The PEWTER COLLECTORS' CLUB of AMERICA

TENTH ANNIVERSARY NUMBER

At left, the Master-members badge, designed by Paul J. Franklin, adapted by Merton Wheelock, and photographed by Eaton H. Perkins.

OFFICERS, 1944

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1 Meadowview Road, Melrose, Mass.

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23 Revere St., Lexington, Mass.

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264 Beacon St., Boston, Mass.

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PAUL J. FRANKLIN, *Temporary Chairman,* Summer of 1934, *President,* 1937, 1941.

EDWARD A. RUSHFORD, *President,* 1938.

MRS. EATON H. PERKINS, *President,* 1939, 1940.

EDWARD INGRAHAM, *President,* 1942, 1943.

FOREWORD BY THE PRESIDENT

It is with much happiness that I take up the reins so capably handled by my predecessors, and I can only hope, as the year goes on, to be able to lend intelligent and constructive effort—as well as gracious conduct—to our meetings. I think it was Shakespeare who said—

"But screw your courage to a sticking place and we'll not fail."

MARY A. WALLBURG

A WORD FROM THE FOUNDER

Of all the collectors' clubs founded in the early 1930's the Pewter Collectors' Club of America is unique in that no small group was the nucleus before the formal organization meeting. The other clubs usually sprang from the concerted efforts of a few friendly collectors who had met several times and planned a wider appeal to others. The Pewter Collectors' Club had its original impulse in letters to the Boston *Transcript* by a few pewter enthusiasts who hoped that enough interest might be generated to hold an informal meeting. The present writer was at that time editor of the Antiques department of the *Transcript,* and the response to these letters, though not overwhelming, was so widespread, and the caliber of the potential membership so high, that some beginning seemed feasible.

Accordingly then, out of this spontaneousness, the first meeting was held at the Old State House, Boston, in a room off the Council Chamber. It was a group of strangers bound by a common interest—but strangers none the less. So it fell to your correspondent, *deus-ex-machina* so to speak, to stand up in front for the very few minutes necessary to arrange for common introductions and to get a temporary committee formed.

No doubt the overwhelming awe of Dr. Percy Raymond's title as professor at Harvard University made us turn to him as first chairman. Certain it is that the Club seems never to have regretted this move.

The date of this first meeting was March 21, 1934. The temporary governing committee was: Professor Percy E. Raymond, chairman, Mrs. P. J. Franklin, secretary, Dr. Madelaine R. Brown, treasurer, and Mr. Arthur H. Hayward, Mrs. C. W. MacDonough, Mrs. Louis Kirstein, and Dr. E. A. Rushford.

The fact that from this beginning so much has been accomplished must be a source of gratification to the members on the tenth birthday.

WILLIAM GERMAIN DOOLEY

Museum of Fine Arts, Boston

THE EARLY DAYS

by Edna T. Franklin

From its day of beginning, March 21, 1934, the Pewter Club was spontaneous, the first minutes stating "a number of enthusiasts convened in the Old State House, Boston." Invited by Mr. William Germain Dooley, welcomed by the late Mr. George Marvin of The Bostonian Society, greeted and encouraged by the late Arthur H. Hayward, pewter moved into recognition just as clocks, early lighting and ceramics had started with the same "wim, wigor and witality" under the aegis of Mr. Dooley. The first membership application cards were headed "The Pewter Club." The present name came with permanent organi-

zation and was suggested by the late Howard Hershell Cotterell, who, in a letter to Prof. Percy E. Raymond, our first president, stated "You pay me a compliment of which I feel altogether unworthy, in inviting me to accept Honorary Membership of your projected society of Pewter Collectors. It is an honor, which—believe me—I am not only glad but proud to accept. You are good enough to ask for suggestions. But one suggests itself right away—make it a National Society. Distances are so great in your country, that it seems to me likely that, except in the East, and possibly California, the number of collectors in any given spot, may not be sufficient to admit of a separate society, whereas many might be voted in to your parent society, as Corresponding Members, and, if sufficient collectors did exist in the west, they could run a branch, affiliated to your own.

"I expect such men as George H. Frazier of Philadelphia, and Homer Eaton Keyes, Editor of *Antiques,* are already on your list, with Ledlie I. Laughlin of Princeton, and Frederick J. H. Sutton and R. Kimball, both of The Guaranty Trust Co., of New York. My best wishes go out to you for a successful and useful career. Yours sincerely, Howard H. Cotterell." This was written at Croxley Green, April 21, 1934. Mr. Cotterell died September 14th, 1934. As he predicted, we did extend our membership to the far West. At the meeting held January 30, 1935, in the Old State House, Mr. John H. Bolton of Seattle, a charter member, telegraphed, "The Pewter Collectors' Club will serve history well through study and preservation of fine examples. Any organization allying itself with a subject so characteristic of the sturdy beginnings of our country is certain to grow in usefulness. Regret inability to attend but send greetings and good wishes."

At a meeting held at the home of Prof. and Mrs. Raymond, June 12, 1935, were read our first greetings and felicitations from the late Mr. Henry Justus Eck, at that time Master of The Worshipful Company of Pewterers, and from Capt. A. V. Sutherland-Graeme, Honorary Secretary of The Society of Pewter Collectors (of England) of which Mr. Cotterell had been a founder and past president. As we all know, these relations continue to be cordial.

No story of the past is ever complete without appreciation of friends. Of the many here are a few. The Bostonian Society whose hospitality has continued through the years; Mrs. Ives Henry Buhler and the Boston Museum of Fine Arts; Mr. William Germain Dooley and the Boston *Transcript,* never to be forgotten as a newspaper of noble aims; Mr. Charles Messer Stow and the *Sun* of New York; Mr. Joseph T. Downs, curator, of the American Wing of the Metropolitan Museum; Mr. Alexander J. Wall and the New York Historical Society; Mr. John Marshall Phillips and the Yale Museum of the Fine Arts; and all the many organizations that exhibited at our truly great exhibition of pewter held in the Public Library of the City of Boston in 1935, an ambitious and successful venture for those early days; the same Library for their courtesy and help during the 1935 exhibition and for their care of our unique book, "Two Halls," presented by the Worshipful Company of Pewterers; and the Society of Pewter Collectors of which Mr. Roland J. A. Shelley is now president, and Capt. Sutherland-Graeme, Honorary Secretary.

When Ledlie I. Laughlin thanked the secretary for his invitation to club membership he thus concluded his letter, "And I do hope that some of the Club's members will be lured to the fascinating work of research for lost pewterers." It can be said that the objects of the Club as stated in our constitution

have been faithfully pursued and Mr. Laughlin can be upheld as our most distinguished member, whose work "Pewter in America" embodies all that its title implies.

GREETINGS TO MY FELLOW MEMBERS

I started in as chairman and then president of the Club. As the years have passed I have sunk lower and lower in the social scale, till I am now scribe, janitor and man-of-all-work. My great ambition for ten years has been to keep the Club going and to interest people in the study of pewter. It has been a delightful experience, for we have had many enthusiasts who have done more than I have. It is pleasant to see how many of our original members are still with us. Some have passed on. We regret their loss, but the memory of their friendship is one of our treasures.

One of the mysteries of the Club's existence is why so many members who cannot attend meetings have been loyal to us for all these years. It must be that they are really interested in pewter, and I trust that they have gleaned something from the Bulletin. I want to send my best wishes to old friends and new, with the hope that they get as much pleasure from the grey metal as I do.

PERCY E. RAYMOND

BEST WISHES

During this period of political ill health, which manifests itself in the disease of war, it is both heartening and stimulating to find that there are those who find pleasure in meeting to share their experiences and information concerning pewter.

The Pewter Collectors' Club of America is to be congratulated on its loyal membership, particularly those who have taken pains to travel long distances to the meetings.

It has been a pleasure to be associated with such a group. I have enjoyed the privilege of acting as your president, but whatever I may have brought to the club would not have been possible without the hearty support of the membership.

May I join with all in wishing the club a long and continued success!

EDWARD INGRAHAM

PEWTER ALCHEMY

After ten years of dwelling together in amity—no small achievement in itself—members of the Pewter Collectors' Club of America may well pluck themselves garlands of laurel to reward this feat and also to crown their attainment of knowledge concerning the "poor man's plate."

Poor man's plate, indeed! No poor man could have spent what members of this club have paid for certain humble vessels. The poor man bought his pewter plates and porringers and basins for his use and when he was gathered to his fathers he passed them on for an inheritance. What did he care who made his ware or how clear the touch might be?

Pewter collectors, though, have studied scrupulously the poor man's plate (such of it as escaped the bullet mold) and have learned from that study wisdom of attribution and understanding of formulae and of craft. Whereby they

have turned the poor man's plate into metal more valuable than the pewterer wrought, more costly than silver, more precious than gold.

The proof? Proverbs XVI, 16: How much better is it to get wisdom than gold! and to get understanding rather to be chosen than silver!

CHARLES MESSER STOW,
Antiques Editor, The New York *Sun.*

GREETINGS FROM ENGLAND

From the President of the Society of Pewter Collectors

"I am greatly interested to learn that the Pewter Collectors' Club of America will be ten years old next month. May it increase in strength as the years roll on is my cordial wish, and I am sure that of every member of the Society of Pewter Collectors on this side.

"Will you kindly convey my congratulations to your fellow collectors? If the greater includes the smaller, Tennyson's lines (In Memoriam) would seem to be appropriate both to your Club and our Society: 'Let Knowledge (we will assume that he included pewter) grow from more to more.'

"As you assume, we have not been able to hold a meeting since June, 1939, when we forgathered at Southsea. But as President I have done my best to keep us together by correspondence, and have had particulars of some—not many. Fresh pieces have been acquired by those who have had time to go hunting.

"With best wishes, believe me,

Yours sincerely.

ROLAND J. A. SHELLEY."

From the Honorary Secretary of the Society of Pewter Collectors

"I extend our very hearty felicitations to the Club on its tenth birthday, and I know all our members would wish me to do so. You have accomplished great things in that time, and your activities have been beyond all praise; we have taken the greatest interest in them.

"You ask about the situation here in regard to collecting.

"It is a little difficult to answer the question. I rather feel that nearly all the really fine early specimens *have* been 'collected' already, except for Ecclesiastical pieces, large numbers of which exist, usually objects of interest and veneration, in many English and Scotch churches; and what good pieces now appear, do so by way of the auction rooms, but such pieces are few in number.

"Two of our members have lost considerable portions of their collections by enemy action, and some very fine pieces were lost forever. The worst sufferer in this respect was our President. Many collections are dispersed in various parts of the country, my own included. It is in four different localities and I have only a few pieces, mostly 18th century, in my Pewter room.

"Several of our members are in the armed forces and more are in the Civil Defence forces and the Home Guard.

"I believe that all your Bulletins have reached me safely and I read them with great interest and keep them in a special file.

"One piece of Pewter which I have not sent away, but which hangs in my Pewter room alongside my Certificate of Honorary Freedom in the Worshipful

Company, is the badge of the Pewter Collectors' Club of America. I am very proud of it and admire Mr. Franklin's excellent design.

"Once more, on behalf of all our members and on my own behalf, I send you our most cordial greetings, and our hopes for a United Victory soon and a United Peace ever afterward.

Yours very sincerely,

A. V. SUTHERLAND-GRAEME"

THE BANNER OF THE SOCIETY OF PEWTERERS

Always thoughtful of the Club, even though they have retired to the wilds of New Jersey, Mr. and Mrs. Paul J. Franklin have made us a remarkable gift. The Master-members' badge was their idea, and largely of Mr. Franklin's execution. Now they have done something that no one else would have thought of, much less have attempted the labor involved. They have presented us with a replica of the flag carried by the members of the New York Society of Pewterers in the so-called "Federal Procession" in 1788 at the time of the celebration of the ratification of the constitution of the United States by nine colonies. The original is in the Museum of the NewYork Historical Society, whose authorities gave permission to make the reproduction. They stipulated that the copy should not be an exact duplicate, hence our banner is 5 by 7 feet, whereas the original is 6 by 8. But everything is drawn to scale. If you know the picture in Myers' book, or if you have seen the flag, you can realize the enormous amount of work that has gone into its reproduction. It is a most notable addition to our possessions, and the Club is extremely grateful to the donors.

The banner has a universal appeal. The flag with its thirteen stars arouses our patriotism, the worm of the still and the tankards warm the hearts of some of us, and the teapots will please those who get their comfort from milder beverages.

Mr. and Mrs. Franklin have our most enthusiastic thanks.

ARCHITECTURAL DESIGNS IN PEWTER

by Paul J. Franklin

Whether or not they are conscious of it, most people who collect pewter, glass, china or old furniture do so from an inherent love of design. Some are able to express their good taste, others recognize it, even though they are not able to express it themselves. Collectors, I believe, include both of these classes. Let us lay aside for the moment our antiquarian interests, and consider pewter from an aesthetic point of view.

Pewter was made when artisans had plenty of time to execute their work. Trade guilds required a long apprenticeship, and demanded master craftsmanship of their members. Individual pride and competition were at a high level, as reflected in the magnificent workmanship of the products of the guild workmen. As a result we enjoy seeing or owning pewter and other objects turned out by guild members.

Simplicity of design appeals to most of us. Although this is usually the result of structural necessity, it is also synonymous with fine proportion. If an object has perfect proportion, it is well designed, whether it is embellished or not. Good proportion does not just happen. The artisan achieves it by study,

both of his materials and the use to which they are to be put. Care must be taken that the appearance of the finished product does not go beyond the limitations of the material. All materials have their special characteristics, such as weight, color, brilliancy of surface, ductility, etc., which determine the uses to which they should logically be put, and also the treatment of their surfaces. As pewter does not retain a high brilliant polish, most of us do not consider engraving or chasing a proper embellishment. Such treatment belongs to silver or gold, metals that will adequately reflect such work.

Most of the mouldings, handles, covers or other details of pewter objects are simple structural members carefully worked out in profile to please the eye. That is to say, they are worked out in scale with due consideration for the material to be used. The nature of the material determines the variation of proportion of the various members of the profiles even though these originally were architectural, and were worked out in stone or wood. One may ask where these profiles originate, and why certain curves in combination with straight lines are used in preference to others. Most of our profiles and their proportions were devised by the Assyrians, Egyptians, Greeks, and Romans. They were an outgrowth of structural features. The hard, stiff lines of such objects as the post and lintel were softened by various curves and ornaments. The observant workman turned to both plant and animal life for his ideas, or, to put it another way, he reverted to natural forms that were familiar to him in unlimited variety. The Greeks and Romans originated our structural forms and their decoration, with only two great sources of inspiration, plant life and the human form.

We will consider, for example, the familiar O. G. mould profile. It is the profile of the virgin female breast perfectly developed. No other known form in nature has this curve of a 45-degree pitch, the halves of the profile being symmetrical about the 45-degree pitch line. This curve is familiar to us at the crown mould of most cornices. Reverse this curve with the necessary break and we have the double O. G. profile used on tankard covers, bases, and many other pewter forms. If part of the curve is used it is a simple mould. Usually these curves, in modern work, are made by the segment of an arc, described by a compass: that is to say, they are mechanical curves. There are no mechanical curves in nature made up of a single segment of a circle. The Greeks realized this, hence all their profiles are slightly off the mechanical segments, or compound curves made up of several segments. The hardness of the profile of a single segment is softened or refined. This subtlety is most pleasing to the eye and distinguishes hand work from machine-made articles.

Another interesting detail of design is the vertical or semi-vertical line. A perfectly straight line of any considerable length is decidedly uninteresting because it has to be sensed by that most imperfect of instruments, the eye. Few people know an exactly perpendicular or horizontal line when they see it. If it slopes a little to the right or left or bends up or down it looks more natural, because there are no exactly perpendicular or horizontal lines in what we see about us in nature, such as trees, stalks of plants and other growth. The human animal became accustomed to these natural forms thousands of years before anybody thought of erecting a building. The Greeks, realizing this, put what is called an entasis on their columns and also on their buildings. This is well exemplified in that most beautiful of all buildings, the Parthenon, which does not have a straight line in it. The vertical lines pitch a little both in their

exterior walls and in the columns. All horizontal lines above the average eye level are higher in the center than at the ends. All horizontal lines below this level are lower in the middle than at the ends.

The same idea was used in the best tankards, mugs and flagons. The line from bottom to top had a slight outward curve; if it were exactly straight it would appear to curve in and give the object a waisted effect, an optical illusion.

Another curve taken from nature is the fillet at the bottom where the base begins. This comes from the curve of the profile formed by the front of the lower portion of the leg along the top of the instep to the toe. One must bear in mind that all these curves are taken from perfect specimens of the human being, as the Greeks considered the human form the most beautiful thing on earth. Perfection of the whole figure results from the perfect proportion of the parts.

Various Renaissance periods have revived these basic forms and recombined them to the particular trends of the time. This is clearly seen in architecture, and reflected in all the objects made during those periods. Thus pewter and other objects can be pretty nearly dated if we know the characteristics of various periods.

The plate and bowl engage the eye because they are endless curves. The light reflected from these circles makes them disappear into each other and makes them interesting, just as ripples caused by casting a stone into the water create concentric harmonies or rhythms of light reflections. This might be said to be the point where design of materials is analogous to music in its rhythm, the relation of parts in harmony. That is why we enjoy both good design and fine music. Both are essentially a combination of parts in perfect proportion. The true musician does not like jazzed-up music, the true pewter collector does not admire pewter composed of jazzed-up details. I believe these are really the reasons why we collect pewter.

Of course, if what we collect has the added interest of a rare or unknown maker's touch mark on it, then so much the better. We then have something that few others possess and take pride in that fact because it adds character and individuality to our collection.

I hope these ideas will induce you to examine your pewter more carefully to see if various makers put into their products the best that they knew. If, on examination, you find the proper curves used where they belong, then you will know why you like it. If an incorrect curve is used as for instance an inside out O. G. mould, where it should be reversed, then you will know why the appearance of that particular piece has always bothered you. Close examination of many pewter and other objects shows that they are composed of a number of unrelated parts that were originally designed for other uses. A tankard may have as a base an inverted plate, indicating that it was assembled, not designed completely as a tankard. Candlesticks, teapots and other forms often reveal this assembly of parts, because it was more convenient to put them together than it was to make entirely new moulds.

Such an object may be rare from several points of view, but it never appears correct in design. A handle appropriate for a large mug applied to a flagon is too small, has not the proper balance, and often is inadequate to support the weight of the flagon when full of liquid. Awkward both in design and use, it lacks fine proportion both physically and esthetically. True design should consider both usage and eye-appeal. If it does, it satisfies us in every way, and we may be induced to pay a higher price for it.

Another element of design is the flow of line, the quality that, in perfection, makes us call an item graceful. Each portion seems just right in relation to the whole; bulges do not appear where it would seem there should be a slight curve. Flower forms contribute largely to this. Deviation from gracefulness is often termed quaintness. The quaint leaves one with the feeling that something is lacking. It does not give perpetual satisfaction. A quaint object is not a thing of beauty and a joy forever.

The design of the pewter makers' touch marks often verges on the architectural, the column, arch and pedestal being used. These, however, are rarely true to style, but are usually crude adaptations lacking in true proportion. Nevertheless they are often decorative in composition and interesting side lights on the character of the owner of the touch mark. Makers having a well designed touch or hall mark are pretty apt to turn out pewter objects of good design, but of course there are many deviations from this.

Boldness combined with a few lines to make up the mouldings is characteristic of pewter. Silver design goes farther and decorates the mouldings themselves with egg and dart, reeding, etc. Gadrooning is used in silver where in pewter it is a plain curved surface, as on the lower half of sugar bowls, teapots, etc.

When these more minute details are applied to pewter the result is an article that appears light weight. Pewter is by nature heavy, therefore the finer details detract from the piece. An expensive light weight brilliant material deserves workmanship lavished on it. A heavier material of less reflective surface should be left plain, since its limitations allow embellishment to be carried only to a certain extent, beyond which its appearance loses character and artistic appeal. A silver bowl as thick as a pewter bowl would seem clumsy, as utensils of the archaic period well illustrate. Gold and silver were originally used only as a material, without any sense of fitness or suitability. Later artisans took this into account, and clumsiness became beauty.

A pewter utensil should be one hundred per cent pewter both in design and material; each supplements and complements the other. The finest items in your collection, from a viewpoint of design, you will find, I believe, please you the most because they are essentially honest throughout.

AMERICAN PEWTER LAMPS

by Edward A. Rushford, M.D.

Marked lamps are more interesting than unmarked ones, hence I have prepared a list of the names that have been reported as having been found on American pewter lamps, exclusive of patented lamps and those used for purposes other than lighting.

Archer and Janey
Bailey and Putnam
Boardman and Hart
Brook Farm
T. M. Buckley
William Calder
E. Capen
Capen and Molineux
H. R. Coburn
E. Dunham
R. Dunham
R. Dunham & Sons
Endicott & Sumner
Fuller & Smith
Roswell Gleason
Holmes & Sons
Homan & Co.
H. Hooper
M. Hyde
Leonard, Reed & Barton
Marston
Morey & Ober
Morey & Smith
G. Norris
C. Ostrander
Ostrander & Norris
J. G. Parker
A. Porter
F. Porter
Putnam

Reed & Barton	Smith & Co.	Warren
Renton & Co.	Smith & Morey	Weeks & Co.
Sellow & Co.	W. H. Starr	T. Wildes
Sickle & Shaw	Taunton Britannia Mfg. Co.	J. B. Woodbury
E. Smith	I. Trask	Yale & Curtis

Cigar lighters are reported marked Capen & Molineux and Dietz Brothers & Co. A pewter lamp of the spout type, with thick wick, evidently intended for industrial use, is marked Capen & Molineux.

Although there are no lamps reported bearing the names which follow, they have been listed as makers of britannia and pewter lamps, and examples may turn up sometime.

John Bouis	Browe & Dougherty	Leonard M. Rust
Joseph Bouis	Edward Jones	William Yale

A list of patented lamps in which pewter was employed follows.

ADAMS, H. W., Fountain lamp, 1857. Marked "Pat. Applied For." Lamp made by Yale & Curtis. This most unusual lamp conforms perfectly to patent specifications and drawings.

ARCHER, E. S., Lard lamp, 1842. Two types of Archer lamps are reported, neither of which conforms to the drawings or specifications. One has the patent mark on a small brass label attached to the reservoir, the other has patent mark on burner.

CARR, George. Date and type not known. Made by W. H. Parmenter.

HOUGHTON & WALLACE. Lard lamp, 1843. The examples of this patent reported do not conform to either patent drawings or specifications.

LAWRENCE, W. Whale oil, 1831. Bears neither patent nor maker's mark, but the lamp, of most peculiar form, conforms to patent specifications and drawings.

NEAL, Lard lamp, 1842. Lamp conforms closely to patent drawings and specifications, as do similar lamps of tin and brass. The patent was issued to Maltby & Neal, assigned to Neal, and all lamps bear his name.

NEWELL, J. Burning fluid safety lamp, 1853. The Newell patent has been found in at least three forms of pewter lamps, one with undecipherable maker's mark. Patent marks are on the burners.

PERRY, E. W., Lard lamp, 1842. An unmarked lamp was recently found containing a marked Perry burner. As these burners are extra wide, this was not an accident. Perry burners are all pewter except for the wick tube.

RUST, S. Rust had some fourteen patents to his credit relating to lamps. Four types of Rust's burners are reported, two of them in pewter lamps with the mark "S. Rust's Patent New York" on the lamp bottom. The remaining two are in glass lamps, one of them his original patent model. Similar marks are on the burners of these lamps. There are many lamps with "wick raiser" burners that are unmarked but appear to be Rust patents.

SOUTHWORTH, F. H., Lard lamp, 1842. Two forms of pewter lamps containing the Southworth burner are known. Both bear the mark of R. Gleason on the bottom of the lamp. The patent marks are in small letters on the side of the reservoir. "Southworth Pat. July 1842." The burners conform to the specification and drawing.

TOMLINSON, H., Lard lamp, 1843. Two types of lamps of this patent are reported, both with the patent mark, "TOMLINSON'S PATENT Sept. 1843" in large raised letters moulded in the bottom of the lamp.

WHITAKER'S Miniature Solar, Lard lamp made by Endicott & Sumner. There is no patent mark and no record of this patent has been found in the patent records. Advertisements say "For which a patent is now pending."

PATENT MODELS. From the recent sale of United States Patent Office models have come two pewter lamps, and one burner largely made of pewter, in addition to the Rust model already mentioned. The lamps are:

KENYON, J. P. & E., Lard lamp, 1858. The lamp is marked Capen & Molineux and its outline is identical with the lamp shown in the patent drawing.

BUTLER, HOSFORD & SMITH, Burning Fluid Vapor Lamp. 1860. The patent was for the burner which was in a pewter lamp marked M. Hyde. A pewter lamp has been reported marked E. N. Hosford's Patent and a patent for a burning fluid lamp of the "safety" type was issued to Hosford and Nichold in 1852. There is no resemblance between that patent and the model of Butler, Hosford and Smith.

Mention should be made of those mysterious lens, reading, or bull's-eye lamps marked with the word "PATENT." Three types have been previously reported. Two of these have flattened, drum-like reservoirs, and one or two visored lenses. The reservoir of the third type is square and has four lenses. The mark is on the visor of the lenses of these types and is a die-mark. A new two-lens type recently has been found. In place of the reservoir at the end of the standard, there is a deep tray. This tray holds a flat bottomed, removable pewter lamp, and the lens slots are attached to it. The word "PATENT" is raised on an octagonal brass plate, soldered to one of the lens visors. Single lens lamps have been found with Gleason's name on the bottom, but care should be exercised as some of these touches are known to have been added. Will someone please discover what is back of that word "PATENT"?

Several patented burners are made largely of pewter. Those by Rust and Perry have been mentioned and the burners of Schultz & Trull, and "Bell's Fireproof" also come within this classification. A recent addition is on the patent model of the Seth E. Winslow "safety lamp."

Additions to, or comments on this list, will be welcomed. Please send them to the Bulletin.

AUTHENTIC REPRODUCTIONS IN PEWTER

by Elisabeth Perkins

A perusal of the advertising pages of the magazine "Antiques" during the months following the pewter exhibition of 1925 at the Twentieth Century Club in Boston suggests that an interest in reproductions of antique pewter may date from the enthusiasm aroused by that exhibition. The legitimate and carefully made reproduction of an antique piece does not trouble the seasoned collector. It may, however, offer difficulty to the amateur. The following notes are set down as a suggestion to look twice at some pieces which were honest reproductions twenty years ago, but may have assumed a different aspect with the passage of a few years.

Reed and Barton advertise the most complete line of reproduced specimens, and were careful to mark them with the word "reproduction." If the mark is still intact, these pieces should cause no trouble.

In April, June, August and December numbers of *Antiques* for 1928 an excellent reproduction of the Richardson sugar bowl was featured.

"Reproduction in Reed and Barton pewter, of an extremely beautiful and rare old sugar bowl or candy-jar—made by G. Richardson, circa 1824." The advertisement goes on to state "Reed and Barton have taken up the task of reproducing with absolute fidelity many examples of rare pewter that enthusiasts have viewed with longing eyes for years.

"Thus you may select today in Reed and Barton Pewter, reproductions of porringers, beakers, coffee pots, candlesticks, tobacco jars and a host of other examples, all of which have made their impress upon the history of pewter art."

The second item which was featured in the advertisements of the Taunton firm was an "Early American Tobacco Jar with Eagle Top." This was advertised six times, in July, September and November, 1928, and January, March and April, 1929.

A lamp of the astral type was offered in the September, 1928, issue and we are told that a "growing appreciation of the character and quality of pewterware has awakened the demand to a very great extent."

The firm of Reed and Barton was not the only one offering reproductions. Mr. George C. Gebelein of Boston advertised "Reproduction Pewter in Designs of English and American Origin." Skinner-Hill, a firm having both New York and Montreal addresses at the time, had a supply of "authentic reproductions inspired by rare old English ware. Created by a famous guild of master craftsmen." The text of the advertisement does not tell the reader whether English pewterers were the manufacturers of this ware, but one assumes they were.

The Poole Pewter Company, also of Taunton, Mass., lists "Reproductions of the Designs of Early American Craftsmen" in December, 1928, and the following month, January, 1929. The Period Art Shoppe, Inc., in New York City, announced that one could have "Reproductions made to order."

In May, 1929, Reed and Barton offered a copy of the Gleason covered water pitcher, and in June a copy of the Commode "Made by Frederick Bassett." The reproduction was made in three sizes, 8, 10 and 11 inches in diameter since it was offered for use as a "Plant Holder or Jardiniere."

The July number of that year added still another to the list of pictured copies of antique pieces. A basin with a domed cover, copied from an original by Boardman was the featured item. In August appeared a picture of a 12-inch plate with a "thread edge" copied from one made by Roswell Gleason.

Two more pieces appeared in the 1929 advertisements. In September a meat platter of "English Design," oval style, and in October a coffee pot, copying "a well proportioned pot of English make, c. 1780."

The first three months of 1930 were the last times the magazine carried advertisements of reproductions. Perhaps the interest aroused by the 1925 exhibition had waxed and waned. Other manufacturers, such as the Early American Pewter Company, did produce a few copies of old pieces. But never will the student of pewter be confused by their work. It is carefully marked, and as was suggested elsewhere in these notes, should cause no difficulty if the mark has not been changed.

RAMBLINGS IN BRITANNIA-LAND

by Ledlie I. Laughlin

If the citizenry of New England one hundred and twenty years ago had been told that in their midst were being born the business forerunners of what were destined to become within a century two of the largest and most renowned silverware manufacturing companies in the world, probably very little surprise would have been shown; for then, as now, Americans had no mean opinion of their own abilities and destinies. If, however, my neighbor, George Gallup, had been alive at that time and if he had polled public opinion asking where those future giants of the silver industry might be found, how many votes, do you suppose, would have been recorded for the lowly pewter-making shops of Ashbil Griswold in Meriden, Connecticut, or Babbitt and Crossman in Taunton, Massachusetts? For it is a strange coincidence how closely in time and circumstances the origins of the International Silver Company and Reed and Barton paralleled one another and particularly that both should have evolved, not from shops of successful silversmiths, but from small pewter-making establishments.

Even the preservation and rediscovery of the early records of the predecessor companies of both International and Reed and Barton ran parallel courses. At Taunton in 1940 in an attic of one of the Reed and Barton factories was found a large parcel of record books of that company and its predecessors, which by the merest chance had not been destroyed when a new roof had been put on the factory several years earlier. With this valuable material as a nucleus, Mr. George A. Gibb has reconstructed the story of Reed and Barton in an accurate and fascinating history entitled "The Whitesmiths of Taunton" just published by the Harvard University Press.

Very much narrower was the margin by which the Ashbil Griswold records were saved from destruction. Just about the time that the Reed and Barton books came to light a descendant of William W. Lyman (an incorporator of the Meriden-Britannia Company) prepared to sell her home and move away from Meriden. She had gathered together for disposal the attic accumulations of several generations of the Lyman family. A friend asked permission, before the junkman arrived, to examine any books that were considered valueless. Fortunately that friend knew something of the early history of Meriden, recognized for what they were six or seven tattered leather-bound day-books filled with entries by Ashbil Griswold and his successors, and turned them over to William G. Snow, the company's enthusiastic historian and custodian of its records and trophies.

In an all-too-brief afternoon's talk with Mr. Snow recently, interrupted by a necessarily hurried examination of Griswold's books, I gathered much of the material upon which this article is based. The books themselves are far from complete, some pages of the earliest book are missing, and probably some volumes in the original series have been lost. They apparently held day-book entries which were later transferred to ledgers that now are gone. We find in the books records of sales, cash payments to individuals, inventories of materials on hand and various other entries written down in the order in which each was brought to Griswold's attention. The cash payments give the names of the individuals to whom payment was made but rarely specify what the payments were for. But incomplete and jumbled as the information is, the books add greatly to our knowledge of the pewter and britannia manufacturing industry in Meriden. The earliest entry is for an order dated November 19,

1807; the last entries cover the settlement of accounts resulting from the formation of the Meriden Britannia Company in 1852. A period, therefore, of over forty-five years is covered, the entire span of the life of the industry in Meriden up to the time when plated ware supplanted britannia.

Ashbil Griswold was twenty-three years old when his first entry was made. He must have completed his apprenticeship to Thomas Danforth, third, but a short time earlier. It is worth while recalling that in this same year, 1807, Danforth moved down from Connecticut and opened a shop in Philadelphia. For, to my surprise, I found that all the sales recorded by Griswold in 1807 and in January, 1808, were to customers in Baltimore. My supposition is, therefore, that at that time Griswold was still in Danforth's employ and was sent to Baltimore by Danforth as a peddler or order-taker. Of course he may have had a shop of his own there for a brief period, but it is probably significant that there are no entries during that period for cash paid to employees, for raw materials or for other outlays which would be required of a manufacturer. Ashbil's visit to Baltimore recalls the fact that twelve or thirteen years later another Griswold, Sylvester, perhaps upon the advice of his older brother, opened a pewter-making shop in that city.

Ashbil Griswold sold a very limited variety of forms during his stay in Baltimore. The items with the prices charged for each, were as follows: gallon "basons" 91 cents each, half gallon "basons" 61 cents, quart "basons" 30½ cents, pint basons 20 cents; plates $2.43 per dozen, large dishes 83 cents each and small dishes 61 cents. One or two orders also included dippers.

The only item that deserves comment is the gallon basin, a form made by few American pewterers. I think of it as a Connecticut shape and have never seen that size bearing the touch of a Massachusetts, Rhode Island or New York shop. Occasionally we find a large basin bearing the touch of a Philadelphia or Baltimore pewterer, but I suspect that the shape was introduced into those cities by Danforth and Griswold and popularized there by them.

Early in 1808 Griswold apparently returned to Connecticut and opened shop in Meriden, for most of his recorded orders from February on were for residents in that town or in the country roundabout. In November of that year he purchased for $50 from Ira Yale a small lot with a shop thereon in Clarksville, a hamlet just north of Meriden. Additional forms that appear in his orders in the next few years were large and small porringers, large and small teapots, "soop" ladles and spoons. In succeeding years we find quart pots, pint pots, soap boxes, best spoons, common spoons, teaspoons, sugar bowls, creamers and "fassets."

As late as 1843 when Griswold, if still connected with the business at all, must have had only a financial interest, the product of the shop included scraped spoons, buffed spoons, shaving boxes, teapots in six different shapes varying in price from $7.00 to $12.00 per dozen, coffee pots at $16.00 per dozen, spitoons, "astrall" lamps and hanging lamps.

That the Connecticut pewterers were in close touch with one another and traded among themselves is confirmed by a number of Griswold entries. In one instance he records an order sold to Charles and Selden Yale; again in an order shipped in 1828 to a Philadelphia customer he lists "5 of Yale's New pattern Coffeepots $3.00 each $15.00." This probably referred to Hiram Yale. Another example is the record of a sale of pig tin to Josiah Danforth in Middletown in 1834.

Just as we have come to realize that Thomas Danforth of Norwich was the father of pewter-making in Connecticut and that with very few exceptions all later makers in Connecticut were Danforths or Danforth-trained, so now we learn from Griswold's books that he was truly the father of pewter-making in Meriden. It must be admitted that before Griswold opened his shop there the elder Samuel Yale had made pewter buttons in Meriden but, almost without exception, the Meriden makers of the britannia period, and there were a great many of them, appear from Griswold's books to have worked at one time or another in his shop. We find record of cash payments to Ira Couch, James A. Frary, Enos H. Curtis, Elisha E. Curtis, Lemuel J. Curtis, Luther Boardman, Jacob Whitmore, Jeptha Porter, Darius Benham, George Cowles, Burrage Yale, William W. Lyman, and many others whose names are familiar to pewter collectors. Because the entries rarely state the reasons for which cash payments were made we cannot state positively that all of these men were Griswold employees but what evidence we have points that way and definite proof can be advanced for identifying Couch, Frary, Lyman, the Curtises, Benham and Boardman as Griswold workmen. Isaac L. Lewis and Lemuel J. Curtis, who were apprenticed to H. Yale and Company in Wallingford may have been the only 19th century Meriden makers who received their training elsewhere.

The Jacob Whitmore who was apparently working for Griswold in 1831 must have been a son or grandson of the eighteenth century maker of the same name who shared a shop in Middletown with the second Thomas Danforth. It is also probable that he was the Whitmore who was in partnership with Daniel Francis in Buffalo in 1834.

Unquestionably the Jeptha Porter listed above was the man who worked with Samuel Kilbourn in Baltimore a few years earlier.

From the earliest days of the business Griswold was selling not only pewter but also ivory combs, buttons, thread, cloth, beeswax, writing paper and a hundred and one other items with which his peddlers supplemented the main "line." By the early thirties he was a general merchant and bank president and it is not probable that he took any active interest in pewter or britannia manufacturing thereafter.

The Griswold books do not definitely indicate at any point a change of management but on December 2, 1833, the following significant entry appears: "To sundries for my shop which is under the superintendence of Ira Couch and James A. Frary." It was probably about that time that Couch was taken in as a partner and the firm name changed to Griswold and Couch. At that time Griswold had on hand in his shop 33,000 pounds of "India Block tin" in addition to large supplies of copper, old pewter, lead, antimony, brass and spelter.

Again in 1843 the books indicate some reorganization and it may be that at that time Griswold's interests were taken over by either Frary or Lyman.

According to a Meriden historian the name of the firm from 1845 to 1849 was Bull, Lyman and Couch but Ira Couch died in December, 1845, and the later records in the book lead to the belief that the firm was then known as W. W. Lyman and Co., the senior partners of which were Lyman and Lemuel Curtis. It was finally absorbed in the Meriden Britannia Company in 1852.

Mr. Snow is also my authority for the location of the shop of Hall and Cotton, long known to collectors, hitherto listed as "Location unknown." The senior member of the firm was Nelson Hall. The plant was at Middlefield,

Connecticut, and was in operation for several years during the eighteen-forties. With this lead some Connecticut collector should be able to unearth the history of a small plant which turned out admirable wares and deserves greater recognition than it has thus far received.

Turning now to Massachusetts, I am tempted to quote at length from Mr. Gibb's history of the Taunton makers. The book recaptures so successfully the atmosphere of the early days of the britannia industry and contains so much of interest to students of that period that it would be a pity to break up the continuity of that story by reprinting selected excerpts. I should like, however, to comment upon one small matter—Mr. Gibb's contribution in tracking down "lost" makers.

Just as the Griswold records furnished proof of the source of the training of many of the Connecticut britannia makers, the Taunton records, which were far more complete, gave complete lists of Reed and Barton employees, among them two or three of our "unanchored" makers.

Alexander Standish has left us several examples of his work in britannia. In 1829 he was earning the magnificent wage of thirty-eight cents a day as an apprentice to Crossman, West and Leonard. Apparently he remained with this firm and its successor, the Taunton Britannia Manufacturing Company, for several years, but about 1837 set up a short-lived business of his own in Taunton.

Another maker on the Taunton payrolls whose history has heretofore been sketchy is Eli Eldredge. My notes had listed him in Boston in 1849 and in Taunton in 1860. He worked for a number of years for Leonard, Reed and Barton and some time after 1841 left to become a foreman for Roswell Gleason in Dorchester. He may have had a shop of his own in Boston for a year or two in the late forties before returning to Taunton.

A third Taunton Britannia Manufacturing employee, who later established a business of his own, was Elijah Braman. About two years ago a correspondent wrote me inquiring about the maker of a castor marked E. Braman. At the time I could offer no information as to where the man had worked. Thanks to Mr. Gibb I can now report that when the Taunton Britannia Manufacturing Company failed in 1834 Braman opened a shop in Warren, Rhode Island, where he made castor frames and sold various britannia wares. At least until 1839 he continued in business in Warren, handling Leonard, Reed and Barton's line.

One of the minor mysteries of the britannia period was solved recently by Doctor Arthur Bestor, who has been studying the records of Brook Farm, that ambitious but short-lived cooperative community founded at West Roxbury, Massachusetts, in the eighteen-forties, where it was hoped farmer, craftsman and Transcendentalist poet might live together on an equal footing and build a better way of life. I quote from a letter of Dr. Bestor to Marshall Davidson of the Metropolitan Museum of Art (a letter that was kindly relayed to me):

> . . . "Ephraim Capen signed the constitution of the Brook Farm Association for Industry and Education on May 12, 1844 . . . gave his place and date of birth as Dorchester, Mass., March 6, 1813, and his profession as pewterer, the only person so to describe himself" . . .

In 1848 Capen was making lamps in a shop in New York City. We can, therefore, limit to the brief period from 1844 to 1847 the few surviving specimens marked with Capen's BROOK FARM touch.

The last of my ramblings carries us to Massachusetts' North Shore. George Gibb quotes in "The Whitesmiths of Taunton" a very interesting entry on February 25, 1814, from the diary of the Reverend William Bentley of Salem. I give it again below, in part:

> "Captain Bowditch informed me this day that he had begun the work of the Britannia Ware, which had been carried on for several months with success in Beverly . . . I passed to Beverly and visited Mr. Trask who introduced the manufacture into that place. He was a goldsmith & jeweller, & employs about a dozen hands & sells his work in Boston. Just above him works a Mr. Smith, formerly a cabinet maker, who has gone to the same extent of the same business & the persons he employs are seamen and fishermen."

Thus a new claimant is put forward for the title as the first maker of britannia in this country; Trask's own working dates are advanced to 1813; and Eben Smith apparently made pewter many years earlier than previously supposed. What became of the venture of Captain Bowditch (a new name to me) would make an interesting subject for research for some Essex County collector.

And while hunting up the Captain's history the investigator is invited to follow up another lead in Essex County records which can be put forth at present as nothing more than just that—a lead. Two or three years ago Mark La Fountain of Springfield, Vermont, sent me a photograph of a very handsome oval teapot marked on the botton LEE & CREESY. A comparison of this photograph with the illustration of a similar pot, made by Israel Trask and illustrated on Plate LXXII in "Pewter in America" shows them to be almost identical in design; furthermore the Lee and Creesy teapot is engraved with decoration that is highly reminiscent of Trask's work. The similarities are so great that I am convinced that either the shop was located in or near Beverly or that one or both partners received training in the Trask shop. A cursory examination of Beverly vital statistics proved that the Creesy family was well-established there in the eighteenth century. I have since learned from a Beverly correspondent that he can recall in his youth an undertaking firm of Lee and Creesy in that town.

If what has been offered as surmise should prove to be fact, if Creesy can be identified as a North Shore pewterer, who, then, was his partner, Lee? Could he have been the younger Richard Lee, whose grave could not be found with that of his father in Springfield, Vermont, and whose later history remains untraced? If so, would not this fact account neatly for the discovery of the teapot in Springfield, a former Lee stamping-ground? Here is a nice problem which might be solved very quickly by recourse to Essex County Deed and Mortgage Books.

PEWTER LOOTERS

We poke in the corners of antique shops
In search of specimens rare
Or browse through many a ponderous tome,
For a mark—with infinite care.

Perhaps we are given a hobby
To play with as we will
For it helps to keep the mind happy
In these days of worldly ill.

Neither wind, nor snow, nor rain,
Nor heat, nor cold, nor dark,
Will keep us pewter collectors
From pursuing an ancient art.

MARY A. WALLBURG

NOTE BY THE PUBLICATION COMMITTEE

The Publication Committee felt that we should mark our tenth anniversary with a Bulletin more or less expressive of our previous existence. We, therefore, asked all our past presidents to contribute articles, and they have responded nobly. Some other people, important to us, were asked to write something, and as you can see, they put us under obligation to them. William Germain Dooley, founder and honorary member; Charles Messer Stow, honorary member; Ledlie I. Laughlin, foremost student of American Pewter; and Edna T. Franklin, our first Secretary, and for long the vitalizer of our Club, have all sent contributions, and we are much pleased to have the good wishes of our English fellow-collectors.

The articles are necessarily short, but will, we think, be of interest to the members. Mr. Franklin sent the address which he made as retiring President. It should have been published sooner. Dr. Rushford has given us the first complete list of American lamp-makers, and Mrs. Perkins has opened a subject on which more should be done. A hundred years hence 1925-1935 pewter will be collected as avidly as 18th century pewter is at the present time. Mrs. Franklin has put on record some of our early history, and Mr. Laughlin has added to his already tremendous contributions to the history of American pewter. At last you have a number of the Bulletin which is not filled with the scribblings of the editor.

A SOMEWHAT BELATED REMARK

"Pewter in America," by Ledlie I. Laughlin, was on the list of the fifty best books of 1940, as selected by the Graphic Arts Society. We pewter collectors approve their decision, and can say further that the text was even more splendid than the make-up.

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This list is as of March 21, 1944. Those marked with an asterisk are entitled to wear the Master-members' badge.

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