

Manchester, New Hampshire

The 2022 Antiques in Manchester: The Collector's Fair

by Clayton Pennington

“It’s a major show, during a major week, and people get on airplanes to come here.” Those words came from Christopher Settle, a Newton, Massachusetts, furniture dealer, explaining why Antiques in Manchester: The Collector’s Fair is the only antiques show he does.

A major component of Antiques Week in New Hampshire, the show—a visual delight—opened on Wednesday, August 10, at 10 a.m. to a throng of collectors and dealers eager to shop the 61 dealers set up in the Sullivan Arena on the campus of St. Anselm College in Manchester, New Hampshire, a welcoming facility that offers plenty of parking, roomy aisles, and air-conditioning. The show continued August 11.

“People get on airplanes to come here.”

“It went really well. I was happy with everything,” said Karen DiSaia of DiSaia Management, the producer of the show. “I think the dealers did a spectacular job, bringing really good stuff. It was edited well; it was presented beautifully.”

With the COVID-19 crisis now in a more manageable stage, people came out. “The gate was up from last year,” DiSaia said five days after the show had closed, noting that she hadn’t finished counting the complimentary tickets. “The numbers don’t matter as much as the quality of buyers, and I think we attract excellent buyers.”

Sheffield, Massachusetts, dealer Samuel Herrup said, “I thought the Collector’s Fair went well. Good crowd, good material, and I had good sales. It was on a par with pre-COVID years.”

Ann Wilbanks of Find Weatherly, Westport, Connecticut, exhibiting for the first time at Antiques in Manchester, said, “Of course I’m prejudiced because I love folk art and Americana, but I truly believe this show has the most consistently outstanding level of inventory of any show I’ve ever done. These dealers and their offerings have inspired me to work even harder towards the 2023 show.”

Woodbridge, Connecticut, folk-art dealer Allan Katz said, “We sold some really significant pieces,” noting a paint-decorated Massachusetts blanket chest with drawers tagged \$95,000, a Bellamy gangplank board, an admiral whirligig, a marquetry stand, and about ten other pieces.

“I have only positive things to say,” said Joy Hanes of Hanes & Ruskin, Niantic, Connecticut. “Karen’s management is exemplary, with no apparent hitches that I could detect. Upon opening, the usual storm of customers arrived and purchased great antiques. We were busy both days. As expected, the bulk of sales happened during the first few hours, but the crowd continued to hang around to schmooze and make purchases for most of the afternoon. Thursday was quieter, as expected, but sales were still good throughout the day. The show is always fun because so many people come from far away. I even heard from a customer in Nebraska (by phone) who wound up purchasing two marine paintings, two Sunderland jugs, two silhouettes, and one candlestand.”

Lisa McAllister of Clear Spring, Maryland, said, “For me, business was good, although people are hesitant with spending. Karen is a star—she really has people in mind and not just the dollar. She takes care of us, and the customer. Some folks said how much they appreciated the lack of a ‘rush’ to get them to buy.”

Because new locker rooms were built in the arena, DiSaia had to adjust her floor plan. If she wanted the first group of buyers to wait comfortably inside before the show opened, the line had to move from where it had traditionally been to the upper level of the arena. That meant the initial entrance to the show was down the arena stairs, a prospect that DiSaia said kept her up at night.



A reverse painting on glass depiction of Sunnyside, the home of author Washington Irving in Tarrytown, New York, was \$750 from Joy Hanes of Hanes & Ruskin Antiques, Niantic, Connecticut. The source is the Currier & Ives print *Sunnyside on the Hudson*. The painting sold to a collector who lived around the corner from Irving’s home.



This rare Westerwald stoneware jug with an incised deer, 1680-1700, was \$5200 from Brian Cullity Antiques, Sagamore, Massachusetts. “The show was excellent for me,” said Cullity. “I thought the dealer choice and offerings were superb, eclectic, and approachable. Karen did a fine job, and the gate seemed quite good.”



This half-gallon ovoid jug with an incised ship in cobalt, maker unknown but attributed to New York City or New Jersey, was \$11,500 from Lisa McAllister of Clear Spring, Maryland.



Scott Ferris of J & R Ferris Antiques, Boonville, New York, offered *Family Portrait*, 1951, by Edward Christiana (1912-1992), 40" x 46", for \$14,500. Ferris, who once lived in an apartment over Christiana’s studio, noted that the artist was interested in the marriage of realism and abstraction and depicted the essence of family in interlocking geometric forms. Christiana often visited Maine for inspiration, and Ferris had works that depicted Friendship and Stonington, Maine. Ferris said, “I’ve done [the show] for about eight years or so, and the results have been mixed. I made several sales this time around but not enough to come out a winner. I have to rethink all shows, not just this one. They are costly to do—even if I use them as a form of public advertising.”

“People were really good about it,” she said. “They followed the rules. Nobody went charging down the steps like a maniac. And we had an elevator for people who couldn’t do the steps.”

Several dealers said the entrance change cut down on the first rush into the show, but DiSaia countered that it only took slightly longer for everybody to get in. “I was worried about the new entrance, but everybody got in about the same time as when they come in the front door. It was maybe three or four minutes longer with people having to go down the steps. We handled it in a very orderly way, and people were appreciative of that.”

There was some chatter that DiSaia has been trying to sell the show, but she emphatically shot that down for the record. “I am not trying to sell the show. I love what I do,” she said. “This was a creation that we made ourselves. It was done at the behest of a group of dealers. I feel like I work for the dealers, and I wouldn’t consider selling the show without talking to that guiding group of dealers. If I didn’t do any other show

all year, I would do this one because I love it.”

DiSaia said her favorite comment came from an Illinois collector who told her, “This is one of the best shows I go to—not only because of the merchandise but because of the way I feel when I’m here.”

“That is what I’m going for,” DiSaia said.

For more information, contact DiSaia Management at (860) 908-0076 or see the website (www.disaiamanagement.com).





The rare circa 1820 two-piece redware set was attributed to John Alld of Hollis, Maine, and tagged \$9500 by Samuel Herrup of Sheffield, Massachusetts.



The circa 1800 hanging box with a tombstone glass door is an ambry, according to Country Cupboard Antiques, Portsmouth, New Hampshire. An ambry is used for storing sacred vessels and vestments in Christian churches. This example is of cherry, from Connecticut, and was tagged \$8500.



The stacked group of 19th-century China trade boxes was \$10,500 from John Hunt Marshall of Westhampton, Massachusetts.



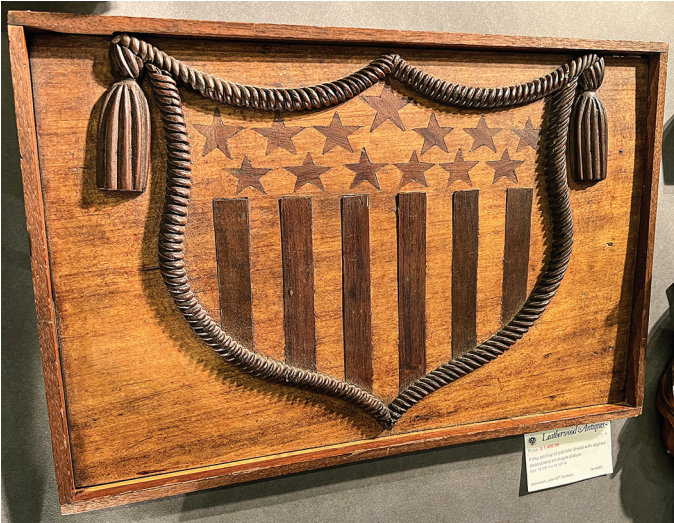
Dennis Raleigh and Phyllis Sommer of Searsport, Maine, offered the rare large Massasoit weathervane by Harris & Co., circa 1885, and it sold quickly. The hollow-body elephant weathervane, originally from Benson’s Wild Animal Farm in Hudson, New Hampshire, was \$12,500. The park was in operation from 1926 to 1987.



This circa 1910 carousel rounding board fragment with a rhinoceros wading in a tropical landscape was \$7500 from Tambor Art and Antiques, New York City. A note said it was from the Tony Orlando collection.



The glazed and fired clay portrait bust of a black man is signed “P.W. McAdam” and dated February 16, 1925. It was \$120,000 from Allan Katz Americana, Madison, Connecticut. It had originally been found in Ripley, Mississippi. Peter Wright McAdam and his family were pottery makers in Mobile, Alabama, and the kiln workers were primarily black. The 16" x 9" x 9¾" folk-art sculpture is pictured in *American Primitive: Discoveries in Folk Sculpture* by Roger Ricco and Frank Maresca (1988). “This is considered by most to be an iconic piece of American folk art,” said Katz.



This 19th-century maple plaque with a patriotic shield and applied decorations, 12½" x 18½", was \$1450 from Leatherwood Antiques, Sandwich, Massachusetts. “We had a good show the first day,” said Mo Wajselfish. “The second day we had just one sale all day. For us, the second day did not work. It did work the last year, but this year it was a dud. It was painful to be there until six o’clock. The crowd was interesting to me. I made some sales and looked at the checks afterwards, and some were from people I haven’t sold to in many years.”



Michel Felice Cornè (1752-1845), *The Ship “Mount Vernon” Engaging French Privateers*, casein on canvas, 18" x 24", was offered by James Kochan of the Mars and Neptune Trust, Wiscasset, Maine, for \$60,000. The *Mount Vernon* was built in Salem, Massachusetts, for Elias Hasket Derby; the 355-ton ship was launched in 1798. The *Mount Vernon* undertook a trading voyage to the Mediterranean in 1799-1800 and was attacked off Algeiras Point, Spain, by a large privateer. Cornè arrived in Salem from Naples, Italy, in 1800, brought over by the *Mount Vernon*. He paid for his passage by painting for Captain Elias Hasket Derby Jr. several views of the ship, including this one. Two smaller but similar views of the same scene by Cornè are in the collection of the Peabody Essex Museum.



The white-painted wooden garden gate with a prehistoric-looking bird is from Connecticut and was \$3200 from Aarne Anton of Nexus Singularity, Pomona, New York. “I came away happy to have done the show and see old friends and clients. I made some money but less than some past shows in New Hampshire. I’m happy to say I bought more than I sold at the three shows I attended. That says a lot about my passion for folk art,” Anton said. “Karen does a fantastic job with the show—the crowds of people were there, with many old-time collectors. The problem with old collectors is they have limited space and are super selective.”



The cherry bonnet-top chest-on-chest, Woodbury, Connecticut, 1770-80, was priced at \$65,000 by Roberto Freitas American Antiques & Decorative Arts, Stonington, Connecticut. According to the tag, it descended in the Stiles family of Woodbury through Benjamin Stiles to his granddaughter Alice and then to her cousin's son, a descendant of Abel Stiles, in 1920. It has a closed bonnet top with flame finials, a distinctive center plinth with a double scroll, an elongated, deeply carved shell on the center drawer, reeded pilasters, a scalloped skirt, and cabriole legs with ball-and-claw feet. It measures 94½" x 42½" x 22". A closely related chest-on-chest, also with a Stiles family history, is in the collection of Colonial Williamsburg.



Cats and dogs. The folk-art cat armchair is signed by Gérard Rigot (b. 1929) of Toulouse, France, and was tagged \$3600 by A Bird in Hand Antiques, Florham Park, New Jersey. From the 1980s, it is 40" high x 25" wide. Rigot started making animal furniture at age 49. The cast-iron painted whippets, "Woof" and "Bark," by J.W. Fiske, New York City, 1880-85, were tagged \$5900. "Woof" is missing one of his rear legs. The whippets sold and are headed to Colorado. Ron Bassin said he thought the show was "very good and well attended. The adrenaline was very high, and we sold nicely."



The sign for Oonas Experienced Clothing, a renowned vintage and secondhand store in Harvard Square in Cambridge, Massachusetts, was \$925 from Pioneer Folk Antiques, Ellsworth, Maine.



This dog's head carving by Henry Leach (1809-1885) was \$2800 from Thomas C. Clark of Francetown, New Hampshire. Shortly after we took this photo, we saw a happy customer carrying it around. Clark told us, "I had a very good show, starting with preshow sales from the ad. I thought the show look good and was well attended."



The circa 1820 dry sink in an unusual form was \$4500 from H & L Antiques, Princeton, New Jersey. Ex-Richard "Smitty" Axtell, it is in the original red paint and has an old drain and a bucket knob. It measures 31¼" (back) and 29" (front) x 28¼" x 37¼". The rooster (or weathercock) weathervane in it is late 18th century or early 19th century and had been found in Lancaster County, Pennsylvania. Made of sheet iron, it is 13½" x 17" and was priced at \$2600. The swing-handle basket was \$275.



The solid patch Wedding Ring quilt was \$1100, and the Weller umbrella stand, 1915, 21" high, in the Baldin pattern was \$1200 from Jane Langol of Medina, Ohio.



This New England figured maple high chest, early 18th century, 5'2" x 40½" x 22", was tagged \$19,500 by Norman and Mary Gronning of Shaftsbury, Vermont. The old family history with it noted that it is Dutch, made in Holland, but Norman Gronning said that it is assuredly American. It was once owned by Levi Chase (1782-1854) of Canterbury, New Hampshire.



Ted and Jennifer Fuehr of American Spirit Antiques, Shawnee Mission, Kansas, asked \$4500 for the circa 1875 copper Hambletonian horse weathervane with a molded head, body, and legs, 24" x 22", in an as-found verdigris surface, and possibly by Harris & Co. of Boston.



This Grueby vase by Wilhelmina Post was \$8895 from Michael Hingston Antiques, Manchester, New Hampshire.



This William and Mary daybed features a scrolled crest rail, molded vertical banisters, columnar turned back posts, and elongated vase-turned side stretchers. In old black paint with gold highlights over the original green, it was \$24,000 from Peter Eaton Antiques, Wiscasset, Maine. It's in untouched condition—no repairs or restoration—and in a rare small size, only 62" long x 19½" wide. From the Philadelphia area, it is dated 1720-40. "I thought the show looked better than it ever had, and the quality of booths overall was quite good," Eaton said. "Perhaps not the highest ceiling, but certainly the highest floor! Many dealers seemed to do well, with lots of bags going out the door. Furniture remains a tougher sell, but I did make twenty sales or so, including four pieces of furniture."



Here's a rarity: 19th-century snowshoes for horses found in Delaware, \$750 each from Paul Thien of Firehouse Antiques, Galena, Maryland. The two holes on the top of each are for an unknown purpose, but Thien said he thought they represented eyes, making the snowshoes anthropomorphic.

It was the first Antiques in Manchester for Repurposed Antiques, Oxford, Pennsylvania. The 1908 railroad or subway illuminated sign for 19th Street, marked "Hudson and Manhattan R.R.," was \$8500. It has a hood and the original light sockets, which have been rewired.



The embossed toile painted eagle flag holder, 32" x 70", from Port Atkinson, Iowa, was \$3500 from Derik Pulito of Kensington, Connecticut. "The attendance was great, especially the second day. I had several sales on both days. People were enthusiastic and positive and wanting to purchase early Americana and related accessories and paintings," Pulito said.



This Bergen County, New Jersey, cupboard, 1815-25, has wild carving and was \$6500 from Daniel and Karen Olson of Newburgh, New York. It sold.



This Federal sideboard attributed to John and Thomas Seymour of Boston, Massachusetts, was tagged \$6800 by Susquehanna Antiques Company, Inc., Hallowell, Maine.



Thomas Schwenke of Woodbury, Connecticut, asked \$5800 for this four-drawer bowfront chest, 38½" x 41" x 19¼", with unusual inlay. Schwenke thought it might be by Thomas Nisbet (1777-1850) of St. John, New Brunswick, Canada. Schwenke commented, "The show was a great one, with tons of really fine material. Business was modest, as expected."



Sheet-iron weathervane of a Native American with a drawn bow, 19th century, with old repairs, \$8800 from Robert M. Conrad Antiques, Yeagertown, Pennsylvania.



The China trade painting of the hong at Canton with national flags, including the rarely seen Danish, Spanish, and French hong, 1847-56, 21" x 30" (sight size), was \$20,000 from the Hanebergs Antiques, East Lyme, Connecticut. Robert Haneberg said, "Karen does a great job. We had great sales across the board, furniture, art, folk art, and smalls." He noted that this year they saw many more customers who had traveled greater distances than last year and saw people from Oregon, California, Colorado, and other places. He attributed that to less fear of flying because of COVID-19 getting under control.



Circa 1770 flat-top highboy with a carved fan and long cabriole legs ending in pad feet, all original, including the brasses, \$16,000 from J & G Antiques, Amityville, New York. The root-head brant by David Henry Cochran of Blue Point, New York, is in its original paint and was part of W.L. Suydan's hunting rig.



There was a spare wall, so show manager Karen DiSaia asked Jane Langol to hang a quilt on it. The Amish quilt was \$11,000, and the tag directed interested parties to see Langol in booth #2.



This mahogany Classical worktable, Boston, circa 1815, 27" x 23¼" x 18½", attributed to Thomas Seymour, was \$19,500 from Christopher Settle of Newton, Massachusetts. The drawer pulls had been replaced, but all the other mounts are original, including the casters. Settle said he had a pretty good show and sold some furniture: a pair of Philadelphia early Federal side chairs attributed to Daniel Trotter (1747-1800), a Boston Chippendale corner chair, and a Portsmouth inlaid card table. "I also sold four good pieces of miniature furniture and various smalls. I thought the show looked great. Karen did a wonderful job of promoting," he said.



The Portsmouth, New Hampshire, mahogany and flame birch 13-panel chest, circa 1790, 37" x 41" x 21", was \$38,000 from Taylor Thistlethwaite Americana, Middleburg, Virginia. The Portsmouth dressing box on top, circa 1790, mahogany and flame birch, with white pine secondary, 4½" x 17¼" x 9", was \$2200, and the rare three-color English agate teapot, circa 1755, 4½" x 6½" x 4", identical to an example in the collection of Colonial Williamsburg, was \$3200.



The view of Waverly, Ohio, by Richard H. Sheppard (1819-1895), oil on canvas, 32¾" x 45" (sight size), was \$80,000 from Clifton Anderson Antiques, Lexington, Kentucky. The painting depicts entrepreneur James Emmitt (1806-1893) with his cane raised, accompanied by his wife, Louisa, grandchildren, and perhaps a daughter-in-law. Emmitt commissioned Baltimore, Maryland, ornamental artist Sheppard to paint the portrait of his town, Waverly, which the artist signed and dated 1859. A year later Emmitt persuaded the Ohio legislature to move the county seat of Pike County from Piketon to Waverly, and Emmitt gifted the land to the city that year for the courthouse and constructed the new building in 1862 at his own expense. Anderson said this was his first New England show and that it was the best managed he'd ever exhibited at. He said he'd made the most sales of any show in his 49 years of exhibiting. "Brought all my furniture back home, which was not unexpected though disappointing from a load-out perspective.... Enjoyed seeing old friends and the local cuisine."

The circa 1835 profile portrait of a young girl, pencil and watercolor on paper, the portrait 4⅞" high (9¼" framed), shows a girl with a hollow-cut head in profile in a black puffy-sleeve dress with a gold belt buckle, a white collar, and a blue bow, holding a red book with white gloves. The oval portrait is set within an ornate black and gold églomisé mat. It was \$2500 from Elle Shushan of Philadelphia, a specialist dealer in portrait miniatures.



This 18th-century spoon board features carved pinwheels, a stylized fan, and stepped single-arch molding and is in original blue/green paint. Measuring 23½" x 8¾", it was priced at \$16,500 by Elliott and Grace Snyder of South Egremont, Massachusetts.



Bethany Kelly of B.D.K. Antiques and Design, Limington, Maine, offered a wildly painted circa 1800 central New Hampshire card table, all original including the paint, for \$5950.



Find Weatherly, Westport, Connecticut, asked \$14,250 for the large carved oak eagle with a shield and three arrows, thought to be by a Philadelphia carver. It was the first Antiques in Manchester for Find Weatherly.



This Hudson River valley kas, 1700-30, was \$10,500 from James Wm. Lowery Fine Antiques & Arts, Baldwinsville, New York. It's similar to a kas illustrated in *American Kasten: The Dutch-Style Cupboards of New York and New Jersey, 1650-1800* (p. 57, illus. 40) by Peter M. Kenny, Frances Gruber Safford, and Gilbert T. Vincent (1991).

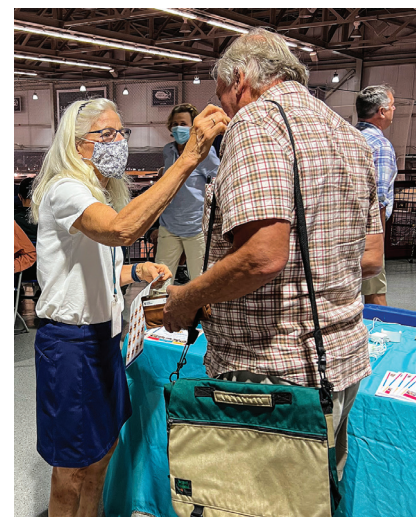


The highly figured Chippendale chest-on-chest, Rhode Island, circa 1770, was \$20,000 from Antique Associates at West Townsend, West Townsend, Massachusetts. The 19th-century work basket, possibly Maine, in original bittersweet and black paint and with carved and notched handles, 9½" x 20¾" x 19½", was \$1375. The ash burl bowl, 22" diameter, was \$5000.



The initial way into the show was from the upper deck and down some stadium steps. DiSaia said it kept her up at night, worrying about patrons going down the steps, but it worked out just fine. Seasoned showgoers will recognize collector Ian Berke and his "Wanted: Stone Books" T-shirt.

Karen DiSaia checks in attendees.



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In a master stroke of marketing, John Keith Russell of JK Russell Antiques, South Salem, New York, offered selections from the Robert and Hazel Belfit collection of Shaker objects. Russell sent an email to collectors stating that 45 objects acquired by the Belfits would be offered to the public for the first time at Antiques in Manchester August 10 at 10 a.m., and would be made available online at the same date and time via his website. He noted that there would be no preview of the material before the opening. (He was serious about keeping it all under wraps until the show opened. We tried to talk to Russell about the collection the day before the show opened, and he politely declined to comment. “I have to wait until 10 o’clock tomorrow,” he said.) In the 1920s the Belfits began acquiring Shaker furniture, tools, domestic objects, and ephemera that, by the 1960s, would become one of the most significant collections of Shaker material obtained directly from the Shakers. By 1:30 p.m., it was 90% sold “from a dollar perspective,” said Russell, who added that he was contacted by the Belfit family about three years ago to discuss paring down the collection. There were no price tags—only a notebook with prices. As one collector looked at the price book, several others stood by waiting for their chance to acquire something. There was nothing priced above \$60,000, said Russell.



The mourning picture in ink and watercolor is in memory of the Perley family and attributed to Maria Perley in 1845. Ex-Nina Fletcher Little, it’s shown in her 1984 book *Little by Little: Six Decades of Collecting American Decorative Arts* (p. 143, fig. 189). Measuring 21” x 23”, the work was \$4500 from Willow Springs Perennial Antiques, Rexford, New York.



The trencher in blue paint, 15” x 25½”, in maple and tiger maple was \$1550. The circa 1825 painted blanket chest, 25” x 43” x 19”, hails from Stockton, New Jersey, and was \$3450. The cow weathervane is from New England, circa 1880, 32½” x 36”, and was tagged \$4900. The paint-decorated chairs were \$1350 for the set of six from Emele’s Antiques, Quakertown, Pennsylvania.



The crowd pounced on the Belfit collection of Shaker material at John Keith Russell’s booth.



Kate Manko, the daughter of Moody, Maine, folk-art dealers Ken and Ida Manko, shopped the show with her son Maverick in tow.



The repoussé copper and cast-zinc leaping stag weathervane, attributed to L.W. Cushing & Sons, Waltham, Massachusetts, is much larger (36” x 48½”) than most examples. It was \$48,000 from Heller Washam Antiques, Portland, Maine. The 1870-90 weathervane with a hollow-molded copper body with “hairy” detail and cast-zinc head and antlers is one of few known and would have been a special-order item. It is in very good condition with a verdigris surface with remnants of the original gilt and sizing.



The circa 1800 New England sawbuck table was \$3200 from Hilary and Paulette Nolan of Falmouth, Massachusetts. The ten matching bow-back Windsor chairs, circa 1790, a rare set, are signed by Charlestown, Massachusetts, maker Thomas Cotton Hayward. “We had a huge crowd. I had a pretty good setup—I sold a cupboard and a Pilgrim-century hutch table,” Hilary Nolan said, adding that he also sold signs, plus a pair of Portsmouth Queen Anne chairs that are being shipped to California.

