

EVY

PEWTER

Items related to tobacco

also

Personnel items

*Ontvangen van Peter Stadler - PCCA
oktober 2005*

TOBACCO

The attitude adopted towards tobacco and smoking appears to be turning full circle. Originally greeted with hostility it then enjoyed several hundred years of popularity only to be regarded with growing suspicion over the last decades.

What is certain is that for many millions tobacco provided considerable pleasure from the time that the first Virginia leaf reached the Court of Elizabeth I to the present day.

Until the 1890's tobacco was smoked in pipes or as cigars, chewed or inhaled. Cigarettes are of recent origin.

Tobacco was kept in boxes. Larger boxes were used for storing it in the home, smaller boxes for carrying about the person.

Pewter tobacco boxes are found from all regions, mostly dating from the mid-eighteenth century onwards. Most personal tobacco boxes are in other materials but a few in pewter have survived.

Snuff, a mixture of tobacco and spices was inhaled. It was carried about the person in small boxes or kept at home in larger boxes or containers.

Many hundreds of different designs were created. Snuff boxes were made everywhere although British examples are the most numerous. Few snuff boxes exist prior to 1750. Most are in Britannia metal and date from the early nineteenth century. They are seldom marked.

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, Spoole, & 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."

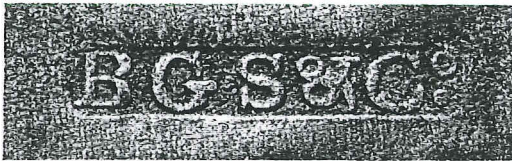


Fig. 1. B.G.S. & Co. touch - big letters. *Courtesy of C. V. Swain.*



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

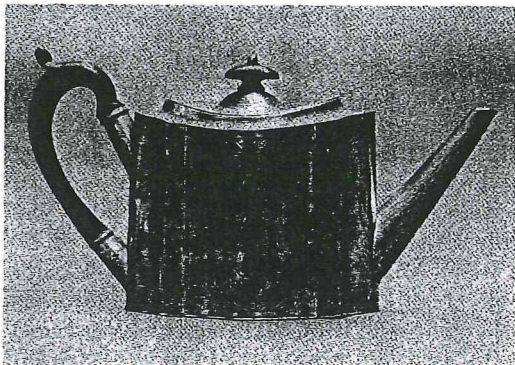


Fig. 3. Teapot, mark, Fig. 1. 6" Finial H., 6 x 3-3/4" Base dim. *Collection of Charles V. Swain.*



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

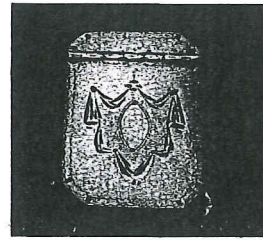


Fig. 5. Coffin-shaped Snuff Box, mark, Fig. 1. 2-5/8" L., 1-3/4" W., 3/4" H. *Collection of Charles V. Swain.*

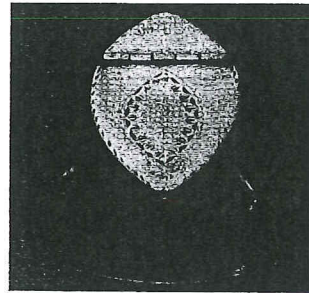


Fig. 6. Pointed-oval Snuff Box, mark, Fig. 2. 2-5/8" L., 1-5/8" W., 5/8" H. *Collection of Charles V. Swain.*

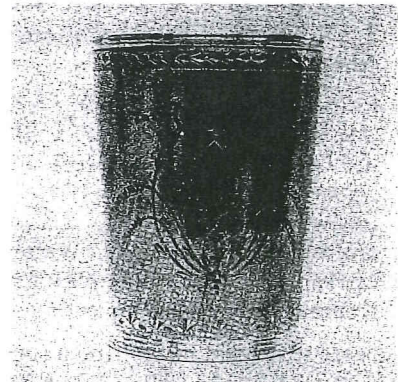


Fig. 7. Beaker, mark, Fig. 2. 4-3/8" Top Dia., 2-7/8" Base dia. *Collection of Charles V. Swain.*



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 | 1 Creamer & sugar |
| 2 Teapots | 2 Cream jugs |
| Snuffer tray | 1 TRELIS JUG of |
| 1 Sugar crusher | 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 PC⁶:59)
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 PEWTER-WARE*, 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.

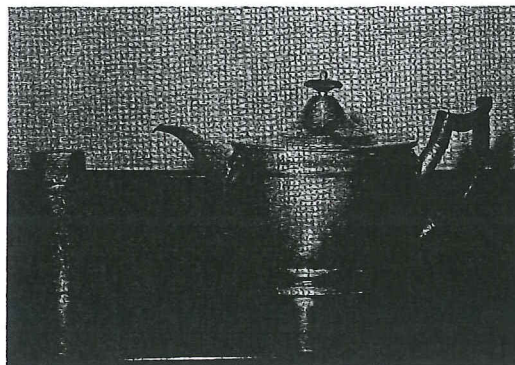


Fig. 1. Nutmeg box and teapot marked 'COLDWELL'. Box: 4-9/16" O.H., 1-1/4 x 1-11/16" Top and Base dim. Teapot: 7" O.H.; 4-3/4" Brim. H.; 4-13/16 x 5-7/16" Base dim. Collection of William D. Carlbach.

Broadhead, Gurney, Sporle & Company Britannia Manufacturers

by Donald L. Fennimore

Among the extensive holdings of the Peabody-Essex Museum in Salem, Massachusetts, are over one hundred English and American metal manufacturers' trade catalogues that date from the late eighteenth to the mid-nineteenth century. The Peabody-Essex Museum was formed in 1992 when the Essex Institute and the Peabody Museum consolidated. The Essex Institute, which had previously owned the trade catalogues, was formed in 1848, but had been collecting local material since 1821. The trade catalogues in question are believed to have entered the Essex Institute's collection before 1900.

That such a large collection of trade catalogues should have come into the possession of the Peabody-Essex Museum is not surprising, given the extensive maritime and mercantile history of Salem. Throughout the seventeenth, eighteenth, and nineteenth centuries, Salem was one of this country's most active Atlantic seaports, with numerous merchant-adventurers plying the sea to Europe, the West Indies, and the Orient. Among the better known of them were generations of the Crowninshield, Derby, Pickman, Cabot, and Gardner families. Trade catalogues were a basic tool of these merchant-entrepreneurs, through which they transferred goods from manufacturers to consumers. In fact, a few of the catalogues in this collection have pen and ink inscriptions inside their covers, placed there by their original owners, Samuel Curwen and Robert Peele, Salem hardware merchants, during the late eighteenth and early nineteenth centuries.

The trade catalogues in the Peabody-Essex Museum depict a broad range of utensils, from brass stop-cocks, pump valves and house bells to iron anchors, ploughs, and chisels. Also included are myriad artifacts, from silver plated snuff boxes, candlesticks, and cruet frames to brass clock ornaments, picture frames, and chandeliers.

Of particular interest to pewter enthusiasts are three catalogues in this collection that depict britannia metal goods. Interestingly, although the vast majority of metal trade catalogues are anonymous, these three identify the firm that issued them. It was Broadhead, Gurney, Sporle and Company, which was active in Sheffield, England, from 1792 to 1800. Its identifying mark, "B. G. S. & Co.," appears in script letters on a number of pages in each catalogue.¹

As outlined by Stevie Young on pages 93 through 95 in the March 1981 issue of the PCCA *Bulletin*, a number of examples of this firm's work have survived in several American collections. Her article was supplemented by Robert Dalluge on page 176 of the March 1982 PCCA *Bulletin*. Between these two articles, it is abundantly apparent that the quality of the firm's work was of the highest order in design, construction and execution.

Broadhead, Gurney, Sporle and Company, as well as many of their competitors, sought as wide a market for their wares as possible. Consequently, they, like the merchant-entrepreneurs with whom they col-

laborated, realized the utility of trade catalogues in allowing them to let as many potential customers as possible know about their products.

Consumers in America were recognized as an important market by English metal manufacturers at an early date. This is well stated by one of the most preeminent of their number, Matthew Boulton, who wrote to a friend in 1772 that, "it is not necessary to attend to elegance in such articles of my manufacture as are destined for Siberia or America." But he quickly qualified his disparaging opinion, by acknowledging that it was "of far more consequence to supply the people [of America and elsewhere] than the nobility only; and though [we] speak contemptuously of [them] we must own that we think they will do more toward supporting [my] great manufactory than all the Lords in the Nation."² He astutely realized that many customers with modest means had greater and more reliable purchasing power than a few with great means, and trade catalogues were an excellent way to solicit their business.

Another historically important metalworker on this side of the Atlantic concurred. It was none other than Paul Revere, who, upon receiving an English trade catalogue in 1784, wrote to his contact in England that he had received the "book with drawings which is a very good direction for one to write by. I should be very glad if you would send me eight pair of plated branches, four of No. 103 and four of No. 178 as marked in said book. If they have drawings different from the book I received [I] should be glad if they would send me one more book."³

The B. G. S. & Co. trade catalogues are undated. One contains 36 pages, another 40 pages, and the third has 37 pages, all of

which are unnumbered. Each page contains engraved images of household artifacts, including inkpots, standishes, salts, snuff boxes, hot water urns, teapots, coffee pots, sugar basins, cream pots, tea caddies and caddy spoons, mustard pots, bottle coasters, bottle tickets, beakers, and two-handled cups. Also pictured are tankards, mugs, salvers, candlesticks, snuffers and snuffer trays, spoons, ladles and forks. Each image is identified with an accompanying printed number, which would have been used exactly as we use similar numbers to order goods in present-day sale catalogues.

Some of the images have inked numbers, as well. These denote the price per object or per group of objects; *i.e.*, per dozen. As expected for a catalogue issued in Sheffield, the prices are quoted in English pounds sterling. They are wholesale prices, since, unlike the sale catalogues with which we are familiar today, these were intended for use by merchants to stock their shops.

Such catalogues would have been issued periodically, perhaps seasonally or annually, and almost certainly on an as requested basis. As new objects began to be manufactured, their images would appear in conjunction with older objects that continued to be saleable. Consequently, there is significant duplication of the images in the three B. G. S. & Co. catalogues.

With a view to advising readers about the existence of these catalogues and wishing to provide a sense of their appearance, I have selected several pages from them for presentation in the *Bulletin*. Fortunately, as mentioned previously, marked B. G. S. & Co. pewter exists in a few collections, so we can compare images of teapots, beakers and snuff boxes on trade catalogue pages with their marked counterparts (Figures la-

4b). (Two of the B. G. & S Co. marks on these examples are illustrated in Figures 11 and 12). As expected, the engraved images faithfully recreate the objects, giving the prospective purchaser an accurate sense of what he or she is contemplating buying. Conversely, objects like the two-handled cups in Figure 4c, though unmarked, can be comfortably determined to have emanated from Broadhead, Gurney, Sporle and Company's manufactory, when compared with their printed counterparts (Figure 4a).

As circumstances would have it, most of the images on the pages of these catalogues have no actual counterparts that have been associated with B. G. S. & Co. In

truth, we might be hard pressed to associate plain unmarked utilitarian objects like the tankard and mug in Figure 5 with the firm. However, should we encounter an unmarked coffeepot like that illustrated in Figure 6, or unmarked candlesticks like those in Figure 7, we might more reasonably presume B. G. S. & Co. to have been the maker.⁴ Indeed, using these catalogues, we might gainfully associate and attribute unmarked objects in our collections (Figures 8-10). As such, the catalogues are more than just historically interesting. Clearly, they provide us with an insight into a marketing device that got English pewter into the hands of American consumers. Additionally, they are also a useful resource that could allow us to associate extant unmarked pewter with a specific manufacturer through attribution.

Notes and References

1. The firm of Broadhead, Gurney, Sporle and Company listed itself as "fine scissormiths, and manufacturers of silver and plated goods" on page 49 of *A Directory of Sheffield*, published by John Robertson in 1797. The principals may have been Samuel Broadhead, Edmund Gurney and Edmund Sporle, all of whom were listed separately in the metal trades in the *Sheffield General Directory*, published by W. Brownell in 1817. Positive identity of the latter two remains to be determined through further research. The identification numbers for these three books are 739.2 S19, Volume 1, Volume 2, and Volume 3.

2. Eric Robinson, "Eighteenth-Century Commerce and Fashion: Matthew

Boulton's Marketing Techniques," *Economic History Review*, 2nd series, 16, no. 1, 1963, pp. 46 and 59.

3. Roll 14, Vol. 53, letterbook, 1783-1800, Revere Papers, Massachusetts Historical Society, Boston.

4. Of course, this must be done with care, since other manufacturers were producing similar objects in a competitive context. Household britannia that could be easily confused with the work of Broadhead, Gurney and Sporle is illustrated in Jack L. Scott, *Pewter Wares from Sheffield*, pages 100, 101, 102, 103, and 164. Most of these pieces were made by James Vickers.

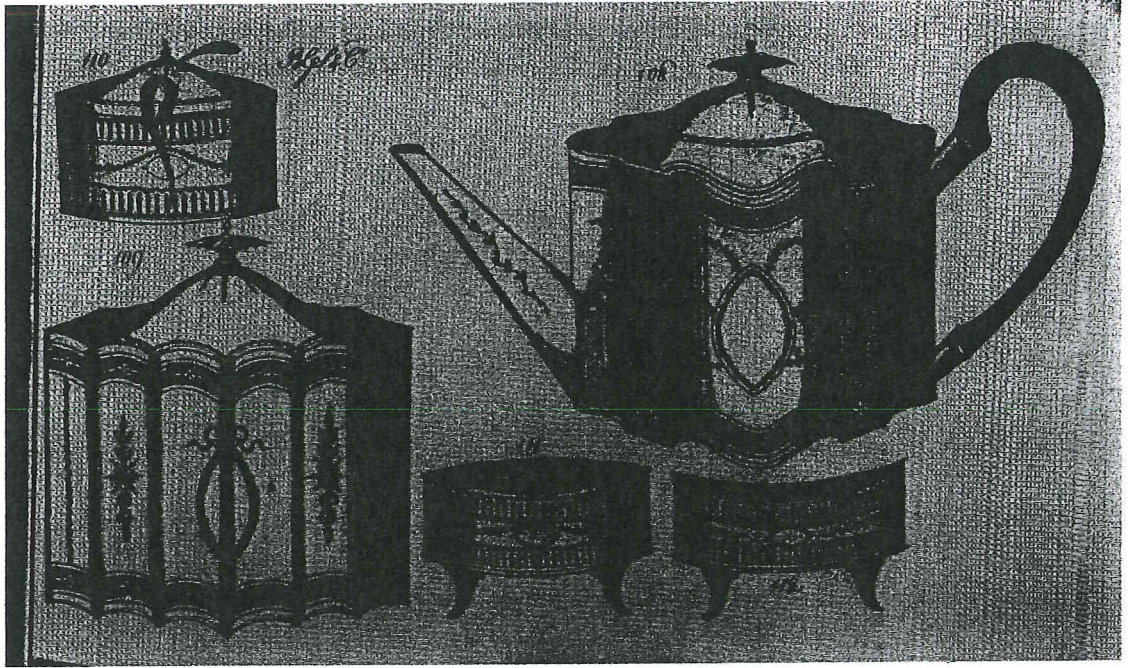


Figure 1a. Page from a B. G. S. & Co. trade catalogue (Volume 1) picturing a teapot similar to the marked B. G. S. & Co. teapot in Figure 1b.



Figure 1b. Marked B. G. S. & Co. teapot similar to that pictured in Figure 1a. Collection of Charles V. Swain.



Figure 2a. Page from a B. G. S. & Co. trade catalogue (Volume 1) picturing a teapot similar to the marked B. G. S. & Co. one-quart teapot in Figure 2b.



Figure 2b. Marked B. G. S. & Co. one-quart teapot similar to that pictured in Figure 2a. Collection of Charles V. Swain.

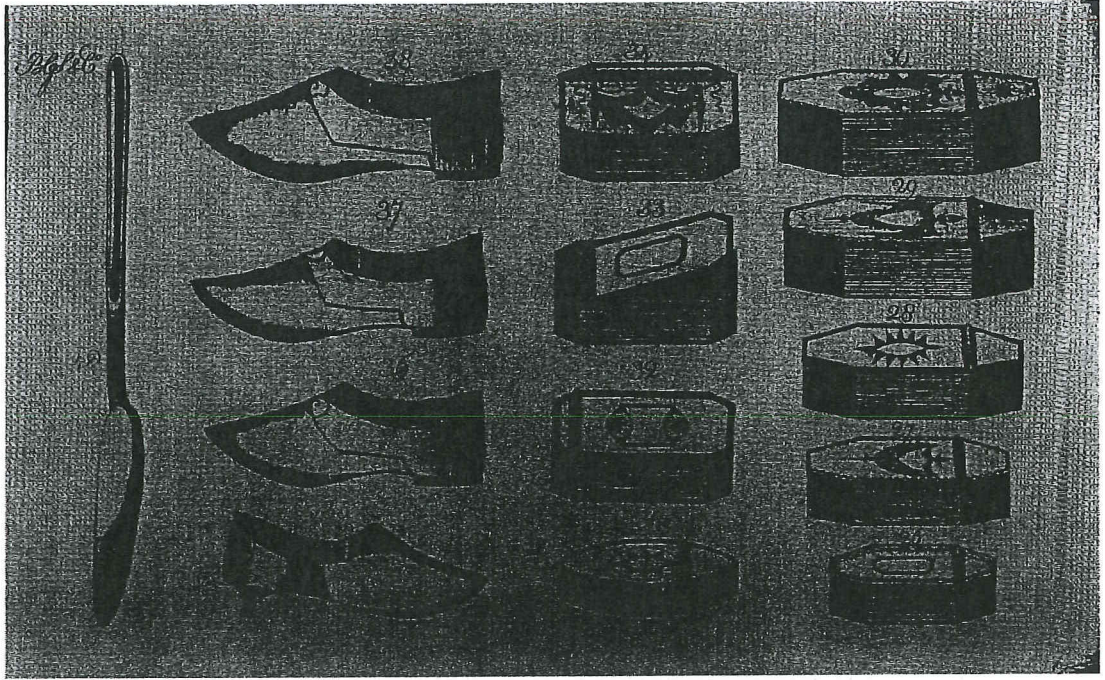


Figure 3a. Page from a B. G. S. & Co. trade catalogue (Volume 1) picturing snuff boxes similar to the two marked B. G. S. & Co. snuff boxes in Figure 3b.

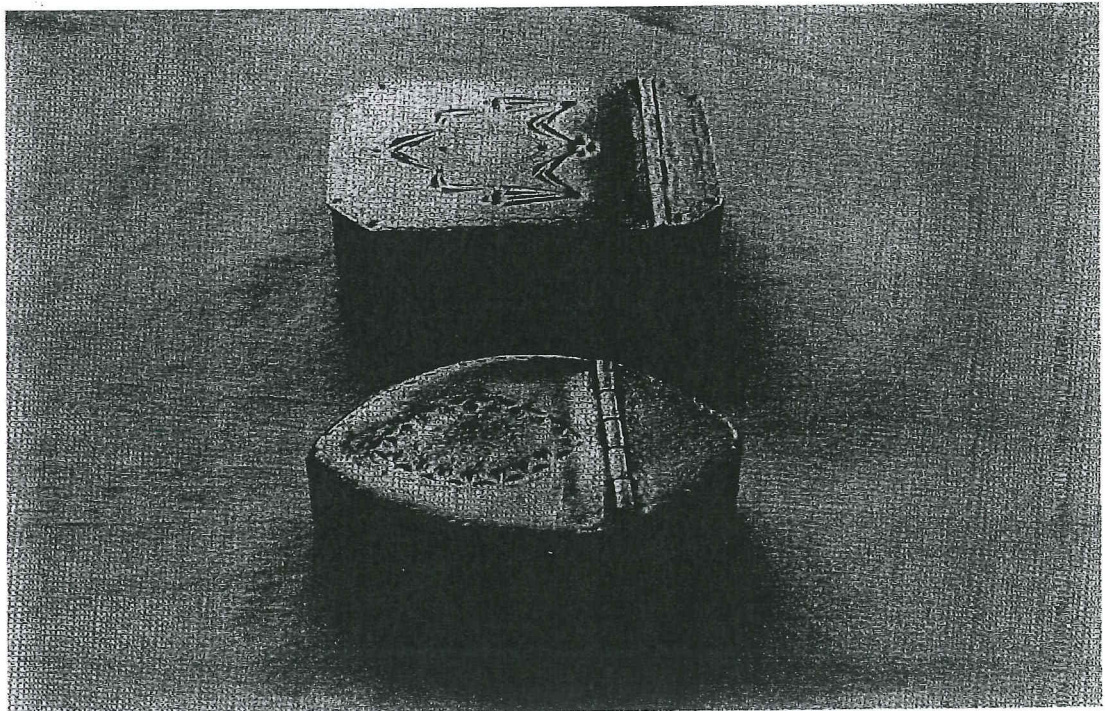


Figure 3b. Two marked B. G. S. & Co. snuff boxes similar to those pictured in Figure 3a. Collection of Charles V. Swain.



Figure 4a. Page from a B. G. S. & Co. trade catalogue (Volume 1) picturing two sizes of beakers similar to the pair of marked B. G. S. & Co. beakers in Figure 4b and a two-handled cup similar to the pair of unmarked two-handled cups in Figure 4c.

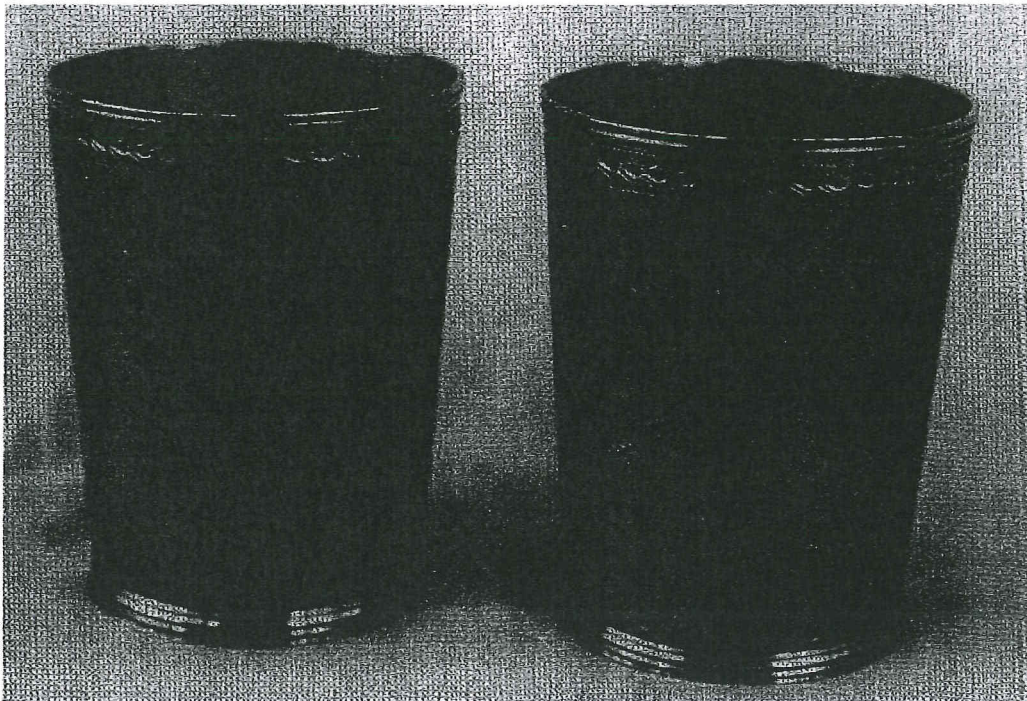


Figure 4b. Pair of marked B. G. S. & Co. beakers, from a set of four, similar to those pictured in Figure 4a. Collection of Charles V. Swain.

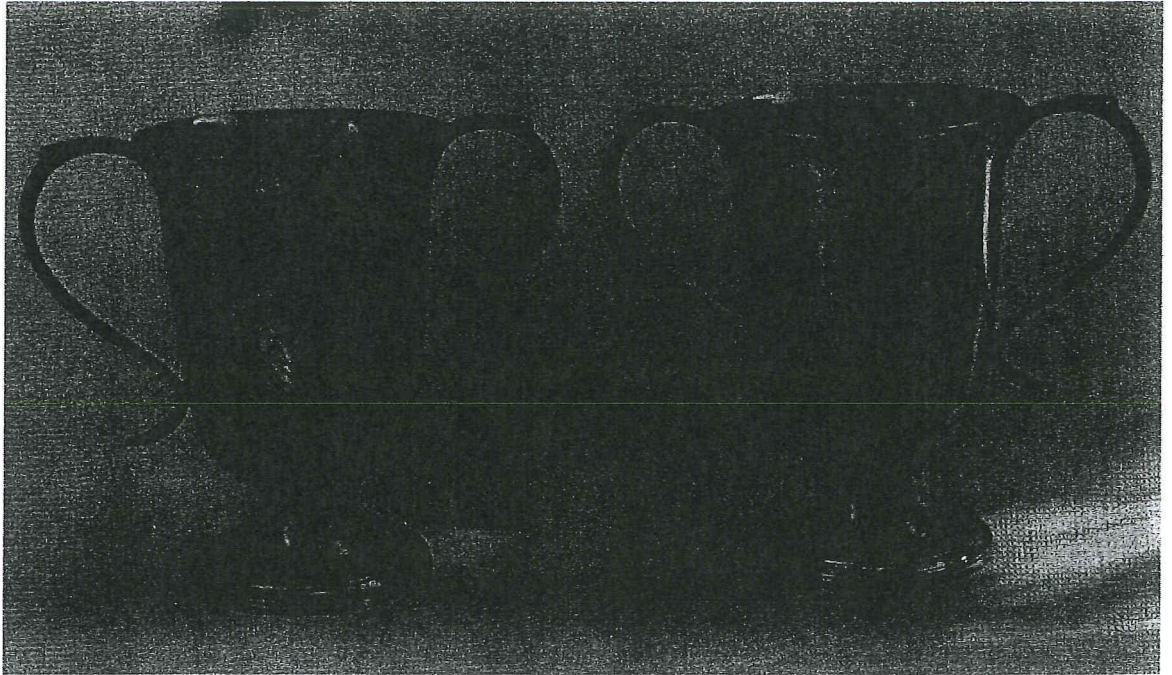


Figure 4c. Pair of unmarked two-handled cups similar to that pictured in Figure 4a. Collection of Mrs. Wayne A. Hilt.



Figure 5. Page from a B. G. S. & Co. trade catalogue (Volume 1) picturing a mug and tankard.

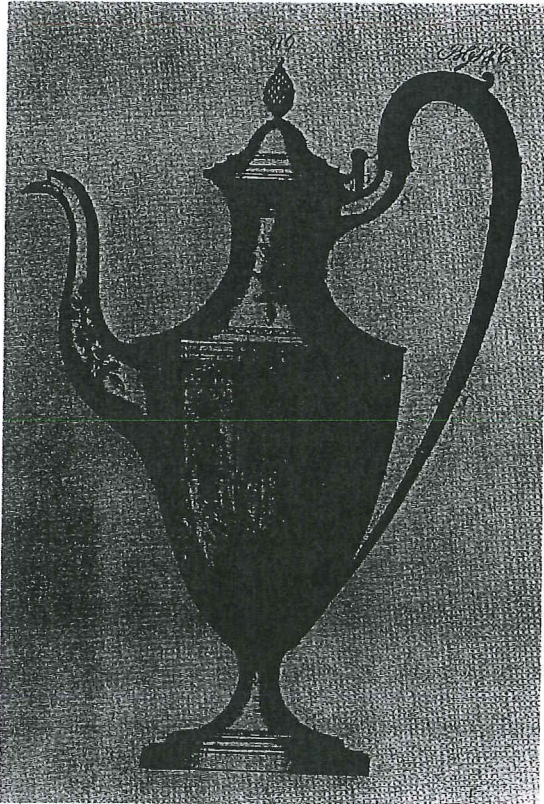


Figure 6. Page from a B. G. S. & Co. trade catalogue (Volume 1) picturing a coffeepot.



Figure 7. Page from a B. G. S. & Co. trade catalogue (Volume 1) picturing candlesticks, a snuff box, and a footed cup.



Figure 8. Page from a B. G. S. & Co. trade catalogue (Volume 3) picturing teapots.

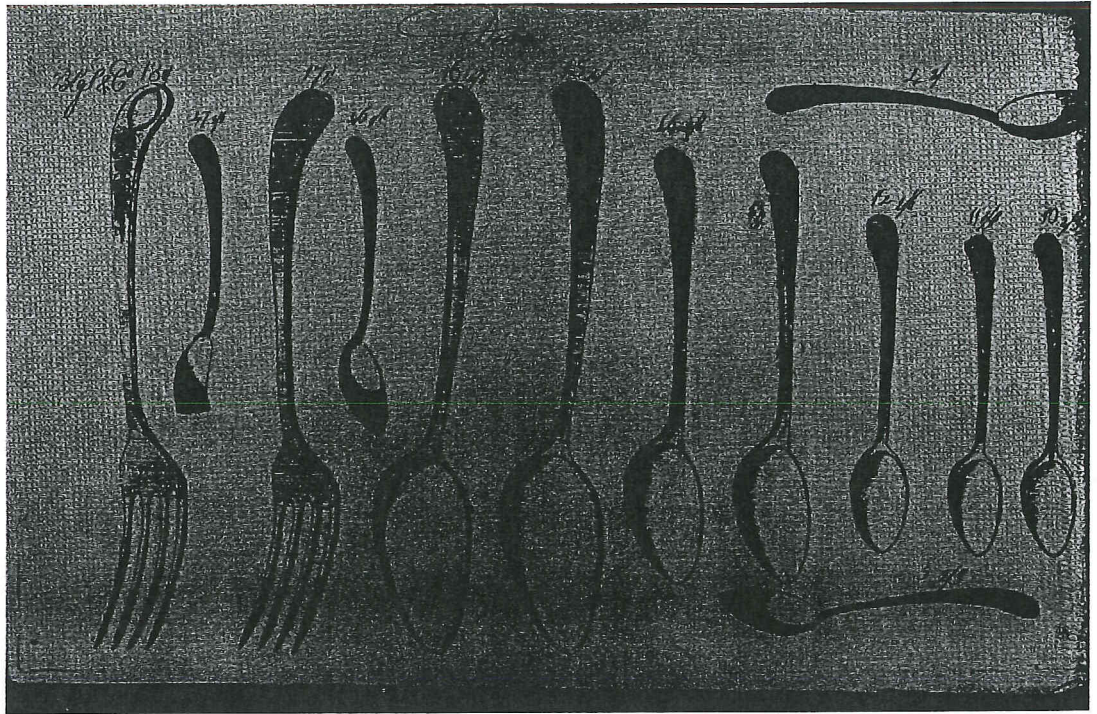


Figure 9. Page from a B. G. S. & Co. trade catalogue (Volume 3) picturing spoons and forks, each sold by the dozen.

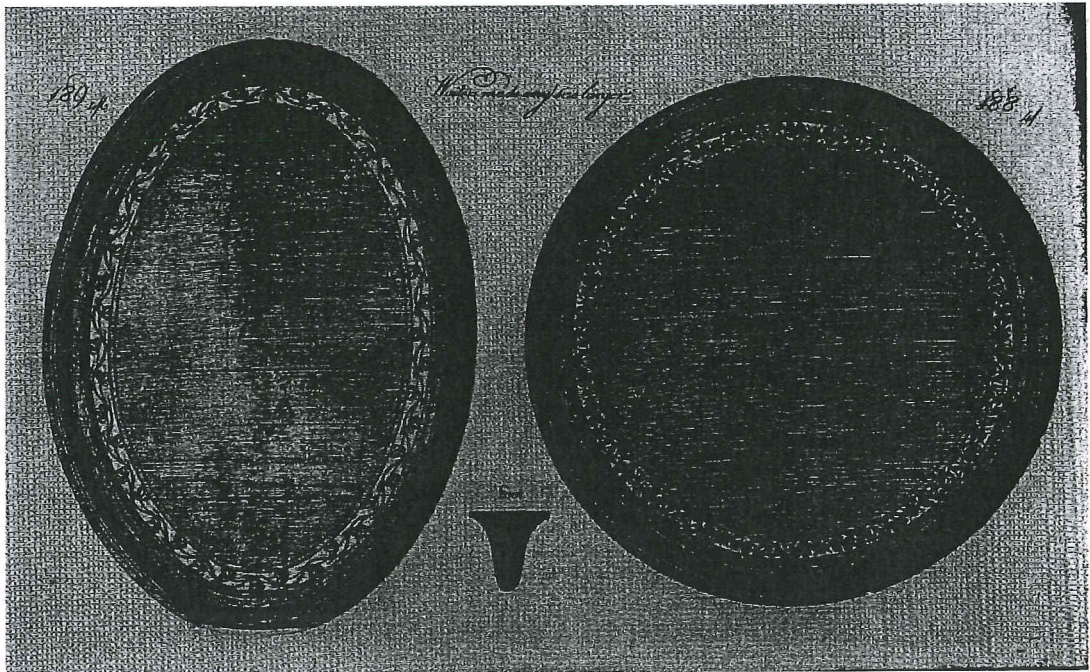


Figure 10. Page from a B. G. S. & Co. trade catalogue (Volume 3) picturing waiters.

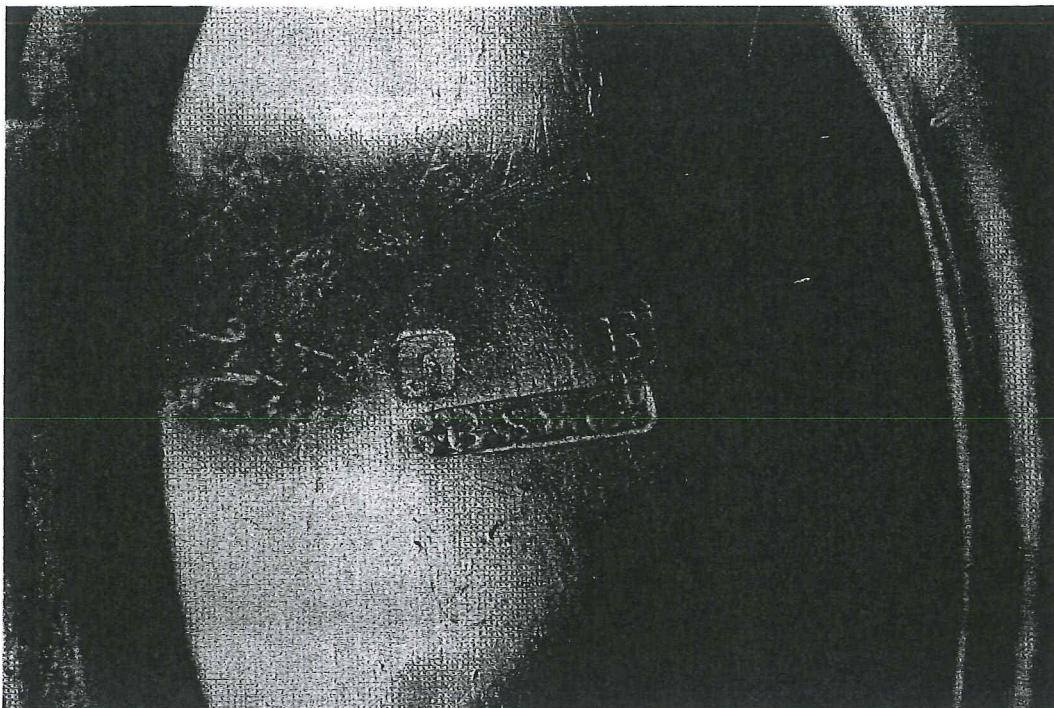


Figure 11. B. G. S. & Co. marks on the underside of the teapot in Figure 2b.

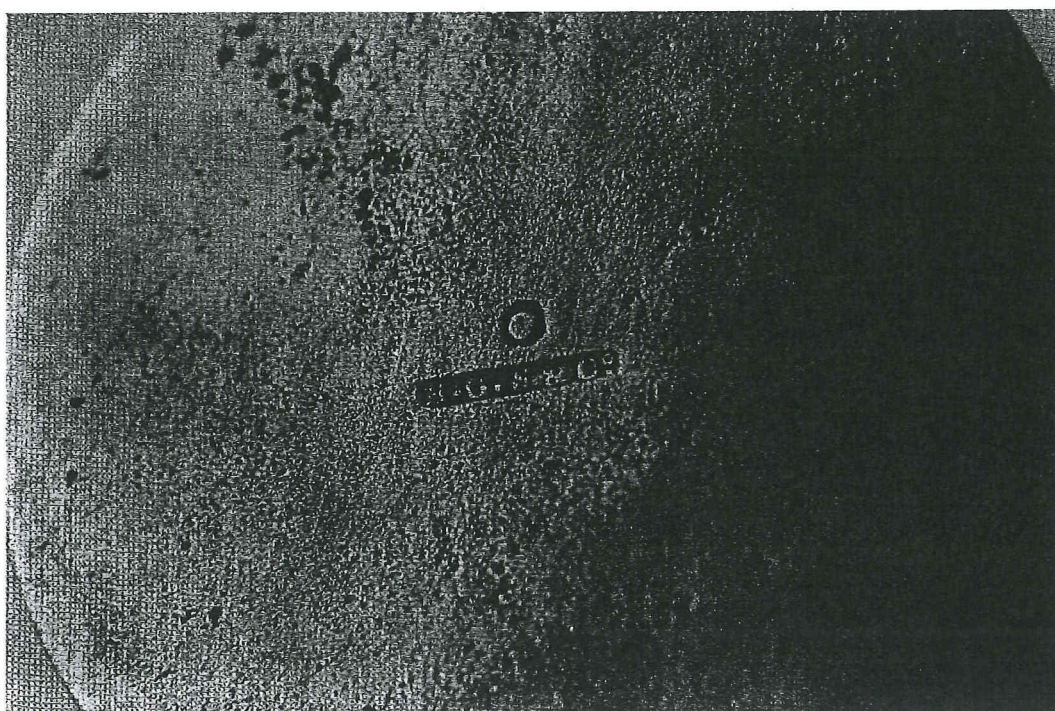


Figure 12. B. G. S. & Co. marks on the underside of one of the beakers in Figure 4b.

Contra

C. L. J. D.

1764

September	Buy a Large Bibel	6. 10. 0
	Buy Expenses to Readingtown	1. 16. 0
	Buy Cash paid to my Wife at Philadelphia	1. 0. 0
	Buy 1 pair of Sharmy Shoes	1. 13. 0
October 20	Buy Cash Received from John Baxter	1. 7. 1
28	Buy Paper 20 Sheets at 1/6 Philadelphia is	4. 16. 0
	Buy 1 Large Iron Ladle	1. 10. 10
	Buy 3 pair Leather Gloves at 1/7 Philad:	1. 2. 3
	Buy Charges paid for a Draft Store	1. 4
	Buy 1 of Rappin	3. 9
	Buy Tobacco 6 th at 1/1 Philad	6. 6
	Buy Pipes 4 th Doz at 1/6 Phi	7. 3
	Buy a horse punch Ladle	1. 1
	Buy Charges paid to Lawyer Chew	1. 16. -
1765	Buy Dr. to the Sheriff	8. 3
March 3	Buy Cheese 31 th at 1/4 Philad	11. 2
	Buy 1 Iron Stove	4. 12. -
June 12	Buy Cash paid on my acc. in Philad:	2. 4. 3
	Buy 2 pair of Stockings at 1/1	1. 10. -
1766	Buy Carriage of a Chest	9
January 9	Buy Dishls 17 th at 1/2	1. 17. 11
May 28	Buy 1 Wash hand basin	7. -
	Buy old Luster 30 th at 1/2	4. 13. 4
June 4	Buy 6 Soup plates at 1/4 th at 1/2	1. 15. 8
	Buy 4 Doz. of Long Spoons at 1/1	1. -
25	Buy old Luster 30 th at 1/2	4. 13. 4
	Buy Cash paid for me	1. 9



HENRY WILL
NEW YORK

(274)

Communion flagon	(273)	2000.00
Double lidded inkstand, unique	(273)	1500.00
Foot warmer, unique	(274)	1500.00
Tobacco box	(274)	1500.00

MERIDEN BRITANNIA COMPANY, Meriden, Connecticut, 1852-?
Britannia. Plentiful.

This company made teapots, lamps, candlesticks, dishes and other articles of late form, which are of little value or interest to collectors.

A Britannia Tobacco Box

by Richard L. Bowen, Jr.

A great number of pewter and britannia "boxes" of various shapes exist. Most are by unknown makers, and the original use of most of the boxes is also unknown, although many have hazarded positive uses which are not necessarily correct. A case in point is the oval (1 1/4" x 1 3/4") "nutmeg" box 4 5/8" long marked COLDWELL which is illustrated by Laughlin.¹ An illustration from a Dixon and Smith (1815-1822) catalog shows that this "nutmeg" box was instead a cigar box.² A well known American example is Ashbil Griswold's 4 1/2" diameter "soap" box.³ However, since a mirror was originally fitted inside of the lid, it might be wondered if this were not indeed a shaving box; circular shaving boxes were known.⁴ The ubiquitous snuff box was also made in pewter and britannia in many shapes.

An interesting britannia box is shown in Fig. 1. It is a large box, 5" high with a bottom diameter of 4 7/8". One might guess that it was a tobacco box by comparison with a number of

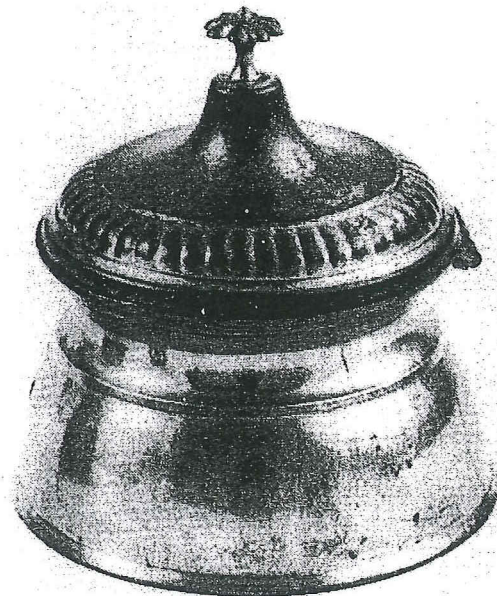


Fig. 1. Britannia tobacco box made by Meriden Britannia Company, 5" high with a bottom diameter of 4 7/8".



large English circular britannia tobacco boxes.⁵ One could also guess that it was made by the Meriden Britannia Company of Meriden, Connecticut, since the hinged lid is made from the 4 3/16" diameter base of the small gadrooned candlesticks made by that company with the top of the base above the false bottom cut off. Both of these suppositions are verified by illustrations in the Meriden Britannia catalogs of unplated britannia ware where the box is described as a "Bar Tobacco Box" (Fig. 2).

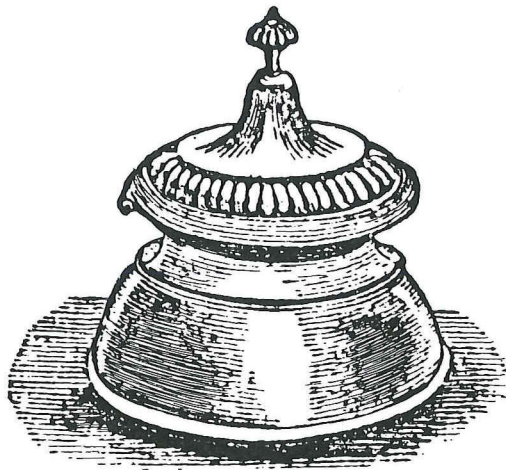


Fig. 2. Bar tobacco box illustrated in the Meriden Britannia Company catalogs of common britannia ware from 1855 to 1872. Enlarged 2.2 times the catalog illustration.

The artist's rendering is remarkable; his proportions are off slightly but he has captured the object faithfully, even to the umbrella-like finial and the small projecting hinge.

The body of the box was made from a bottom casting of a shape used on a number of coffee pots and teapots of the period as shown by coffee pot No. 134 from the 1855 britannia catalog (Fig. 3). This bottom section was turned upside down for the tobacco box so that the large diameter was at the bottom. The inside of the box in Fig. 1 is in brilliant mint condition with a mirror finish, an indication of how britannia ware was originally sold. This tobacco box was illustrated in every catalog of unplated britannia ware that Meriden Britannia issued from 1855 to the last one in 1872. Hundreds of these must have been sold over a twenty year period. We are fortunate in having

one survive, which because of its mint condition, must have spent a long time in someone's attic.



Fig. 3. No. 134 coffee pot shown in the 1855 Meriden Britannia Company catalog showing the shape of the pot bottom which, when turned upside down, formed the body of the bar tobacco box. Enlarged 20% over the catalog illustration.

REFERENCES

1. L. I. Laughlin, *Pewter in America* (Barre Publishers, 1969) vol. 1, pl. 40, Fig. 260.
2. J. L. Scott, *Pewter Wares from Sheffield* (Baltimore, 1980) p. 188, Fig. 305.
3. Laughlin, *op. cit.*, Fig. 258.
4. Scott, *op. cit.*, p. 190, Figs. 312, 313.
5. *Ibid.*, pp. 188-189.



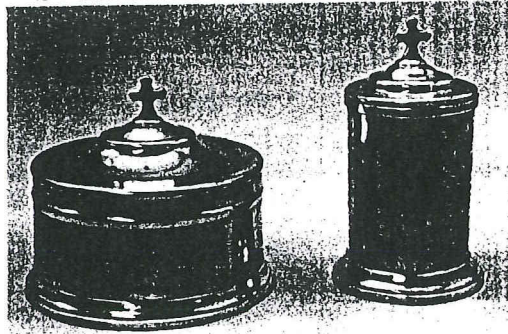


Fig. 25. Two marked ciboria by Homan and Co.

The Tobacco Bird



I cannot resist slipping the odd Martin-ware figure into this column from time to time, and seen here is one of the Martin brothers' characteristic stoneware tobacco jars, standing 13" high and incised to the base with the date 1892. It may be the usual form of a grotesque bird with oversize beak, but there was nothing usual about the price paid for this smirking specimen. In an Arts and Crafts sale held by Christie's South Kensington on June 30, this one pushed past an already bullish estimate of around \$50,000 to sell for \$91,730.