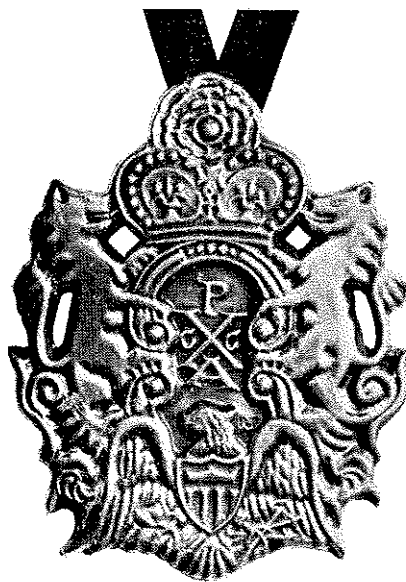


The
PEWTER COLLECTORS' CLUB
of AMERICA



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FIFTH BIRTHDAY CELEBRATION

On March 22d, 1939, the Pewter Collectors Club of America was five years and one day old. That evening it celebrated the anniversary at a well-attended dinner at the Hotel Sheraton, Boston. The features of the evening were the reception of gifts from our English friends; the presentation of the Master Members badges, first by Mr. P. J. Franklin as Chairman of the Program Committee, and then by Mrs. Eaton H. Perkins as President of the Club; the singing of "My Pewter Grey" by Mr. Lewis Schalk; and the showing of splendid colored motion pictures by Mr. and Mrs. W. V. Wallburg.

A pleasant feature of the history of the club is the interest that English amateurs of the gray metal have shown in our youthful organization. The Worshipful Company of Pewterers of the City of London made a donation of valuable books at the time of our first exhibition, in 1935, and now have sent us a gift which is irreplaceable. Through the kind offices of Mr. Justus Eck, who was Master of the Company in 1935, we have received one of the four copies of a manuscript account of the two Halls which housed the Company from 1485 to 1932. The first building was lost in "the dreadful fire" of 1666; the second pulled down after being preserved for a century and a quarter after it had lost its real usefulness. From these "Halles" on Lime Street, near the Leadenhall market, the Mystery of the pewterers was governed. Thence issued the Master and the Wardens to make searches among the Commonalty, in order that the standards of workmanship and metal should be upheld. At solemn meetings in the Hall ordinances were passed, and courts were held to enforce them. There were kept the leaden plates on which the master-pewterers struck their touches, and there metal was brought for assay, for constant effort was made to keep up the quality of the metal used. And there, until 1802, the great dinners were held at tables with pewter service enriched by the more valuable plate received as new Masters were inducted to office.

But now that the halls are gone, it is a satisfaction to have this beautifully illustrated, charmingly penned book. The parchment leaves are encased in leather, stamped with the arms of the Pewterers Company. The photographs preserve for us details of important parts of the second building, and it is interesting to know that by going to the Geffrye Museum we can still see the ceiling and panels of the Master's Parlour (1669), that at the London Museum are preserved the banner, the master's chair, assaying tools, and other properties. The books and collection of pewter are in the Hall of the Worshipful Company of Cutlers where the members of the Pewterers Company now meet.

Another gift received came from the Worshipful Company and Capt. A. V. Sutherland-Graeme, Past President of the Society of Pewter Collectors. It is a set of excellent photographs of the Scottish Pewter shown at the exhibition of Scottish Art held at the Royal Academy in London in January and February of this year.

The Club expressed their sincere appreciation for these gifts in a vote of thanks.

MASTER MEMBERS' BADGES

The annual birthday dinner of the Club was this year, for a second time, not only an occasion for gifts, but one for surprises. Last year the presidents received pewter gavels; this year members with and without offices were recipients of badges. If the present policy of the Club is carried out, on all future anniversaries other members who have been in good standing for five consecutive years will be awarded the insignia.

The editor wishes he could claim credit for some part of this most excellent project. Neither Mr. nor Mrs. Franklin will admit which of them thought of it first, and before the badges were finally handed out, several people had contributed ideas and labor. In the main, Mr. P. J. Franklin and Mr. Merton H. Wheelock are responsible for them; the former for the design and plastic model, and the latter for its adaptation to the requirements of pewter, the making of the mould, and the finishing of the product. The Club has already recorded as a vote its thanks to the Franklins and Mr. Wheelock, an action publicly announced here. We are fortunate in having such ability freely offered in our service.

The design symbolizes the evolution of the making of real pewterware in the United States. This history probably covered the period from soon after the settlement of the colonies, say about 1660, to about 1820, or approximately 160 years. For more than three quarters of this time American pewterers, except for a few Germans in eastern Pennsylvania, were under the influence of English traditions, for they had to compete with the English product. It is not known exactly when the first American eagle appeared on a pewterer's touch, but probably about 1787 or 1788, for Thomas Badger's eagle is the same as that used on the Massachusetts cent issued in the former year. Hence it is fitting that the design of the badge is three-quarters reminiscent of England and one-quarter of the United States. The rose and crown at the top, however, is by no means strictly English. It typifies the cosmopolitan distribution of pewter, for the design was widely used on the continent. In this country it was employed by at least nine makers. The supporting lions at the sides are the particular symbols of our colonial days, for these were the animals beloved by Nathaniel Austin, John Skinner, Gershom Jones, the earlier generations of the Danforths, Francis and Frederick Bassett, Henry Will, and Peter Young. As Louis Guerineau Myers has said, the lion rampant is so characteristic of wares made in the American colonies that ". . . the chance that any piece of pewter, bearing a lion rampant touch, is of American origin, is extraordinarily good."

The center of the badge, outlined by the cartouche of Thomas Danforth, contains the initials of the Club's name, surrounding the quality mark used in both England and the Colonies. Below, and supporting the whole, is the American eagle.

The badges were purposely made large and heavy, their use, except by the presiding officer, to be confined to state occasions, particularly the birthday dinner. Forty have already been awarded, the recipients being those charter members who have retained their membership, and the honorary members.

— P. E. R.

A pewter lamp recently found is marked with a lighthouse and a name of which only JONES is legible. There are reasons for thinking that it was made in the neighborhood of Utica, N. Y. Has anyone further information as to this maker?

— From J. J. REMENSNYDER.

MY PEWTER GREY

A goblet of gold for the royal feast
In some great banquet hall;
A silver cup when we drink a toast
To the best beloved of all;
But when I sit in the ingle nook
By the firelight's flickering glow
My Pewter Grey at the end of the day
Is the choicest cup I know.

A goblet of gold for the wine that's white
And sparkles fair to see;
A silver cup for the wine that's red
And makes the blood flow free.
But when the toil of the day is o'er
And I turn me home for rest.
My Pewter Grey at the end of the day
Holds the draft I love the best.

A goblet of gold for the great and proud
Whose names sound far and wide;
A silver cup for the ladies fair
Rose-cheeked and gentle-eyed.
I seek no fame, I'll make no name,
But a happy man I'll be
With my Pewter Grey at the end of my day
And a friend to pledge with me.

This song, written by the Rev. H. M. A. Townsend of London, England, was sung for the first time in this country on Wednesday evening, March 22, by Mr. Lewis Schalk, at the dinner of the Pewter Collectors' Club.

It is owing to the courtesy of the Worshipful Company of Pewterers of London that the song and music were made available at that time, and it is with their permission that it is reproduced here. It was first sung by Rupert Bruce Lockhart at the Court and Livery dinner, given by the Worshipful Company of Pewterers at Cutlers' Hall, Warwick Lane, London, Friday, April 22, 1938, when the guests included the English Society of Pewter Collectors.

— EDNA T. FRANKLIN.

REFRAIN OF THE PEWTERERS' SONG

Brightly

My Pew - ter grey a' the end of the day
and a friend to . . . pledge with me.

The musical notation is in 4/4 time, starting with a treble clef and a key signature of one sharp (F#). The melody is written on a single staff. The first line of music corresponds to the lyrics 'My Pew - ter grey a' the end of the day'. The second line of music corresponds to the lyrics 'and a friend to . . . pledge with me.'. The music ends with a double bar line and repeat dots.

LONDON : NOVELLO AND COMPANY, LIMITED

A PRIMER FOR AMATEUR COLLECTORS

The Most Important Articles in the Magazine "Antiques"
From 1922 Through 1936, on American Pewter.

- November 1922 — "The Sober Pewter" *Ada W. Camehl*
January 1924 — "A Massachusetts Pewterer—Israel Trask"
John W. Webber
April 1925 — "Some Early American Pewter"
The 20th Century Club Exhibit
January 1926 — "Casual Notes on American Pewter" *Homer Eaton Keyes*
February 1926 — "Semper Eadem" (an editorial note) possibly *Badger?*
May 1926 — "Marked American Pewter" *Charles L. Woodside*
February 1927 — "Samuel Pierce, Pewterer, And His Tools"
Julia D. S. Snow
June 1928 — "Richard Lee, Pewterer" *Harold G. Rugg and the Editor*
October 1928 — "Ohio and Missouri Pewter" *J. G. Braecklein*
March 1930 — "Concerning the Pewtering Bassetts" *H. V. Button*
May 1930 — "The American Pewter Porringer" *Ledlie I. Laughlin*
August 1930 — "Cornelius Bradford, Pewterer" *Ledlie I. Laughlin*
November 1930 — "American Pewter as a Collectible" *P. G. Platt*
August 1931 — "Roswell Gleason" *John W. Webber*
September 1931 — "I. C. H., Lancaster Pewterer" *John J. Evans, Jr.*
July 1932 — "Three Maine Pewterers"
Charles L. Woodside, Lura W. Watkins
September 1932 — "Some Early New England Church Pewter"
Florence T. Howe
January 1935 — "The German Strain in Pennsylvania Pewter"
An Editorial Note
June 1936 — "Semper Eadem" (an editorial note) — see February 1926
November 1936 — "William Calder, a Transition Worker"
Percy E. Raymond
— *E. M. P.*
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Mrs. Yves H. Buhler has seen a pewter platter made by William Whittemore, silversmith, of Portsmouth, New Hampshire, and a dealer at East Greenwich, Rhode Island recently sold a pewter porringer marked on the handle by Thomas Arnold, a Newport silversmith. Mr. Richard B. Bowen of Bowen Farm, Rehoboth, Mass., is writing a genealogy of Gershom Jones.

— FROM MADELAINE R. BROWN.

RECENT ARTICLES OF INTEREST TO PEWTER COLLECTORS

1936 - 1939

American

John W. Poole has published a series of articles in the Saturday edition of the New York Sun which should be read by every collector. Unfortunately, copies can no longer be had from the publishers. The following are the titles and dates:

Early American Pewterers Used Old Metal as Supply, Feb. 8, 1936; Early Pewterer Governed his Output by Economics, Feb. 15, 1936; Boston 18th Century Pewter Largely Plates and Basins, Feb. 22, 1936; Eighteenth Century Pewter Makers Largely Specialists, Feb. 29, 1936; New York Makers of Pewter in the 18th Century Skilled Lot, Mar. 7, 1936; American Pewter Teapots of 18th Century Are Rare, Mar. 14, 1936; American Pewter Derives Altogether from England, Oct. 16, 1936; American Marks on Pewter First Copied English Design, Oct. 31, 1936; Three Thomas Danforths Confusing to Collectors, Feb. 6, 1937; Three Puzzling Danforths Bother Pewter Collectors, Feb. 13, 1937.

The following are in "The Magazine Antiques":

George Richardson, Pewterer. By Lura Woodside Watkins, Apr. 1937, pp. 194-196.

An American Silversmith and his Pewter. By John W. Poole, Mar. 1938, pp. 132, 133 (Peter Young and T. B. Timothy Brigden).

Pewter Teapot by William Will. Apr. 1938, Frontispiece.

Joseph Copeland, 17th Century Pewterer. By Worth Bailey, Apr. 1938, pp. 188-190 (The "Chuckatuck" spoon, oldest piece of American pewter).

Francis Bassett II, Man of Affairs. Editorial note. June, 1938, p. 321.

American Pewter Tankards. By Edward E. Minor. Sept. 1938, pp. 137-139 (a remarkable series of rare lidded tankards).

Pewter Platter by Henry Will. The Editor's Attic, Feb. 1939, Frontispiece (Poole's unique oval platter).

William Elsworth: His Rose and Crown. Based on information supplied by Albert H. Good. Mar. 1939, pp. 130, 131 (a new touch *inter alia*).

Masterpieces of American Pewter in Private Collections. Sept. 1939, Frontispiece (Tankards from the exhibition at the Metropolitan Museum of Art).

Important Early American Pewter. By Charles F. Montgomery, Sept. 1939, pp. 118-121. (Rare items from the exhibition at the Metropolitan Museum of Art).

On the same subject are:

A Loan Exhibition of American Pewter. By Joseph Downs. Bulletin Metropolitan Museum of Art, vol. 34, no. 3, Mar. 1939, pp. 61-64.

American Marked Pewter Shows Maker's Versatility. By Thomas H. Ormsbee, The American Collector, Apr. 1939, pp. 8, 9.

Three papers by Madelaine R. Brown in the Rhode Island Historical Society Collections are:

Rhode Island Pewterers, Jan. 1938, pp. 1-8; G. Richardson, Cranston Pewterer, Jan. 1939, pp. 1, 2. (Pictures of ruins of Richardson's Cranston factory and gives reason for believing that there were two G. Richardsons): Lawrence Langworthy, Pewterer, Apr. 1939, pp. 56-60, (Langworthy's touch and bell-metal pots).

Great Britain

The following are in "The Antique Collector":

Scottish Pewter Tankards. By Lieut.-Col. J. S. Bisset. Sept. 1937, pp. 239-242 (unlidded tankards, 1745-1820).

Pewter of the Channel Islands. By Capt. A. Sutherland-Graeme. May, 1938, pp. 116-118. (Jersey and Guernsey measures).

The Scottish Quaich. By Major J. Milne-Davidson, Sept. 1938, pp. 231-234 (silver, wood, marble, etc.).

Verification Marks on Old Pewter Measures. By Harold W. Speight. Dec., 1938, pp. 317-319 (Numerous illustrations of official inspectors' stamps).

Pewter of Scotland. By Capt. A. Sutherland-Graeme. Pt. 1, Feb. 1939 (chiefly ecclesiastical); Pt. 2, Sept. 1939, pp. 228-230 (measures and a pewter quaich).

The Edinburgh Touchplates. By Lieut.-Col. J. S. Bisset, Sept. 1939, p. 230.

General

The Care of Pewter. By John W. Poole. The Magazine Antiques. Nov. 1938, pp. 248, 249.

Lighted Lamps of Old Pewter. By Elyse S. and Edward A. Rushford. Arts and Decoration. Mar. 1939. pp. 8-10, 35. (Beautiful photographs by Russell T. Loesch).

Old Brass Candlesticks. By F. Gordon Roe. The Magazine Antiques, June, 1938, pp. 314-318 (of great interest because of the similarity of brass and pewter styles).

Pewter Candlesticks. By Percy E. Raymond, Boston Transcript, Pt. 1, Feb. 4; Pt. 2, Feb. 11, 1939.

Wreck of the Royal Savage Recovered. By Robert G. Skerrett. U. S. Naval Institute Proceedings, vol. 36, no. 11, 1935, pp. 1646-1647 (Pewter spoons and buttons illustrated).

Another Revolutionary War Vessel Recovered. By Robert G. Skerrett. Compressed Air Magazine, vol. 41, no. 7, 1936, pp. 5072-5075 (more pewter spoons and buttons illustrated).

Ecclesiastical Pewter. By John W. Poole. Christian Herald, Aug. 1938, pp. 17-19, 45.

Notes

William Northey, Lynn, Mass. Silversmith. Will made Dec. 16, 1803; proved, June 26, 1804. Bequeathed goldsmith's, pewterer's, and tinsmith's tools to son Ezra.

Northey is the only one of the 366 Massachusetts silversmiths who is known to have had pewterer's tools. His work is represented now by a few silver spoons, but no pewter. No vestiges of Ezra Northey's work remain.

— FROM JOHN MARSHALL PHILLIPS.

Mr. Phillips further informs us that William Northey was the son of David Northey, silversmith, and grandson of John Northey, born in Scituate, Mar. 8, 1675. This John was living in Boston in 1709. Is it possible that he was a pewterer, and that he made the unlidded flagon marked I. N. which was the property of the Ipswich Second Church in 1734?

The Club regrets that it is not possible to supply members who live at a distance from Boston with full reports of the meetings. However, excellent summaries of the proceedings, written by the Corresponding Secretary, are published in the Saturday editions of the Boston Transcript and the New York Sun. Other articles on pewter appear in these newspapers from time to time, making it worth while to subscribe to one or both of them.

The Metropolitan Museum of Art in New York proposes to publish, during the winter, a further account of their special exhibition of American pewter, March and April 1939. It will contain photographs of all the touches represented, and should interest every member of the Club. It will be a separate publication, selling for a small sum.

An eight inch pewter basin bears an unfamiliar touch of John Skinner, Boston pewterer. Instead of the familiar rampant lion in a "gateway touch," this mark is I. Skinner and Boston in a fan-shaped design, the I. Skinner above the name of the city and "Boston" above a scroll.