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Pewter and Britannia Boxes  
for Snuff (and Other Purposes)  
(including Scottish Snuff Muffs)

by Jan D. Robinson

The Pewter Society, Oct. 5, 1997

## References

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(c) Buckmaster collection. Masse', "Chats On Old Pewter" (1911), pages 213, 217.

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## General Introduction

Snuff is a powder made from ground tobacco leaves and to which certain essential oils have been added

Snuff box is a box to contain (and transport) snuff.

- lid is not removable to as to prevent moisture / spillage
- may still have traces of snuff (see example, on display)
- could be used for other purposes

patches

needlescasses (elongated examples)

matchboxes (after c. 1830)

etc.

(Not easy to distinguish between boxes for snuff and those for tobacco smoking / chewing)

- many materials (gold / silver / pewter / wood, etc.)

Snuff Malls (Silver, Brass, Copper and Pewter)

Scottish containers made from cow horn, ram's horn, deer's foot

Snuff bottles (Jade, Chertise, 17th C)

## General History

- leaves and seeds of tobacco plants brought to Spain from New World in the 16th century
- snuff-taking began in late 16th/early 17th century and continues to present day  
(G. Smith and Sons, Charing Cross Road, London sells snuff today. firm established in 1869)
- snuff/patch English enamel boxes date 1750-c1840
- great rise in popularity of snuff taking began in England in 1702 (Rook plundered Spanish pots)
- snuff makes advertisement in Boston newspaper in 1756
- most hearty snuffer in Royal Family was Queen Charlotte, wife of George III (married 1761)  
( "Snuffy Charlotte", "Old Snuffy" )
- Napoleon consumed 7 lbs / ~~week~~ month !!
- snuff-taking reached peak in reign of George IV  
(decline due to cigar/cigar devians)
- in 1820 in England (90% snuff/10% tobacco/cigars) → 1845 (30%/50%)  
Fiebony & Freyer data (see Bourne)

# Pewter / Bittern Snuff Boxes (Marked Examples) (6)

There are very few marked examples:

- ① John Davis describes silver snuff boxes, London, c. 1690
- ② My small box (1725 date)
- ③ My "Farmer" George III box  
probably made 1761 to celebrate marriage to "Snuffy" Charlotte
- ④ Scottish mulls by Durie (1788-1818) { Currier 148  
Hornsbly 1232  
Neish Figure 6  
IDR
- ⑤ Various Sheffield's makers:

Hancock and Jessup	1790-1794	Bostrom 2378
Henry Froggatt	1792-1819	
Richard Constantine	1792-1830	Koshenden (1992)
W. Coldwell	c. 1806	IDR
Broadhead, Gurney, Spoor & Co.	1792-1800	
R. Webster (OP5020)	c. 1800	Michaelis / Munday
Shaw and Fisher, 1830-1894		Scott, Hornsbly 1228
James Dixon and Son	1830-1834	IDR
and Sons	1835-1841	
- ⑤A Freibourg and Treves (London snuff maker 1751-1845 at least) IDR 773  
Neish Figure 3
- ⑥ American box engraved "Thos. C. Armistead"  
and dated "1863 July 4 Gettysburg". (He led the Charge)
- ⑦ No pewter boxes with marks of London, Bristol, Wigan, York makers
- ⑧ Mussel shell dated 1888 Neish
- ⑨ Unknown  
abbey (MPM1a)  
C&E (MPM624F)

## *A Pinch of Snuff*

*by Alex Neish*

One of America's gifts to the world was tobacco, and with it came snuff, a powdered version of tobacco used for inhalation before cocaine became more fashionable during Sherlock Holmes' time. Snuff was used in England in the 17th century by powdered gentlemen, and from there spread across the world. By the 18th century it was a fashionable vice, and the demand for both simple and elaborate decorated snuff boxes became a challenge for the miniature painter, the goldsmith, the silversmith, and the pewterer. In fact, for many years the pewter snuff box was one of the easiest items to find - and one of the cheapest. Now, what was once despised as Britannia metal has become rare and offers a field for collectors in its own right, albeit one where

considerable patience is required. Rather than the pewter snuff box being a specialty of the major auction houses, it is an item that, with patience, can be found in bric-a-brac antiques shops and at country sales. In snuff box collecting, the attraction lies in the individual designs. I have not yet come across any that identified its maker except the pewter-mounted deer hooves of one Durie who worked in Edinburgh in Scotland at the end of the 19th century. The object of this survey is to illustrate the variety that is - or was - available.

Figure 1 shows four very rare snuff boxes from the early 18th century. All were collected by the late Richard Munday during his lifetime's fascination with the world

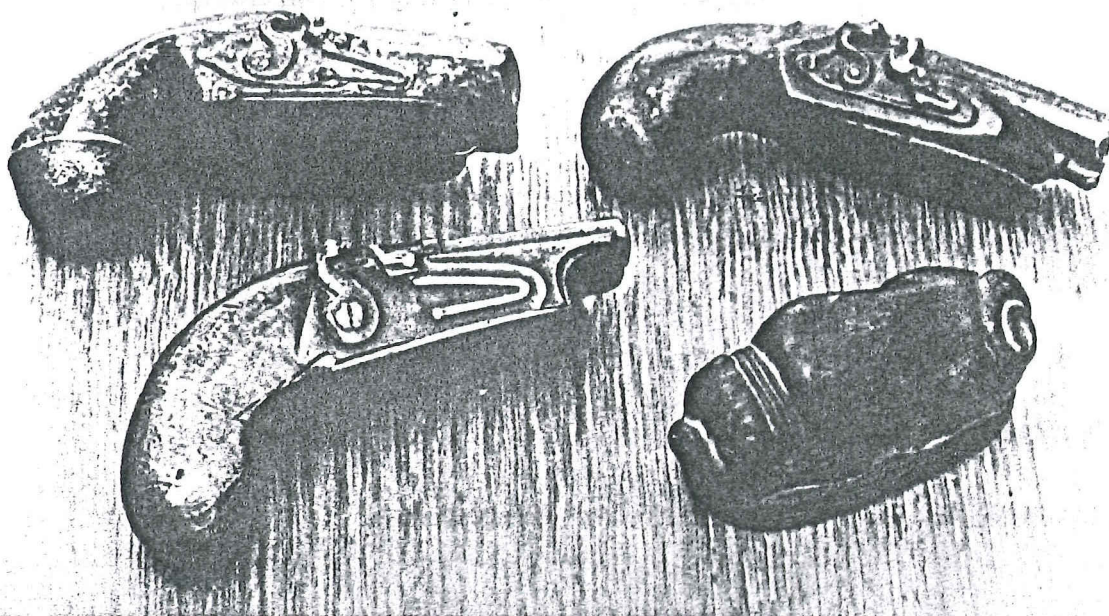


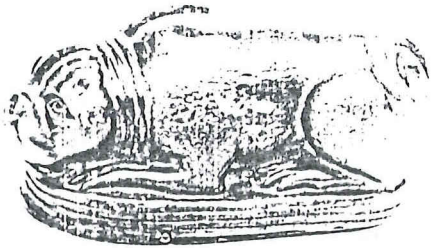
Figure 1. A grouping of early 18th century pewter snuff boxes from the Richard Munday collection.







No. 8. Pewter covered iron octoganal tobacco jar. Two large and two small panels engraved, c. 1760-70.



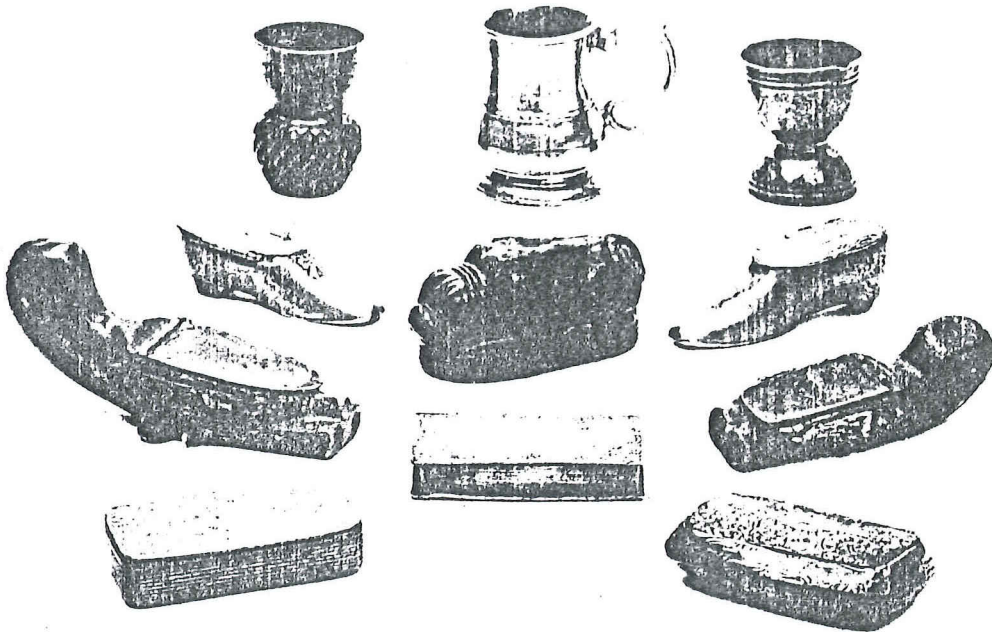
No. 9. Rare 18th Century pewter snuff box in form of a pug dog with curly tail. English, c.1770.

SNUFF BOXES

No. 9. My personal favourite, a Pug Dog with a curly tail. Extremely rare. The hinged lid is the base. English, c.1770.

No. 10/ 11. Two flint-lock double-barrelled pistol snuff boxes, 4 1/4". Extremely rare. George the Third, c.1780-90.

No. 12/ 13. Two shoes, one made by R. Webster, "O.P." No. 5020, c.1800. The other unmarked. Shoes are fascinating, they come in many different sizes, and styles. Few are marked. All are George the 3rd.



No. 10 & 11. Flint-lock, double-barrelled pistol snuff boxes, c. 1790. No. 12 & 13. Two shoe snuff boxes, c. 1800. 14 to 16, three oblong boxes, c. 1800. On top "A Wee Drappie"; Apothecary measure @ Gill.





Figure 2. Eighteenth century snuff boxes.



Figure 3. Eighteenth century snuff boxes.

↑  
 Sls  
 T17  
 Dixon & Son  
 Freiburg & Trayer (snuff maker)  
 London  
 1751 - 1845 at least



of pewter, and are now beyond the aspirations of most contemporary collectors. Three were made in the form of miniature pistols. The fourth is a pug dog, which must be one of the few surviving examples of this form. As snuff boxes at this time were very personal items, it is possible that this one was made for a devoted dog owner and that, subsequently, only a few additional examples entered the trade.

The kinds of boxes that were being made and used in the 18th century are shown in Figures 2 and 3. One snuff box in Figure 2 bears the date 1767, while the one at bottom center is my wife's favorite. It shows a smiling couple, and is engraved "The Wedding Day." Turn it over, and the same couple shows that, without any ele-

ment of doubt, the happiness of the couple was very short-lived. This type of social commentary is very rare on snuff boxes, but it is quite common to find examples, as in Figures 2 and 3, of horses and hunting. Other styles were much more utilitarian. The simple version at top right of Figure 3 is curved to fit inside a waistcoat pocket with the minimum of bulk.

During the 19th century, taking snuff became common across the social spectrum and the quality of the designs deteriorated. Among the examples shown in Figure 4, the one at top right is loudly identified as a souvenir. There were still rare and simple examples like the one at top left of this figure, which shows a pewter horn snuff box, again from the Munday collec-

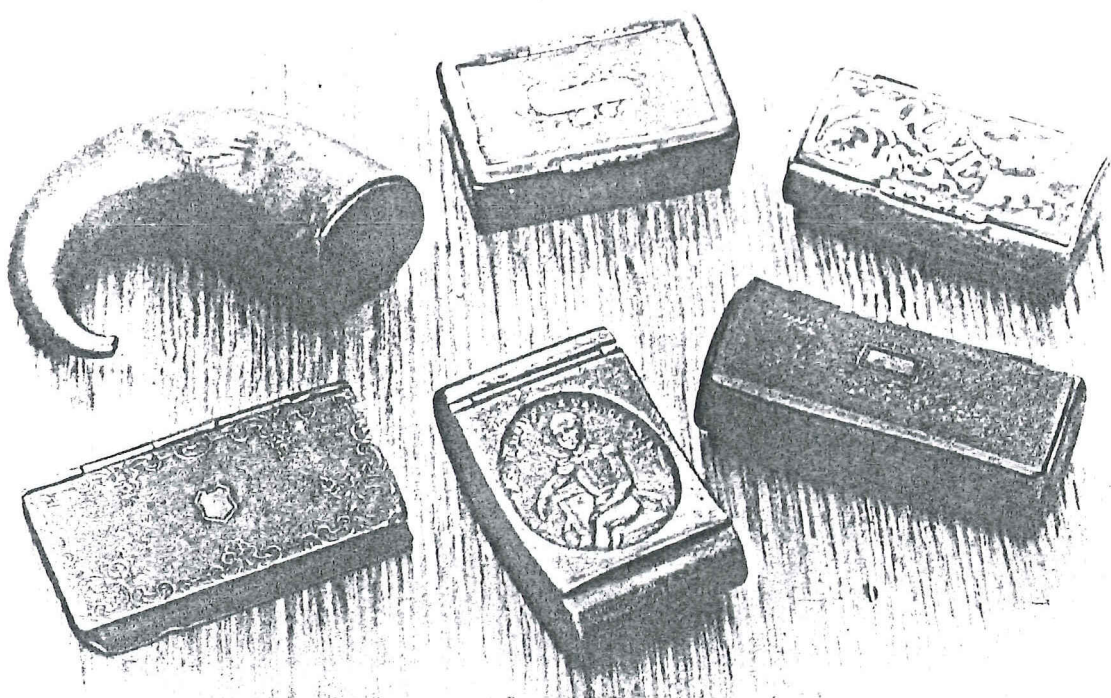
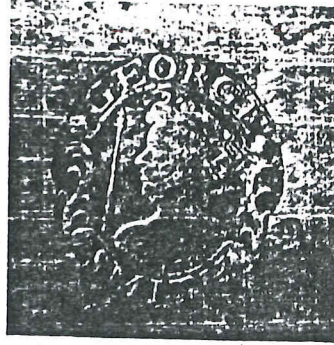


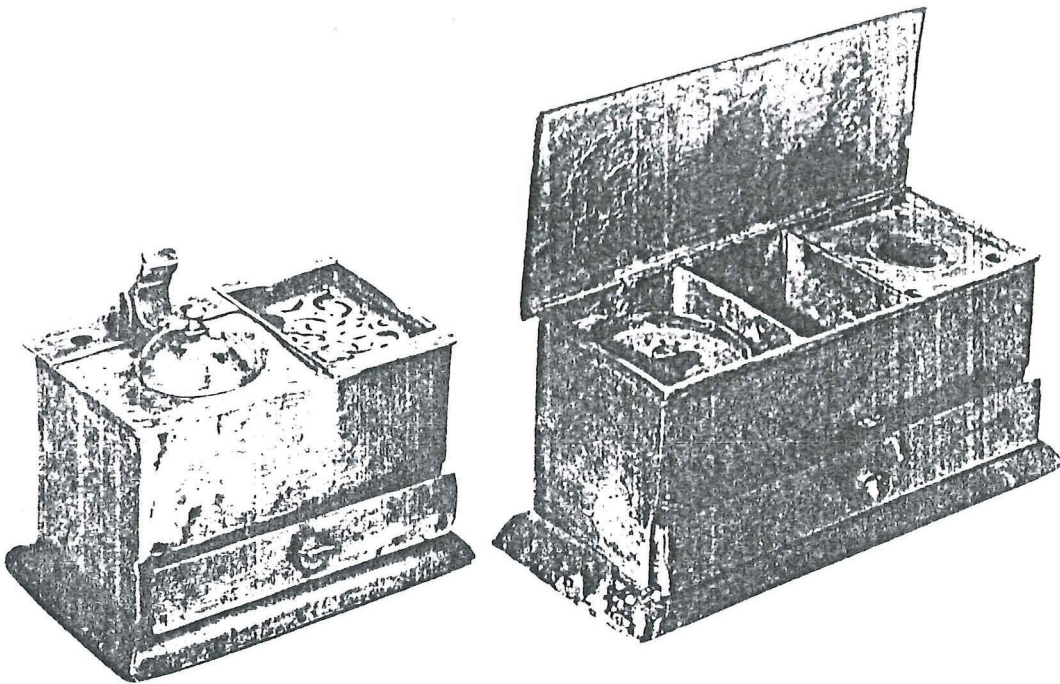
Figure 4. Early 19th century snuff boxes.



No. 14/16. Three oblong snuff boxes, decorated or engraved with hunting scenes, c. 1800. Snuff boxes come in a variety of shapes and many with interesting decoration. There is the "Before and After marriage"; before, happy and jolly; after, miserable! There are many Scottish snuffmulls. The all pewter mull is extremely rare. Made by Constantin or Durie, c. 1790-1800. The majority of mulls from Scotland are stag's horn with pewter mounts. A splendid collection of English and Scottish snuff boxes can be made at a comparatively moderate cost.



Mark of George Smith, dated 1714 under the bust of Queen Anne.



No. 17. Oblong drawer ink by George Smith, London, c. 1714.

No. 17a. Dutch pewter oblong box ink with drawer, pounce pot, etc. c. 1750-70.

### PEWTER INKSTANDS

I was told of a 16th century inkstand in a Vestry. It was never confirmed. The earliest known pewter inkstand is illustrated in "Antique Pewter of the British Isles" by Ronald

Michaelis, fig. 72a. It is square with a hinged lid covering the interior in two parts. The front has three sections, one for ink, one for sand, one for wax. A long back compartment for quills. Engraved "THE GUIFTE OF MR.



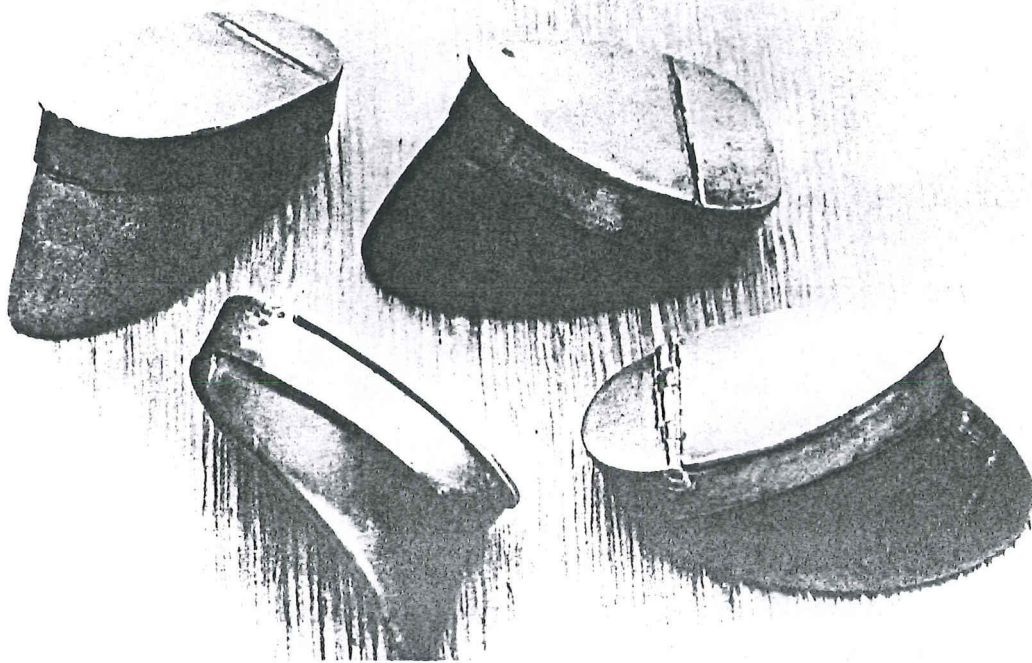


Figure 6. Late 19th century snuff boxes by Durie of Edinburgh. Deer foot with pewter lid.

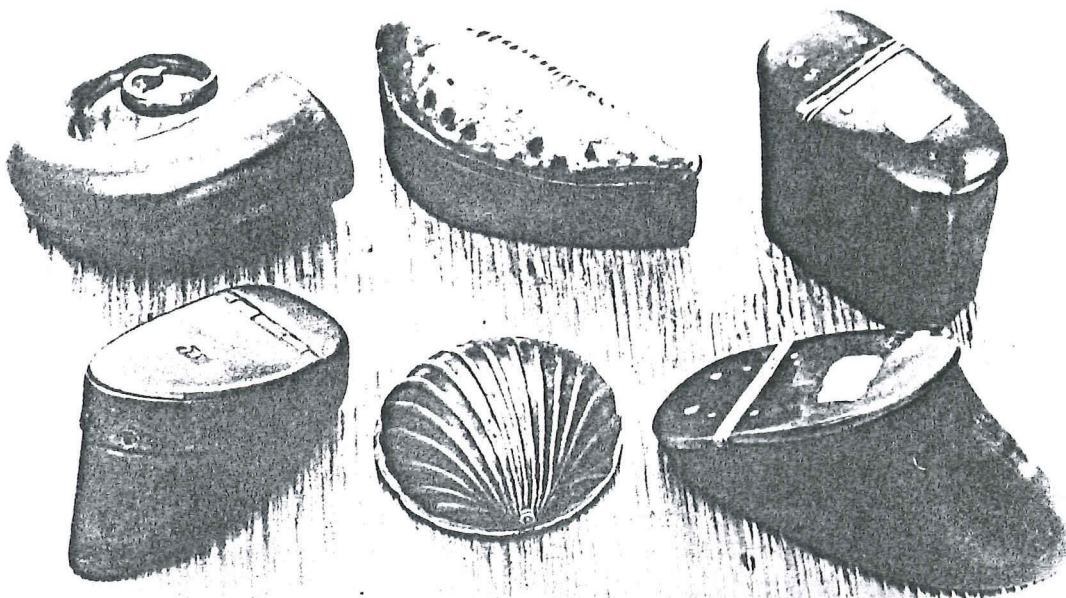


Figure 7. Late 19th century snuff boxes.



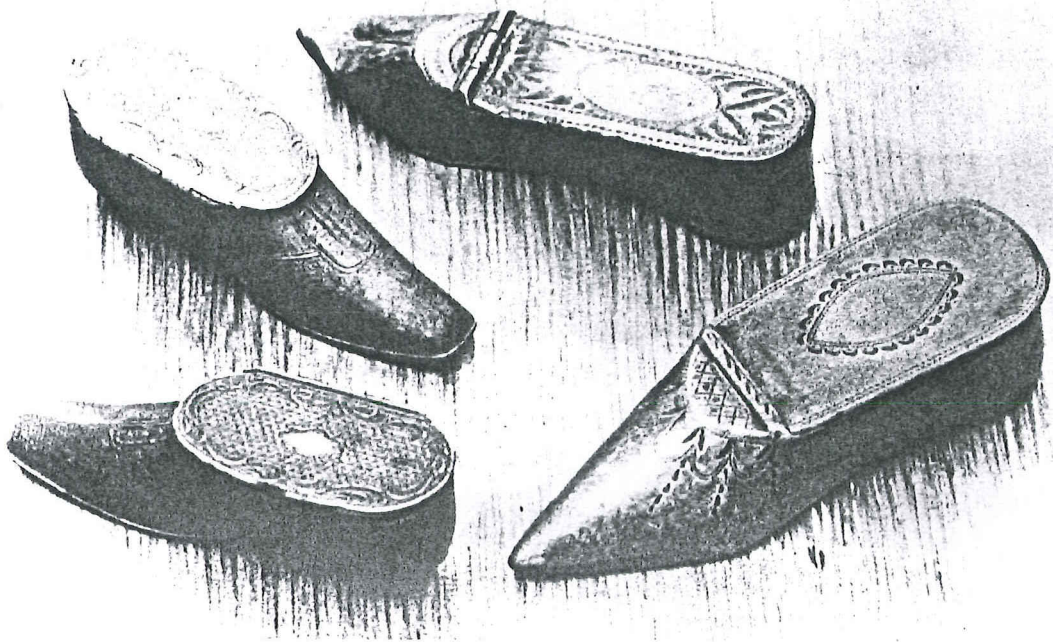


Figure 5. Nineteenth century snuff boxes.

tion. Popular taste was, however, moving towards simple, mass-produced forms like those of the shoes in Figure 5. As the 19th century progressed, the snuff box gradually became an article of no relevance and little artistic merit. However, there was in the capital of Scotland an irascible craftsman, Durie, who looked past the squalor and poverty of the city to design and produce snuff boxes firmly rooted in the culture of the country.

The most common forms of the Scottish snuff box at the end of its life were made by Durie. Examples are shown in Figure 6. The deer foot was mounted with a lid of pewter. There are very rare examples in which a lid of brass, a metal that traditionally the Edinburgh pewterers be-

lieved to be within their domain, replaces the pewter lid. Other examples, again very rare, are snuff boxes of pewter mounted as at top center of Figure 7 with sea shells. Of these, I have examples in which brass or silver replace the pewter, but whether these were made by Durie is not known. A further mystery are the examples at right of Figure 7. They use no metal at all, but only bone worked with exquisite perfection at a time when the use of the snuff box was just about dead.

The field of snuff box collecting may be a minor one, but it is one in which both the use of pewter and the designs reflect the social context. Who knows what you may find in the next "Antiques and Collectibles" shop?



Apollo, Jan 1947

# COLLECTING OLD PEWTER SNUFFBOXES

BY RONALD F. MICHAELIS

"HE who is not a friend in a pinch is not worth a snuff" is the inscription on one of the XIXth century Scottish snuff mulls contained in the collection which is commented upon here, and, in one respect at least, it is profoundly true.

Snuff-taking is a habit developed in the late XVIIth or early XVIIIth century, and which has persisted right up to the present time. It started shortly after Jean Nicot first introduced tobacco to France, and Sir Walter Raleigh brought it to England, when both ladies and gentlemen of the Court found (or thought they found!) that there were wonderful benefits in the newly-discovered herb which, when rasped and pounded, mixed with certain essential oils, and snuffed delicately up the nose, was a cure for many ills. It would seem that, even in those far-off days, tobacco in one form or another was used as a means of soothing the nerves, for Samuel Pepys, writing in his Diary in 1665 (having just seen two or three houses marked with the red cross indicating the plague) says:

"It put me into an ill conception of myself . . . that I was forced to buy some roll-tobacco to smell to and chew, which took away my apprehension."

Whether by the term "smell to" Pepys meant *sniff* at the pounded tobacco, or *snuff*, is a matter for conjecture; this quotation, however, goes to show that tobacco-taking in one form or another was an accepted habit at that time, since our diarist, without further comment or apparently considering it an unusual thing to do, bought tobacco with which to relieve his uneasiness.

Such a valuable aid to health and the constitution having been discovered, it was to be expected that the jewellers, goldsmiths and silversmiths soon began to exercise their ingenuity in devising a suitable container to enable the "tobaccoconist" (as both snuff-taker and smoker were then called) to carry round a sufficient supply, both for himself and to offer a pinch to his friends. As snuff began to be available to others than the very rich, snuffboxes were made in a very wide range of materials from the more humble horn or pewter to the beautiful gold, enamelled or jewelled boxes popular at the Courts of France in the days of Louis XV and XVI.

To attempt to form even a representative collection of boxes in all the precious metals and materials which have been used would probably strain the resources of a rich man. It is not, however, with these elaborate boxes that we are concerned here, but with the "poor relation"—the pewter snuffbox.

Pewter was one of the commonest and most easily worked metals and consequently was used in the making of practically all of the many utilitarian articles of the man-in-the-street and of the household. Few, if any, of the smaller articles in this metal have such an attraction for the collector as those associated with the snuff-taker or smoker.

Only a few of the pewter snuffboxes which have come under the author's notice were made prior to the middle of the XVIIIth century, and they seem to have been made prolifically up until at least the middle of the XIXth century. It is certain that many were made in pewter before the time mentioned, but, probably due to the comparative softness of the metal and the continual wear to which they would have been subjected in a waistcoat or coat-tail pocket, few of the earliest seem to have survived to the present day.

In many cases pewter boxes were made in exact replicas of similar articles in silver—in fact, there is little doubt that they

were purposely made in this fashion for those persons who were either unable or unwilling to expend the price required for a similar article in a rarer metal.

Examination of many of the earlier specimens will show traces of gilding either inside or out, or both; some even of coloured enamel or paint having been used to add emphasis to an intaglio design which has been moulded into the article or engraved by hand. Many and varied are the shapes and sizes of these charming little boxes, the most fascinating probably being those fashioned into the shape of a shoe or other familiar article. It has been suggested that some of the elongated types are possibly needlecases or matchboxes and, in fact, this may well be so. Of those shown in the first illustration, the long oval-section box with sprung hinged lid (the last item in the second row) is most certainly a matchbox, having clearly defined

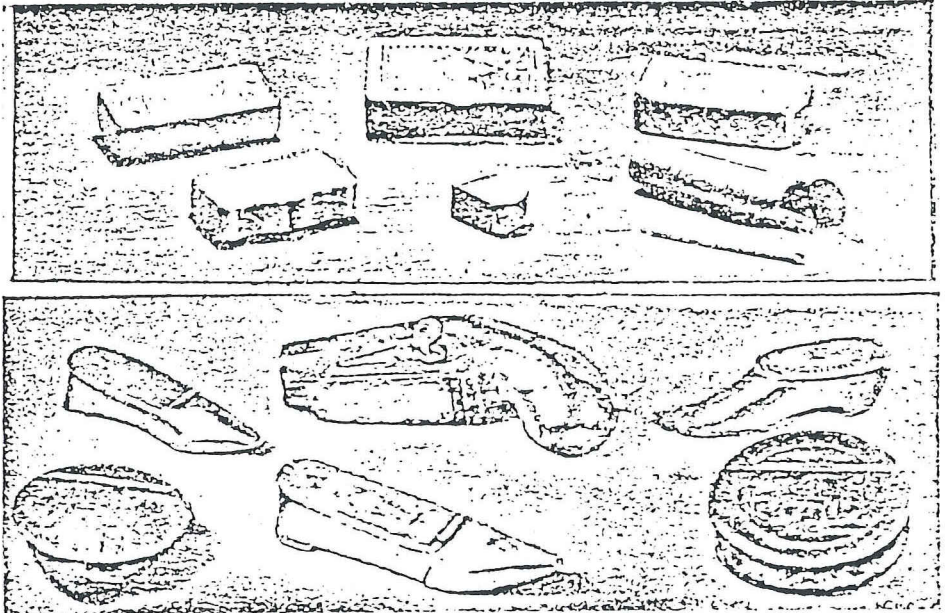


Fig. 1

corrugations at the base upon which the vesta would be struck. Other boxes which to all intents and purposes appear to be snuffboxes have also been found with ridges which would seem to be for the same purpose.

As matches came into general use only about the year 1830 it is clear that boxes for this purpose cannot be of any great age. It is thought that all the items in the first and second rows of the first illustration with the exception mentioned, and also the midget in the centre, are probably to be dated between 1800 and 1830. The tiny item in the centre is a steel box, 1 in. long, with a hinged lid. The lid has been superimposed with pewter which shows signs of having been engraved; this box is probably *circa* 1700.

The third and fourth rows of the first illustration show a representative selection of unusual pieces. The seventh and eleventh specimens are most likely needlecases, the smaller of the two bears the maker's name—R. WEBSTER, in the form of silver marks, as shown in Cotterell's *Old Pewter, its Makers and Marks*, No. 5020. The shoe opposite is hinged at the back of the lid, farthest from the camera. In the centre is a finely-designed double-barrelled pistol with snuff container showing clearly beneath the barrels. This is a heavy piece weighing 5½ ozs. and is 4½ ins. long.

The bottom row shows a neat little box in the form of a cockle shell and the last item is a circular box 2½ ins. diameter which is hand-made throughout, bearing a crudely engraved design of a cottage on the lid.

In the second illustration is shown a good variety of types;

no. C. Parker is 19<sup>th</sup> cent. Amer. block Tin Smith 151  
c. 1860

APOLLO

the second piece in the top row is a fine early box, probably circa 1750, with a cast lid bearing a hunting scene design with a retriever in the foreground and a sportsman with gun in the bushes behind.

This particular design has been found on other boxes of rectangular shape. The third is a later box with an inset panel of brass, or pinchbeck, in basketwork design. The oval box in the second row is another early type, of heavy construction; this bears the original owner's name, "C. Parker," engraved on the lid.

Of the articles in the second row of the illustration the standing piece is a

pewter pipe-stopper, modelled into the likeness of a seated dog. These small implements have been used for pressing down the tobacco, or half-smoked dottle, in pipes for over 300 years, and the practice has continued, but in the form of a more utilitarian article, to the present day.

These pipe-stoppers are rarely found in pewter. This particular specimen is not unduly old, being perhaps circa 1820; it is, however, the only pewter stopper in a collection of approximately a hundred of these objects in the author's possession. It is not claimed that the item opposite the tobacco stopper has any connection whatsoever with the smoker or snuff-taker—this is a pewter dog whistle formed into the likeness of a hound's head and is another rarity in pewter, ivory or bone examples being more frequently seen.

The third and fourth rows of the second illustration show a selection of Scottish pewter mounted snuff mulls. The term "mull" is essentially a Scottish word and is not used elsewhere to denote the same thing. Some of those illustrated bear the maker's name, "Durie" (*op. cit.* No. 1477), whereas others, although they would appear to be by the same maker, are unmarked.

Unfortunately, in the case of Durie (and for that matter also in that of R. Webster, mentioned previously), nothing is known of the time and place of his manufactory, although the late Mr. Ingeby Wood, in his *Scottish Pewterware and Pewterers*, claimed that Durie was a Scot and, judging from the types upon which his name appears, there seems no reason to doubt the claim.

It is the exception rather than the rule for pewter snuffboxes to be marked at all. This is due probably to the fact that the majority of boxes are of comparatively late manufacture and were made since the time when the Pewterers Company held a tight rein on pewterers and insisted on the marking of all pieces with the maker's touch.

The marking of pewterware was obviously to ensure good quality work being produced, but, so far as snuffboxes are concerned, it was certainly not any feeling of ashamedness in their productions which accounted for pewterers not marking their pieces, for it is a remarkable fact that the metal used and the workmanship involved in the making of the majority of these boxes is of the highest quality. This is particularly true of the Scottish mulls in the second illustration, which of necessity were made by hand, due to the diversity of size and shape of the hoof or horn to be mounted.

The collection of snuffboxes under review, which in number totals about 60 items, was formed piece by piece over a number of years.

The only pieces included *en bloc* are some of the horn mulls, which were purchased recently from a well-known collection; it is believed, however, that many of the latter and also some of the former boxes were originally contained in the collection of the late Mr. Walter Churcher, whose name is legion among

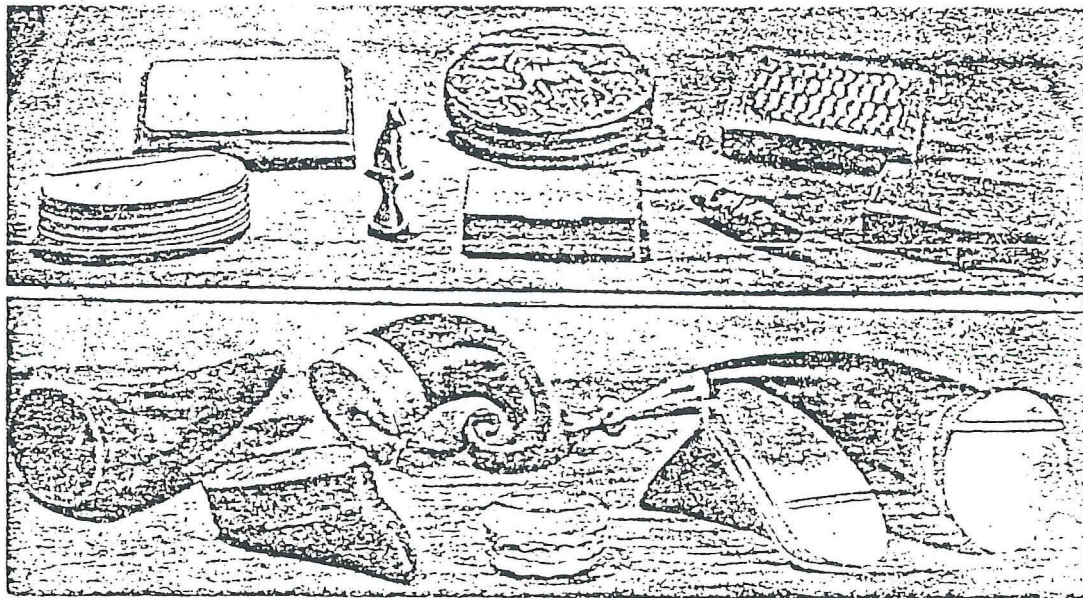


Fig. II

pewter collectors, and came upon the market when his collection was broken up.

It is a difficult task to-day to find items worthy of acquisition and in fact a magazine review of a collection of pewter snuffboxes in 1937 read: "The collection of these delicate little pieces of the pewterer's craft was gathered together from the four corners of Britain—a feat almost impossible of achievement to-day."

Although written in 1937, this review related to a collection formed many years earlier and it was the remark referred to which was mainly responsible for the formation of the author's collection which, at that time, consisted of only about half-a-dozen specimens of pewter boxes.

PISTOLS

W. W. Gower, Manhattan Beach, Cal. In answer to your inquiry as to the origin of the mask butt on pistols, I would say, in the first place, that the term "grotesque" better expresses the appearance of these masks than the term "fiendish" which you use. The grotesque mask was a popular form of ornament in practically all branches of applied art, not only in post-Renaissance art but also during the Middle Ages. I consider therefore that the grotesque character of these masks was not due to any particular wish to develop a form of ornament which would stress the offensive nature of the weapon, but was a normal utilisation of an element from the common stock of ornament of the period. While the application of the mask butt was originally dictated by its convenient shape, its survival into the XIXth century was a consequence of the force of tradition. The steel pommel was presumably fitted in order to render the pistol effective as a club. In fact, however, the finer pistols were usually cut so thin in the small, and made of such short-grained wood, that they would not have stood up to such use without damage.

You do not quote my opinion quite correctly. During the XVIIth century the centres of firearms production were in Germany, France and Italy. There were few really skilled gunsmiths outside these countries. During the second half of the XVIIth century, emigrants from these countries came to the smaller European countries and set up workshops, so that by the end of the century we find national schools of gunmaking generally throughout Europe. An important factor in explaining the similarity between XVIIth century pistols produced in different countries is the influence of the French Pattern Books, which were used throughout Western Europe.

Your Italian pistol sounds very interesting, but without a photograph it is not possible to express an opinion.



Bridge, where Children, young Men and Women, are taught Reading, Writing, Vulgar and Decimal Arithmetick, and French, by THOMAS BRITT.—*Boston Gazette*, May 2, 1757.

SWISS SERVANT MAID.—Ran away from her Mistress *Sarah Warton* of Boston, a Swiss Servant Maid, named Anna Maria Barbarie Collier, aged about 20 years. . . . She commonly us'd to wear on her head a black velvet Cap, after the Dutch mode. . . . —*Boston News-Letter*, Jan. 28/Feb. 4, 1711/12.

SERVANTS.—Tradesmen of all Sorts, and very likely Boys, lately arrived in a Ship from Bristol, all whose time is to be disposed off by Mr. *Thomas Moffatt* in Merchants-Row, Boston.—*Boston News-Letter*, May 17/24, 1714.

IRISH SERVANTS.—Arrived from Ireland per the *Globe*, Capt. *Nicholas Oursell*, Commander, and to be disposed of by him, the following Protestant Servants—viz. Men, Anchor & Ship Smith, House Carpenters, Ship Joyners and Carver, Cooper, Shoemakers, and Pattoun Maker, Naylor, Lock-Smiths, Currier, Taylor, Book Printer, Silver-Gold Lace Weaver, Silver Smith. And Women, Milliners, Ribband & Lace Weavers, Button Maker, Earthen Ware Potter Maker, House Keepers, Washer Women and Cooks. —*Boston News-Letter*, June 18/25, 1716.

SCOTCH SERVANTS.—“A number of Indented Servants, viz. Weavers, Taylors, Coopers, men and Maid Servants, to be disposed of for a certain Time:—For Terms, inquire on board the Ship *Douglass*, Captain *Montgomery*, from *Ayre* in *Scotland*, now lying at the Long-Wharff in *Boston*.”—*Boston Gazette*, Oct. 31, 1763.

SNUFF MAKER.—To be sold, at the Dwelling-House of Peter Barbour, Wing's-Lane, in Boston, the best Snuff by the Pound, Bottle or any greater or lesser Quantity: made from Tobacco of the best Quality: by a Master Workman, who was late foreman to the famous Keppin of Glasgow, and worked with him many years, this Snuff, upon Trial, will be found to be at least as good, and much cheaper than any Foreign Snuff, and it is at the same Time a Manufacture of our own. It is therefore presumed that private Interest, as well as a Regard for the Publick, will give it

the Preference to any other Place, Money or otherwise.—*Boston Gazette*, Aug. 16, 1757.

CROWN SOAP.—At the Post-Office, the best Crown Soap Wholesale or Retail.—*Boston News-Letter*, June 23, 1756.

SOAP.—William [?], and others, That he is now opposite the Blue Elephant and Green Dragon, Boston, Retail, viz. CROWN SOAP by Box or Dozen, at 4s. 6d. and 5s. camphireated and [?], are judged to be as good as any.—*Boston News-Letter*, June 24, 1765.

SPINNING WHEEL.—*Boston News-Letter*, March 17, 1765.

SPINNING ON BOARD.—A sermon was preached at the [?] and employing the [?] £453, old Tenor [?] Spinners, some of them Daughters of [?] at Work, sitting [?] appearance on the [?] work, on a Stage [?] preceding the [?] said Spinners. See [?] Occasion.—*Boston News-Letter*, [?]

SPINNING SCHOOL.—At Charlestown, give two good Weavers [?] ice, shall find suit [?] Charlestown afore-

the Preference to any that is Imported from Abroad. At the same Place, Money or Snuff will be given for Bottles.—*Boston Gazette*, Aug. 16, 1756.

CROWN SOAP.—Made and Sold by *Elizabeth Franklin*, at the Post-Office, the best sort of Crown Soap; also hard soap by Wholesale or Retail, at the lowest Rate.—*Boston Gazette*, Aug. 23, 1756.

SOAP.—William Frobisher, hereby informs his Customers and others, That he is removed from his shop opposite the Governor's, opposite the Blue Ball at the Head of Union-Street, leading to the Green Dragon, Boston: Where he has to sell by Wholesale and Retail, viz. CROWN SOAP warranted as good as any in Town, by Box or Dozen, at 40 s. Old Tenor, choice Hard Soap by Box at 4 s. 6 d. and 5 s. per single pound, soft ditto at 6 d. Also, camphireated and scented Wash-Balls, at Six Coppers each, which are judged to be as good as those from London.—*Boston Gazette*, June 24, 1765.

SPINNING WHEELS.—“New-fashion linen wheels.”—*Boston News-Letter*, Mar. 10/17, 1719/20.

SPINNING ON BOSTON COMMON.—On Wednesday an excellent sermon was preached before the *Society for encouraging Industry and employing the Poor*, by the Rev. Samuel Cooper, after which £453, old Tenor was collected and in the afternoon near 300 Spinners, some of them children of 7 or 8 Years old and several of them Daughters of the best Families among us, with their Wheels at Work, sitting orderly in three Rows, made a handsome Appearance on the Common:—The Weavers with a Loom and one at work, on a Stage made for the Purpose, attended with Musick, preceding the Society as they walk'd in Procession to view the said Spinners. Several thousand Spectators assembled on this Occasion.—*Boston Gazette*, Aug. 14, 1753.

SPINNING SCHOOL.—The Managers of the Spinning School in Charlestown, give publick Notice, that they are ready to employ two good Weavers: such as are disposed to engage in their Service, shall find suitable Encouragement by applying to them at Charlestown aforesaid.—*Boston Gazette*, Aug. 20, 1754.

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Pewter Wares from Sheffield (Scott)

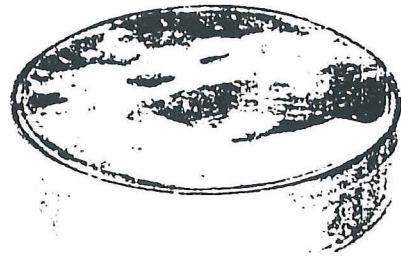
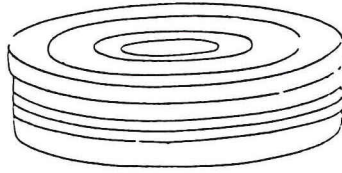


Fig. 312 Shaving boxes by SHAW & FISHER, c. 1845. Sheffield Central Library.

Fig. 313 Shaving or soap box, unmarked, c. 1850.

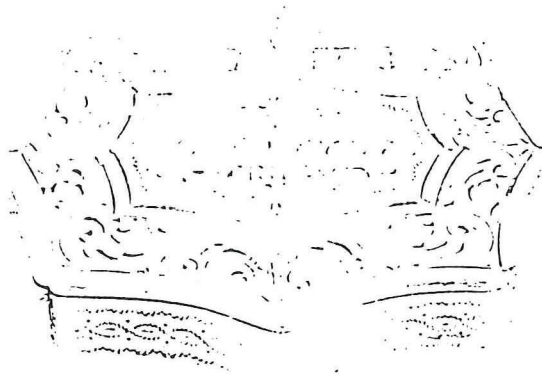
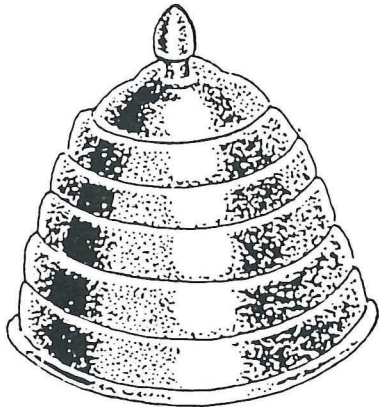


Fig. 314 Desk tidy box, unmarked, c. 1860.

Fig. 315 Snuff box, dated 1815, unmarked.

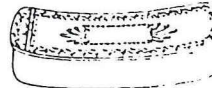
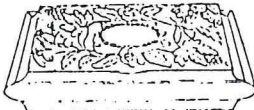
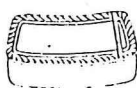
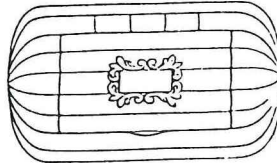
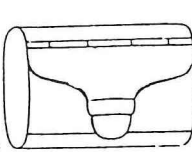
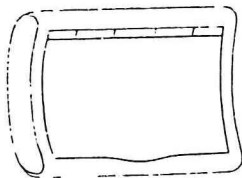
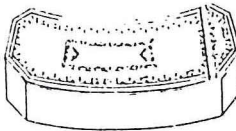
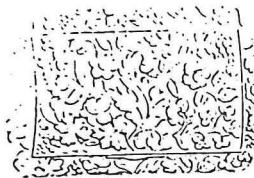


Fig. 316 Snuff boxes by SHAW & FISHER, c. 1845. Sheffield Central Library.

SNUFF BOXES

The practice of smoking and snuffing tobacco was introduced on the Continent as a result of the voyages of Columbus in the last quarter of the fifteenth century. After observing the natives smoking and inhaling the herb, Columbus brought the custom back with him to Spain.

By the last quarter of the sixteenth century smoking and snuffing had become so popular that two Popes of Rome felt it necessary to issue a decree banning the practice in church. Snuff and smoking tobacco were used by all classes of society, young and old, male and female. The practice of using snuff came later to England than on the rest of the Continent. Smoking however, enjoyed a much earlier popularity. Increasing with the widespread use of snuff and smoking tobacco was the demand for containers in which to carry the tobacco. The craftsmen of the era pressed every possible material into service, mineral, animal, vegetable, and a variety of manufactured substances. Gold, more than any other material from which snuff boxes were made, can be associated with the most wealthy owners and the finest craftsmen. Other materials in demand by the wealthy included tortise shell, ivory and silver.

Woods of countless varieties were used by both amateur and professional craftsmen as wood lent itself very well to intricate carving and shaping. A popular practice was for the snuffer to have a box made that reflected his trade, tiny hardwood casks for a brewer or cooper or a horse's hoof for the coachman. Shoemakers seemed to have been particularly heavy users of snuff for a fair number of snuff-boxes in the shape of a shoe or boot remain with us today. Other popular materials included glass, enamel and papier-mache.

Papier-mache enjoyed a wide following as it was possible to have artists paint decorations on the box.

For the less wealthy the designs popular in gold or silver, some with tops of horn, cowry shell or mother-of-pearl, could be made from copper, brass or pewter.

Pewter snuff-boxes, unlike other pewter objects, exhibit virtually no formal development. The changes of design are more a reflection of the fancy of the buyer or craftsman than a development of form. Pewter snuff-boxes do however, reflect the styles then popular in gold and silver.

The size of pewter snuff-boxes range from the very tiny, designed for a lady's handbag, to larger examples intended for the more rapid male consumption. Like gold and silver, pewter was sometimes used as the decorative edging and bottom material for tortoise shell, cowry (190), mussel (191) or horn tops (193). Snuff-boxes made from materials such as these were sometimes used as decorative table top containers.

As was common with wooden snuff-boxes, the designs on the pewter boxes are clues to the occupation or hobby of the owner. Pewter snuff-boxes contain hunting scenes complete with the owner's pointing dog (192). The designs on the tiny boxes for the lady tended to be geometric, decorative patterns. One box in the Michaelis collection has a rather detailed "Leonardo's Last Supper" on the cover. A box in the exhibit bears an interesting inscription dealing with the Order of Odd Fellows (187). Another interesting box included in the group numbered 194 is the pistol with original grained paint. It is most unusual to find a piece with the graining still intact.

The quality of the pewter used tended to be excellent. A cheap alloy

never would have withstood the rigors of constant use, or the thinness required of the snuff-box. The quality of the workmanship was equal to the excellence of the material. In spite of the general excellence of workmanship very few boxes bear any evidence of a touch mark. One reason may have been the thinness of the material. One mark that does appear occasionally is R. Webster, used in full or just the initials R.W. There is no recorded information on this individual but it is unlikely that he worked much before the end of the eighteenth century. Another mark frequently found is that of Durie of Inverurie Aberdeenshire (Cott. 1477) dated by Cotterell as late eighteenth century (193).

Snuff boxes were made by the British pewterer simply as a supplement to his regular duties. Because of this informality the pewter snuff-box exhibits a creative instinct unlike more formal pewter objects.

13. English Silver at Williamsburg (John Davis)

factory reasons.<sup>1</sup> The most common type of pomander is of spherical or vase form, composed of wedge-shaped sections clustered around a central post, each section individually hinged at the bottom above the foot and held in place by a screw-adjustable cap at the top, usually fitted with an eyelet or ring. The sections are filled and their scents released through slots on the interior edges, either open or fitted with sliding or hinged panels. An extremely early Rhenish spherical pomander of about 1470 is in the Bayerisches Nationalmuseum, Munich.<sup>2</sup> Most pomanders being unmarked, it is difficult to establish their origin even if, as are this example and others of its group, they are engraved with portraits of English monarchs.<sup>3</sup> By the middle of the seventeenth century, the pomander had declined in use, its function revived in the last quarter of the following century by the vinaigrette (No. 236).

G1971-2098

1. W. Turner, "Pomanders," *Connoisseur* 32 (March 1912): 151-56.

2. Erich Steingraber, *Antique Jewellery: Its History in Europe from 800 to 1900* (London: Thames and Hudson, 1957), p. 81, fig. 126.

3. Other royal pomanders are illustrated in Turner, "Pomanders," p. 151, nos. 1 and 2; Edward Wenham, "Pomanders," *Connoisseur* 93 (August 1934): 230, no. IX; Eric Delieb, *Silver Boxes* (London: Herbert Jenkins, 1968), pp. 48-49; Clayton, p. 205, fig. 410.

228 SNUFF BOX

London. About 1690

Maker's mark only on interior of base.



H:  $1\frac{1}{16}$ " (1.8 cm); L:  $1\frac{3}{4}$ " (4.5 cm); W:  $1\frac{1}{16}$ " (3.3 cm). Wt: 12 dwt. 12 gr.

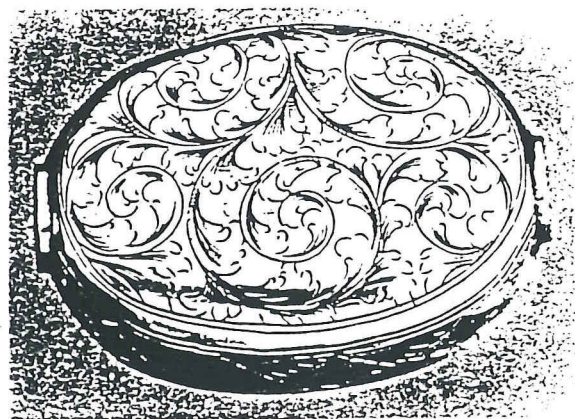
PROVENANCE: Anonymous gift

PUBLISHED: Williamsburg (a), p. 8, ill.

This is one of a considerable group of small oval boxes of late seventeenth-century date, their covers engraved with romantic cherubs, often in a landscape setting, and appropriate mottoes in French, as in this instance, Latin, or English. The sides of most boxes in this group are engraved with stylized leaf bandings and their undersides with overall scrolled foliate



228



decoration. They are opened by pressing between thumb and forefinger the bosses, usually engraved with rosettes, on either end.<sup>1</sup>

G1971-2090

1. Boxes of this type are illustrated and discussed in Eric Delieb, *Silver Boxes* (London: Herbert Jenkins, 1968), pp. 13-14.

229 TOBACCO BOX

Edward Cornock

London. 1718/19

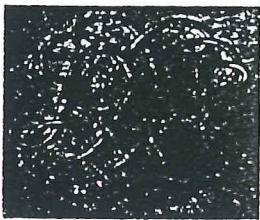
H:  $\frac{7}{8}$ " (2.2 cm); L:  $3\frac{7}{8}$ " (9.8 cm); W: 3" (7.6 cm). Wt: 3 oz. 11 dwt. 23 gr.

PROVENANCE: J. Kyle Fletcher, Newport, Monmouthshire (1932); Christie, Manson & Woods, London (1934; purchased by the Goldsmiths & Silversmiths Co. Ltd., London); Firestone and Parson, Boston



229

PUBLISHED: Christie, Manson & Woods, *British Antique Dealers Association Art Treasures* (London, 1932), no. 575; Christie's (June 6, 1934), lot 72; Christie's (November 21, 1934), lot 128; "Accessions of American and Canadian Museums, April-June, 1964," *Art Quarterly* 27 (Autumn 1964):375



Fully marked on side of body; maker's mark and lion's head erased on underside of cover.

Owner's cypher engraved on underside of body.

Even though tobacco has been smoked in England from the latter part of the sixteenth century, few silver tobacco boxes from before 1660 survive.<sup>1</sup> Most seventeenth- and early eighteenth-century examples are of relatively large size and oval plan, having either hinged or pull-off covers. Being a highly personal accessory, they are often finely and

elaborately engraved with coats of arms, cyphers, and inscriptions relating to ownership. This example is particularly notable for its handsome representational engraving. The seated gentleman with pipe and wineglass was taken directly from the illustrated detail reproduced here from *Essais de Gravure Par Pierre Bourdon Maître Graveur à Paris. Ou l'on voit de beaux Contours d'ornements traités dans le goût de l'Art, propre aux Horologeurs, Orfèvres, Cizeleurs, Graveurs et à toutes autres personnes curieuses* (Paris, 1703), vol. 1, pl. 2.<sup>2</sup> The profusion of scrolls issuing





from the pipe and enclosing the figure are an amplification of those in Bourdon and are related to the overall scrollwork shown by him in the designs of back-plates for watches. Edward Cornock, who registered his first mark with the Goldsmiths' Company in 1707, was a prolific maker of tobacco boxes.

An oval London tobacco box of 1677/78, originally belonging to Benjamin Harrison (1645-1712) of Surry County, Virginia, was exhibited in 1940 at the Virginia Museum of Fine Arts, Richmond.<sup>3</sup>

1964-1

1. The earliest cited example is privately owned, with the reputed date of 1643 (Delieb, p. 87). A London tobacco box of 1652/53 by an unidentified maker is illustrated in Royal Northern Hospital, no. 535, pl. ix. One by Gilbert Shepherd of London bears only Shepherd's mark but is engraved with the date July 23, 1655 (Christie's [June 26, 1974], lot 123, ill.). Another of 1655/56 by an unidentified London maker "IS" is illustrated in Jackson, 2:907-8, fig. 1187.

2. Courtesy of Marlborough Rare Books Ltd., London.

3. Virginia Museum (a), p. 18, no. 67; Davis, E. M., p. 111.

### 230 SNUFF OR TOBACCO BOX

Gilt-lined  
Unmarked  
Probably London. About 1720



230

H: 5/8" (1.6 cm); L: 3 1/4" (8.3 cm); W: 2 1/2" (6.4 cm). Wt: 3 oz. 10 dwt. 23 gr.

PROVENANCE: Spink & Son Ltd., London

PUBLISHED: Advertisement, Spink & Son Ltd., *The Grosvenor House Antiques Fair* (London, 1971), p. 98, fig. 3

This example is representative of a considerable

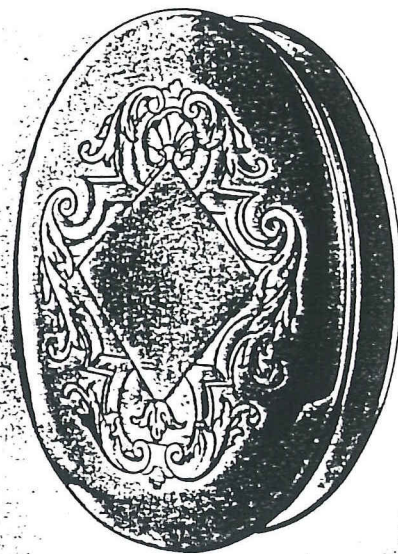
group of early eighteenth-century oval boxes of shallow depth with externally hinged covers, inset with tortoise-shell plaques inlaid with silver and usually mother-of-pearl.<sup>1</sup> The decorative technique is known as *piqué*. The classical scene depicted on the cover is that of Diana turning Actaeon into a stag.

1971-240

1. Boxes of related form and decoration are illustrated in H. C. Dent, "Piqué. Part IV.—Second English Period, Eighteenth Century," *Connoisseur* 58 (September 1920):30, 33, plates II and III.

### 231 TOBACCO BOX

Gilt-lined  
Edward Cornock  
London. 1723/24



231



Fully marked on side of body; lion passant on underside of cover.

H: 7/8" (2.2 cm); L: 4 1/6" (10.3 cm); W: 3 1/6" (8.1 cm). Wt: 4 oz. 13 dwt. 12 gr.

PROVENANCE: Gift of Her Majesty Queen Elizabeth the Queen Mother

G1954-677

232 SNUFF BOX  
Silver-gilt  
London. 1750/51



232



Fully marked on interior of base.

H: 1" (2.5 cm); L: 2 $\frac{3}{16}$ " (7.1 cm); W: 2 $\frac{1}{8}$ " (5.4 cm). Wt. 1 oz. 18 dwt.

PROVENANCE: Garrard & Co. Ltd., London

1954-584

233 TOBACCO BOX  
London. 1754/55



Leopard's head crowned, lion passant, and date letter on interior of base; maker's mark and lion passant on underside of cover.

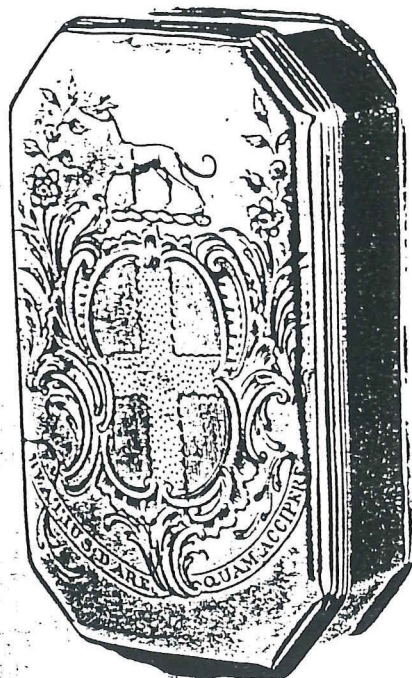
H: 1 $\frac{3}{16}$ " (3 cm); L: 4 $\frac{3}{16}$ " (11 cm); W: 2 $\frac{5}{8}$ " (6.7 cm). Wt: 1 oz. 10 dwt.

PROVENANCE: Garrard & Co. Ltd., London (purchased from Sotheby & Co., London, 1954)

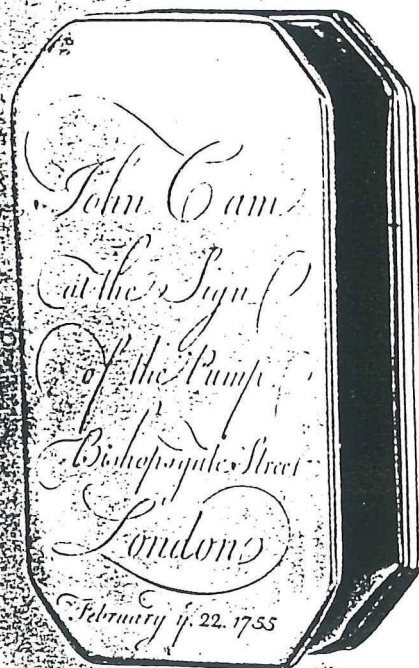
PUBLISHED: Sotheby's (July 29, 1954), lot 170

The engraved arms, crest, and motto on the cover were apparently used without entitlement.

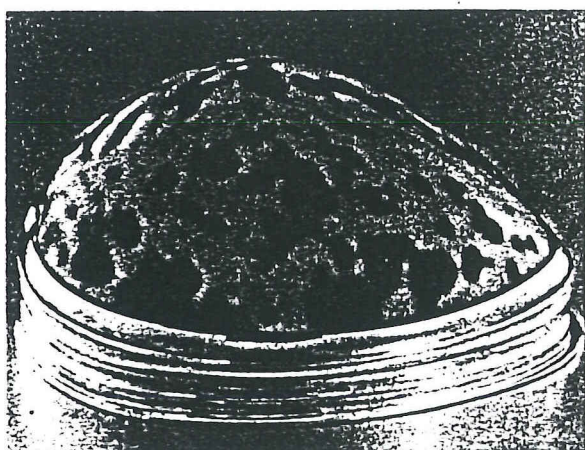
1954-583



233

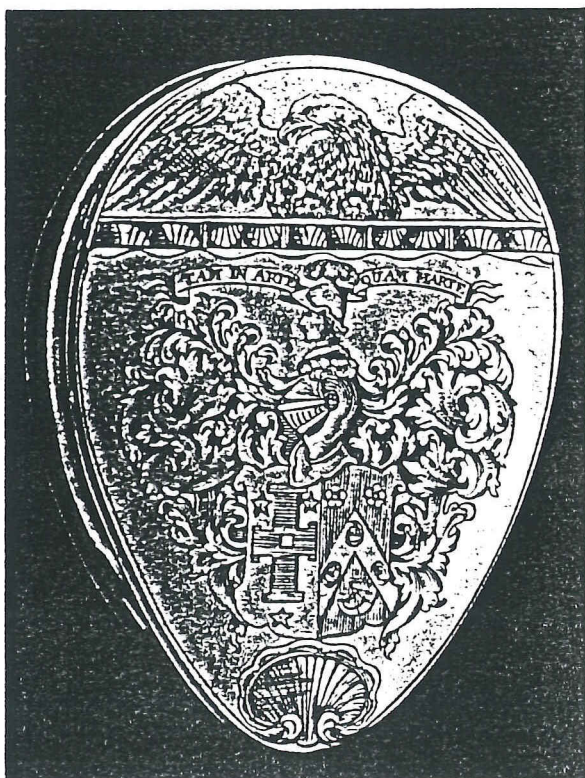


234 SNUFF OR TOBACCO BOX  
 Unmarked  
 Probably Scotland. About 1800



234

H:  $1\frac{3}{16}$ " (3.4 cm); L:  $2\frac{3}{4}$ " (7 cm); W:  $2\frac{1}{4}$ " (5.7 cm).



Arms of Milne impaling Duncan with motto of Milne above engraved on face of cover.

PROVENANCE: S. J. Shrubsole Ltd., London (purchased at Sotheby & Co., London, 1973)

PUBLISHED: Sotheby's (October 25, 1973), lot 19, ill.

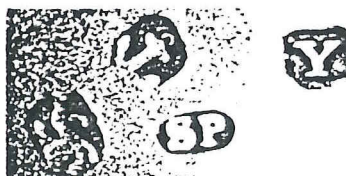
This box is a modest expression of the long-standing tradition of mounting in silver exotic materials, both natural and man-made. Shells, especially cowries, owing to their shape and boldly figured porcelaneous surfaces, were especially popular for small boxes from the late seventeenth century onward. A white form of tiger cowrie (*Cypraea pardalis* Shaw) is the body of this example. The cover is handsomely engraved. The decorative eagle has no apparent heraldic significance.

1973-417

235 SCENT BOTTLE CASE  
 Samuel Pemberton  
 Birmingham. 1796/97



235



Maker's mark, lion passant, and sovereign's head on exterior of cover; maker's mark, anchor, and date letter on underside of base.

Owner's cypher engraved on exterior of cover.

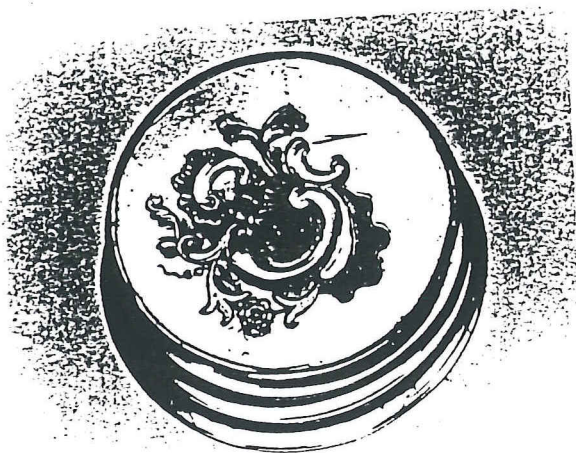




243

mentions a plated box of this type, its die-stamped base design identical to that on two boxes illustrated by Bradbury which he feels are of Birmingham manufacture.<sup>1</sup> He also illustrates a plated snuff box of probable Birmingham origin with an inset enameled cover bearing the portrait of Frederick the Great.<sup>2</sup> White salt-glazed stoneware plates with molded portraits of Frederick the Great, military trophies, and inscriptions bidding success to the Prussian cause have been excavated on several Williamsburg sites.

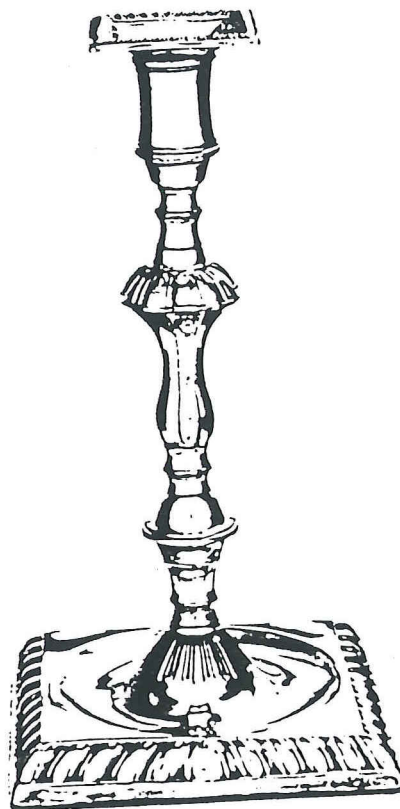
1972-396



1. Charleston, pp. 112-13; Bradbury, pp. 20-21.  
2. Charleston, p. 112, pl. 113b.

## 244 PAIR OF CANDLESTICKS

Fused silverplate  
Probably Joseph Hancock  
Sheffield. About 1765



244

Maker's mark on face of each socket.



H: 9 $\frac{3}{8}$ " (24.3 cm); W (base): 5 $\frac{1}{8}$ " (13 cm).

PROVENANCE: Old English Galleries, Boston, Massachusetts

Passing through Sheffield in 1760, Horace Walpole noted in a letter to his friend, George Montagu, that "One man there has discovered the art of plating copper with silver. I bought a pair of candlesticks for two guineas that are quite pretty."<sup>1</sup> Candlesticks, both plated and sterling, were among the most important and most numerous productions of the Sheffield makers. Aided by die stamping and the use of interchangeable components, Sheffield became, in fact, the center in England for the production of candle-

## Fused Silverplate

### 242 SNUFF BOX

Fused silverplate with silver-inlaid tortoise-shell cover and tortoise-shell base  
Unmarked  
Sheffield or Birmingham. About 1755



242

H: 1" (2.5 cm); Diam: 2 $\frac{1}{8}$ " (5.4 cm).

PROVENANCE: Gift of Rockwell Gardiner, Stamford, Connecticut

The pieces in this section are of fused silverplate, commonly known as "Sheffield plate." The discovery about 1743 that a layer of silver could be fused to copper, and modest objects fashioned from the resulting plated sheet, is attributed to Thomas Boulsover or Bolsover, a Sheffield cutler. Basically, his process consisted of placing a sheet of silver on one side (after about 1765 on both sides) of a copper ingot; "bedding" the components under an iron weight and the blows of a sledge hammer to expel any air from between the layers; wiring them together with chalked outer sheets of copper for protection from the fire; and heating them until the silver began to

melt. The silver-faced ingot was then reduced to workable sheet by passing it repeatedly through a rolling mill with the proportionate thickness of silver to copper maintained during reduction. The sheet could then be worked like silver.<sup>1</sup> This differed from the previous methods of silvering and from the subsequent process of electroplating, in both of which a silver coating is applied after the object has been fabricated in the carcass metal.

The industry grew rapidly, and by 1770 a broad range of domestic forms, successfully emulating in design their counterparts in sterling, were being commercially produced.<sup>2</sup> Labor-saving techniques and industrial organization, as well as an enlarged and self-conscious middle class, to whom both cost and appearance were important considerations, prompted this growth.

Small circular boxes with pull-off covers, such as this and the following example, are among the first articles produced in fused silverplate. The cover and base of this box are of tortoiseshell, the former inlaid with silver in a scene from Aesop's fable of the fox and the crane. Both boxes are of conventional construction. Their covers and bases are held by the overlapped edges of their swaged and seamed sides. Both covers and bases are backed with plain copper discs. Plated on only one side, their interiors are tinned.

Boxes of this early type were also made in Birmingham, which was not only the center in England of the toy trade (small personal accessories, such as boxes, buttons, and buckles) but also the other main center for the production of fused silverplate. Charleston has questioned the origin of plated boxes, especially those with enameled covers, in one of a series of papers on early Birmingham enameled wares.<sup>3</sup> He illustrates three circular plated boxes of probable Birmingham origin with enameled covers and bases die-stamped with rococo scrollwork, not dissimilar to that on the following example.<sup>4</sup> He also mentions the use of aventurine glass in the covers of such boxes, which he feels had a Birmingham source.<sup>5</sup> This contention is strengthened by the jux-

taposition in Bradbury of a gilt-copper rectangular box, more characteristic of the work of Birmingham than of Sheffield, with a die-stamped base design identical to that on a circular box with an aventurine glass and plated cover on the opposite page.<sup>6</sup> Charleston illustrates a plated box of similar form to this example, with a tortoiseshell cover inlaid with the same fable scene.<sup>7</sup> Even though certain inlaid details and the borders differ, the common inlaid elements are so similar as to indicate a common shop for the two boxes. Charleston cites references to a "Spun plater" in Birmingham in 1750, to a "buckle plater" and another "plater" in 1752, and to David Winwood, "Plater," in 1756.<sup>8</sup> It is not known whether Matthew Boulton, the great Birmingham industrialist and the largest single manufacturer of fused silverplate in England during the late eighteenth and early nineteenth centuries, made plated wares before the beginning of his partnership with John Fothergill in 1762.

Articles of fused silverplate were owned and sold in Virginia before the Revolution. Robert Beverley of Blanford, Essex County, ordered in 1763 from John Bland, a London merchant, "a small sauce Pan lined with Silver such as I have seen you have from Sheffield to melt Butter in."<sup>9</sup> This would appear to be a reference to the early type of Sheffield saucepan with only the interior plated, such as the example marked by Joseph Hancock in the Bradbury collection.<sup>10</sup> Balfour & Barraud, Norfolk merchants, advertised for sale in the *Virginia Gazette* of July 25, 1766, "double plated [plated on both sides] silver tankards, cups, coffee pots, candlesticks, waiters, salts, knives and forks." Lord Botetourt owned "1 Sheffield ware tea Kitchen," listed with the "Plate, in the Pantry" of the Governor's Palace in Williamsburg in the 1770 inventory of his estate.<sup>11</sup> Catherine Rathell, a Williamsburg milliner, ordered in 1771 and received the following year "18 pair of Plaited Carved Shoe Buckles [possibly close-plated on steel]. I bought them in London last July for 2/ a pr.," "3 pair of Plaited Soop Ladles," and "2 pair of handsome Plaited Candlesticks from 4 to 5 pounds" and "2 pair of flat Plaited Ditto with Snuffers and Extinguishers."<sup>12</sup> She ordered and received in 1772 "3 pair of Plaited Snuffers & Snuff Dishes" and "4 plaited Table Crosses."<sup>13</sup> After the Revolution, plated wares were imported in large quantities. Washing-

ton's purchases from France and England, some of which have survived, are well documented.<sup>14</sup>

G1950-132

1. The processes involved in preparing the sheet and in fabricating and ornamenting various forms is best described in Bradbury (see short title list), the standard volume on fused silverplate.

2. *Sketchley's Sheffield Directory* (Bristol, 1774) proudly states: "SILVER and PLATED MANUFACTURERS. These ingenious workmen make a great variety of Articles, an account of which here, may not be improper, viz. Epergnes, tea urns, coffee and tea pots, tea kettles and lamps, tankards and measures of all sizes, jugs, goblets, tumblers, candlesticks, branches, cruet frames, water and plater plates and dishes, dish rims, crosses, casters, tea trays and waiters, bottle and writing stands, tureens, ladles, spoons, scallop shells, canisters, mustard pots, round and oval salts, bottle labels, cream pails, bread and sugar baskets, argyles, snuffer stands and dishes, wine funnels, skewers, cream jugs, lemon strainers, cheese toasters, chocolate pots, saucepans, stew ditto, snuff boxes, bridle bits, stirrups, buckles, spurs, knife and fork handles, buttons for saddles, and a great variety of other articles." (p. 18)

3. Charleston (see short title list).

4. *Ibid.*, pp. 111-12, plates 111a and c, 112 a-d.

5. *Ibid.*, pp. 112-13.

6. *Ibid.*; Bradbury, pp. 20-21.

7. Charleston, p. 114, pl. 114 a and b. Charleston compares this box with one of similar form and flat-chased decoration with an enameled cover.

8. *Ibid.*, pp. 113-14.

9. Robert Beverley to John Bland, undated [Summer 1763], MS, Robert Beverley Letter Book (1761-75), Library of Congress (microfilm copy, Department of Research, Colonial Williamsburg Foundation).

10. Bradbury, ill. p. 32. The same or a virtually identical example in the Victoria and Albert Museum, London, is illustrated in G. Bernard Hughes, *Antique Sheffield Plate* (London: B. T. Batsford Ltd., 1970), pl. 192.

11. Botetourt Inventory.

12. Frances Norton Mason, ed., *John Norton & Sons, Merchants of London and Virginia; Being the Papers from their Counting House for the Years 1750 to 1795* (Richmond: Dietz Press, 1937), pp. 211-12.

13. *Ibid.*, pp. 218-19.

14. Buhler, pp. 37-45, 47, 49-75.

## 243 SNUFF OR PATCH BOX

Fused silverplate

Unmarked

Sheffield or Birmingham. About 1760

H:  $\frac{3}{16}$ " (1.4 cm); Diam:  $1\frac{1}{2}$ " (4.1 cm).

PROVENANCE: S. J. Shrubsole Corp., New York

Plated boxes with the portrait of Frederick the Great, king of Prussia, were made to commemorate Britain's alliance with Prussia during the Seven Years' War (1756-63). At least some of the boxes of this type appear to have been made in Birmingham. Charleston, in the paper cited in regard to the previous box,

NATIONAL TYPES OF OLD PEWTER

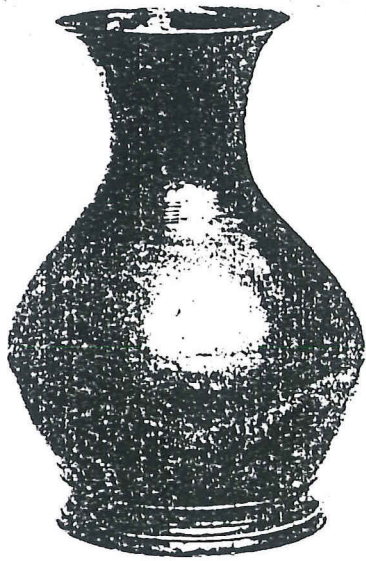
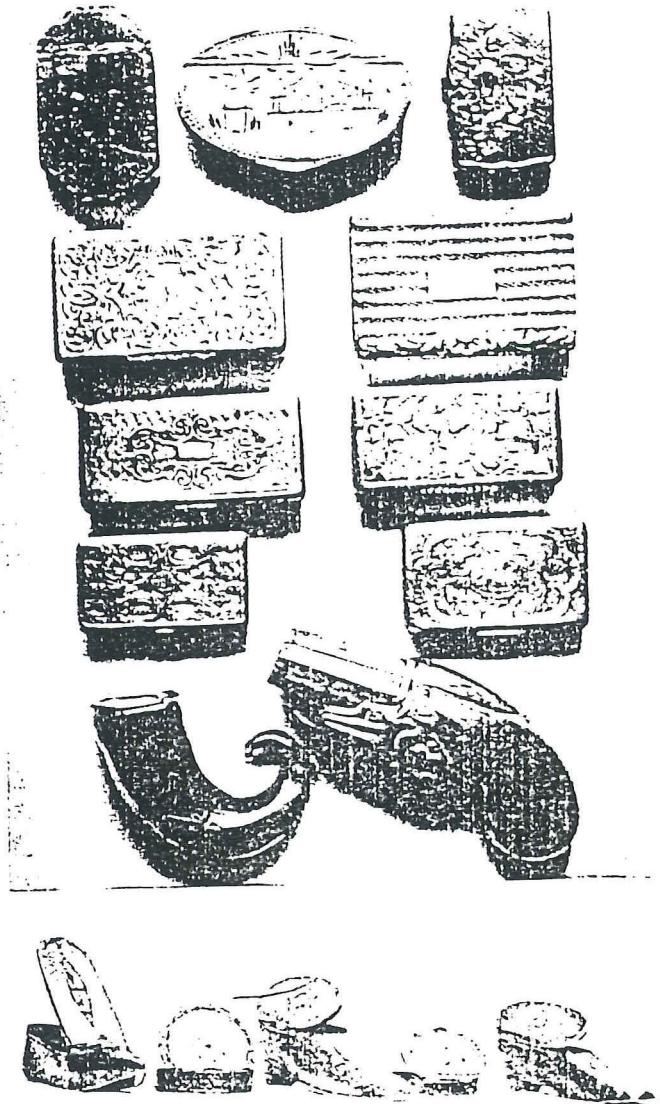


Fig. 191 — WATER CARAFE (late eighteenth or early nineteenth century)

Snuff Boxes

Figures 194, 195, 196, illustrate a good series of the dainty little snuff boxes which were in use in the latter part of the eighteenth and early part of the nineteenth century. Most of these examples are from the Churcher collection, as are the Scottish, pewter mounted horn snuff mulls shown in Figure 197 and bearing the mark of one Durie, a Scotch maker celebrated for their manufacture.



Figs. 194, 195, 196 — SNUFF BOXES

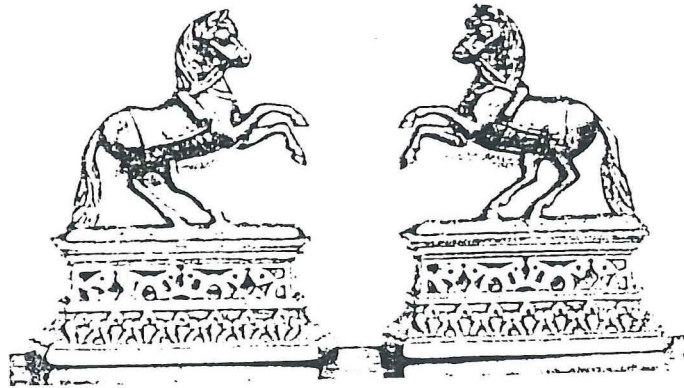
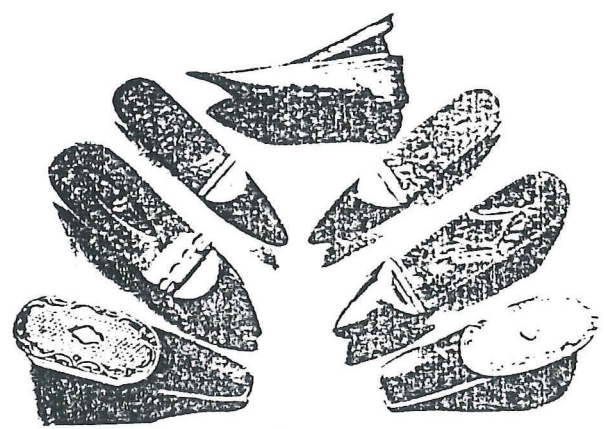


Fig. 192 — CHIMNEY ORNAMENTS

Measures and Coasters

Figure 198, also Scotch, shows an unusual use for pewter, in the form of a two-handed *standard* measure. Very heavily made, apparently never having been turned or finished on the outer side, so as to leave every ounce of strength in the body to enable it to withstand hard usage, this fine piece, of the time of Queen Anne, bears, on a medallion soldered to the body, the



Arms of the Borough of Stirling—a lamb upon a rock. Of gallon capacity, this measure, with four others of the same type, was formerly used by the Borough of Stirling as the standard by which other vessels were tested. It is now in the collection of Mrs. Carvick Webster.

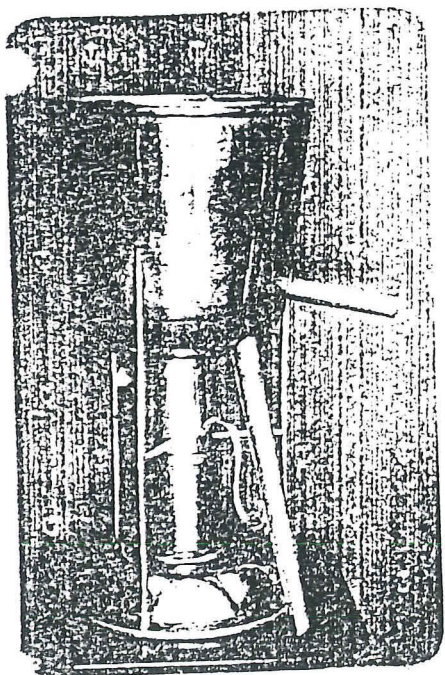
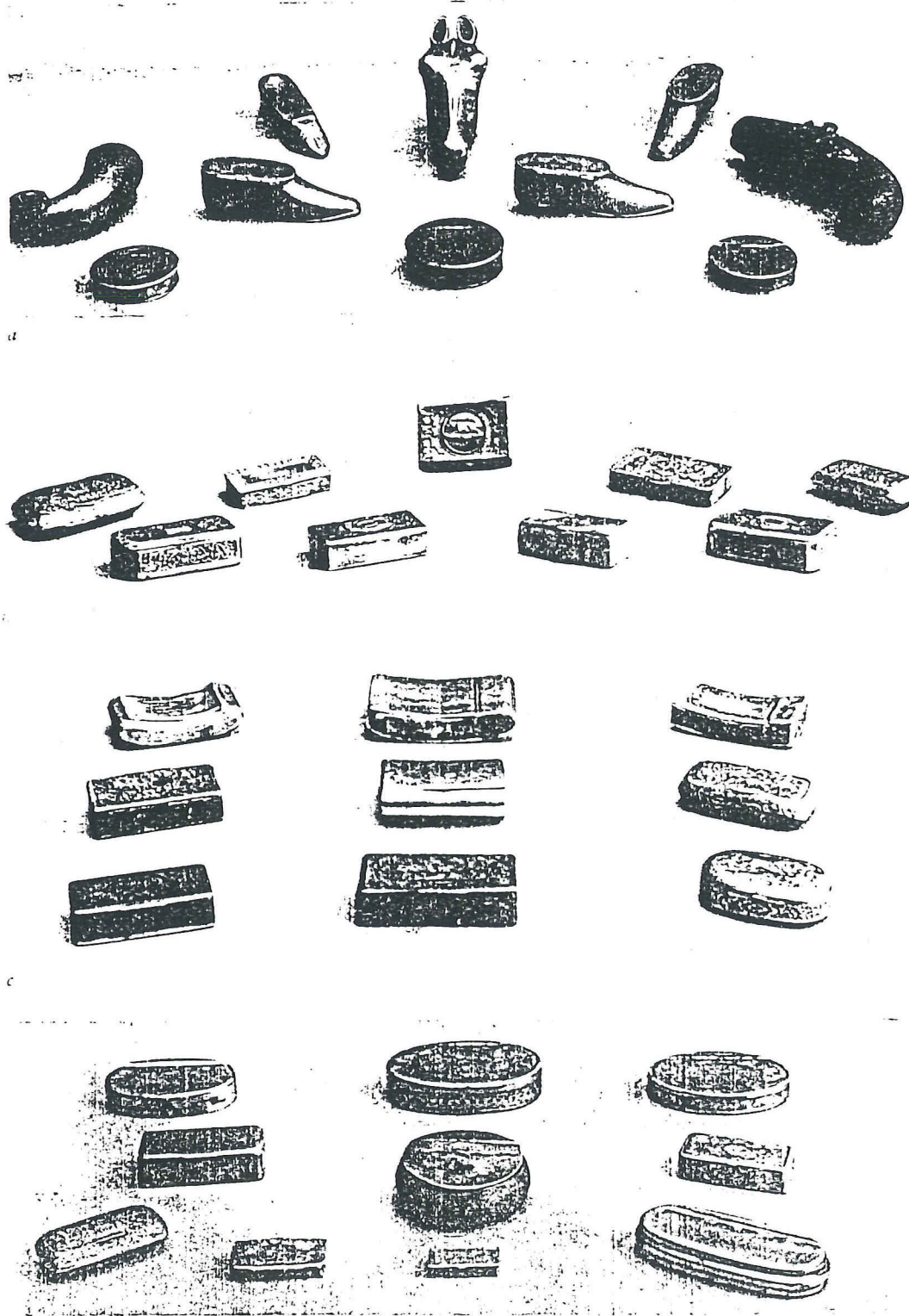


Fig. 193 — PEWTER STILL (1766)

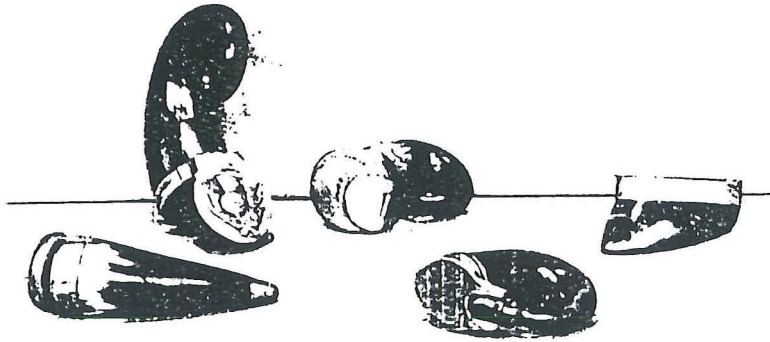
SNUFF BOXES



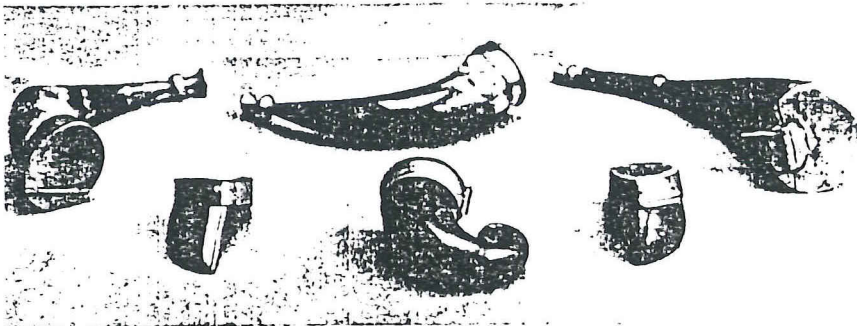
*d* SNUFF BOXES c. 1800. These interesting minutiae, of which a representative series is shown, were made in great variety of form and design from about 1 1/4" to 4" long. In the Harry Walker Collection.



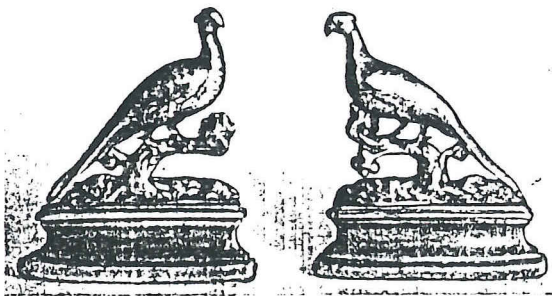
HORN SNUFF-MULLS, CHIMNEY ORNAMENTS, SPICE CANISTER



*a*  
HORN SNUFFS, mounted in Pewter, c. 1800. In the Harry Walker Collection.



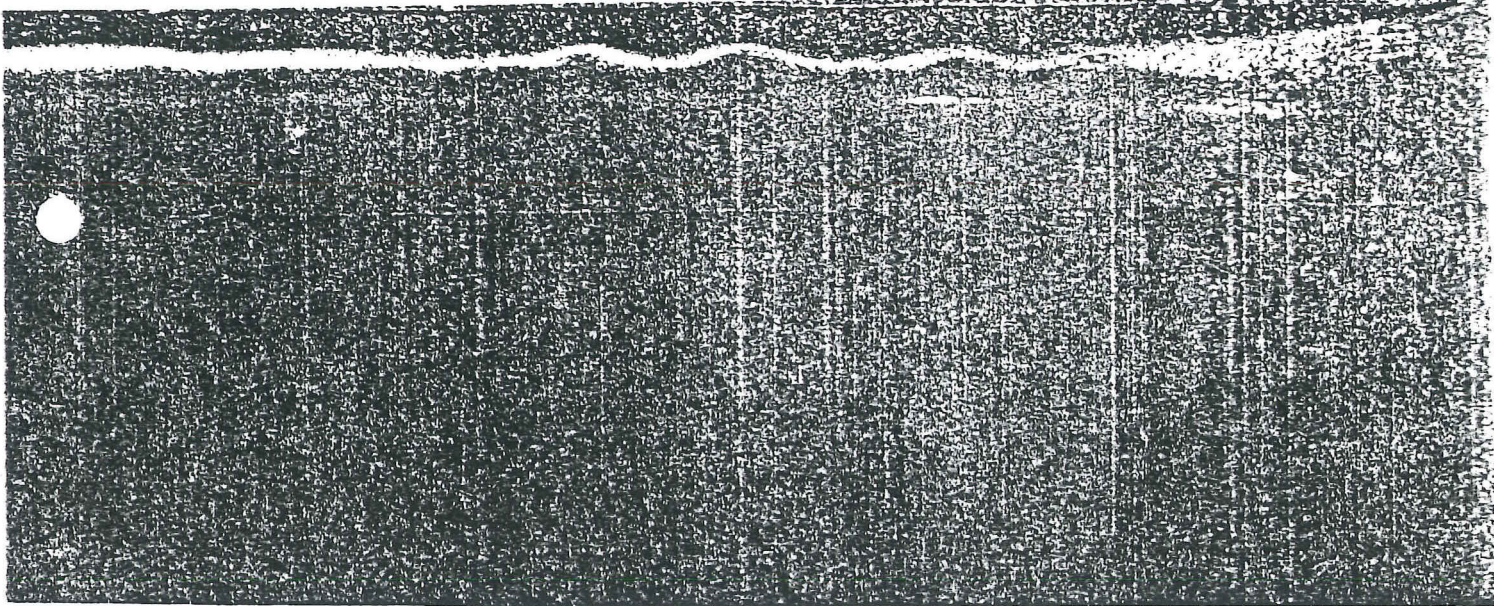
*b*  
HORN SNUFFS, mounted in Pewter, the one on the left, the one in the centre of back row, and the one in centre of front row bear Mark No. 1477 (Durie). In the Harry Walker Collection.



*c*  
CHIMNEY ORNAMENTS, c. 1800. No marks. Height 4".  
Navarro Collection



*d*  
SPICE CANISTER, c. 1790. Height 5½" over all. No marks. Presented to the Author by Capt. Nelson G. Harries, in whose Collection its fellow remains.



ON OLD PEWTER

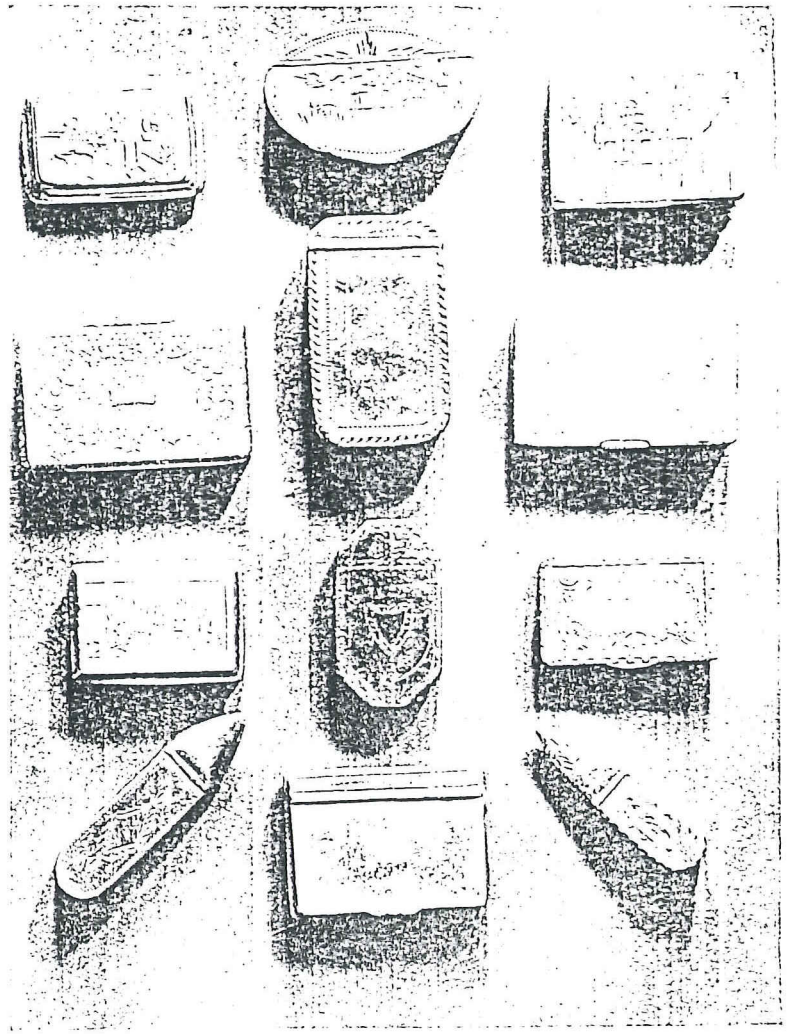
if sheet metal being less than thickness. One of the boxes shown bears traces of a name, probably Ashberry,

of construction used in the manufactures are quite simple. Where it was the shape of the box to cast it in two this course was adopted, the lid is joined by the slightly different method employed. Some of the rectangular boxes are formed by bending up their sides at the required angle, and by the application of some of the sides of the boxes are strengthened by being flanged with strips of metal which have been previously passed through rollers, and decorated with some running ornamentation work.

The ornamentation is, as a rule, quite simple, as it is made of a material, and is in most cases executed by simple means—rolled strips for the decoration in very slight relief, or in some cases designs for the centre, filled in with engraved work.

The engraved work of a simple nature, but it rarely looks effective on the period of use.

Designs consisting of incised lines filled in with enamel, are frequently found. On the lid or ornament in another metal pewter always looks best by itself. In some of the boxes are generally plain, and a panel on the bottom is a replica



SNUFFBOXES.

(From the collection of C. F. C. Birkmaster, Esq.)

the "L & C" mark might add to what little I have been able to uncover.

*Footnote for Stevie Young: There are but two pieces on record to date, marked only with the "L & C" touch, as follow: a tall, pear-shape teapot, 10 7/8" O.H., and a cuspidor with three paw feet. Both of these pieces are in private collections. Please send information on pieces yet to be recorded to the Editor, Mr. Carlebach, or to me.*

## Broadhead, Gurney, Sporle & Company

Sheffield, England, 1792-1800

By Stevie Young

The initial mark of this company, B.G.S. & Co., has puzzled both American and British collectors for a long time. It was thought by Jacobs, Laughlin, et al, to be an American touch because so many pieces bearing this mark were found here in America.

After searching many references (see below), Samuel Broadhead's succeeding partnership fit together as given in the following list:

Samuel BROADHEAD - *An early Britannia metalsmith; c. 1790, James Dixon was his apprentice; Dixon was F.c. 1797.*

BROADHEAD & GURNEY - see comments below

BROADHEAD, GURNEY, SPORLE & CO., 1792-1800

Samuel Broadhead

\_\_\_\_\_ Gurney

\_\_\_\_\_ Sporle (found misspelled *Sprole, Spoolle, & Spark*)

(prob. Robert SPORLE, alone 1790

Robert SPORLE & CO., 1792)

Samuel BROADHEAD - alone, 1800-1829; Angel St., 1800; Queen St., 1821; listed variously as Brit. metal spoonmaker, Brit. metal mfr., and metal maker and plater.

Rogers BROADHEAD - 1830-1833, 16 Queen St., Brit. metal goods & spoon mfr.

BROADHEAD & ATKIN - 1834-1853; Rogers Broadhead - with Charles Atkin' *Brit. metal goods & spoon mfrs.*, North St., 1837; *mfrs. of Brit. & tutania metal goods, and dealers in silver & British plate*, 1841; Britannia Works, Love St., 1845; *mfrs. of Brit. metal & British plate, German silver, and silver-plated goods*, 1849, 1852. An advertisement of 1850 adds: ". . . Mounted Earthenware Jugs, Ec., and Patent Electro Platers and Gilders." Atkin left the firm in mid-1853; Broadhead continued, as follows:

R. BROADHEAD & CO., mid-1853-1900. *Brit. metal mfrs.*, Britannia Works, Love St., 1854; *mfrs. of silver-plated, German silver, and Brit. metal goods*, 1856; *mfrs. of Brit. metal and plated goods*, 1859. From 1859-1900 the firm name was simply BROADHEAD & CO.

Regarding BROADHEAD & GURNEY-

There is a teapot recorded in my files bearing this company's name and, therefore, this company is inserted in the most logical place above even though it is not to be found in any reference at hand. This teapot with two others seen at a PCCA regional meeting several years ago, were all boat-shaped with bright-cut decorations. Of three different sizes they were marked as follows:

1 - BROADHEAD & GURNEY, 8 (half-pints), and JB

2 - (no maker's mark), 6 (half-pints), and JG

3 - (no maker's mark), 4 (half-pints), and JG

Assuming that the initials JB and JG are those of the engravers, the obvious question which comes to mind is, "Were they family members of BROADHEAD AND GURNEY?" We regret that we didn't photograph these teapots so that they could be included in the illustrations for this article.

*Products of BROADHEAD, GURNEY, SPORLE & CO.*

To our knowledge no product of this firm, in business only eight years, has come to light that was not exceptionally well made and decorated. We are very grateful to Charles V. Swain for the first recording of *two* dies for this company's touch, Figs. 1 & 2, as well as for the photographs of the B.G.S. & Co. items in his collection. The two teapots in his collection, Figs. 3 & 4, also add two different body forms to the records. The engraving on the two snuff boxes, Figs. 5 & 6, show very

well, while that on the beaker, one of a set of four, was more difficult to photograph so he kindly sent two, Figs. 7 & 8, trying to show the beauty of design and the depth of the engraving more clearly. As he said in his transmittal letter, "It's really great to have the mystery of BGS & Co. solved at last. I love all my pieces and think the brightcut engraving is magnificent - about the best there is. Wish it had been possible for it to show up more clearly in the photos."

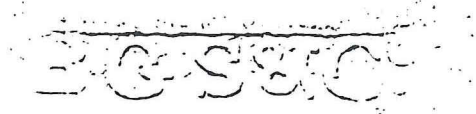


Fig. 1. B.G.S. & Co. touch - big letters. Courtesy of C. V. Swain.

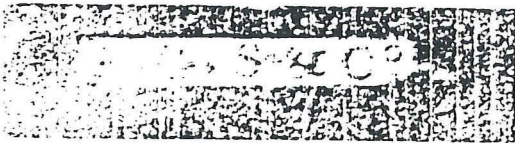


Fig. 2. B.G.S. & Co. touch - small letters. Courtesy of C. V. Swain.

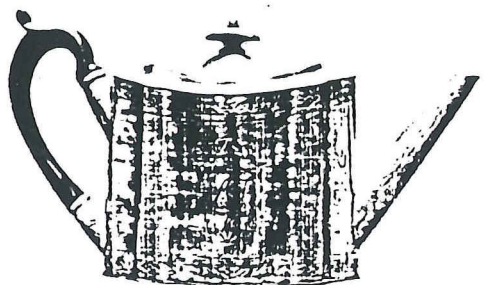


Fig. 3. Teapot, mark, Fig. 1. 6" Finial H., 6 x 3-3/4" Base dim. Collection of Charles V. Swain.

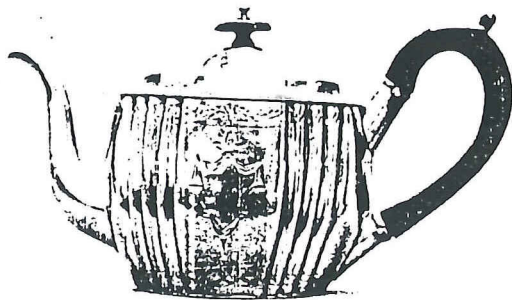


Fig. 4. Teapot, mark, Fig. 1. 6" Finial H., 11" O.L. (tip of spout to outside of handle). Collection of Charles V. Swain.

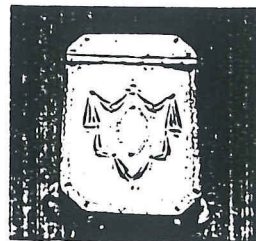


Fig. 5. Coffin-shaped Snuff Box, mark, Fig. 1. 2-5/8" L., 1-3/4" W., 3/4" H. Collection of Charles V. Swain.

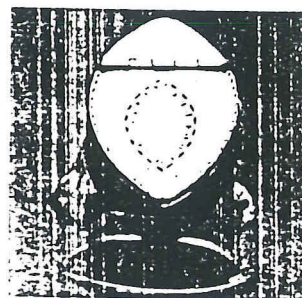


Fig. 6. Pointed-oval Snuff Box, mark, Fig. 2. 2-5/8" L., 1-5/8" W., 5/8" H. Collection of Charles V. Swain.

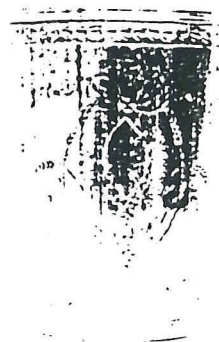


Fig. 7. Beaker, mark, Fig. 2. 4-3/8" Top Dia., 2-7/8" Base dia. Collection of Charles V. Swain.



Fig. 8. Same as Fig. 7, tipped to show engraving better.

In 1964 there was a summer exhibition at The Wenham Historical Association and Museum, Inc., Wenham, Massachusetts, Item 242 in their catalogue for this exhibition

entitled, *AMERICAN PEWTER & WOOD-ENWARE FROM ESSEX COUNTY COLLECTIONS*, reads: "5-3/4" oval (teapot) marked 'B.G.S. & Co.,' New England, c. 1800. Lent by Mr. Roland Hammond." This 20-page catalogue showed only six items in four illustrations - #242 was not illustrated. Hoping to receive a photograph of this teapot, I wrote to Mr. Hammond who responded immediately with unfortunate news: the teapot had been destroyed in a fire in 1967!

For additional engraved snuff boxes are on record, all marked, as follows:

- 1 - Octagonal box with cut corners, 3-1/2 x 2-1/4 x 1-1/16"; dated on one end '15 August' with '1798' on the other; 'LG' and 'RK' are on the lid. Collection of Stanley B. Rich.
- 2 - Octagonal box with cut corners, 2-1/2" O.L.; illustrated in *ANTIQUES Magazine*, Dec. 1974; 987, described as a "Rare American Pewter Snuff Box."
- 3 - Pointed-oval box, 3-3/4 x 3-3/32 x 7/8"; touch, Fig. 2. Collection of Abraham Brooks.
- 4 - Pointed-oval box, 4 x 2-3/8 x 15/16; medallion on engraved lid: 'GEORGIUS III' / King's bust to sinister / 'CONSTITUTION.' When this was recorded in 1973, it was in the collection of Stuart G. Waite, who opened his home to the New England Regional Group for a meeting.

We were surprised not to find a touch for either Samuel BROADHEAD or BROADHEAD, GURNEY, SPORLE & CO. recorded in any of the references, but *PEWTER WARES FOR SHEFFIELD* has one for Rogers BROADHEAD, eleven for BROADHEAD & ATKIN, two for R. BROADHEAD & CO., and one for BROADHEAD & CO. This book also illustrates the following products for two of the companies:

#### R. BROADHEAD & CO.

- 1 Coffee pot
- 2 Teapots

#### BROADHEAD & ATKIN

- 4 Coffee pots
- 2 Teapots
- Snuffer tray
- 1 Sugar crusher
- 1 Creamer & sugar
- 2 Cream jugs
- 1 TRELIS JUG of Staffordshire pottery lidded in metal

Now that we are aware of these successive firms, hopefully we will see and record - in the

*BULLETIN* - more of their marked products. We would also appreciate a photograph of any of the unpictured items in this review.

#### References:

1. *BULLETIN*, PCCA (Volume & page number shown as PC<sup>6</sup>:59)
2. *A HISTORY OF BRITISH PEWTER* by John Hatcher & T. C. Barker, 1974.
3. *ENGLISH GOLDSMITHS & THEIR MARKS* by Sir Charles J. Jackson, 1921 (*Goldsmiths include Silversmiths*)
4. *PEWTER WARES FROM SHEFFIELD* by J. L. Scott, 1980.
5. *SHEFFIELD PLATE* by Henry Newton Veitch, 1908:284-291.
6. *SPINNING WHEEL* (magazine) April 1973:15-16.
7. *THE WORSHIPFUL COMPANY OF PEWTERERS OF LONDON SUPPLEMENTARY CATALOGUE OF PEWTERWARE*, 1979:109.

## Products By 'Coldwell'

By Stevie Young

In the collection of William D. Carlbach are two products marked 'COLDWELL' - an engraved nutmeg box and a pot, illustrated in Fig. 1. The nutmeg box is very similar to that of L'260, and the dimensions of these two boxes are very close. The mark (L'508) differs only with the placement of the small '3' which is below the name touch on this particular box, Fig. 2. It seems that someone was practicing a fleur-de-lys design on the piece of metal used for the bottom of this box - seen left of the name touch, and to the right above the touch is another partial design.

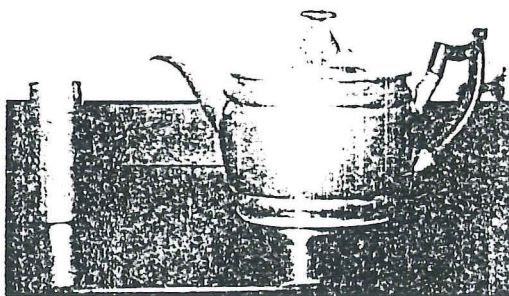


Fig. 1. Nutmeg box and teapot marked 'COLDWELL.' Box: 4-9/16" O.H., 1-1/4 x 1-11/16" Top and Base dim. Teapot: 7" O.H.; 4-3/4" Brim. H.; 4-13/16 x 5-7/16" Base dim. Collection of William D. Carlbach.

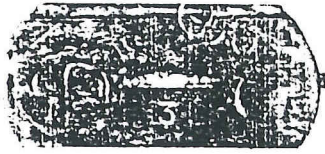


Fig. 2. Mark on Nutmeg box: 17/32 x 1/16" (Smoke rubbing).

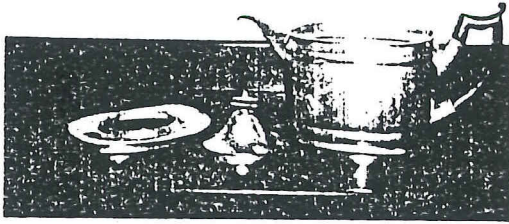


Fig. 3. Teapot parts - Body: 4-11/16" Rim H.; 5-3/8 x 6-3/8" Rim dim. Insert: 11/16" H. at Lid opening, 7/16" H. at outside edge.

The three-part pot, Figs. 1 & 3, looks very English in design, even to its oblong finial. Note the spout and how high is placed. Inside at the body opening of the spout is a flat disc with many holes which seems to indicate that this could be used for tea. Nothing is provided to hold the removable top part of the body or the lid in place. The name touch on the bottom of the pot, Fig. 4, is that of L<sup>2</sup>508 between a '4' above and below. Perhaps these two 4s are a clue to this pot's full use, the lower '4' indicating that the pot body holds four-half pints and the upper '4' indicating a missing 'dripolator' insert of the same capacity, or vice versa.

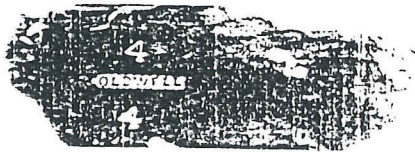


Fig. 4. Mark on Teapot: 17/32 x 1/16" (Smoke rubbing).

We have long suspected that the COLDWELL marks were those of *two* men, George COLDWELL, New York City, 1787-1811, and a COLDWELL OF Sheffield, 1790s-early 1800s. The reason for this suspicion is that the 'G. COLDWELL' marks (L<sup>2</sup>509, 510, and the fan touch, PC<sup>6</sup>:211) are a group that does not correspond with the surname touch, L<sup>2</sup>508. This latter touch of

diminutive size (17/32 x 1/16") fairly cries out that it is the touch of an early Britannia maker in Sheffield. Holding that thought in mind, let's note the products marked with the surname touch, L<sup>2</sup>508:

### Teapots

Boxes - shoe snuff; enameled snuff; oval snuff; nutmeg

Another Sheffield-type box to be considered is the tobacco box, Ex-Coll. Nina Fletcher Little, illustrated with its inner lid, *ANTIQUES Magazine*, 3/45:186. As reported by Mrs. Little in the magazine, the touch was partly obliterated and faint - she thought it read 'COLDWELL M'LEAN.' Subsequent to the publication of this article, in a letter to Ledlie I. Laughlin, she sketched the mark, Fig. 5, and sent rubbings of the engravings

COLDWELL  
& LEAN

Fig. 5. Sketch of mark, faint and partially obliterated, on Tobacco box. This is a different mark than the one Wyle:267 shows. Ex-Collection of Nina Fletcher Little.

with full dimensions of the piece. She told him that her PCCA friends had convinced her that the piece was by FROGGATT, COLDWELL & LEAN, Sheffield, and she believed that the name FROGGATT of this badly obliterated or poorly struck touch was above the other partners' names. Discouraged because she "could not clean it to look like pewter," and convinced it was a Sheffield piece, she sold it before Ledlie had a chance to examine it personally.

When PC<sup>6</sup> No. 2 was received in 1969, I was astounded to see, after a period of 24 years, what appeared to be Mrs. Little's tobacco box again. This time it was described as "made of sheet metal, seamed at one end," had no mention of an inner lid, and was in clean condition. The mark on the outside bottom was given as L<sup>2</sup>510 above 'N-YORK', a first for such a combination to be reported. I was deeply disturbed by its exactness to the tobacco box, and the 'N-YORK' touch, the type found at least a quarter century later with the BOARDMAN & HART touch, L<sup>4</sup>39. (See footnote<sup>1</sup>).

We have always tried to bear in mind that research or study must be done with one thought uppermost, "See what you are seeing, not what you *want* to see!" Deeply puzzled, I wrote immediately to Ledlie and he responded that all the dimensions sent him by Mrs. Little

on the tobacco box, as well as the design of the engraving, were *exactly* like those of the tea caddy, L<sup>823</sup>. He stated that he never saw the mark on the caddy as the mark was reportedly too faint for a rubbing to be sent to him.

The study of the two items in the Carlbach collection has brought the whole unresolved COLDWELL problem out for re-examination at a time when I have been deeply involved with English Britannia makers and their marks, a study which has already moved several marks across the Atlantic to Britain where they belong.

First I reviewed the meager facts on record of men named COLDWELL. Briefly they are, as follow:

- a) C. 1018, George COLDWELL, pewterer in Cork, Ireland, 1773. (He could have been the one in NYC in 1787.) P. 1018 showed a partial COLDWELL touch on a shoe snuffbox, c. 1800 (Coll. Harry Walker). This touch seems to have been assigned on the basis that only one COLDWELL was listed in Cotterell. Hopefully a member of the British Pewter Society will obtain a rubbing from Mr. Walker of the mark on his snuffbox and mail it to us for comparison with L<sup>508</sup>, 509, 510.
- b) Michael COLDWELL, Cork, silversmith, mentioned 1742, d. 1752<sup>1</sup>.
- c) W. COLDWELL, partner of FROGGATT, COLDWELL & LEAN, mfrs. of Sheffield Plate and Brit. metal, 1792-c. 1800. Apparently COLDWELL left this partnership, c. 1800; he was reported alone, 1806, listed as a plater. [Wyler: 267 includes touches for both the partnership and him alone with name spelled COLDWELL, not COULDWELL as the firm is also found listed. Henry FROGGATT, one of the partners, used a small surname touch<sup>2</sup>; W. COLDWELL may also have had a small surname touch, possible L<sup>508</sup>. Partners changed frequently in the Britannia era in England, as well as here many years later in the American Britannia era, with men often working alone between partnerships. It is, therefore, possible that W. COLDWELL worked alone before and after the FROGGATT, COLDWELL & LEAN partnership.]
- d) George COLDWELL, NYC, 1787-1800 Directory listings (years skipped: not listed)

1789 - *pewterer at 218 Queen St.*  
(Address of Francis Bassett, was COLDWELL employed by Bassett?)

1790-93 - *pewterer at 34 Gold St.*

1794-96 - *pewterer, spoon & candle-mould mfr., 98 Gold St.*

1800 - *candlemould & spoon mfr., 7 Beekman St.*

1803-10 - *pewterer, 7 Beekman St.*

In 1790 he had a household of three females and three small boys. In 1800 his family had left him. In will, dated 10, 31, 1808, calling himself *pewterer*, he stated he was estranged from his wife, Ann Cotterill, and five small sons, the name of the youngest unknown to him. He appointed as executrix of his estate his *dearly beloved female friend, Rebekah Lafetra*. The bulk of his estate was left in trust for their son, Joseph Lafetra COLDWELL, with the interest from the estate paid to the boy's mother for her own use and that of their son. However, if Rebekah should marry and Joseph die in his minority, the Trinity Church, N. Y., would become the principal beneficiary.

Will proved 4/29/1811. His age at death was not recorded; it would have established his approximate birth date and the era of his apprenticeship, and could have lead to more information about this man.

Next in my review study, I re-read the advertisements of George COLDWELL. They were very explicit about the many items he produced. He was *a specialist, a maker primarily of spoons and candle moulds* (L<sup>25</sup>), a statement based on his 1794, and his *annual 1801-1803 advertisements*<sup>2</sup>, which specified the following items (listed alphabetically and identified by years for your convenience):

<i>Buttons, various sizes, plain,</i>	1794
<i>suitable for sailors on slops</i>	
<i>or working clothes, hand-</i>	
<i>some patterns</i>	
<i>Bottles, Suckling for infants</i>	1803
<i>Funnels</i>	1803
<i>Ink stands with glass bottles</i>	1802
<i>Ladles, Tureen</i>	1802
<i>Measures, Spirit, sealed from the</i>	1794,
<i>gallon to half fill inclusive</i>	1802-3
<i>Moulds, Candle - 20 sizes,</i>	
<i>plain, fluted, and half fluted</i>	
<i>from 3's to 10's</i>	1794,
(See Footnote <sup>2</sup> )	1801-2-3

<i>Moulds, Ice Cream, 1 gallon, possibly a new product as he states, a new pair of pewter Ice Cream Moulds are now finished and now offered for sale, and goes on to state that they are more durable than those made of Tinned Iron.</i>	1803
<i>Mugs, Qt. &amp; Pt. (Beer Pots, just measure)</i>	1794, 1801-2-3
<i>Pans, Chair (stool), chamber, &amp; bed</i>	1802-3
<i>Plates for Music prepared for Type</i>	1802-3
<i>Sacrament Vessels</i>	1802-3
<i>Spoons, British metal, table, dessert, &amp; tea spoons, elegantly ornamented and plain, common pewter table and tea spoons (See Footnote<sup>3</sup>)</i>	1794
<i>Teapots</i>	1802
<i>Toys, common</i>	1803

Where on this list are the items marked with the small surname touch - the nutmeg, snuff tobacco, and tea boxes, and the teapots? The teapot in the Post collection (PC<sup>3</sup>118, L<sup>3</sup>771) bears the small surname touch. The one in the New York Historical Society (L<sup>3</sup>772, M:178) may also bear the same mark - we will have to ask for this information as it not in either book. Can anyone believe that teapots advertised were of Britannia metal, made with the advanced manufacturing methods of Sheffield men working in the same era as are the teapots found with the small surname touch? Instead, were they not pewter teapots of cast parts that everyone else in New York City was producing at this time? Where are the beakers which, undoubtedly, because of their size, would bear the same surname touch? How was the japanned and engraved beaker of unusual shape (L<sup>1</sup>160, M:71) marked? Or was it unmarked and only associated with George COLDWELL through the George Washington story? Where is the beaker now?

Finally, I examined the illustrations of the tobacco box (ANT .3/45:186) and the tea caddy (PC<sup>6</sup>:25, L<sup>3</sup>:823) under high magnification. Then I asked my husband, Paul, who is a pewter conservationist, to do the

same. Our individual conclusions were that the coincidence of the outstanding engraving strokes in the decorations and the marks of attrition - dents in the top and base rims as well as the body - in both illustrations could not be by chance. Our long search for the approximately 190-year old tobacco box, formerly owned by Mrs. Little, seems to have reached a most surprising conclusion.

Footnote<sup>1</sup>: A few months later a similar tea caddy (L<sup>3</sup>824) was reported, marked 'THOMPSON.' The maker may be the THOMPSON of THOMPSON & BARBER, 1809, Sheffield.

Footnote<sup>2</sup>: In advertisement, 1794, he stated his was the *only manufactory on the continent where they (Tallow Chandlers) can be supplied with moulds as to smoothness, number of sizes, exact weights, proportion and gloss. His being principally used by the Tallow Chandlers throughout the United States.*

Footnote<sup>3</sup>: Was he selling imported British metal spoons?

#### References:

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1800-1804 Compiled by Rita Susswein  
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3. ENGLISH GOLDSMITHS & THEIR MARKS  
by Sir Charles J. Jackson, 1921, p. 699  
(Goldsmiths include Silversmiths)
4. PEWTER IN AMERICA - 3 volumes  
by Ledlie I. Laughlin, 1969, 1971  
(Vol. & Pg. No. as L<sup>3</sup>:25)  
(Vol. & Fig. No. as L<sup>1</sup>:260)
5. A HISTORY OF AMERICAN PEWTER  
by Charles F. Montgomery, 1973  
(Pg. No. preceded by M:)
6. MORE PEWTER MARKS  
by Christopher A. Peal, 1976  
(Man No. preceded by P.)
7. PEWTER WARES FROM SHEFFIELD  
by Jack L. Scott, 1980, p. 227
8. THE BOOK OF OLD SILVER  
by Seymour B. Wyler, 1975, p. 267
9. ANTIQUES Magazine, 3/1945, p. 186
10. BULLETIN, PCCA  
(Vol. & Pg. No. as PC<sup>6</sup>:211)  
(Vol. & Issue as PC<sup>6</sup> No. 2)

## Teapot By F.J. Fowler

*Reported by Stevie Young*

A small teapot made by F. J. FOWLER of Sheffield, Fig. 1, is referred to as a "bachelor size" teapot in *PEWTER WARES OF*



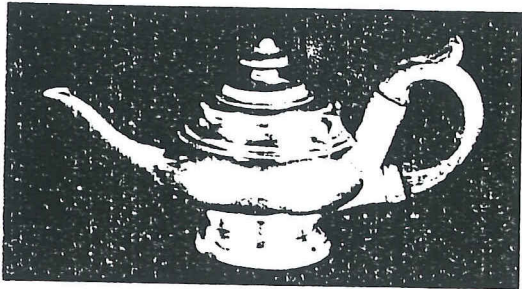


Fig. 1. Small teapot by F. J. FOWLER, 4" O.H.; 3 3/4" Finial H.; 2-1/2" Base dia. Private Collection.

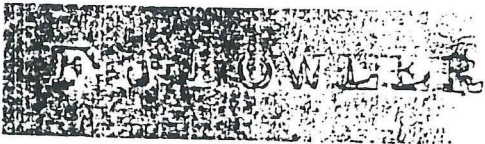


Fig. 2. Enlargement of mark on the base of the teapot. Actual length of the touch: 3 1/4"

*SHEFFIELD* by J. L. Scott. For those who have not yet acquired a copy of this book, the touch on this little teapot, Fig. 2, is not the 'F. J. FOWLER, SHEFFIELD' (S.182) shown in the book. The unusual formation of the letters and the 'pellets' that separate them seem to indicate this is an earlier mark for this man, who has six street addresses for the period of 1833-1860.

## New Boardman Forms

*Bette And Melvyn Wolf*

The Boardman group has always been known for its many pleasing designs and its ingenuity. The following pictures illustrate two previously unrecorded forms. Figure 1 shows a typical 5-3/16" Boardman chalice on the left. The chalice on the right is identical in all dimensions, however, the raised banding on the belly of the cup is unique. The use of this raised banding, while a minor variation,

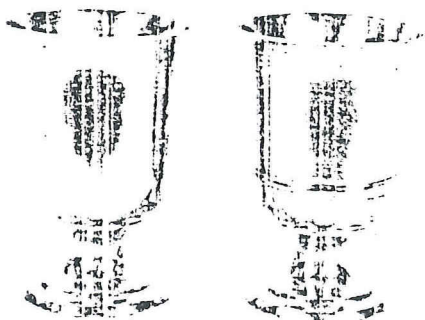


Fig. 1. Typical Boardman Chalice (left) same dimensions only banded (right).

produces a significant change in the visual appearance of the chalice.

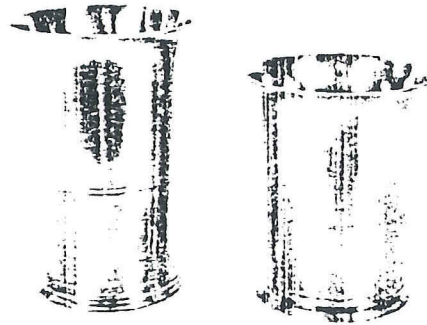


Fig. 2. Tall Boardman beaker compared with shorter version.

On the left in Figure 2 is pictured a 5-3/16" Boardman beaker marked "T.B. and Co. (J-49)." This type of beaker is seen with many different Boardman marks. To our knowledge the beaker on the right has not been previously reported. The beaker is 4-1/4" tall and is marked "T.D. and S.B." The top diameter of both beakers is 3-9/16". The shorter beaker is obviously from the same mold, but has been modified by shortening the body mold by approximately one inch at the base. This allows the applied base to be approximately 1/16" wider, or 2-15/16" as compared with the taller piece. This would be expected since the taper has been interrupted prior to its most narrow portion.

We hope the preceding two forms will broaden our knowledge of new and unanticipated Boardman forms.

Ed Note — Since receipt of this material from Dr. Wolf, one of our members has reported a pair of 4-1/4" beakers by the Boardmans, constructed in the same manner as reported above.

## The Gleason Shaft

*Bette And Melvyn Wolf*

Much has been written concerning the frequent use of the same mold to create a variety of pewter forms. The following picture illustrates this particular aspect of the pewterer's versatility. Shown are five lighting devices by Roswell Gleason. Jacobs mark "J147" appears on all pieces except the bulls-eye lamp.

The identical shaft appears on all five items. The bulls-eye lamp, however, utilizes