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THE
PENNER
COLLECTOR
CLUB OF
AMERICA
BOFCON
EXHIBITION
1935

P.J. Franklin 1936



THE
PEWTER COLLECTORS
CLUB OF
AMERICA

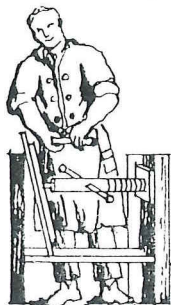
*Being An Account of The First
Display in Their Country
Of*

YE BEST SUPERFINE WHITE
HARD METAL PEWTER
*In Ye Public Library Of Ye
City of*
BOSTON

MASSACHUSETTS
*Dartmouth Street
Against*

COPLEY SQUARE
*November 18th - December 15th 1935
Ye Club's Governing Board*

*PRESIDENT PROF. PERCY E. RAYMOND
V.P.s. J. RITCHIE KIMBALL, PAUL J. FRANKLIN
SECRETARY MRS. PAUL J. FRANKLIN
TREAS. DR. MADELAINE R. BROWN
MRS. C. W. MACDONOUGH
MRS. ELMER F. THAYER
DR. E. A. RUSHFORD
LEDLIE I. LAUGHLIN
MRS. EATON H. PERKINS*



To Professor Percy E. Raymond
the Pewter Collector's Club of America
dedicates this booklet
endeavoring thereby to express its
recognition of his knowledge its
acknowledgment of his effort and
its gratitude for his splendid
leadership of the club since its
foundation.

The Boston Pewter Exhibition

A representative exhibition of pewter was the first great ambition of The Pewter Collectors' Club of America, following its organization in the Old State House, Boston, Mass., March 21, 1934. What proved to be an outstanding exhibit, receiving attention among collectors in this country and England, was the result of unremitting work on the part of the president, Prof. Percy E. Raymond and the governing board who were in charge. From November 18 to December 15, 1935 the exhibition was viewed daily by large numbers of persons. The president, officers and members were in attendance to provide information to visitors and act as hosts. Members of the Library staff were at times in attendance, and contributed an exhibit of books on pewter. Their cooperation was much appreciated. The club is also indebted to Mr. Herbert Bronsdon and Mr. Henry F. Silsby for photographs of English pewter and to Mr. Lawrence B. Flint for photographs of the exhibition.

Specimens occupying six cases, presented a history of pewter in America, beginning with two shelves of items from England brought for use in earliest colonial times, and continuing with the pewter made in this country. This was arranged chronologically and by States. Two cases of rare English pewter contained Stuart tankards and items earlier and later. Other cases displayed French and Chinese pewter miniature pieces and toys, communion tokens, German ware, the tools of Samuel Pierce of Greenfield, Mass., spoons from early to late, books and photographs.

Exhibitors included: Rev. Lawrence Barber, Mr. Albert C. Bowman, Dr. Madelaine R. Brown, Mr. Morris Cooper Jr., Mrs. C.A. Calder, Mr. and Mrs. P.J. Franklin, Mr. Joseph France, Miss Virginia Hammore, Mrs. Frederic W. Howe, Mr. Arthur H. Hayward, Mrs. Matt B. Jones, Mrs. Edward Ingraham, Mr. J. Ritchie Kimball, Mrs. James H. Krom, Mr. Ledlie I. Laughlin, Mrs. John R. Mason, Mrs. C. W. MacDonough, Mrs. Melville T. Nichols, Mr. and Mrs. Eaton H. Perkins, Mr. John Poole, Dr. and Mrs. E. A. Rushford, Miss Colette Rushford, Prof. Percy E. Raymond, Mr. Frederick J. H. Sutton, Mrs. Elmer F. Thayer, Mrs. T. Ferdinand Wilcox, Public Library of the City of Boston, Pennsylvania Museum of Art, Yale Museum of Fine Arts, Historic Williamsburg, Inc., The Pewter Collectors' Society of England, The Worshipful Company of Pewterers of London, England.

Cordial affiliations have been established with the two English organizations that exhibited, and on the opening day the following cablegram was received:

London, England, 11/18/1935

Success to your exhibition. Touch of Graham and Wardrop, Coterell 1943 conveys our sentiments.

The Pewter Collectors' Society of England.

Touch reads: "Success to the United States of America."

Committees in charge of Exhibition

American Pewter - Dr. Madelaine R. Brown, Mr. J. Ritchie Kimball, Mrs. P. J. Franklin, Mr. Albert C. Bowman.
English Pewter - Prof. Percy E. Raymond.
French Pewter - Mrs. E. A. Rushford.
Pewter Lighting Devices - Dr. E. A. Rushford.
Pewter Toys and Trinkets - Mrs. Elmer F. Thayer.
Chinese Pewter - Mrs. C. W. MacDonough.
Photographs - Mrs. Eaton H. Perkins.
Supervision of Arrangement and Labels - Mr. P. J. Franklin.

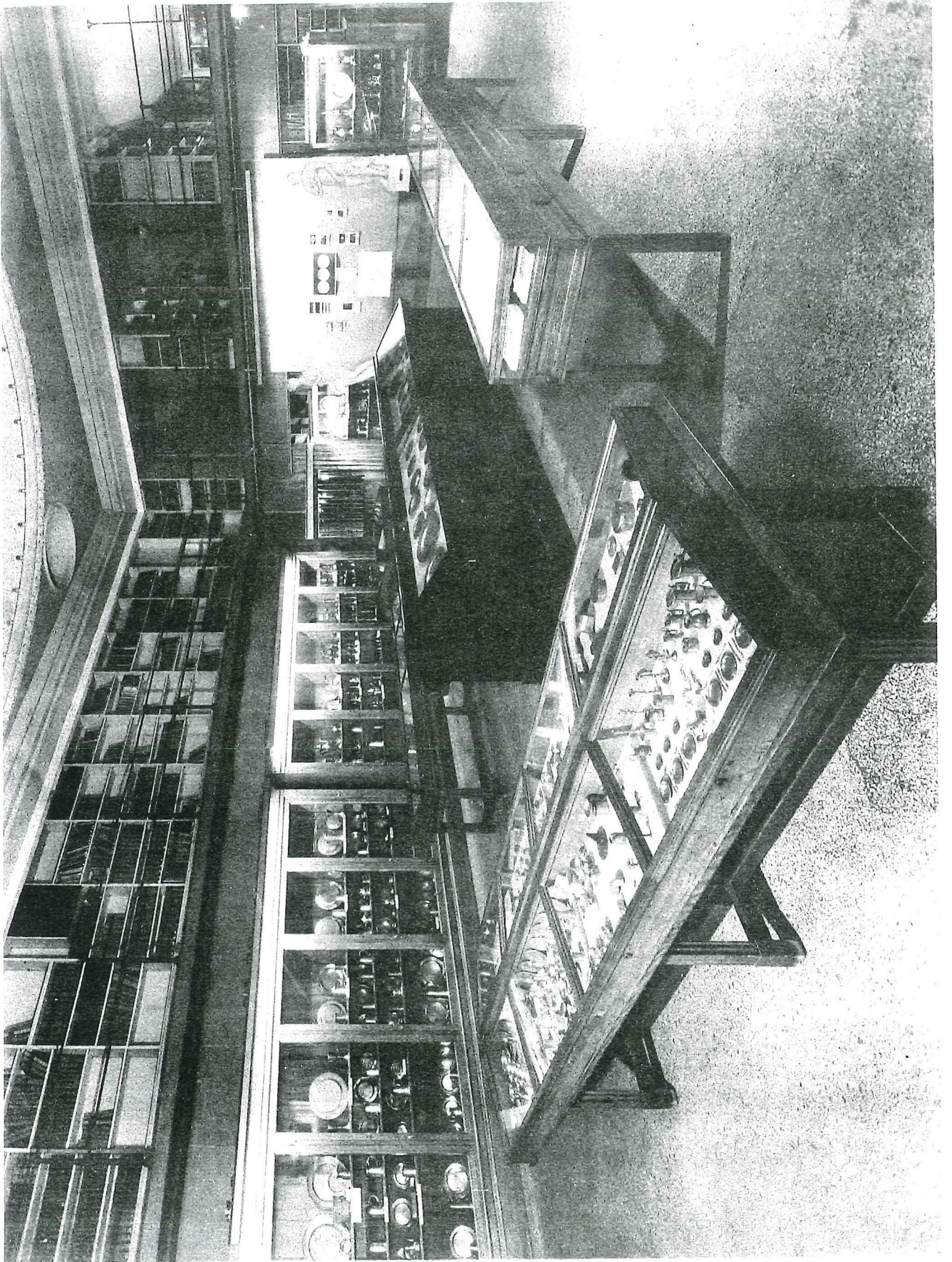
This brochure has been prepared by a committee consisting of Mrs. Eaton H. Perkins, Dr. Madelaine R. Brown, Mrs. Edward Ingraham and Mrs. C. W. MacDonough.

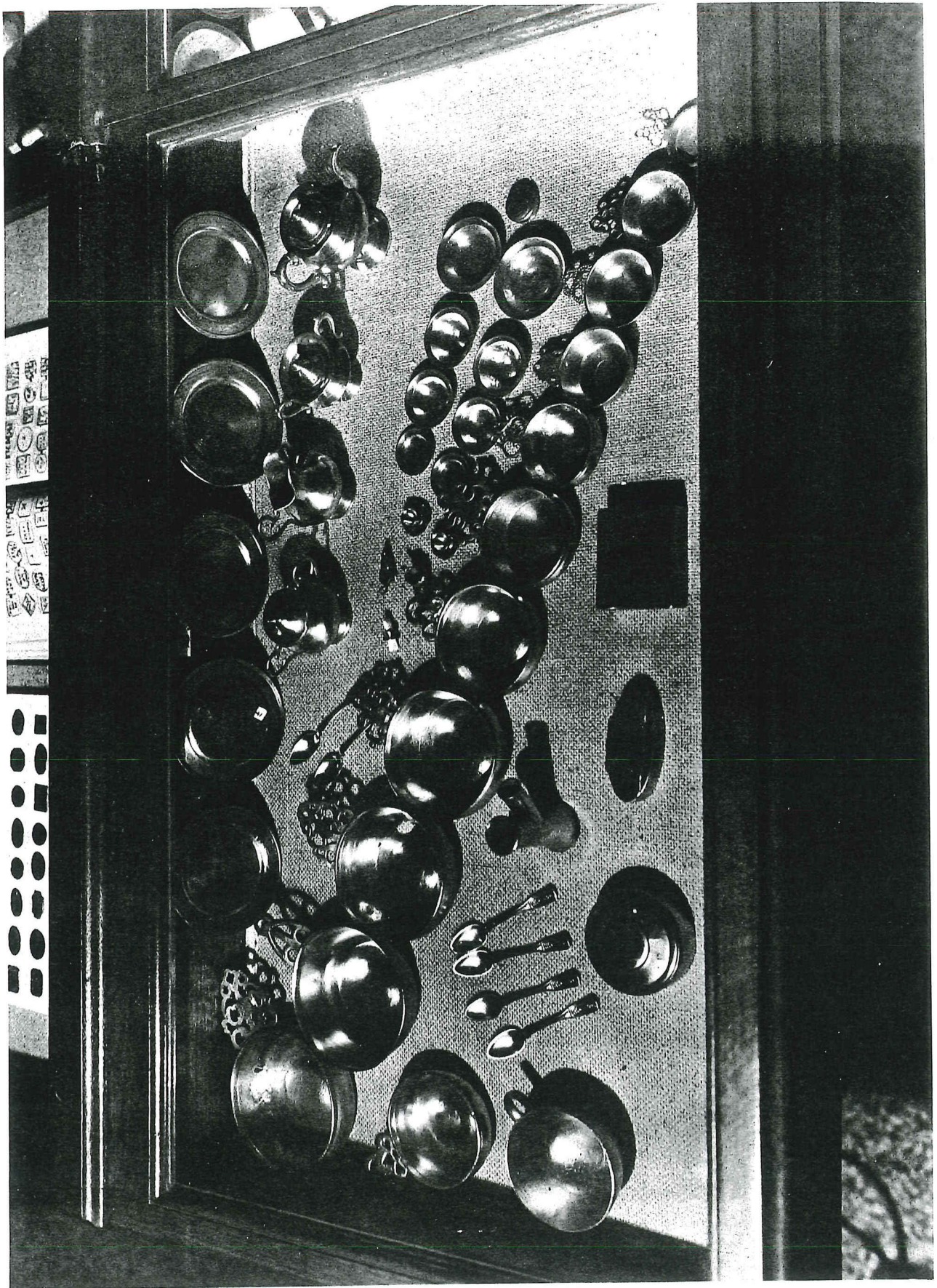
The photographs are by Mr. Charles Darling.

The Pewter Collectors' Club of America was organized at the Old State House in Boston on March 21, 1934.

Its primary object is to learn as much as possible about the various pewter utensils of our ancestors, and about the fabricators of these articles. It has no desire to be selfish, however, and any new information acquired by any member is passed on as promptly as possible to fellow members and to all who are interested. Despite its youth, the Club has already made contributions to knowledge which have appeared in printed form. It has been impossible to publish the results of its researches in its own Bulletins, but, through the courtesy of the Editors of the Antique pages of the Boston Transcript and the New York Sun, full reports of its proceedings have appeared after each meeting. Hundreds of letters asking for information have been answered by those members best qualified to deal with the particular subject.

Although most of the meetings have been held in or near Boston, the Club has met in New Jersey and New Hampshire. It is hoped that eventually local sections will be established in places where "two or three" lovers of the soft grey metal "may be gathered together."





Pewter Miniatures

The miniature pieces of pewter occupied the eight sections of the table-case which is in the fore-ground in the first photograph in this brochure, that showing the general arrangement of the room. The section of this case at the reader's right, most conspicuous in the photograph, contains the collections of a young lady of ten, who by our conventions, must be nameless. Perhaps the lighting devices at the left, and the French measures at the right, may suggest her identity.

The small pieces shown in the second photograph, described by Mrs. Thayer, on the last two pages, occupied the second section from the left end. The photograph which faces this page shows the contents of the sections at the extreme left of the case.

The most striking feature is the diagonally placed row of eleven porringers, ranging in size from four and one half to one inch. The three-inch specimen in the middle of the row has heart-shaped piercing, and is marked Richard Lee, but the one out of the row, at the left, of the same size and shape, is touched T. D. and S. B. (Thomas Danforth and Samuel Boardman). Below the latter is a handled cup, of particular interest. Perhaps it should have had two handles, for it was made by I. Love, Baltimore (1840-1850). Another unusual article is the miner's lamp below the fourth porringer. It is said to have been used in a mine opened in Pittsburgh in 1844.

The four "saucers" at the back are modern reproductions, and the tea set, in front of it is not very ancient. The designs suggest the work of late American britannia makers. The boxes in the foreground may be older. But one box must be mentioned especially. At the right of the case is a patch box, only one inch in diameter and one quarter of an inch in depth. Truly a choice bit for lovers of "pewter miniatures."

In the Land of Long Ago, in an old New England town playmates were regaled under the shade trees beyond the garden on golden summer afternoons with caraway seed cakes and cambric tea shared from a diminutive pewter service, the gift of a discriminating grandparent.

This pleasant custom developed into a favorite pastime with the children of the neighborhood, and the imperishable charm of those softly gleaming pewter treasures returns through the gateway of more than half a century of years.

At the recent initial exhibit of the Pewter Collectors' Club of America, held in the art gallery of the Boston Public Library, the cases of pewter miniatures contained many rare and beautiful examples of the master pewterer's skill.

In one of the cases displaying a representative group of noteworthy minutiae, is set of eight four inch plates in the top row made in all probability by a dealer for use in his own household.

In the second row at the left is a three and one-half inch pear-shaped measure from Glasgow with the shell design which originated in Pompeii on lid.

In the same row are four courting lamps with saucer bases, all with one exception having handles, and a three and one quarter inch lidless French one half decilitre measure.

In the center third row is a three inch English pitcher, two single mould boxes of milk glass with pewter covers, two salt cups with double beaded borders probably American since the English preferred the flair, and two porringers having like all others in this case pierced or openwork handles.

The three and one-eighth inch porringer at the left although unmarked is attributed to Richard Lee as he alone used this design.

The porringer at the right, ranking in first grade of comparative rarity, is the choicest piece in the collection, and has the name of Richard Lee plainly marked on handle.

In the center of this row is a four inch basin-shaped middle eighteenth century plate.

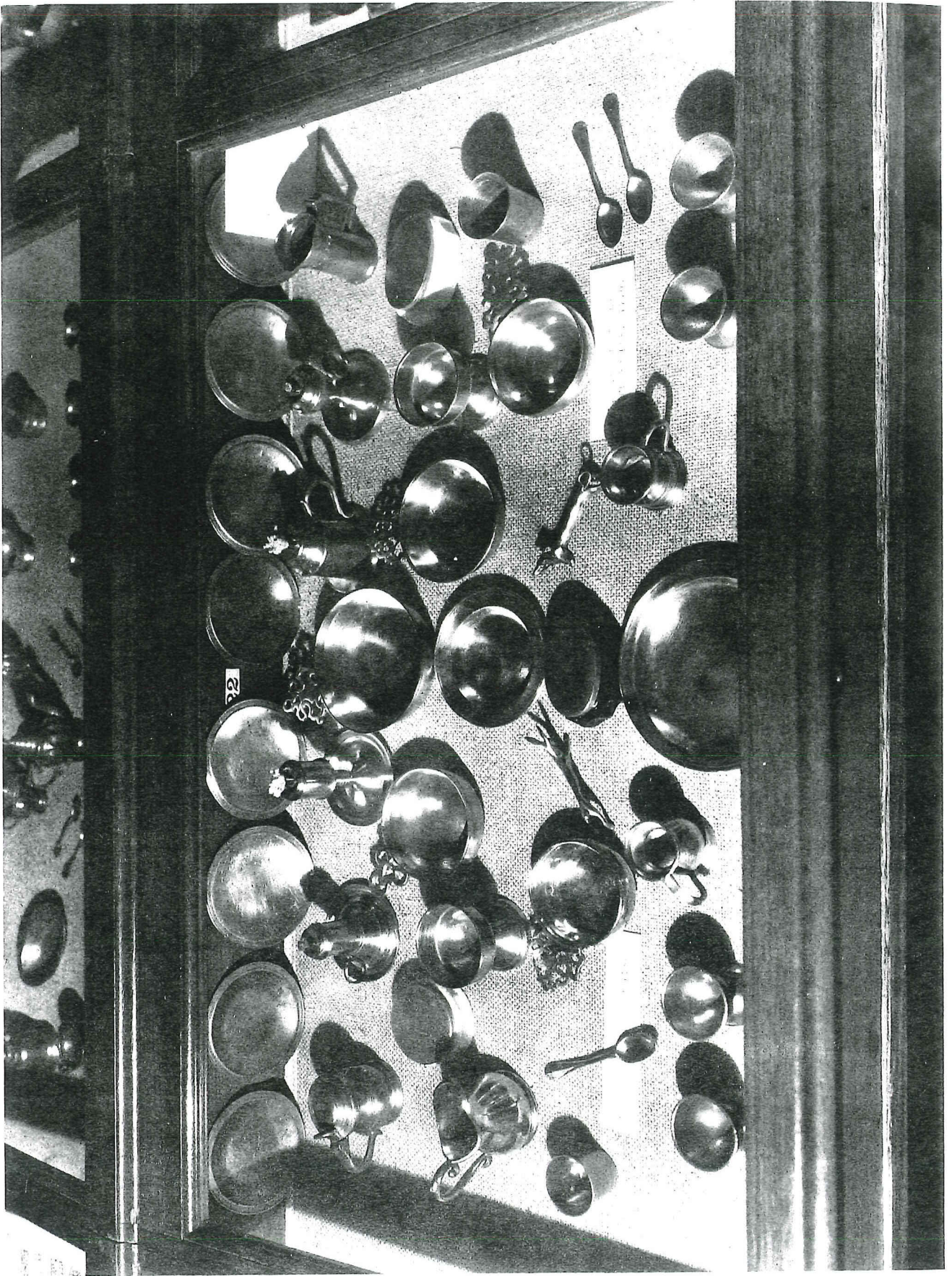
Below in fourth row are two small beaker shaped brandy thimbles, a four and one-quarter inch spoon at the left with the initials P. D. over the date 1780 on back of handle, and a pair of four and one-half inch spoons at the right made from a mould in use in the middle of the eighteenth century. Each spoon has a decorated, rounded-end handle with ridge on upper side and shell design on back of bowl.

In the center of this row may be found a three and one half inch single mould oval box of bottle green Sandwich glass with pewter cover, and an exceedingly fine pair of German carving rests in daschund and rabbit design cast in sand mould.

At the left is an unmarked five inch porringer, and at the right a three and one-quarter inch porringer with the initials T. D. S. B. (T. D. and S. Boardman) on handle.

The bottom row has four early Salts one and three quarters inches in height, two lidless measures with handles, and a five and one half inch plate of middle eighteenth century period.

Anne Edgerly Thayer



American Pewter

The exhibit of American Pewter was arranged chronologically and by locality in seven cases containing four shelves each. The first case contained one shelf of English pewter used in this country before 1720 and three of early pieces made in New York. The next four cases were devoted to Pennsylvania, Connecticut, Rhode Island, Albany and Boston respectively. The sixth case held Boston and Vermont pewter, and the seventh a shelf of each from Maryland and Maine; and finally there were two shelves of nineteenth century examples of the "coffee pot era". An additional case of American pewter lighting devices was included in the lighting exhibit.

Although American pewter was predominantly English in type, German and Dutch influence was apparent in some of our pieces from Pennsylvania and New York. The solid handled "West Town Dippers" or porringers made by Elisha Kirk of York, Pennsylvania, the covered chalice and bowl by Heyne of Lancaster were German, while the conical shaped flagon made by Spencer Stafford of Albany was Dutch in type. Photographs of eighteenth century English, Dutch and German pewter were exhibited in order that the heredity of American Pewter might be traced.

The earliest pewter made in this country was probably made in Boston, since we have records of several pewterers working in the seventeenth century. George Dow's "Notes on the Use of Pewter in Massachusetts in the Seventeenth Century" was exhibited and "Williamsburg, Inc.," sent photostats of inventories and wills mentioning pewter in eighteenth century Virginia. Other special exhibits were the account book of William Calder of Providence and the tools of Samuel Pierce of Greenfield. c. 1792-1830. A beaker by Pierce rested in the beaker mould, and on a plate bearing his touch mark rested his die. There was no porringer in the porringer holder as none of his has ever turned up.

Mr. Laughlin's article on the American porringer, Mr. Woodside's and Mrs. Watkins' on Maine pewter, and Mr. Calder's books on Rhode Island pewter were exhibited. In another case some early touch marks on plates were shown; the Massachusetts and Rhode Island State Seals used as touch marks and four pre-revolutionary touches showing the English influence. The only examples known of these touch marks were shown in flat cases: those on plates of Josiah Keene of Providence, Thomas Simpkins and David Cutler of Boston. In the Boston and Vermont case was an exhibit demonstrating the ingenuity of our artisans in the use of one mould to make several articles.

Of the three tankards among the New York pewter, the center one is by John Bassett (1720-1760) and the other two by his son Frederick. On the next shelf there is a William Kirby tea pot, and a hot water dish, plate and ink well by Henry Will. The porringer is attributed to John Will (1751-1763) and the mug to William Horsewell. The bottom shelf contains some New York pewter of the transition period.

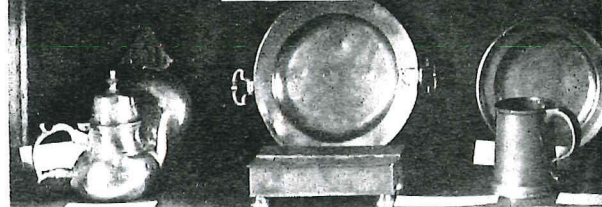
Among the rare and interesting pieces on the Pennsylvania shelves are the large Simon Edgell (died 1742) hammered plate, earliest known American piece, and the William Will communion flagon, large and small tea pot, and several mugs. There is a covered chalice and bowl by Johan Heyne, Lancaster, (1754-1781) and a porringer by Elisha Kirk of York. There is a mug, tankard and plate by Cornelius Bradford (1753-1772.)



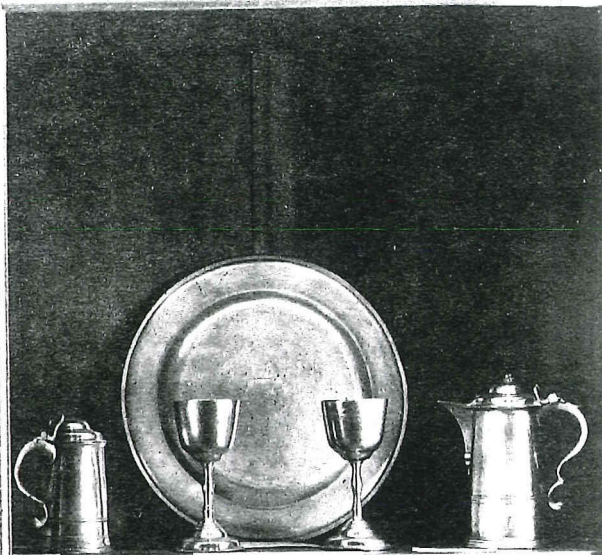
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• NEW YORK •

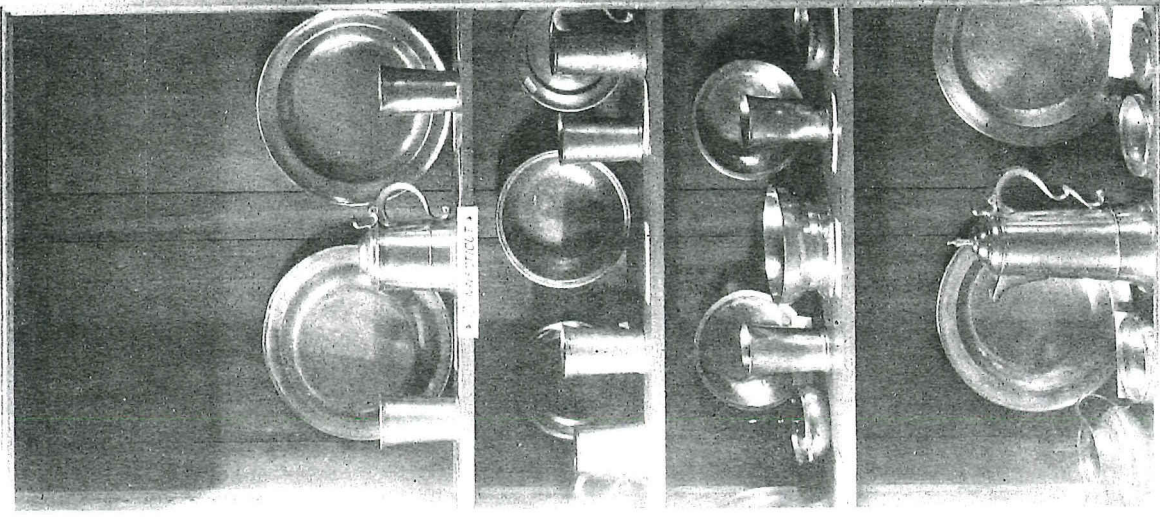
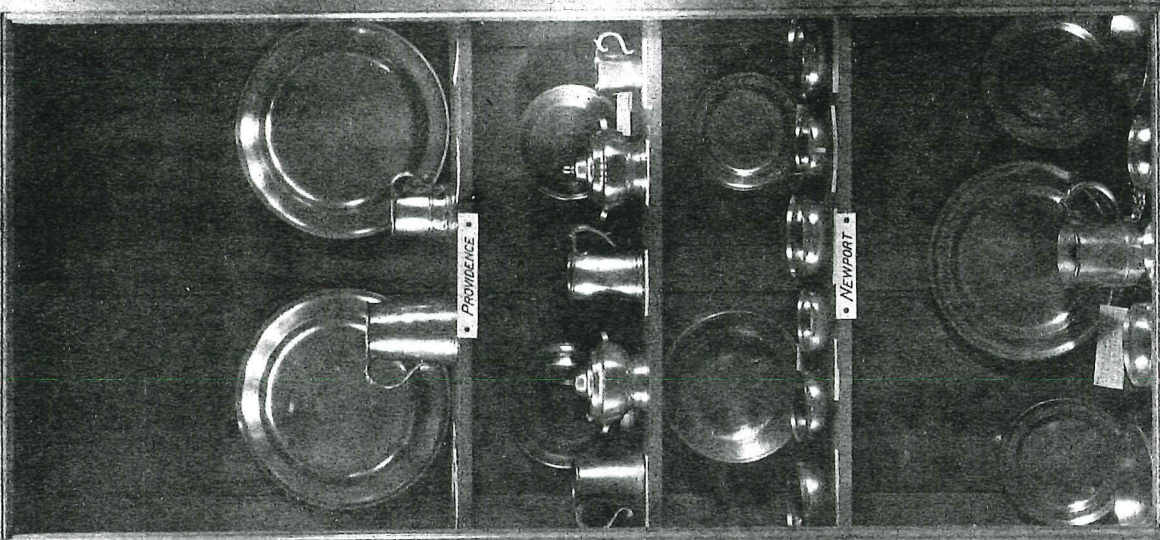
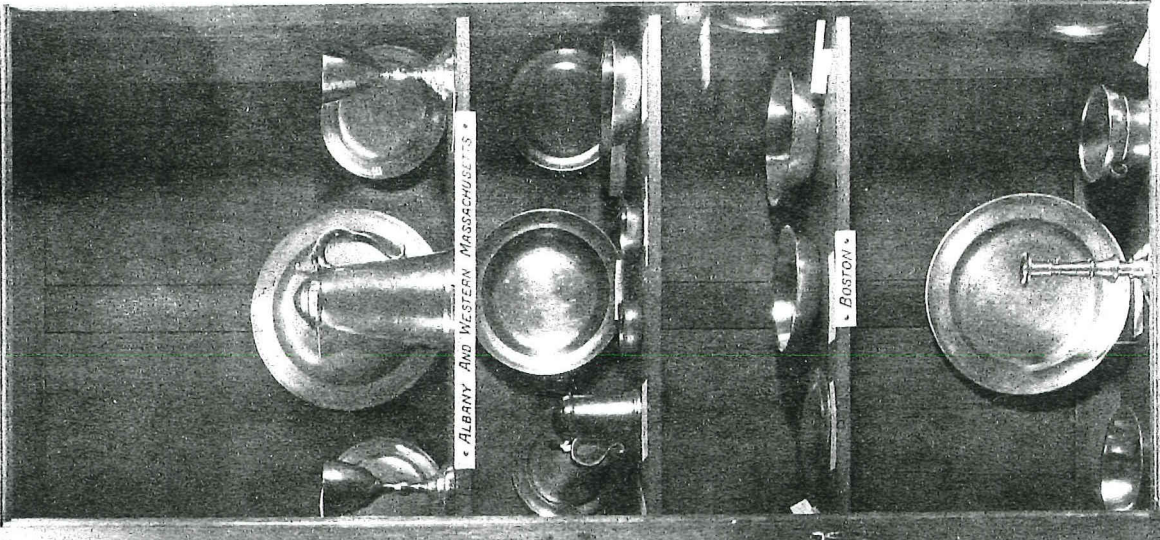


AMERICAN POTTER



• PHILADELPHIA •





The history of Connecticut pewter is covered by one word, Danforth. This family, for four generations, controlled the business not only of their own state but some members of the family manufactured their wares in New York, Philadelphia, Richmond, North Carolina and Georgia. In this case, therefore, the majority of the pieces bear the name of Danforth. On the top shelf is one of two known plates by John of Norwich, a tankard by Thomas 2nd, c. 1755-1782 and a beaker by Edward. There are beakers and a christening bowl by Samuel and mugs and a porringer by Edward. The bottom shelf contains pewter of the transition era.

The centre of the stage for Newport, R. I. is held by the lidless tankard marked B.D. and attributed to Benjamin Day (1744-1757.) There are two Melville porringers, one with the more common solid handle and one with the openwork Rhode Island handle bearing the Rhode Island state seal. In the foreground is a 3 1/2-inch David Melville(c. 1776-1793)basin and beyond it two 8-inch Melville basins. On the top Providence shelf are two 15-inch chargers and two mugs, one of each by Gershom Jones and Samuel Hamlin. 1771-1801. Below are two Richardson sugar bowls, a Calder mug and cup and a Richardson mug, all workers of the transition era. Below these are some Providence porringers by Billings, Hamlin and Calder.

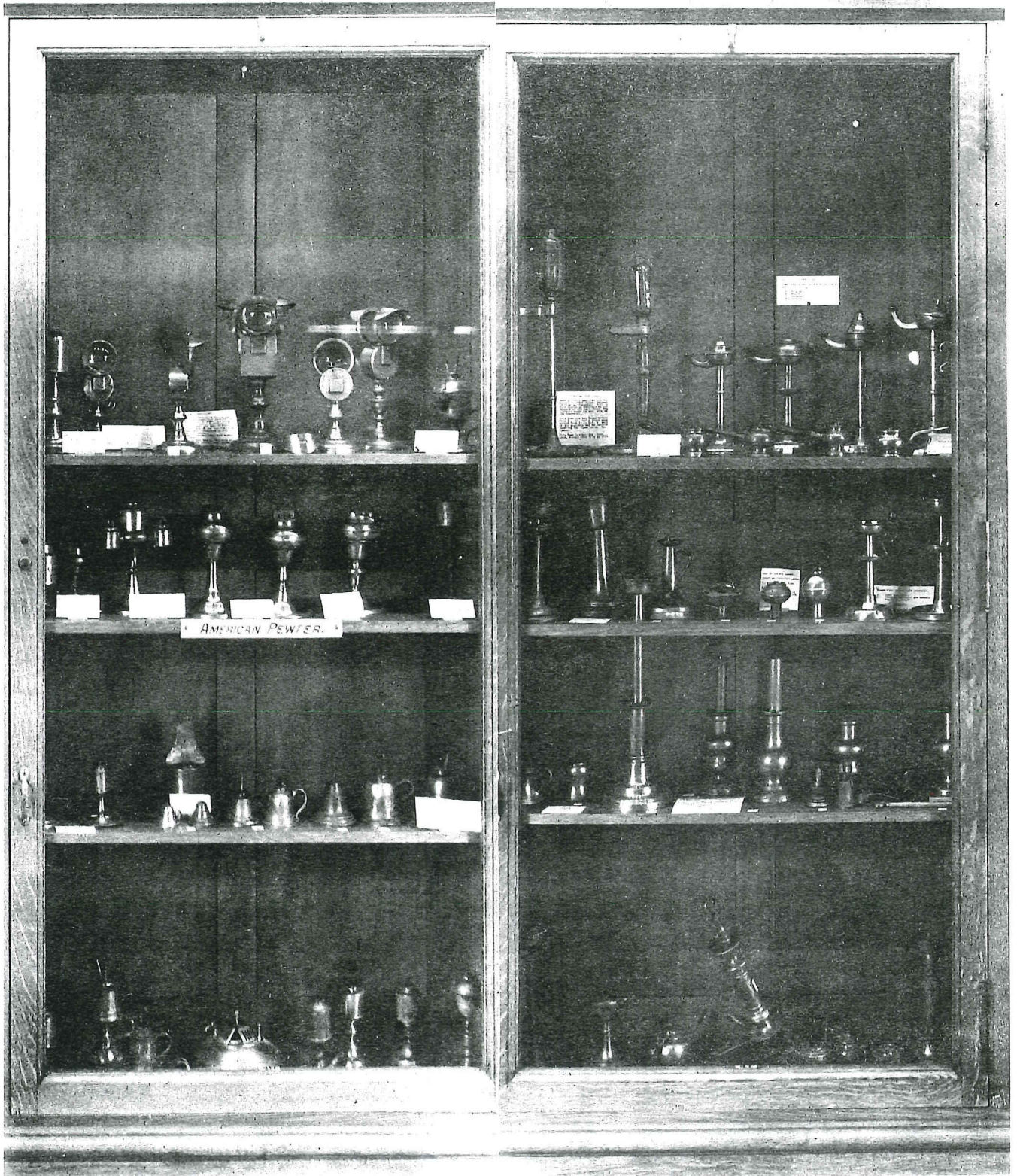
On the top shelf of Case 5 is a communion set by Stafford Spencer and Peter Young of Albany (1775-1794.) Below is a tankard by Young, and basins, porringers and plates by Richard Lee, who worked for some time in Western Massachusetts. On this shelf also is a plate by David Curtis of Albany. (1821-1850.)

Early Boston pewter consisted largely of basins and plates. On the third shelf is a basin and plate by John Skinner (1763-1813) a basin by Richard Austin and a plate marked "Semper Eadem", Boston. The bottom shelf contains later Massachusetts pieces.

In Case 6, which is not illustrated here, there were rare Boston examples and many by Richard Lee (c. 1788-c. 1820) who made most of his pewter in Springfield, Vermont. Here were shaving mugs by Richardson, a sander by Israel Trask and a molasses gate by Gains and Fenn of New York.

The top shelf of the last case contained mugs and plates by Samuel Kilbourn of Baltimore (1814-1839) and plates by George Lightner of the same town. On the Maine shelf were pitchers, lamps and candlesticks by Porter and Dunham.

Madelaine R. Brown



Pewter Lighting Devices

Case No. 8 was devoted to lamps of American origin, including some bearing the marks of American makers, and others registered in the United States Patent Office by American inventors.

At the extreme left of the upper shelf is a tall, stand lamp patented by F. H. Southworth of Washington, D. C., July 2, 1842. This lamp was intended to be an improvement in lard burning lamps, and the special feature was the construction of the burner. This lamp is marked R. GLEASON.

At the extreme right of the shelf is a lamp patented by John Newell of Boston, Oct. 4, 1853. This lamp, of the class known as safety, was intended for the very dangerous "burning fluid", its particular feature being the presence of two wire gauze, silver plated cylinders within the reservoir.

The center of the shelf is occupied by a group of lens lamps, by some termed bull's-eye, and by others reading lamps. In the center is an example of extreme rarity, with four lenses resting in slots on the sides of the reservoir. The remaining lamps have drum shaped reservoirs with slots for one or two lenses. The burners are of the "solid" or whale oil type. With the majority of these lamps a visor projects over the lens, and many bear the word PATENT, but whose patent is still a mystery to the collector of lamps. Some of these lamps bear the GLEASON mark.

Partially hidden at the left of the shelf below is a lamp patented by Ellis S. Archer of Philadelphia, June 18, 1842. This lamp was intended for the burning of lard and "other Concrete Substances". Beside it is a small unmarked stand lamp.

A "fountain lamp" patented by Henry W. Adams of New York, June 30, 1857, is next. Any heavy oil could be burned in this lamp, and the two burner compartments projecting to the right and left of the reservoir are of double construction and supposed to prevent the spilling of oil.

The center of the shelf is occupied by three lamps of similar form whose wide burner tubes for flat wicks, indicate the use of lard or lard oil as fuel. These lamps are unmarked. To the right is another rarity, a so-called Pennsylvania fat lamp with iron base, and swinging pewter reservoir.

At the left of the shelf below are two small "night lamps" with single tube burners of the whale oil type. To the right there is a series of "hand lamps" of graded sizes, and fitted with either whale oil or fluid burners, some have maker's marks. In the rear is a very unusual sconce or wall lamp fitted with a whale oil burner.

At the bottom of the case at the left are three lamps equipped with fluid burners, one of them having three wick tubes. In the center is a lamp patented by William Lawrence of Meriden Conn., first in 1831, and again March 10, 1834 on a new specification. This is a hanging lamp with an annular reservoir and four flat wicks producing a square flame above the central opening. It was for use in large rooms or halls, and burned whale oil.

At the right is a group of four marked, stand lamps fitted with solid or whale oil burners. The first is marked PUTNAM, the second, F. PORTER WESTBROOK No. 2, and the remaining lamps R. GLEASON.

Case No. 9, contained lamps of European origin. On the upper shelf at the left are two clock, or time lamps, one of French origin, and the other German. The lamp projecting from the top of a tall standard is like the so-called "Betty" lamp in form and principle, but the reservoir is of glass and screws into an opening in the back of the lamp. On the reservoir there are bands of pewter, stamped with the hours during which the lamp was burned. As the fuel is consumed, its descent in the reservoir indicates the passing of the hours.

At the right are four spout lamps, so termed because the wick is enclosed in a tube or spout projecting from the side of the reservoir. Two of these lamps were made in Germany, the others in France and Belgium.

In front of the spout lamps there are four small night lamps, all of them of French origin.

On the shelf below at the left, are three lamps of the wick-support type whose reservoirs may be removed from their standards. When removed they could be easily mistaken for peg lamps but for the fact that the pegs are open at the bottom and threaded. Beside them are three peg lamps, one of the wick-support type, a second with threaded burner for a flat wick, and the third fitted with a burner of the solid type, with wick tubes of copper. This lamp is from England and the others from France.

At the right there are two wick support lamps of German origin; the reservoir of one is covered and the other has an open reservoir. A curious feature of these lamps is the hinged wick support.

At the left on the third shelf are two "petticoat" lamps from France. These lamps are of the peg family, and have been given the term "petticoat" in this country because the peg is hidden beneath a skirt-like base. The rest of the shelf is occupied by a group of pump lamps of two different types. Two of the lamps have been taken apart to show their construction. The lower section of these lamps are generally vase like in form, they conceal the pump and hold the reserve supply of fuel. The upper section, termed the candle, is the main reservoir and supports the wick. It is connected with the pump by a series of tubes for filling.

The bottom of the case is occupied by a miscellaneous group of pewter lighting appliances. At the left is a curious gimble wick-support lamp, with iron base and standard, and pewter reservoir. Beside it is a smaller lamp also of the wick-support type. Next is a lamp filler of the finest quality of pewter, and beside it a large hanging, synagogue lamp with six wick channels; its drip catcher is detached and stands to the right. Three night lamps are next, two of them having small thumb pieces attached to their handles. The last lamp is of the wick-support type and has a handle attached to its tall tapering standard. All of these lamps were picked up in Paris.

Dr. Edward C. Ruskford



FRENCH PEWTER



FRENCH PEWTER
TOP SHELF

- 1 - Cider jug, marked: Lemontier, on the handle.
- 2 - Master's salt. Louis the fourteenth, middle 17th cent. quite an important item in the old days as it was used to indicate the head of the table; according to the degree of importance of the guests they were placed above or below the salt.
- 3 - (in back) Cardinal's hat plate, so called because it somewhat resembled the hat Cardinals wore. Early 17th cent.
- 4 - Chocolatiere. 18th cent. The cover is not hinged; it lifts off. It is of very pure Louis the sixteenth and of very best quality of pewter.
- 5 - Pepper caster, one of a pair, Louis the thirteenth, 17th cent.
- 6 - Large platter, early 18th cent. showing the trend toward more elaborate and fancier pieces which reached its peak with the rococo.
- 7 - (in front of platter) Milk can from Lyon. Some flagons of the same type but smaller were used in the south of France as oil cans.
- 8 - Egg cup.
- 9 - Pitcher from Amiens, late 18th cent. The name of the town is in the touch mark.
- 10 - Cardinal's hat plate, early 17th cent.
- 11 - Mustard pot, marked Maison Oudart. Lille.
- 12 - Normandy pitcher, with double acorn thumbpiece. The acorn is typically French. The lid of the pitcher is heart shaped.

MIDDLE SHELF

- 1 - Wine can from Zurich, also called Bell can. The cover screws on, a chain was tied through the ring and the flagon lowered in a well to cool the wine.
- 2 - Candlestick, Swiss rococo, 18th cent., very small but with beautiful turnings.
- 3 - Salt, Swiss rococo, 18th cent.
- 4 - Chocolate pot, Swiss rococo, 18th cent. The pewter in this set is of beautiful quality, very light in color.
- 5 - Sacramental cruet. They came in pairs, one marked with an A for aqua, the other with a V for vinum. This one is for aqua. They were used in the churches of the Christian religion.
- 6 - Cake dish, Swiss rococo, 18th cent.

- 7 - Teaspoon holder, quite a rare piece, Swiss rococo, 18th cent.
- 8 - Creamer, Swiss rococo, 18th cent.
- 9 - Salt, Swiss rococo, 18th cent.
- 10 - Teapot, Swiss rococo, 18th cent.
- 11 - Candlestick, Swiss rococo, 18th cent.
- 12 - Flagon from Berne, 17th cent. with Blackamoor's head as a knob on center of lid. This particular piece was given as a trophy in a rifle contest. It has a rifle marked on the lid.

LOWER SHELF

- 1 - Biberon (nursing bottle) early 17th cent.
- 2 - (in back) Platter, Louis the fifteenth, 18th cent.
- 3 - (in front of platter) Porringer from Aurillac.
- 4 - Cymare of Cymaise, to carry sacramental wines, 18th cent., served also as a presentation piece when a Bishop or a Cardinal or any high dignitary came to visit a town. A deputation of the people went to meet him at the gate of town and offered him wine to drink as a sign of welcome.
- 5 - (in back) Plate, Louis the fifteenth, 18th cent.
- 6 - (in front of plate) Burette, to carry sacramental oil, used when administering the last rites of the Catholic church to a dying person.
- 7 - Soup tureen, Louis the fifteenth, 18th cent., rare piece and of beautiful Louis fifteenth design.
- 8 - (in back) Vegetable dish, Louis fifteenth, 18th cent.
- 9 - Bleeding porringer, "Saigneuse". Bleeding was considered the cure for almost every ailment during the 18th cent.
- 10 - (in back) Plate, Louis the fifteenth, 18th cent.
- 11 - Chalice from Toulouse, has a nice little beaded cross on the base.
- 12 - Platter, Louis the fifteenth, 18th cent.
- 13 - Church bell, 18th cent., used during the ceremony of the mass at the time of the consecration.
- 14 - Small platter, Louis the fifteenth, 18th cent.

Above the top shelf against the back of the case is a medallion in pewter of beautiful workmanship. It represents a woman in early seventeenth century costume, a crown on the head, and around the edge of the medallion those words: Christia Francia a du (the crown hides the next letter then) a Sab. Reg. Cyp (the rest is hidden by the collar)

Elyse S. Bushford



CHINESE PEWTER

CHINESE PEWTER

I would refer our members and readers to N. Hudson Moore's book on "Old Pewter" and will quote here a few lines in case one is unable to obtain this volume. Wherein it states, "The use of pewter for household utensils takes it back to the middle ages and beyond. Indeed one cannot go back far enough to find when it was first used in China and Japan - those lands to which we are bound to turn for so many of the "beginnings of things" and which many of us are pleased to call barbarous countries, because we know no better." So before examining any of the pewter made in the countries of the West, let us turn to the beautiful specimens which were made hundreds of years ago by those workers who excel in everything they undertake.

Just how old these pieces are it is impossible to say, yet it is known that pewter ware was made in China two thousand years ago, the composition of the alloy being of lead and tin. There are specimens of Japanese pewter on exhibition in England which are known to be eleven hundred years old and they are not unlike pieces which are on exhibition at the Boston Museum of Fine Arts.

I also suggest seeing the collection of Chinese pewter on exhibition at the Historical Museum in New Haven, Conn.

The earliest specimens are difficult to obtain, so this article deals largely with those pieces of the Ming and Chien Lung periods, which often overlapped as far as designs were concerned. The Ming period was from 1368 - 1644. The Chien Lung, often called the last of the great epochs of Chinese Art, was from 1736 - 1796.

The quality of Chinese pewter varies. When one attempts its study, one studies its texture, workmanship, marks, and one must also go back to Chinese religion, rulers, customs, and meanings of symbols and arts. Symbols were the basis of all Chinese art and their pewter was most symbolic as well as practical. Its use seems to have been limited to Temple purposes, families of mandarins, officials, merchants, and those of "high caste". The coolies could not afford it.

Unless intended as a pair, each piece of Chinese pewter seems to be individual and shapes and designs are most interesting as well as the combinations of materials. Each little piece by its shape, engravings, inlays, etc., tells its story, often of "long life", "immortality", "happiness", "double joy", and many other fascinating combinations. I expect they were often presentation pieces, expressing the good wishes of the donor. An interesting little poem was often engraved, for the Chinese ranked poetry and writing among their greatest arts.

I list pieces shown at the Boston Public Library in November and December 1935, under the auspices of the Pewter Collectors' Club of America.

TOP SHELF

Large wedding wine pot, copper and brass inlays, prunus, blossoms and birds. Pr. "double joy" design, candlesticks, probably a wedding gift. Large "fruit" bowl, brass and copper inlays. This bowl may have been used

originally for the baby's bath, but often now used for fruits. All pieces attributed to the Chien Lung period, 1736-1796.

SECOND SHELF

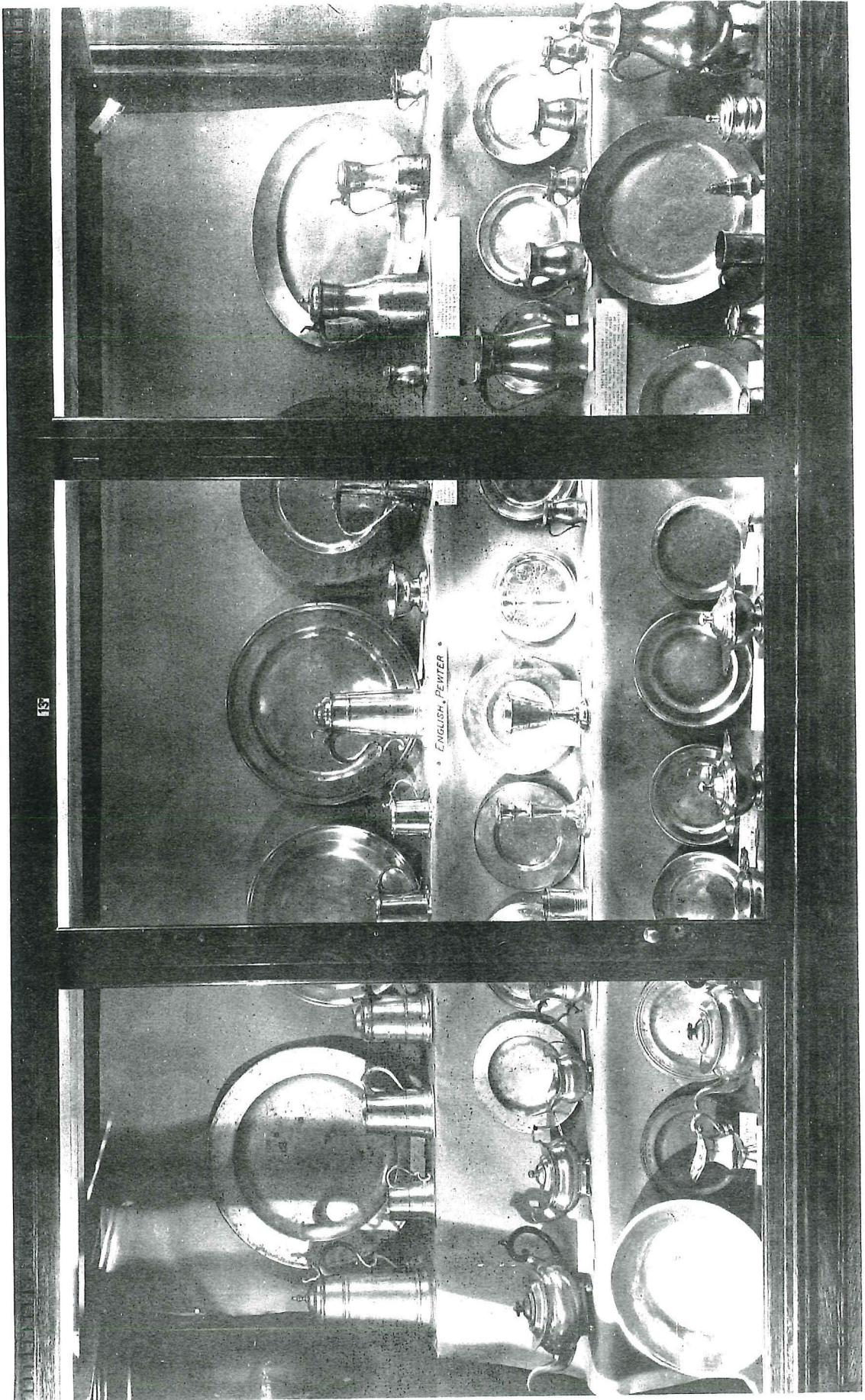
Beautifully engraved plate; two-banded fish shaped, cup plate; hot water serving dish, probably used for rice; white jade handles, green jade and red carnelian "sceptre" knob on cover; small salt dish or spices. Above pieces "Chien Lung". Character wine pot, signifying "bliss". Ming period temple jar, immortality design. Combination sun dial and compass over one hundred years old. Tea caddy with jade and carnelian; tea pot with applied "Tree of Life" design with jade and carnelian, probably late "Chien Lung".

LOWER SHELF

Carved cocoanut covered pewter wine pot "every day" type, also cocoanut covered cup and child's lunch box, "Chien Lung" periods; jewelled and etched cup plate Chien Lung, Melon-seed server, peach and pomegranate design, meaning "long life and large family"; round brass and copper inlaid tray; etched wedding cup; all "Chien Lung". Rush light in "double joy" design; colorful porcelain lined cup plate; small brass and copper inlay, individual wine pot, both "Chien Lung". Rare "Ming" teapot "moon bridge" design, etched and having a bit of verse; another rare Ming teapot with white jade, also etched in verse and prunes design.

Surely these "Household Gods" furnish a most interesting study and collection. I believe we are indebted to the Chinese for the foundation of all pewter.

Mrs. E. K. Mac Donough



ENGLISH PEWTER

England set the standard for all west-European pewterware for five hundred years. This was due to the high quality of the metal, the excellent workmanship, and simple, yet correctly proportioned designs. Very few pieces made before 1600 survive. Very little that was made in England after 1800 is considered collectible, although the Irish and Scotch pewterers made some very interesting flagons and measures during the 19th century.

The English pewter, being restricted to a single case, necessarily contained only samples of the various shapes, most of them selected to show the sources of American designs. The oldest piece is a chalice (second row, center) dating from 1575-1600. Behind it is a broad brimmed alms plate, flanked by broad and narrow brimmed double-reeded patens, all of the late 17th century. Below are two unusual covered porringers of the same age.

In the center in the top row is an 18-inch double-reeded platter, to the right of it (reader's right) a 16-inch broad brimmed platter, both of the second half of the 17th century. Of the same date are the splendid pint and quart Steuart tankards at the left of the central flagon on the top row. Double-reeded plates of the same period may be seen on the bottom shelf (center and left). Pewter flat-ware reached its highest perfection in the plain broad brims and the narrow and wide double-reeded brims of the plates and platters of the period from 1650 to 1700, and the most beautiful tankards, of the so-called "Steuart" type, were made at the same time.

Eighteenth century flat-ware is illustrated by the 22-inch plain brimmed platter on the top shelf (left) and the 18-inch single-reeded platter on the bottom shelf (right), as well as by the plain and single-reeded plates in the second and bottom rows. These are the types copied in America. Two mugs and a double-domed tankard of the period are on the top shelf (left). Two scroll-handled flagons on the top shelf (center and left) give an idea of the ecclesiastical vessels. At the right of the central one is a footed bowl. Flanking the chalice are two impressive candle-sticks. Beyond them, in the middle row (right) is a series of baluster measures with circular flat lids, ranging in age (left to right) from 1675 to 1875.

But little 19th century ware is shown. At the left (middle shelf) is a tea-set, of good design, such as was familiar to our great grandmothers. In the lowest row (right) are a mug, tobacco jar, and coffee-urn.

On the upper shelf (right) is a small display of Scottish pewter. First in importance, but completely ruined by the upright, is the most beautiful piece in the whole exhibit, a flagon by Maxwell of Glasgow, of "Success to the American Colonies" fame. At the back (top row right) is an oval platter by Scott of Edinburgh. In front of it are two tappit hens, the tall one, crested, is of one Scotch pint capacity (three English pints). The smaller is a chopin, a half pint, uncrested. All these are late 18th century.

The most notable of the few objects not mentioned above is the large, well hammered wash-hand basin at the extreme left in the bottom row.

Percy E. Raymond

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