble of architecture, though in painting and sculpture it rose to noble heights. But, aside from those great matters, furniture was all style as it came to America. Little chests, called bible boxes, which, no doubt, came over in the Mayflower, are elaborately carved in motives derived neither from Greek or the Gothic. The principal inspiration of furniture carving in the earliest colonial time seems to have come from the northern coasts of Europe, especially Holland, thence eastward.

English motives were mostly adopted from that source and from Flanders. Today the best furnished rooms in the world are found in Flanders or Belgium. Many dwellings owned by old burgher families are furnished throughout with pieces all made with as much care, love of the beautiful and qualities of endurance as it was possible to lavish upon them. Many palaces are more unworthily furnished than these distinguished dwellings which Americans usually pass at a higher speed than the law allows.

Flemings coming into England in large numbers in the time of Henry VIII, and the Dutch with William, powerfully modified or



WALLACE NUTTING

revolutionized the forms of English furniture. Whatever shapes the furniture that was brought over from Holland or England had and whatever styles were first built in America were therefore mixed in motives, and their origins, if traceable, go back to Germany, and Low Countries, France and Italy, with strong Gothic and Renaissance influence.

Yet the American furniture was mostly coherent and harmonious, at least more so than that found abroad. This is owing to the great distance of America from the old centers and to the consequent expense of transportation.

Hence, there was a settling down to such styles as had come over, and to a new development, harmonious with those styles.

Chests which, of course, being used as receptacles, could be brought with less expense than chairs, are found in the greater variety. In fact, in the earliest period, chairs and tables were few, chests of drawers had not come in, and tables were largely home-made or too bulky to bring over.

Chests were naturally the first pieces of furniture. We have actual record of the use of chests, not only for receptacles and for eating on, but as seats and beds. They were carried about, taking the place of trunks.

The effigy of the owner, and sometimes of his wife, was carved on the front, or other and more intricate designs were cut in the wood, and the carving was called cutting. These pieces were apparently always oak, always mortised and tenoned (joined was the old phrase) and paneled.

In America the abundance and variety of woods challenged the cabinet maker and freed him from some restrictions he had felt abroad.

Thus the chest lid speedily became pine be-

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cause pine was found in large trees, and it did not warp badly. Curiously, however, they used yellow pine, a hard pine which has disappeared from the north and is quite distinct from southern pine. It was heavy and hard to



Old court cupboard, dated (1684) and initialed

work, but it got past the difficulty of paneling the lid of the chest, the pine being used in one broad plank.

As chests were obliged to do service for closets and our modern chests of drawers every family needed several chests. At first these had no drawers. Our ancestors got down on their knees before chests, and their grandchildren in 1710 got up on high stools to reach the upper drawers of highboys!

Drawers gradually came in on chests, first one, then two, finally there was a jump to a piece that was all drawers. The feet were first extensions of the stiles at the corners and their length was seven to nine inches. A little later heavy ball feet were used, attached to the ends of the stiles.

The early chests never had strap hinges. A cotter pin hinge was usual, or the cleat under the outside end of the lid was extended, enlarged and pierced for a wooden pin, running into the chest and forming a good hinge.

Little touches of good construction, like chamfering the insides of the stiles and rails, heavy pinning with square white oak pins driven into round holes, the draw bore, and the grooved end of the drawers to engage projecting cleats to form runs for the drawers, should all be noticed as characteristic and uniform features of construction. Quite generally

the panels and rails and stiles were riven, not sawed, and the back and inside often shows rough, even now. The earliest chests had, as ornaments, carving on the main members of the piece itself. Any molding was worked on the frame and not applied. A little later applied molding came in, woods in color like cedar, or painted red, and applied ornaments, always black, in the form of triglyphs, bosses, (turtle backs, eggs), and split spindles (drops). These applied woods were not of oak except the massive outside molds. They were of maple or birch or any good wood for turning. Sometimes the mixture of carved and applied ornaments was somewhat overdone, so that scarcely a spot was left plain.

Names were unusual, except on the later Pennsylvania chests, but initials occasionally occur. The so-called Hadley chest of oak, carved all over, and dating about 1690-1710, was always initialed, and the draw ends always had a beveled projection matching the bevel (chamfer) of the stile.

Oak chests went out about 1700, but soft pine chests were in great numbers—and these usually were boxes without ornaments—continued up to 1800.

The most stately and important furniture of the Pilgrim Century was the oak cupboard, sometimes called a court cupboard (origin of name now challenged) or press cupboard when there was no open shelf below. These



Connecticut sunflower chest, oak, two drawers

pieces were the only sideboards known, and were always in the dining room, which was the parlor. The parlor of 1720 and later was a new thing set apart for rare occasions.

Transportation being difficult, local cabinet makers, the same persons who built the houses, constructed most of the furniture. But in the centers there were from the first specialists who specialized in "cutting and joining."

## Wallace Nutting and The Seng Book (con't from pg. 14)

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The chest of drawers, at first in oak, then in the form of the highboy, which is merely a chest on legs, of maple, walnut and mahogany, became in its heyday the principal piece of furniture, supplanting the oak cupboards.

The lowboy was merely a dressing table matching the highboy. When the chest of drawers came down to a reasonable height it served as a dressing table. The looking glass, however, was never attached, but was hung or set on a base made as a part of it.

The six-legged highboy in walnut, either solid walnut or veneered with burl, was a shaky affair. The construction is bad as the long legs are merely doweled. It was made with a flat top, but often with an elaborately scrolled skirt, matched in contour by the stretchers. The good walnut district was in Virginia and north, ending in Pennsylvania. It supplied red rather than black walnut.

Painted furniture in chests, for the most part about Pennsylvania, and in a few instances in chests or chests of drawers in south-



Hard pine chest, four drawers, single arch mold, turned feet

objects painted were sometimes well done, but often crude. The tulip was the favorite motive, whether carved in the earliest period, or painted later. But roses and various other flowers and vines, or scrolled borders, were used.

The material for painting was usually tulip wood (white wood), but it is noticeable that southwest of the Hudson it is usually called poplar, though it is seldom, if ever, of that wood. Poplar is too weak and brittle for structural work.

The wonderful creation called the Philadelphia highboy, of the Savery period (though, of course, made by others) is a stately and ornate affair. Heavy mahogany, called San Domingo, but, of course, found also in other West Indian Islands, was used. The feature of the wood was not given attention, but, as in the Chippendale patterns, form was every-



Maple lowboy, sunrise carved and with Dutch feet



Walnut 6-legged highboy. (Veneered also)

ern Connecticut, was popular, but beginning about 1700 continued only about Pennsylvania, nearly through the 18th century. The

thing, and the pieces were enriched by incised (intaglio) carving on the top and bottom drawings and applied carved scrolls in elaborate convolutions. A lowboy to match was supplied. The corners of the best pieces has fluted quarter column inserts; the somewhat simpler pieces had inferior chamfered corners.

In the oak period the handles were almost uniformly small wooden knobs; but about 1690 brass plates came in. The earliest were decorated with incised scrolls. The very earliest were small, for drop (tear drop) handles, but later came the bale handle, then the polished smooth large brasses with bales.

The tops of highboys in the period after 1720 mostly, were richly scrolled in the form called bonnet top, and were the same as found on the early door heads and Georgian looking glasses. The style prevailed to the Revolution.

*Wallace Nutting and The Seng Book (con't from pg. 15)*

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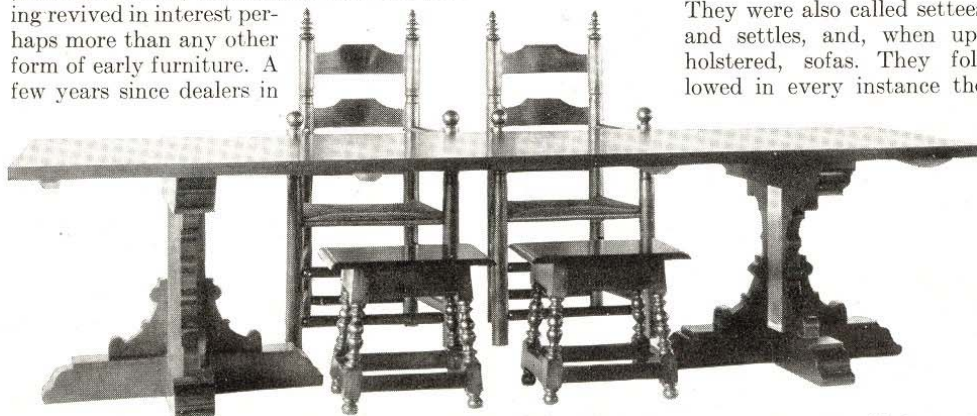
July, 1927

The stool came before the chair. Indeed in the 16th century only persons of dignity had chairs, and the possession and use of the



Chest and chest (Goddard), blocked, four carved shells, bracket foot with carved scroll

patriarchal chair indicated inherited authority. Even the women sat on stools, which when joined by mortise and tenon were called joint stools. They are at present popular, having revived in interest perhaps more than any other form of early furniture. A few years since dealers in



Heavy trestle table with two Pilgrim three slat back maple chairs and two heavy turned joint stools

antiques did not know a joint stool when they saw one, and one was sold after a two-years' delay for two dollars. It is worth three hundred. The early chair was merely a stool, with one side carried up for a back. The seat and

back were solid wainscot. A few have been found in America. The seat, of course, required a cushion.

The turned chair, massive at first, in the Gov. Carver and pilgrim slat-back types, was comfortable because of the rush seat. Turned



Comb back love seat, New England (pine seat)

chairs today are the most homelike, agreeably easy and least expensive of all. The wainscot chair was often carved in the back, but the cane chair inspired from Flanders, was most elaborate, being carved in some cases all over the frame. The doubly scrolled legs and arms gave an impression of the importance attached to this article of furniture. It was made high, and a foot stool was used with it, as the floors were cold.

Double chairs and love seats soon came in.

They were also called settees and settles, and, when upholstered, sofas. They followed in every instance the

lines of the chair, and were, of course, intended to accompany it. They grew to great lengths, to seat four people, and came down through the Sheraton period, when, indeed, they became the most important furniture.



***Wallace Nutting and The Seng Book (con't from pg. 16)***

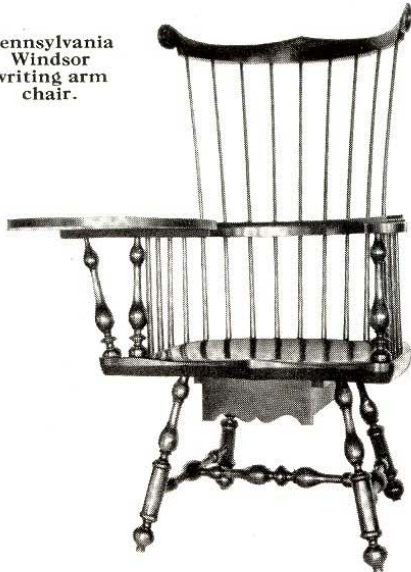
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The number of types of chairs is almost legion. Those sorts which have stretchers are most to be commended, being more durable.

Pennsylvania  
Windsor  
writing arm  
chair.



soon, under the influence of insistent demand, arose the abortions called late Empire or Victorian, but more properly named degraded

Maple fan back  
Windsor chair  
with tenoned  
arms.



Indeed one always should be impressed that the structure is the main thing, and ornament should be added, rather than built in, to torture the lines of the piece and weaken it.

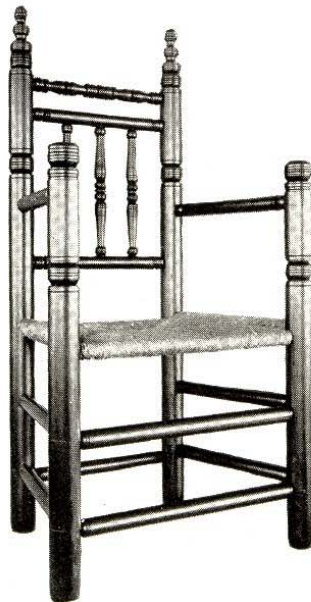
The elegant chair in undoubtedly fine taste was the Dutch, which at its best estate is most satisfactory among fine chairs. The Chippendale was often too rococo and impractical, but where held to simple lines it established itself very solidly in the affections of Americans. The Hephlewhite had the disadvantage, in spite of the great beauty of its shield back, of weak structural lines, and the same is true of all later styles, particularly the Empire, which, is decidedly weak.

It is curious that the last age in furniture development should return to the first age. When the expedition of Napoleon to Egypt called attention to the shapes of the earliest known furniture, the Directoire and Empire styles, ordinarily and properly grouped under the latter name, became the almost universal vogue. Constructed of wood it was a weak style; the finest originals for the monarchs were bronze. Also the shapes were difficult, and

Empire. It is probably the worst for design and use of any furniture ever made.

The piano came into being too late to be made in good style, but some of the spinet designs were fair. I do not refer to the Victorian melodeons, on whom somebody, one hundred and fifty years out of date, has wished the name spinet desk.

*(To be continued in September issue)*



At Left: Carver elbow chair of maple with rush seat. Above: Roundabout chair of maple with rush seat.



## *The Wentworth Gardner House and the 2007 Wallace Nutting Collectors Club Convention*

Since the Wentworth Gardner House is the focal point of the 2007 Wallace Nutting Collectors Club Convention location, this latter section of the newsletter is dedicated specifically to relating articles, photos, and convention information. Directly following is a Wallace Nutting promotional brochure on the Wentworth Gardner House. Nutting printed these to provide in-depth descriptions for each of his five Chain of Colonial Homes.

### **The WENTWORTH-GARDNER House Built 1760**

FIFTY-SIX GARDNER STREET, corner of MECHANIC,  
PORTSMOUTH, NEW HAMPSHIRE, near the foot of GATES STREET

**THIS** house overlooks the Piscataqua River and the navy yard, and the tide runs within a few feet of the door, to the dock diagonally opposite, which is owned by the house. The landing is for the convenience of visitors who come by water from yachts or pleasure resorts on the Maine and New Hampshire coasts. By the side of the house stands the "finest linden tree in the state." planted by the builders, a vessel bringing it and other matters for the house to its very door. The house was erected by Mark Hunking Wentworth as a gift to his son Thomas. Nothing which the wealth and affection of the owner and the fine architectural taste of that day could supply was wanting to make this a perfect Georgian type at the very acme of the colonial period.

Not long after its erection it became the residence of the Nichols family and after the Revolution was purchased by Major or Colonel Gardner, whose commission, signed by President Thomas Jefferson, hangs in the house, a present from Mr. Chas. A. Hazlett. The name Gardner Street arises from the circumstance that at the head of the street, once a private drive to the house, was an office for Major Gardner, built over the entrance gate, a picturesque feature still remembered by aged residents. The grounds to the rear were a fine terraced garden.

The exterior of the main house is fully restored. The blocked front was discovered beneath a layer of clapboards. The handsome door head, by Mr. Henry Charles Dean, who also superintended the work on all the houses of the chain, is a scroll or broken arch, with fluted pilasters, and Corinthian capitals similar to those in the interior. The fine green and gold pineapple, the emblem of hospitality, is like that preserved in Essex Institute. The old door head disappeared in decay, owing to the exposed position of the house.

The interior required no restoration except the return to their proper places of the stair spindles, newel, and the under mantel carving of the parlor, which had been removed in 1871 to another house.

The front door, with its many panels, introduces us to what all architect visitors have called, considered as a whole, upstairs and down, the best colonial hall of its period they have seen.

The floor has been, at the suggestion of Mr. Barrett Wendell, done in squares like that on which, in an old painting, John Quincy Adams stands. The carving of the house, the greater part in the hall, required three workmen for the period of fourteen months. Especial features are the rich cornice with carved modillions, the arch, the doorways, and upstairs the coving of the entire ceiling with fine returns at the windows.

The stair spandrels are well done. The great oval panel under the stair turn is of wood in one piece. The rail is the highest known at this writing. The rise of the steps is slight, so that the effect in ascending is more like an inclined plane than a stair. A pause at the landing by the fine splay-panelled oval window and a glance up and down gather up the effect in a very striking manner. Above, the entire wall is panelled, and the space is broken by fluted pilasters. The upper hall has been spoken of by a well-known student of old houses as almost palatial. The modest dimensions, however, are such as to preserve the homelike effect. The key of the window arch is carved as a face, said to be that of the queen reigning at the time. The location by the shore gives the hall, with its soft gray paper, an especially light effect, and it becomes, unlike most early halls, the cheeriest place in the house.

The north parlor has over the fireplace a forty-eight inch panel of a single piece of pine, this being the widest known to the writer. The fireplace here and in four other rooms is in old Dutch tile, mulberry o - blue. Ten rooms, reckoning the halls, are done on one side at least in panels and eight with pilasters, there being eighteen pilasters in the hall alone. In the north parlor is a magnificent set of six chairs which are unique in some ways. Their elaborate and dainty carving wins admiration. A good block-front desk, a Martha Washington mirror, and other pieces are here. This wall is done in oils, with old marine scenes of warships and merchantmen.

In the south parlor the mantel, the only one in the house, is superimposed. The period of the house does not call for mantels. This, in the MacIntire style, was added, probably about 1790, and has been allowed to remain as an example of accretion and change even at that early date. Other inferior mantels have been removed. The great height of the windows throughout the house is favorably noticed. All of them are recessed and have window seats and shutters.

In this room and overflowing elsewhere is a set of fourteen Gothic Chippendale chairs, with a three-chair-back settee to match. A set so large is very rare. There is a spinet with side sconces (rare), a corner table, a beautiful mirror, and pictures of the period or in memory of the early history of our country. But the glory of the room, in furniture, is the famous pie-crust table. This is well known to most experts as the Trenton table, long on view there, but until now impossible to obtain a price upon. It is absolutely in the original condition. Almost all so-called pie crusts, while old, are not original in the rim carving. Few-lovers of antiques, even many dealers, have ever seen an undeniably good original. This table has been passed on favorably by Mr. Frank A. Robart of Boston, and many others, and all who have seen it pronounce it not only original, but one of the best—some have said the best—of its kind. The rim of the small pie crust here is perhaps recarved.



In the dining room is a typical corner cupboard and interesting china. There is an early sideboard table antedating the sideboard, a barley-sugar-turned gate-legged table, and a set of seven Dutch chairs of American pattern (the armchair restored in splat and feet). The inclusion of furniture older in some cases than the house is natural, as fine pieces would always be kept in spite of changes in style. This remark applies especially to gate-legged tables, always desired.

The decanters and glasses on the side table were Major Gardner's, as was also the rapier over the kitchen fireplace.

The kitchen is flanked on one side by a good dresser with scroll end and setting forth an entire table service of pewter. The fireplace is remarkable for its windmill spit, operated by the draught in the chimney, and very rare.

There are beautiful types of Windsor chairs in the kitchen and the attic, some of which have been included by Mr. Nutting in his little book on the Windsor chair. About two hundred of these chairs, in a hundred shapes, appear in the various houses of the chain.

In the south parlor chamber the treatment of the fireplace and panel above it is very fine. This feature has been unknown to architects till recently, as the room was not shown to visitors. Here is a dainty cradle crib with a canopy. The piece is in mahogany and is beautiful, matching the bed in its tester. The six-legged highboy with original handles is matched by a lowboy in the same style, a very rare combination. An unusual table is the six-sided swivel top, which drops its leaves when the top is revolved. A Balboa mirror (marble frame) hangs between the windows.

The dining-room chamber is graced by an exquisitely fine ball-and-claw-foot bed. The thigh is also carved in a long leaf pattern of much merit. The tester is an old netted example, and the counterpane excites general admiration. There are two chairs matching the bed and made for it, all original.

The use of drawn-in or hooked rugs and braided rugs is very old and is followed in this room. In this house in some front rooms a few oriental rugs appear, since at the seaports such rugs were often brought in, and mention of "Turkey work" is common. They were often used in upholstery in the seventeenth century.

The kitchen chamber is in some ways more attractive than the front rooms. The recessed splayed fireplace is charming in its simplicity and is a notable instance in this style. The bed has a canopy suspended from a great ring in the ceiling. The mirror is draped in semicircular fashion, above a lowboy. A child's desk and chair are pleasing. The three-centred rug is a quaint conceit.

The north parlor chamber has a bed with a heavy mahogany frame for the tester. The hooded highboy here is attractive. No especial attention has been called to many tables and chairs of good character in this and other rooms. The winged chair here is, however, too good to pass over. Note its fine stretcher.

In the upper hall one may bring one's circuit to an end for a while. The corner or roundabout chair here has the extension back. There is a Jacobean chair with a Gothic touch, and a Dutch *chaise longue*.

No one fails to visit the attic. The spinning room has a spinning chair (rare) beside the woollen wheel. A double flax wheel is an odd piece. There is a garter loom and a very quaint Dutch table. The panelled sheathing of the attic, with its old Indian red stain, is a style retained from a day much earlier than that of the house. The two little chambers with attic fireplaces are winning, one fireplace showing a quaint offset. The rounded ends of the purlins, by the windows, are noticeable. Old herbs hung about the attic give it an aroma of the early time.

Returning to the hall, the point of departure, one observes the portrait on the landing of Mary Wendell, favorite niece of Major Gardner. Opposite is General Stark, sent by New Hampshire on his famous mission to Vermont and New York.

The hall below has been allowed some early pieces in oak, to set off the light background. The brass drop-handle locks are original and give distinction.

All in all, the house leaves an impression of great dignity, beauty, and elegance. Its neighborhood, once shunned, has begun again to take on a better character and will at length become a good quarter of the town. This house is open to visitors the year round, but winter callers will not find it heated. On notice it will be tempered by open fires in cold weather, for the benefit of large parties.

An elaborate series of pictures has been made of the rooms, in color, and of special pieces of furniture individually, in gray. On request these will be shown, and visitors are referred to the art shops. The furnishings are a fixture and not for sale.



"The impressive staircase that was included in many Wallace Nutting scenes."



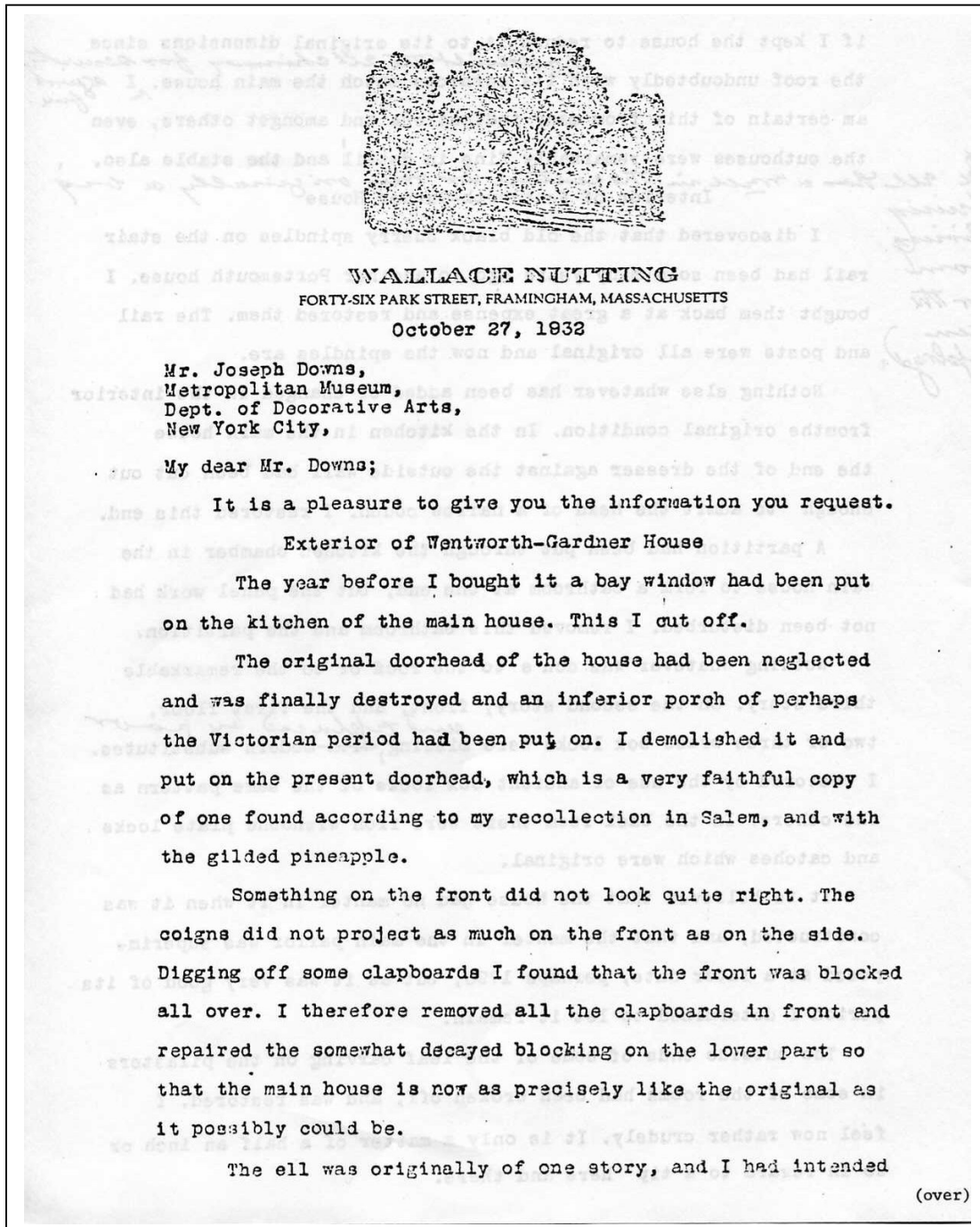
"The French wallpaper in the dining room is called 'La Festival Grecque' and was printed by Joseph Dufour in the early 19th century. It was added in the early 20th century by Wallace Nutting."



"This corner cabinet was built in the mid 18th century in Connecticut. Wallace Nutting added it to the dining room during his early 20th century tenure and removed it before he sold the house. It was returned to the Wentworth-Gardner in 1993."

Following are copies of two letters written to the Metropolitan Museum from Wallace Nutting on the structural components of the Wentworth Gardner House. They are written just two weeks apart in 1932. Note that Nutting has the spelling of the recipient's name slightly different on each letter. Assuming it must be the same person, it's not clear whether it should be "Downs" or "Towns".

I thought Nutting's corrections and additions were interesting, too, so I will side-note those with interpreting his handwriting the best I can.



(page 2 of October 27<sup>th</sup> Letter)Nutting's corrections below  
& continued on next page

if I kept the house to reduce it to its original dimensions since  
the roof undoubtedly with its cornices match the main house. *I rebuilt the ell chimney for security*  
I *am* *quite* *sure*  
am certain of this from many indications and amongst others, even  
the outhouses were remarkably fine in detail and the stable also.  
*The ell has a wall in the center. It was originally a big*  
*dining & living room for the men employed.*  
Interior of Wentworth-Garner House

I discovered that the old black cherry spindles on the stair  
rail had been sold many years ago to another Portsmouth house. I  
bought them back at a great expense and restored them. The rail  
and posts were all original and now the spindles are.

Nothing else whatever has been added or changed in the interior  
from the original condition. In the kitchen in the main house  
the end of the dresser against the outside wall had been cut out  
enough to admit the head of a narrow couch. I restored this end.

A partition had been put through the kitchen chamber in the  
main house to form a bathroom at one end, but the panel work had  
not been disturbed. I removed this bathroom and the partition.

Nothing whatever was done to the roof or to the remarkable  
third story. On the second story, front, and the first floor,  
two or three brass box locks were missing, *and replaced by poor*  
~~with~~ modern substitutes.  
I restored by the use of ancient box locks of the same pattern as  
the others. In the back room there were iron wishbone plate locks  
and catches which were original.

It is believed that the house had no mantel in it when it was  
constructed, and that the mantel in the main parlor was superim-  
posed at a later date, perhaps 1790, but as it was very good of its  
period I determined to let it remain.

The outside ends of some of the leaf carving on the pilasters  
in some of the rooms had been broken off, and was restored. I  
feel now rather crudely. It is only a matter of a half an inch or  
so in regard to a tip here and there.

"I rebuilt the ell chimney for  
security against fire." ←

"The ell has a wall in the  
center. It was originally a big  
dining & living room for the  
men employed." ←

"...and replaced by poor..." ←



(page 3 of October 27<sup>th</sup> Letter)

Wallace Nutting letter (cont.)

The report which you have received all probably grew up from the restoration of the spindles of the stair. The staircase is all original with its stately gentle rise. The heavy cornice and coved ceiling of the second story hall are all original. None of the panel work in any of the rooms has been disturbed at all. The ~~firing~~<sup>burning</sup> out of the front of the house <sup>to</sup> secured deep window seats is all original. And I think other examples of the kind can be found. Of course these ~~pieces~~<sup>features</sup> and the stair and the solid paneling on the chimney side of every room are amongst the finest features.

Susan Wentworth presumably now dead, was the head of the Wentworth family, and a woman of large wealth residing in another Wentworth house in Portsmouth. She had known the house from her childhood, which must have been seventy five years ago. No changes were made in her time and there were aged residences of Portsmouth who supported her statement. Particularly I lighted upon a house builder and repairer who was about 95 years old and who it is said had built or repaired half of the houses in Portsmouth. This was a matter of perhaps 18 years ago. I bought from him and turned over to a school ~~now~~<sup>no</sup> less than two large toolchests of 18th century molding planes.

At one side of this lot and abutting it and facing it on the next ~~streets~~ the little gem of a house dwelt in by Washington's secretary, whose mother, Washington visited there. I also owned this house.

On the opposite side of the street from the Wentworth Gardner house is the largest chimney I ever saw, being ten bricks wide one way. That house could have been had in the old years for around twelve hundred dollars.

Mr. Henry Charles Dean was the enthusiastic young architect

(over)

I can't make out the first correction. The word "to" has been added in, and it looks like he changed the word "pieces" to "features" even though he uses the same word again at the end of the sentence.

The spelling is corrected further below from "now" to "no".



(page 4 of October 27<sup>th</sup> letter)

who assisted me in the restoration of my chain of old houses. He was in the office of Ralph Adams Cram. Mr. Dean was reputed in his time to know more about old houses than anybody else. He was a very diligent and eager student. He vouched for the house as I have described it to you as regards its original features. It was a great loss to the cause of early domestic architecture when Mr. Dean prematurely died. (No. or So.?)

The Sarah Orne Jewett house at Berwick, Maine, only a few miles from Portsmouth was doubtless built by the same person who constructed the Wentworth-Gardner house. He duplicated the features of the Portsmouth house in some particulars exactly. He however scaled down the height of the ~~floors~~<sup>ceilings</sup> somewhat, and did the whole thing somewhat more simply. I think you would derive a good many suggestions as relates to the Wentworth house from examining the Jewett house.

I also have a considerable series of pictures of the Jaffrey house now destroyed. It stood back of the famous Warner house which still remains in Portsmouth.

I have a thousand pictures more or less of old American houses.

Thanking you for the privilege of helping you in any way, I am

Sincerely yours,

In the first note above he is questioning whether it is North or South Berwick, Maine. And the second correction he replaces the word "floors" with "ceilings".



*File*



**WALLACE NUTTING**

FORTY-SIX PARK STREET, FRAMINGHAM, MASSACHUSETTS

November 10, 1932.

Mr. Joseph Towns,  
Associate Curator,  
Metropolitan Museum,  
New York City,

Dear Sir;

Answering your of November 5th, I must again state that nothing new or different was introduced in the Wentworth Gardner house except as outlined in my previous letter.

The smoke jack in the chimney was original. I took it out with a good deal of difficulty when I bought the house because the ~~veins~~<sup>vains</sup> were so rusted that it would not operate. After I repaired the ~~veins~~<sup>vains</sup> I photographed it and replaced it, and made it work. I understand that there is another one of these in Mount Vernon but I have never verified the fact..A light chain or cord connected the projecting section with a pulley on a spit. The photograph appears in the iron section of my Furniture Treasury second volume, which I have no doubt is in the museum. We built fires in all the fireplaces down stairs but I do not recollect whether we used the upstairs fireplaces. I think it would be dangerous after the lapse of years to use them.

It is my supposition that the one story ell had a ~~quaker~~<sup>brick or</sup> tile floor and I should very much like to see the old well uncovered

(over)

Above, Nutting corrects his spelling from "veins" to "vains" in the two successive lines of text. Further down, he replaces the word "quaker" with "brick or". The last line reads "...I should very much like to see the old well uncovered..." On the following page, he makes just one correction by deleting the word "house".



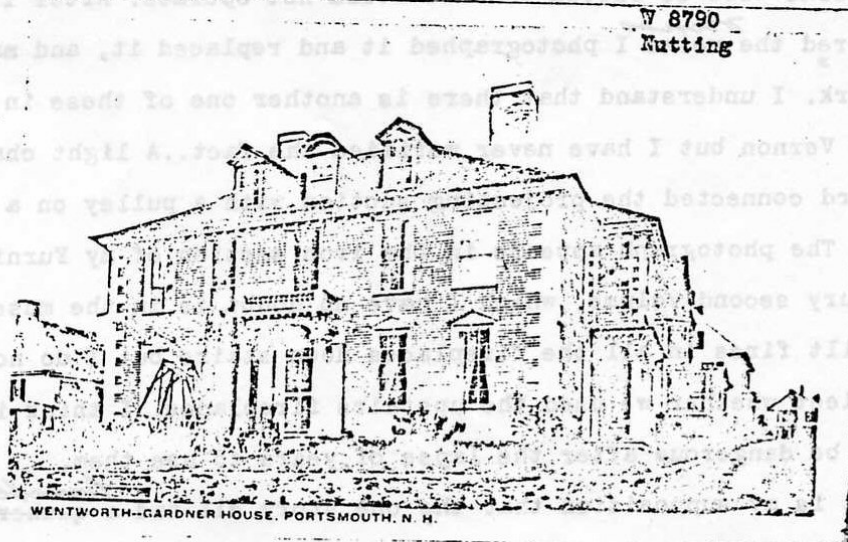
(page 2 of November 10<sup>th</sup> letter)

and an interior curb or well house constructed over it. The restoration of the ~~ell house~~ I did not attempt in any manner but I was obliged to rebuild the ell chimney entirely and at the same time I made it larger so that the style of its top could be made to conform to the top of the main house chimneys. It is however my supposition that the original chimney was at the outside end, I do not mean outside the building, but the rear end of the ell, allowing one great washroom or lounging room or perhaps eating room for the men employed on the docks and otherwise by the original owner.

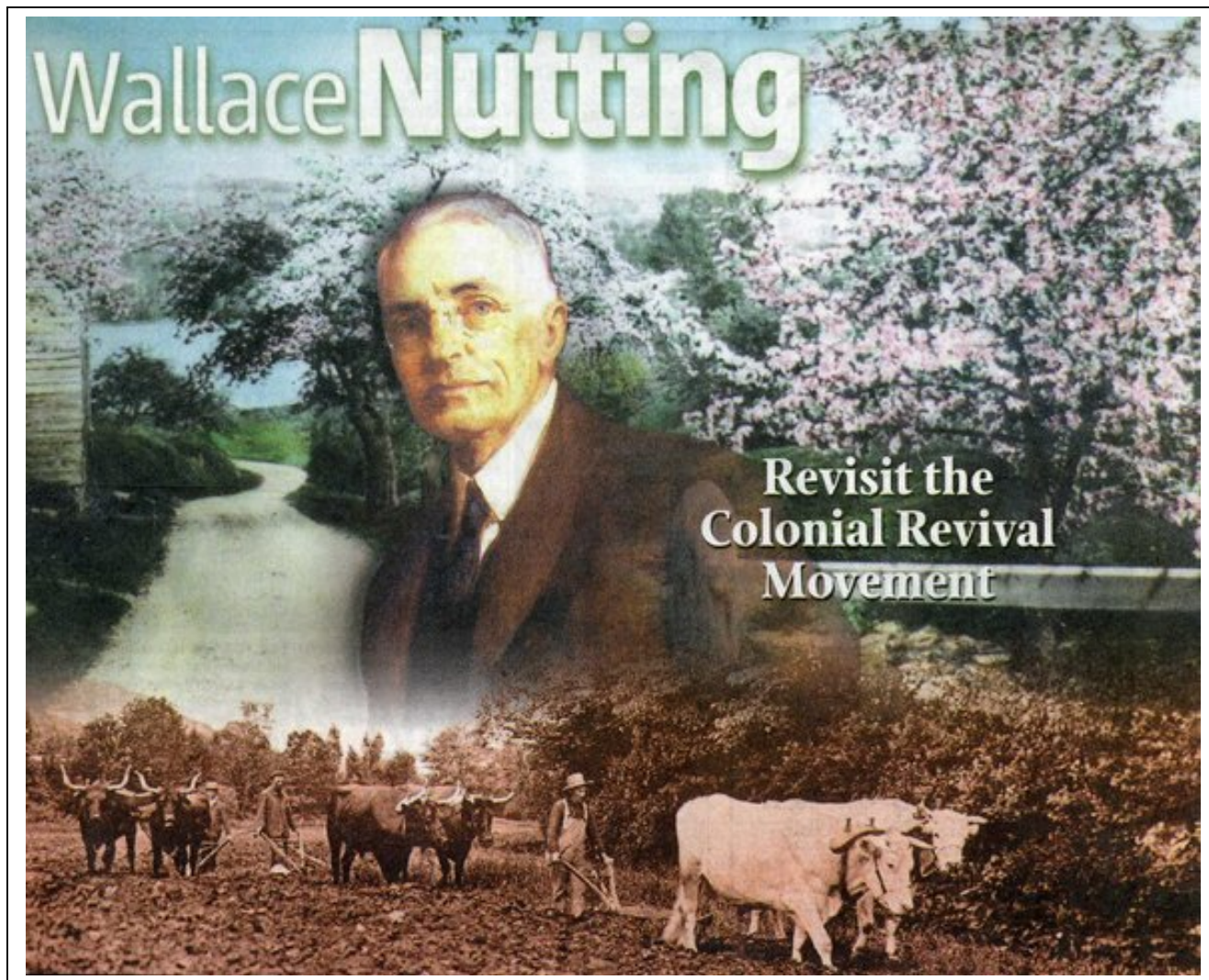
I am very glad to answer any inquiries as far as I can.

Sincerely yours,

*Barbara Nutting*



*Wallace Nutting and his relation to the Wentworth Gardner House  
and "Telling the Story of Colonial Revivalism"  
article submitted by Sharon Lacasse*



**All about Nutting...Telling the story of Colonial Revivalism**  
**Explore the life of Wallace Nutting**

It's another rehearsal for another annual play by Pontine Movement Theatre. It's a rare, beautiful day outside. But co-artistic directors M. Marguerite Mathews and Greg Gathers are working under lights, in an otherwise darkened theater, putting touches to their latest work. Gathers stands center stage speaking in the manner of a proper early 20th-century gentleman, as Mathews starts to set up one of the production's toy scenes, a handsome Colonial soldier and pretty blond miss. This time the pair has sunk its teeth into the tale of Wallace Nutting and Colonial Revivalism and a collaboration with one of Portsmouth's historical organizations. When "Wallace Nutting's Old America" debuts on April 27, it will launch a summer-long calendar of Nutting-related events presented by the Wentworth-Gardner House - one of Nutting's famous "Picture Houses," which will include other Pontine events. The idea for "Wallace Nutting's Old America" came from an outside source, Barbara Gregg. She approached Pontine with the idea two years ago at a time when she had connections with the company and the Wentworth-Gardner house. Gregg showed up at the initial meeting with a book she'd read and the Wentworth-Gardner's plans for reinterpreting its building as the Wallace Nutting property it is.

Gregg's suggestion intrigued the Pontine pair. Both Mathews and Gathers read Thomas Denenberg's book "Wallace Nutting and the Invention of Old America," which Gregg brought by — and a collaboration was born.

## *More on Nutting's Roll in the Colonial Revival Movement (con't from pg. 26)*

"When we read the book we became interested in the whole subject of Colonial Revivalism and what an enormous effect that movement had on the Piscataqua region," says Mathews. "It gave birth to all of the house museums that are so important to the flavor of our region... We knew we would be able to find lots of local stories to amplify and resonate with the biographical story of Nutting."

The play, which stands by itself, offers a wonderful background to all-things-Nutting that follow as part of the Wentworth-Gardner's celebration of the man who founded the museum. It was Nutting "a very interesting and colorful guy" who bought and renovated it in 1915, says Mathews.

"Wallace Nutting's Old America" will evoke the millennial nostalgia of that period, with a look at the romantic notions, eccentric characters and homespun pride that sparked the Revival Movement. It was during that pre-World War I period Nutting opened his "Colonial Chain of Picture Houses," a group of five fully restored and furnished Colonial homes located in Connecticut, Massachusetts and New Hampshire. The Wentworth-Gardner has operated as a historic house museum since, today under the guidance of the Wentworth-Gardner, Tobias Lear Houses Association and Portsmouth Historical Society.

Mathews says it wasn't just Nutting's story that intrigued her, but the opportunity to work with historical organizations in the area and "the opportunity to bring local history to life for community members, (and) to deepen public appreciation for "where they live."

"I would just add that we were struck by how the concerns and interests of these early pioneers of preservation match those of many town residents today," says Gathers, "Wallace Nutting was at the vanguard of cultural tourism, which has turned out to be our most important present-day industry." There's that and the fact both artists found Nutting a compelling character. He was a renaissance man, a pastor, photographer and prolific writer of travelogues and catalogs on furniture styles. He restored historical homes and amassed a huge collection of Colonial furniture (still on permanent display at the Wadsworth Athenaeum in Hartford, Conn). Nutting designed and built reproduction Colonial furniture and wrought iron pieces.

"He did it all!" says Mathews. He also produced a line of hand-colored photos that were sold widely and remain highly collectible today. In the end what most impressed Mathews was "his versatility and his cross-marketing savvy." What grabbed Gathers, "was the combination of his rampant enthusiasm and his ability to transcend his own time — he has a lot to say about the value of preserving the past that rings very true today." And yes, concedes Gathers, he was probably a bit of a fanatic and there are writings that indicate he was rather difficult. But none of it takes away from his achievements or his gift to posterity.

The play focuses on Nutting, his work, the aesthetics that fueled it and his connection to the community. But there are side trips to other Colonial Revival projects occurring in the area at the time. There are also scenes from the Sarah Orne Jewetts novel, "A Tory Lover," about the Colonial history of South Berwick Maine's Hamilton House and from "The Codfish Ghost," a story by Elizabeth Perkins, who was instrumental in founding the Old York Historical Society. These tales supply Mathews with many of her characters and a few additional ones for Gathers whose main job is portraying Nutting.

Once again the pair hit both book and road in their research. There were trips to Connecticut, Harvard University, historic New England in Boston and other locations. They made two stops in Framingham, Mass., and made stops at numerous local libraries and historical organizations.

They also hit the visual art studio. Mathews and Gathers have again created beautiful, charming conventions. There are skillfully crafted wooden puppets, masks and an impressive "flip" quilt that depicts four scenes.

"This is all part of a new push to upgrade the Wentworth as a museum. It's a wonderful Georgian house. It's a national landmark and one of the finest Georgian houses, (an example of high-end colonial architecture), built in the country," says Sandra Rux, manager of the historical home collaborative. "We're trying to get people interested in the house again and Nutting's role in the Colonial revival in Portsmouth."

The celebration will include an exhibition of Nutting's restoration on display at the museum, "which will include pictures we have of before and after...most his." The dining room and kitchen will be made to look as much like the photos Nutting took of the two rooms.

There will also be a project to restore the mural Nutting painted in the house, lost in 1930. "We're recreating.... And inviting people in the community to get involved."

The summer-long theme will include the annual convention of the Wallace Nutting Collectors Club, with a public auction. There will be numerous workshops, including children's events, two photo exhibits, a Wallace Nutting Lecture Series and the book release of "Mr. Nutting Comes to Portsmouth," by Richard Candee.

Pontine will direct a free community performance workshop helping aspiring performers to dramatize stories related to Nutting or the history of the Wentworth-Gardner House. It will end with a community production on June 23 and 24.

In the words of Mathews, "There's a whole slew of things Nutting."

**See the Summer of Wallace Nutting  
schedule below**

## Wallace Nutting Events Summer, 2007, Portsmouth

**April 27 - May 13**

Wallace Nutting's Old America. Pontine Theatre, known for imaginative, intimate, highly polished original productions. Fridays and Saturdays 8 pm, Sundays, 2 pm. 603-436-6660. info@pontine.org.

**June 8-9**

Public Auction and Wallace Nutting Collectors Club annual convention.

**June 14**

Wentworth Gardner House (1760) opens for season. Tuesday-Sundays, 1-4 p.m., \$4/\$2. sandra.rux@comcast.net

**June 23-24**

Community Arts Performances: Result of 5-week free workshop directed by Pontine with focus on Wallace Nutting and the Wentworth Gardner House. 603-436-6660. info@pontine.org.

**June 24**

Wallace Nutting Exhibit Opening Reception Wentworth Gardner House, (time to be announced) sandrarux@comcast.net

**July 19 - 5:30 p.m.**

Wallace Nutting Lecture Series: Richard Candee, historian/author, Mr. Nutting Comes to Portsmouth. sandrarux@comcast.net

**August 25 - 5 p.m.**

Wallace Nutting Lecture Series: William Hosley, director of New Haven Museum and Historical Society, "Pilgrim Furniture and the American Collector." (Followed by reception at Wentworth-Gardner House.) sandrarux@comcast.net

**September 27**

Wallace Nutting Lecture Series: Thomas Denenberg, author, Wallace Nutting and the Invention of Old America, sandrarux@comcast.net



MR. WALLACE NUTTING

This photo of Nutting was taken from a catalog submitted by Dottie Manville.

### Wallace Nutting

The article below appeared in the December 1971 "Yankee Magazine". I wrote to Ethel Seavey Hill, December 27, 1971 regarding more pictures of her in New Hampshire Beautiful book. Received no answer.

#### A NOTE FROM A WALLACE NUTTING MODEL

I have a very special reason for wishing to start my subscription to YANKEE with the September issue, which carried the article "So Who's Wallace Nutting?" In 1915 I had the good fortune of posing for him in the Gardner-Wentworth House in Portsmouth, N. H. I have two of the photographs on my wall and am very proud of them, as I am 82 years old. One of these was called "The Sign in the Cup," the other, "Just Another Drop;" they show me reading tea leaves in the dining room. Mr. Nutting took others of me descending the staircase and sitting in the parlor of that same house. If anyone knows where I could obtain copies of these, I should be very grateful.

*Ethel Seavey Hill, Concord, N. H.*

This Note from a Wallace Nutting Model was printed in an old Club Newsletter. It is Justine's typewritten note at the top.

## Special for WNCC Convention

# "Wallace Nutting's Old America"

**WHAT:** Theater Production, "Wallace Nutting's Old America"

**WHERE:** Pontine Theatre's West End Studio Theatre, 959 Islington St., Portsmouth, NH

**WHEN:** June 9<sup>th</sup>...two afternoon seatings for Wallace Nutting Collector's Club Members

**COST:** Special discount at \$25 (which includes Wentworth Gardner House tour admission, and roundtrip bus transportation)

**CONTACT:** Sign up by using the link to the registration form on page 30 and mailing to Bill Hamann.

## 2007 Wallace Nutting Collector's Club Annual Convention

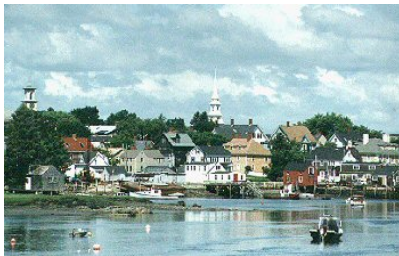
### Plan on attending the Wallace Nutting Convention Weekend June 8-9th

#### Best Western Wynwood Hotel & Suites

580 US Hwy 1 Bypass, Interstate Traffic Circle

Portsmouth, NH 03801

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



Call for reservations:

**603-436-7600**

**\$99.00/night + tax**  
Single or Double Occupancy

**Be sure to request a room with the Wallace Nutting  
Collectors Club to receive our special rate**

(Our block of rooms will be held until May 18th)

**Cancellation Policy: 4:00 PM date of arrival**

#### AGENDA:

##### Friday, June 8, 2007

12:00 p.m. – 1:00 p.m. Auction Preview

1:00 p.m. – 8:30 p.m. Auction

##### Saturday, June 9, 2007

6:30 a.m. – 7:30 a.m. Dealer's setup (exhibitors only)

7:30 a.m. – 9:00 a.m. Buy, Sell, Trade

9:00 a.m. – 9:30 a.m. Annual Meeting

10:00 a.m. – 5:00 p.m.



Members will be divided into two groups and times will be scheduled for each group to visit The Warner House and Wentworth Gardner House. At the Gardner house you will meet Barbara Myers, a cousin of Wallace Nutting and Houston Dodge, a Nutting furniture maker. Tour downtown, enjoy lunch, at your expense. Your visit to the Pontine Theater will include a production entitled, "Wallace Nutting's Old America". Each group will be assigned to a bus.



Total cost, not including lunch is \$25.00 per person. Please include this cost with dinner reservations cost.

6:00 p.m. – 7:00 p.m. Cash bar and Hors d'ouvres

7:00 p.m. - 9:00 p.m. Dinner at the Warren's Lobster House

## The Wallace Nutting Collectors Club Newsletter

is published semi-annually by the:

### Wallace Nutting Collectors Club

3017 Montgomery  
Shaker Hgts, OH 44122

e-mail address:

[gghamann@wowway.com](mailto:gghamann@wowway.com)

### Membership Dues:

\$20 annually

### Newsletter online contact:

Sue Ivankovich

[sue@wnutting.com](mailto:sue@wnutting.com)

### Board of Trustees:

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### Founders of the Wallace Nutting Collectors Club:

the Late George & Justine Monro

### Web Address:

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



## More on the 2007 Wallace Nutting Collectors Club Convention



[Click Here for the 2007 Convention  
Dinner Menu, Registration,  
& Exhibitor Sign-Up](#)

It will be a great event...come and make a vacation around the Wallace Nutting weekend in beautiful and historic Portsmouth, NH on the New England coast

Looking forward to seeing everyone in June!

## *From the Newsletter Editor...*

Many thanks to Jan Liberatore, Sharon Lacasse, Joe Duggan, Dot Manville, and Ron Leavesley for providing articles, photos, & auction results for this newsletter. I worried over not having enough material and they came to the rescue!

Please remember that this is your newsletter and it can't continue without input from our Club members. Any and all contributions by way of articles, photos, regional auction results, just fun information...are all appreciated. It doesn't have to be lengthy...just please participate in any way you can. If you have some thoughts or suggestions, let me know so I can be sure to add them to the Fall 2007 Edition.

Sue Ivankovich  
P.O. Box 1536  
Doylestown, PA 18901  
215-345-6094  
E-Mail: [sue@wnutting.com](mailto:sue@wnutting.com)